Tribune - May 18 -

THOMPSON BARS GRIFFITH FILM, BIRTH OF NATION

Sensational Photoplay Based on Dixon's "Clansman" Refused Permit.

NEGRO PROTEST IS HEEDED.

Tribune - May 19 - 1915

"The Birth of a Nation," D. W. Griffith's great photoplay spectacle, founded on Thomas Dixon's story, "The Clansman," may not be seen in Chicago—not for four years.

Mayor Thompson yesterday gave his final answer. It was a firm "No!"

Not as long as he remains in the mayor's chair, he said, will the panorama, starting with the importation of African slaves to this country and ending with the distressing tragedy of reconstruction days in the south after the civil war, be seen at the moving picture theaters here.

While the mayor would not go into a discussion of his reasons for putting up the bars in Chicago against the sensational picture drama, his close friends understand that he objects particularly to the scenes depicting the assassination of President Lincoln, the abortive attempt to impose the "social equality" of negroes and whites, and the impression that northern statesmen and southern negroes committed great wrongs against the south in the years immediately following the war.

Production on a Vast Scale.

The photoplay, among the biggest moving picture spectacles yet attempted, has created a profound impression in sections of the north where it has been permitted. The book, "The Clansman," on which it is founded, stirred the entire south a few years ago. It sought to justify the work of the Ku Klux Klan, or the "invisible empire," as it was termed.

Both the novel and the photoplay have been severely condemned by leading negroes, although the authors purposely injected into the reel several negro characters, representative of the best traditions of their race.

The big punch all through the drama is the predominating idea, sent home with unerring skill and effectiveness, that the south was cruelly imposed upon in reconstruction days and that had Lincoln lived the carpetbagger and his negro political aids would not have added "this humiliation to the defeated and devastated south.

"Social Equality" Driven Home.

One scene, tense and thrilling, that is bjected to by the opponents depicts the breakdown of the "social equality" proposition upheld by the white leader when Silas Lynch, a mulatto leader, elected lieutenant governor, asks the hand of a white man's daughter in marriage. Then the personal aspect of the theory is driven home and the thrill of it, as pictured, stirs mightily.

However, above and beyond all the tragedy there is a note of optimism, brotherly love, and a readjustment of conditions on racial lines that is intended to soothe and brighten and present the proverbial silver lining to the somber picture.

Makers of Film Optimistic.

The photoplay makers, in their concluding monograph, portray the underlying optimism of their effort. It is:

"To the American people the outcome of four years of fratricidal strife, the nightmare of reconstruction, and the establishment of the south in its rightful position is the birth of a new nation. Lincoln's plan of restricting negroes to Africa was dreamed of only—never carried out. The new nation, the real United States, as the years glided by turned away forever from the blood lust of war and anticipated with hope the world-millennium in which a brotherhood of love should bind all the nations together."

History One of Strife.

The history of the film from the beginning has been one of racial bitterness, censorial squabbles, and politics.

The national board of censors inspected the production and promptly had a stirring row which ended in the resignation of some members of the board. In Boston presentation of the film was permitted after considerable agitation, but minature riots took place in the lobby of the Tremont theater on several occasions.

Tribune May 19 -

RACE FILM BILL PASSES IN HOUSE ON NEGRO'S PLEA

Jackson Wins Votes Barring "Nigger," "Clansman," as Inciting to Riot.

[BY A STAFF CORRESPONDENT.]

Springfield, Ill., May 18.—[Special.]—"The Nigger," "The Clansman," and "The Birth of a Nation" as movies will be barred from exhibition in Illinois by the terms of Representative Jackson's bill, which passed the house tonight by a vote of 111 to 2.

Representative Jackson is one of the two colored Republican members of the house from Chicago, representing in part the exclusive Kenwood district on the south side.

Speech Fires House.

He made a speech which set the house on fire, brought members to their feet, and won a decisive victory over those who were attempting to defeat the bill he had introduced.

Representative Jackson charged in closing the debate that the moving picture interests were behind the effort to kill his bill. The measure prohibits the exhibition of any film that shows a lynching or unlawful hanging and is based on the theory that presentation of such pictures tends to race hatred and to rioting.

Calls Bill Too Sweeping.

Representative Louis J. Pierson of Wilmette led the fight against the bill. He made an extended argument, alleging that the bill as drawn affects much more than the negro race difficulties. He contended in his speech that the bill if it becomes a law prohibits in a religious way the use of any reproduction of the crucifixion in any church, any film which would raise the racial issue in any form, and in effect would put the movies out of business.

Herald May 17 -

Herald 5/17/15

LET IT STAY BARRED.

Mayor THOMPSON has barred from Chicago the notorious photoplay based on the romances of racial hatred by the Rev. THOMAS DIXON. Mayor THOMPSON is right. It should be barred.

In vain do the promoters protest that in their spectacle there is "a note of optimism, brotherly love and readjustment of racial conditions intended to soothe and brighten."

A famous French author dedicated to "My sons, when they reach the age of 20," a graphic account of the disasters that follow on yielding to enticements to enter into illicit sexual relations.

The book may, perhaps, be usefully read by many young men. Yet when presented in dramatic form it became merely the picture of a brothel and its inmates, affronting all clean-minded spectators and gratifying only the morbid emotions it stimulated.

However excellent the intentions, everything depends on the way they are carried out. The public derives no benefit from "popular" presentation of the scenes of the clinic and the confessional. This particular presentation, both in its ordinary and its film dramatization, has a riot-provoking record. Let it stay barred, so far as Chicago can bar it.

Ex - May 20.

"THE NEW GOVERNOR."
(FOX.)

Philip Morrow..William Farnum
Georgiana Byrd...Claire Whitney
Senator Long...Edgar Davenport
Mrs. Byrd.....Agnes Everett
Cliff Noyes..William W. Crimons
"Aunt Jinny"..Gertrude Clemons
Bill Watson...George de Carlton

BY JAMES WARREN CURRIE.

"The New Governor," the William Fox filmization of Edgar Sheldon's play, "The Nigger," was launched yesterday at the Ziegfeld, two days ahead of its announcement on the news that a bill barring it and "The Birth of the Nation" from exhibition in Illinois had passed the House of Representatives yesterday.

Its theme is the race and the whisky question, and these were the reasons for its prohibition. The story of the play deals with the career of Philip Morrow, a young planter, owner of Morrow's Rest, and the lives of the negroes who work and inhabit his estates, following the custom of the present South.

He has grown to manhood in the belief that the blood in his veins is the most aristocratic in the South. But he is the descendant of a quadroon slave girl, who loved his grandfather and who substituted her child when the other child, her master's, by his white wife, died a few hours after birth. The grandson of this old man is in love with Georgiana Byrd, a belle of his state, and is happy in the possession of wealth and political power.

HE RUNS FOR GOVERNOR.

Cliff Noyes, a political boss and distiller of whisky drunk by negroes in that section, persuades Morrow to run for Governor. At the start of the campaign, one of Morrow's negroes, the grandson of Aunt Jinny, Morrow's mammy, and the sister of his own quadroon mother, is lynched for a crime in spite of Morrow's efforts to save him. Aunt Jinny, when she begs for her grandson's life, hints to Morrow that he would save him "if he only knew." Noyes overhears her and starts searching for the meaning of her sentence. After his election pressure is brought to bear on Morrow to prevent him signing a bill for state-wide prohibition. Philip insists on signing it, whereupon Noyes springs the proof of his negro blood on him.

Convinced and shaken, Philip signs the bill, resigns his office, renounces the girl he loves and devotes his life to the uplift of the negroes, his "own people."

GERTRUDE CLEMONS STAR.

The best thing in the picture is Gertrude Clemons' characterization of Aunt Jinny, the old mammy. Her work stamps her as probably the best character actress in moving pictures. William Farnum, in the part of the self-sacrificing young idealist, Philip Morrow, brought the vividness of his personality to a wonderfully well-directed picture.

"The New Governor" is a big, vital picture, full of tremendous situations and breath-holding incidents. It doesn't need any excuse for existence. At least it wouldn't in any other country but our own.

* * *

Herald May 20 -

"Photoplays."

Chicago, May 17.—To the Editor: Your editorial column had an item of importance and significance regarding the notorious photoplay barred from Chicago by Mayor Thompson. The mayor is to be commended for barring any photoplay that might incite race hatred or religious prejudice. There seems to be enough hatred and prejudice now without injecting into the heart and mind of our populace further reason for discomfort. I heartily indorse the photoplay, but it must be the right kind.

MRS. PHILIP B. PRICE.

Letters From the People

Ex. May 21 -

Ex. 5/21/15

NEGROES THANK EXAMINER.

Editor Chicago Examiner:

We, the members of a committee appointed by the Progressive Negro League, wish to extend to you our sincere thanks for your recent publication of the facts concerning the Charles H. Davis matter, through which the negro race and others might know those who were so ready to object to the presence of representative negroes and cause more than the existing prejudice.

We appreciate that the papers of Chicago displayed so much fairness in a matter of intense interest to our people, and hope for your paper, as well as the others, much success in the future.

C. J. JACKSON,
3242 S. State street.
IRA B. MOSELEY,
4704 Wabash avenue.
M. T. BAILEY, Chairman,
3556 Forest avenue.

Chicago, May 17, 1915.

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Tribune
May 22

U. S. JUDGES BACK CITY FILM BOARD

Unanimous Against Injunction Permitting Offensive Movie Pictures.

The city's right to censor films was upheld yesterday in a decision handed down by the United States Circuit Court of Appeals. The decision was unanimous. It was signed by presiding Justice Francis E. Baker, Judge Kohlsaat, and Judge Landis, the latter sitting as a Circuit judge during consideration of the case.

The case was that of the Mutual Film company and the H. & H. Film corporation, which one year ago filed a suit in the United States District court for an injunction to restrain the city and the board of censors operating under Second Deputy Funkhouser from interfering with moving picture exhibitions.

The complainants set up that the city's censorship was an abridgement of the rights guaranteed by the federal constitution and that it abridged freedom of the press and freedom of speech. The late Judge William H. Seaman, sitting as a District judge, heard the arguments and decided the case in favor of the city.

Offensive Films Issue.

The decision of the Court of Appeals is an affirmation of the late Judge Seaman's ruling. Cutouts of white slave pictures and other offensive film features ordered by the city's censors prompted the filing of the suit.

The arguments in the Court of Appeals were made six months ago by Assistant Corporation Counsel George L. Reker in behalf of the city. He insisted the city had a right to censor films under its general police power.

"The city has the same right to censor moving pictures that it has to establish and maintain a health department," Mr. Reker argued at the hearing. "Censorship is the department of the city which looks after the moral health of the people, particularly the children and the youth of the city."

The decision upholds this view.

Forestalls State Move.

Mr. Reker said the court's ruling was sweeping in its nature, and left no further room for doubt as to the right of the city to censor and prohibit objectionable or immoral movies.

"The decision means much," he said. "Legislation is now pending in Springfield which contemplates the destruction of Chicago's censorship. The plan is to take that power away from the city and place it in the hands of the state authorities.

"The state is not as well qualified to censor Chicago's moving pictures as is the city itself. I believe the decision of the Court of Appeals will do much to frustrate the attempt to take this necessary power away from Chicago."

"Twilight Sleep."

The city won another censorship victory in a case argued before Judge John P. McGoorty in the Circuit court. The hearing was on a petition of the Motherhood Educational society of New York for a writ of mandamus to compel the city to permit the exhibition of a series of moving pictures entitled "Twilight Sleep."

Mr. Reker appeared in behalf of the city and Attorney Herman Frank for the petitioning society. In his argument Mr. Reker contended the writ should not issue because the society had no standing in an Illinois court, it being a "foreign" corporation and not licensed to do business in Illinois.

Attorney Frank demurred to this contention, saying it was technical, and that the question at issue was whether or not the pictures are immoral. Judge McGoorty overruled the demurrer and declined to issue the writ.

Herald
May 22

"Birth of a Nation."

Chicago, May 19. — To the Editor: I have read your editorial which covertly denounces the picture play "The Birth of a Nation." I should like to say that the references to obscenity, brothels, illicit sexual relations and other indecent things, and the endeavor to connect them with this spectacle, are not only stupid but criminally vicious. There is not one moment in this offering that suggests anything obscene or immoral. On the contrary, the highest, finest and most noble emotions are aroused and only the most patriotic and high-minded thoughts are inspired by the story this picture tells. Chicago must not be denied the privilege of enjoying what New York, Boston and other liberal and progressive cities have welcomed with open arms.

WILLIAM E. WEBSTER.

Moving Picture Boards.

Chicago, May 20.—To the Editor: Chicagoans should be deeply interested in the Olson bill and others of like character now pending in the state legislature—bills which would eliminate our excellent local board of moving picture censors and substitute for it an inadequate political state board, appointed without civil service examination.

This strikes at home rule, for which we have been striving. Citizens should immediately make active protest to their senators and representatives against these bills.

ADA LEWIS ADAMS.

State Picture Censors Fail.

Chicago, May 20.—To the Editor: A blow is contemplated against home rule in Chicago. All good citizens should interest themselves in the bills under consideration at Springfield to create a state board of three moving picture censors. The Chicago moving picture censor board has performed its work admirably. A few years ago many people would not attend a moving picture theater, but since pictures have been censored theaters have been opened in all parts of the city and one can attend feeling sure he will not be shocked by what he sees. State censorship has been tried in several states, but from the class of pictures passed conditions do not seem to have been improved.

E. J. JOHNSON.

Herald
5/23

CHICAGO SUNDAY H

FUNKHOUSER REFUSES FRANK FILM PERMIT

Pictures Depicting Atlanta Murder Case Called Contrary to City Ordinance.

PRISONER ASKS CURB

Letter Declares Attempts to Capitalize Details of Trial Are Deplorable.

An attempt to exhibit in Chicago motion pictures depicting the Leo M. Frank murder case was stopped yesterday.

Major Funkhouser, second deputy superintendent of police, after viewing the pictures with the board of censors, declined to issue a permit for their exhibition.

Frank, from his prison cell in Atlanta, personally protested against the exhibition of the pictures, which were recently barred in New York.

Writing to a friend in Chicago, Frank said:

"It appears that some fakers are trying to utilize the notoriety that the case has been given to turn over an honest (?) penny.

ASKS CURB ON EXHIBITORS.

"You have the right to curb. Stop that photoplay. We had it stopped last week in New York. The board of censors did the trick.

"It is, of course, unnecessary for me to tell you how deplorable it would be to have the tragic death of Mary Phagan and my unfortunate predicament capitalized."

The motion picture which is called "The Frank Case" is said to have been posed especially for exhibition purposes, various scenes and incidents connected with the case and the trial being re-enacted by movie actors.

A permit for the exhibition of the pictures was refused on the grounds that they violated a section of the city ordinance, which prohibits pictures "of such character as tend to create contempt or hatred for any class of law-abiding citizens."

STATE LAW IS BROAD.

The state law is still more broad, making it "unlawful for any person or persons, company, firm or corporation to publicly exhibit for peruniary gain persons who have become conspicuous through some criminal act, which has a tendency to degrade human morals, to exhibit pictures or any article which appertain to them in their attainment of criminal notoriety and to exhibit persons whose notoriety is such as to attract public curiosity."

A permit for the exhibition of "The Birth of the Nation," said to have caused race riots in some cities, was revoked by Mayor Thompson yesterday. A permit for the exhibition was issued during the last days of former Mayor Harrison's term, but the picture was not shown. Protests from colored citizens caused Mayor Thompson to cancel the permit.

NEW GRIFFITH FILM.

Large Production of "The Quest of the Holy Grail" Promised.

David W. Griffith, the producer of "The Birth of a Nation," announces for the subject of his next elaborate film "The Quest of the Holy Grail." Mr. Griffith has long been an admirer of the Edwin A. Abbey "Grail" pictures that adorn the public library in Boston. He has made several trips thither this Spring to study their possibilities for a narrative story and to negotiate for the rights.

The production will be fully as sumptuous as "The Birth of a Nation," and the cast will include several of the leading romantic actors of the American stage. Work will be started in June immediately upon the director's return to Los Angeles.

My Telegraph
May 23

Ag. Telegraph
5/23

Mayor Thompson has vetoed the photoplay spectacle, "The Birth of a Nation," so far as its public presentation is concerned, due to alleged race riots created elsewhere. The city executive bases, his action on the scenes depicting the assassination of Lincoln and the events of the reconstruction period. In consequence the Illinois remains dark.

Herald
May 24

MOVIE GIVES PATRIOTIC THRILLS

"Birth of the Nation," Shown at Private Presentation, Proves an Historic Wonder.

"The Birth of a Nation," the much discussed photo spectacle, was given a private presentation at the Illinois Theater last night, some sixty or seventy persons being present by invitation.

Nearly all that had been held as objectionable has been eliminated. An epoch was portrayed to the spectators in a manner so vivid that none will ever forget. To say that the little gathering was thrilled expresses it mildly. Imagine if you can 18,000 men, women and children and 3,000 horses, with whole cities, battlefields and countrysides as the settings—some stretches taking in a perspective of three miles—all asembled, staged and tragically active and with historic accuracy, vividly enacting before the eyes of the people of today the civil war with its reconstruction period. A stupendous climax has been reached in the world of motion pictures in "The Birth of a Nation," founded on Thomas Dixon's novel "The Clansman."

WAR SCENE; PEACE LESSON.

The civil war battlefields with armies, trenches, forts and cavalry come up out of the past and with their very tragedy and realism teach the best possible lesson of peace, for the horrors of war point the most impressive moral of peace. This portion of history has been told of much, but never with the thrilling vividness of this picture. The reconstruction period is one with which the Norts is not nearly as familiar. With the assassination of Lincoln—this in a duplicate of the old Ford Theater built at a cost of $25,000—the negro and the South lost their best friend. The negro, ignorant and just freed from slavery and led by unscrupulous Northern carpetbaggers, became intoxicated with power and then began a reign of terror unparalleled in the South. For self-protection there sprang into being the army of the Klu-Klux-Klan, that mysterious organization which rode by night with vengeance and warnings and under moss-hung forests held their impressive rites.

It was this army of ghostly-garbed warriors that finally rescued the South from the ignorant faction of the blacks and their unscrupulous leaders and restored law and peace. The final charge and the ultimate victory of the masked army brings a stirring climax that sets the blood tingling. It was this warfare that cost as much blood as did the battle of Gettysburg, according to some authorities.

NO NEGRO PREJUDICE.

That the photo spectacle is not animated by any prejudice against the negroes is evidenced by the finish when the colored people are shown at Hampton and Tuskagee, in schools and in shops, educated and equipped to do their part in a nation of good citizenship. The negro is praised in the final moral.

It is history, that's all, not the history of the library, but the history of the new wonderful educational medium, the moving picture. The armies march and battle as though in real life on the screen instead of fighting in the ponderous tomes of dust-covered library books. There is more to be learned of American history in two hours than in two months of reading, and what is seen and learned in this spectacle never can be forgotten. The total cost of the production is $150,000.

Tribune 5/25

"THE BIRTH OF A NATION."

The moving picture play "The Birth of a Nation" is, in our opinion, the greatest piece of work done for the films by American producers. It ranks with "Cabiria" as a tremendous spectacle and for the American temperament it has points of artistic advantage over the D'Annunsio photoplay.

In Chicago it has thus far been barred from production. It is not immoral or coarse. It does not offend for any of the reasons which usually cause the prohibition of picture plays or the elimination of scenes from them. It is in all essential episodes grounded on historical fact, representing the struggles of that terrible time in the south when the whites, back from war, saw their government taken over by the newly enfranchised blacks controlled by the northern carpetbaggers.

What happened with the negro ascendant and how the white reestablished his supremacy is shown with obvious natural sympathy for the south, and no doubt with such heightening of effect as dramatic art has a right to employ. It presents what the south says and the north of our day, at least, is inclined to believe to be truth.

The production of this photoplay is prohibited in Chicago. The book from which the scenario was taken was not suppressed. It could not be, although it was violent. The play made from the book was not suppressed, although, it also being violent, there were requests that it be. The photoplay alone gets the subject into such form that a prohibition is ordered.

Here is a question of freedom in expression which will give any thoughtful person cause for reflection. We assert our right to such freedom within the obvious bounds of common decency and morality. "The Birth of a Nation" does not offend against either. This film draws upon veritable pages from the history of the country, embodies men and women of whom the pages treat, and they reenact their struggles. We then say that citizens may not be permitted to see it.

THE TRIBUNE has been and is opposed to interference with freedom of expression, but it confesses that the subject here involved has complexities which do not yield to the application of ordinary rules. The terrible concrete reality of the moving picture is the disturbing factor and the consequent emotional response of the spectator is the disturbing result. The sin of the film is its effectiveness.

A lecturer with ability to touch men's susceptibilities might take this subject and do his emotional best with it and we doubt that a voice would be raised to stop him. Such people as might go to hear him would have their feelings made more acute, might have their prejudices heightened, but in the end the chief result would be that they knew more about the days of reconstruction.

The moving picture not so much makes its spectators know more about the period; it makes them live through it, vicariously but intensely, and the city government has said, in effect, that the citizens of Chicago ought not to live through it, and they ought not, as a matter of public policy, to enter a theater from which they must come with prejudices and race hatreds inflamed.

If the validity of this argument be questioned, as it is bound to be, let the consideration of the subject go further. We may suppose that one producing company has selected the time of the Spanish inquisition for film purposes, or that another has taken the persecution of the Irish Catholics by Cromwell, and that either play or both, done after the manner of "Cabiria" and "The Birth of a Nation," were put in Chicago theaters. Assume that these plays kept to historical accuracy. Query: Would it be public policy to permit the productions?

All censorship is an infringement of that perfect freedom of thought and expression which is dear to the liberal as an ideal if not always acceptable as a fact. Where we concede any restriction it is extremely difficult if not impossible to justify it on other grounds than those of expediency. Censorship of information and of debate is allowed only in extreme cases, as under martial law. Censorship of literary expression also is permitted only within relatively narrow limits. The field broadens, however, with restrictions upon other forms of art, especially where their appeal is to emotion rather than reason and effects of public consequence are feared.

But here it is necessary for us to resist a tendency easily extended in the general name of expediency or morality. Not all cases are as clear as those we have cited, and restriction is often the result of the organized zeal of minute minorities rather than an expression of the consensus of a community's opinion. Also there is always a disposition to use power when it is created.

Censorship often accomplishes concrete benefits and may be conceded to be necessary. But we ought never to lose sight of the fact that, if necessary, it is a necessary evil which we are right in regarding jealously.

Tribune 5/26

FLICKERINGS from FILM LAND

by KITTY KELLY

The Motion Picture and Witch Burners

DAVID WARK GRIFFITH, the genius behind the heights of motion picture achievement, "The Birth of a Nation," speaks his mind for us on the subject of the motion picture future in connection with its present hampering obstacles.

BY DAVID WARK GRIFFITH.

"THE most beautiful picture ever on canvas, the finest statue ever carved is a ridiculous caricature of real life compared with the flickering shadow of a tattered film in a backwoods nickelodeon."

The above assertion was made by Dr. E. E. Slossen of the Columbia university in an article entitled "The Birth of a New Art" and published in the Independent on April 6, 1914.

Primitive man emerging from a dark cave; evolving atoms abortively struggling in the first man's brain cell: unformed dreams, the crying out of which we call the soul in man's beginning attempting expression; carved rude images on stone, find expression in rhythmic shouting, progressed through the centuries until we had the written word.

The written word became, and perhaps still is, the best means of getting that wild something evolving in the inner man, out of the mouth of his clay carcass into expression.

The old carving on stone developed into the making of beautiful and godlike statues in the hands of the Greeks. The written word enabled the world to know and see and feel and believe in a Buddah, a Confucius, and a Christ. The written word enabled us to know the mornings and the nights of a struggling soul and all souls from Shakspeare, Goethe, Emerson, and a list too long to name.

Evolution, building up from rough carving in granite, and the pitiful expression on softer stone to Homer dashing his brains out against a world; to Shakspeare splashing beautiful dreams over a canvas that seems to be able to live forever. Yet the time it would take a modern prototype of Shakspeare to write a history, say, for instance, of the tragedy of the civil war in our own country, would take you days to read, would take a series of plays running a week to perform. Man ever groping for expression, discovered a new form—the motion picture.

The same things that would take the greatest modern writing brains we know, from Woodrow Wilson to Rudyard Kipling, years to write and days to be read, can be shown in a moving picture in three hours' time.

According to men of the standing of Metcalf, the cynical critic of "Life," including besides such people as the Rev. Thomas Gregory, Dorothy Dix, Burns Mantle, Louis Defoe, in fact, all the great dramatic critics of New York, aided in this line by twenty-one members of the United States house and senate, Richard Harding Davis, Booth Tarkington, two such international characters as the Rev. Father John Talbot Smith to Dr. Charles Parkhurst, enthusiastically indorse (I quote this as an instance) the motion picture play "The Birth of a Nation."

An outsider, knowing of this, would imagine these people would be capable of having an expressing judgment, which the average audience would accept as trustworthy. They would on any other subject in the world and receive attention, but "The Birth of a Nation" is a motion picture, and the motion picture is at present the witch of modern times, and at all times there must be witches to be burned.

The old witch of the Salem Commons, who made a horrible clamor as she was being tortured, had nothing on the new art of the motion picture in this respect.

I think it is generally agreed that the motion picture is at least on a par with the spoken and written word as a mode of expression.

The motion picture has progressed. It is capable of conveying a given message in many ways enormously more effectively than any mode of expression the world has ever possessed. It is already performing this work.

It is softening the hard life of the plain citizen with beauty and sweetness: it keeps men away from saloons and drink, because it gives them a place of recreation in pleasant surroundings: it brings to the poor who are unable to travel away from their own dingy surroundings the beauty and poetry of moving foreign scenes, of flowers, waving grasses, the beauty of uplifted mountain crests, and the wonders of nature. The great outdoors and beauty of dreams have uplifted man slowly and painfully with much torture and aching of joints out of the state of beasts.

The motion picture will help as no other art has done in this work, if it is given a chance. We understand that all new things must go through an inquisitorial gate. Why not make the passage of the moving picture less brutal than has been that of all other arts?

The printing press was called "an instrument of the devil" by the ignorant masses of that day. Should we put our [illegible] plane of the [illegible]

dren is a different proposition from that of the motion picture in general.

In the name of common sense and public decency can't there be an understanding of this case? The ordinary theater, in which four or five different plays are shown a night, where the bill is changed nightly, where the audience before entering cannot possibly be aware of the nature of each performance, must of necessity have some watch put over it.

Growing children with unformed minds must be guarded. To that we all agree. But the new motion picture, as a form of art, running the same length of time as the play, playing to exactly the same theaters in which the play is performed, charging the same admission, advertised in exactly the same manner, with its prospective audience told far ahead of the kind and manner of performance they are to see; in other words, the moving picture put in exactly the same place as a play, playing to exactly the same class of people, should be allowed at least the same fair reception and treatment.

The witch burners, who burn through the censorship of the motion picture today, when they have nothing left but the charred and blackened embers of that which promised once to be a beautiful art, when this grisly work is finished, where will they turn their attention next? They have established a precedent. The stage will be the next victim. After the stage, the press. After the press and free speech are vanquished, then Russia.

All drama must of necessity be conflict—battle, fight. How are we to depict the right unless we show the wrong? Unless we show the evils of a vicious past, how are we allowed to be the means of guiding the footsteps of the present generation?

When you apply the method of censorship to these arts, what possible dream can we have of progress in the future? Had these witch burners built beech logs around the written word, setting fire to which made possible our literature and our drama, where would we be today? They are beginning their work now. It is for us to look to the present and the future.

If moving pictures properly done of the horrors of war had been inoculated in all the nations of Europe, there would be no bodies of men lying on European battlefields.

The greatest field which the motion picture has is the treating of historic subjects; as a great man has said of a certain motion picture, "It is like teaching history by lightning."

The witch burners will make this impossible. History is a story of conflict. You could not even portray the drama of the days of '49 to '70 in the golden west. If you tell the story of this period, you must show the atrocities committed by the Indians against the whites. Some public seeking fanatic would protest that it was an injustice to the Indians and might raise feeling against them.

These people revel in objections. There could be no story of the American revolution. Certainly the English do things which the American does not think proper. Those of English descent in our country would protest, and so on down the line with all nationalities and grades of people. It would be impossible to present anything.

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Ex. 5/26

Chica

The TURN OF THE REEL

BY THE REV. DR. STUART B. EDMONDSON

Pastor Evanston Avenue Methodist Episcopal Church.

At the invitation of the Examiner I attended a presentation of the great photo-drama, "The Birth of a Nation," at the Illinois Theater. It is without question the most stupendous thing of its kind ever produced. The invited guests, numbering fifty or more, were thrilled again and again, and for three hours listened and looked breathlessly.

D. W. Griffitt has condensed into these three hours fifteen or more years of American history so that, seeing it, one can never forget it. Impressions of the evil of war and bloodshed pile upon the spectators until there is born in the heart an abhorrence of the thing which never can be eradicated. I have read history, but I have never felt it before.

There are some things one naturally wishes might have been eliminated, but then, it would not be true history. The negro "Gus" pursuing and frightening "Little Sister" to her death is an ugly picture, but once seen it is so dire and hateful that instinctively one declares that by education and every God-given power we propose to lift every race of mankind above that sort of thing.

AUTHOR IS WRITING HISTORY.

It is nothing against any race. The picture could possibly be portrayed of every race, but the author, as stated before, is writing history.

The picture here is no worse than that portrayed in the history of the United States written by our honored President, Woodrow Wilson. The intention of his history and of this photo-drama is to bring before the young the horrors of that dark spot in our country's history, which, please God, never will be experienced again. Its effect upon children is difficult to estimate in satisfactory measure. There are heroes of war, of course, but the devastation pictured erases much of its glory.

And as we weep with the "Camerons" and other stricken ones of the South, it seems fit that the impression made upon the mind of any clean-thinking youngster would be against war.

NEGROES NOT TO BLAME.

The negroes are not to blame, and there can be little objection there. "Stoneman," the white man, is the villain. His is the master mind that uses ignorance and superstition to further his own interests, and the negro man is shown to great advantage in the closing pictures of the drama.

The closing scene, where the King of Peace takes the place of the cruel god of war, is indeed a beautiful one. On the whole, I would say that in my judgment it does not create a war spirit or race prejudice.

The loyalty of the old Union soldier and Dr. Cameron, and the loyalty of the two faithful old slaves, who give their lives for their master, bespeak the spirit of our beautiful Union to-day—one lakes, one rivers, one country, and, thank God, one flag.

And I believe this photo-drama will create this spirit of union in the hearts of all who see it.

Mayor Agrees to See "Clansman."

The Birth of a Nation," the motion picture dramatization of the novel "The Clansman" may yet win the approval of the city authorities and be given a permit in Chicago. Mayor Thompson stated yesterday that he was willing to view the film himself should it be arranged conveniently and urged that it be sent through the board of censors where he could view it.

It was pointed out to the Mayor that he had heard only one side of the case and that he had taken the word of those wso declared the film would incite race prejudice and possibly riots. Mayor Thompson first announced his intention of barring the film at a meeting held in a South Side negro church.

The film play was presented to the censor board months ago for action. At that time, Charles C. Fitzmorris, secretary to the Mayor, acted as censor and the regular board was not asked for an opinion. A permit was issued as an executive order from Mayor Harrison's office.

The producers, however, fearing a reversal of opinion with the change of administration, preferred to hold off the initial expense of showing the play in Chicago until a final ruling could be obtained from Mayor Thompson.

Post 5/26

Praise for Mayor Thompson.

CHICAGO, May 24.—To the Editor THE POST. Sir: In his official condemnation of "The Birth of a Nation," and more recent action supporting Dr. Sachs his refusal to discriminate between patie at the Chicago Tuberculosis Institute race lines, Mayor Thompson has won grateful approval of good citizens of parties, white and colored. If such may be taken as an earnest of his fut course, he will prove himself both publican and Democrat in the best se of both terms, and a mere partisan neither. CELIA PARKER WOOLLE

Ex. 5/27

There Is No Excuse for Stopping This Show

THE American people are justly uneasy at the institution, new to us, of censorship.

We progressed fairly well without it until the advent of the moving picture, and our press and our stage have been cleaner and more moral than those of countries where an official has to pass on everything published or shown.

A department of censorship inevitably seeks for something to prohibit rather than something to permit.

Just now there is a question whether one of the most important film productions ever attempted, "The Birth of a Nation," should be shown in Chicago. The same sort of agitation has preceded its exhibition in every great American city, and the verdict has been uniformly in favor of the production.

There is no matter of immorality involved; it is simply a question of whether a play based largely on the reconstruction period following the civil war would give offense or engender disorder.

The Examiner frankly suggests that this question does not come within the reviewing power of the censor.

There is no possibility that the performance would endanger public morals. The scenes and incidents, based on history, carry a story of high purpose with dramatic intensity, but there is no wantonness, nor naked brutality, beyond what the theme demands.

There was no suggestion of suppressing the book that is the foundation of the film, nor is it likely that if the play was given in ordinary theatrical guise there would be any thought of stopping it.

Why should a picture play require special restraint?

Everybody knows what the play is about. If anybody does not care to see it he does not have to attend.

Recently we had a play dealing with German spies in England. Presumably Germans would not care to witness a stage production in which their people were pictured as treacherous blunderers inevitably circumvented and defeated by astute English heroes, but nobody suggested that the theater was not within its rights in giving such a performance.

How much less is it justifiable to apply censorship to a play based on our own history, so long past that most of us were unborn at the period described?

The founders of our country realized that there was more danger in the abuse of censorship than in the abuse of freedom. Jefferson's comment that he would rather have a country without government and a free press than one with government and an enslaved press reflects the jealousy with which any trespass on the people's right to know and learn was regarded when our country was in the making.

The libel laws and the statutes against indecency have always been a sufficient safeguard against gross abuse of the privileges of literature and the stage.

The people by withholding their patronage exercise a censorship to which no showman can be indifferent. Public opinion has banished the grotesque Irishman and the caricature of the Jew—it needed no censorship to eliminate these—and no play that holds up a race to ridicule or obloquy can ever succeed.

We are told that it cost $150,000 to prepare the spectacle now under consideration. No producer is risking such an amount on a production so offensive that the sentiment of the community would repudiate it, and if the officials of Chicago are not supposed to obey the dictates of the community it is a new note in American government.

The whole plan of censorship is contrary to the spirit of our country.

If an official can impose his views on us in the moving-picture house, the next attempt will be to tell the theater what it is allowed to show, and from that it is only a step to telling the press what it may print. That would spell an end to criticism of public acts and public men. It would substitute personal interest or personal prejudice for the truth as the standard in determining the right of publication.

Mayor Thompson has indicated that he would personally pass on "The Birth of a Nation."

The Examiner would respectfully suggest that he consider the precedent of other Mayors in determining this question and keep in mind the unfairness of subjecting the investments of men in legitimate undertakings to a despotic power that might put them out of business with a word.

Tribune 5/27

FLICKERINGS from FILM LAND

By KITTY KELLY

Another Plea for 'Birth of a Nation.'

E have with us, and yet not with us, the so far ultimate achievement in motion picture making. The reels lay folded here waiting to speak their story to the city. David Wark Griffith's "The Birth of a Nation" is barred from Chicago's midst by the zealous efforts of those guardians of our civic welfare who permit the display of "The New Governor," adapted from the notorious "The Nigger," while discriminating against a work of artistic inspiration.

"The Birth of a Nation" is acclaimed the country over, through all mediums of publication, magazines and newspapers, as the world's greatest picture. Chicagoans, only by commuting from the shades cast by the censorial dark lantern of their own town to the more enlightened regions of New York, Boston, Los Angeles, and San Francisco, may view this artistic triumph.

The picture was made by a master for the appreciation of intelligent people. It isn't going to attract the riotous, the hoi polloi, or the tumult stirrers, for the very price around it hedges it away. Its audiences where I have seen them in the west have been enthusiastic, but orderly; its audiences in the east must be or the performance could not continue, and would not receive the general and continued commendation of thinking writers as it does.

They are orderly audiences because they are law-abiding citizens, doing their duty in the world, not vagrant street mobs, looking for a straw pointing excitementward.

The thrill is there because by the magic of pictorial reality the film takes one into the lives of the people who figure in the tale. This has been done before in pictures, but never on so large a scale and with such perfect manipulation. In this it far exceeds "Cabiria," for it is a human thing—which "Cabiria" was not—along with its spectacular features, which it possesses in magnificent measure, striking the heart interest that makes it go home to other hearts.

Mr. Griffith has used all of the threads of life—the love thread, the hate thread, the threads of passion, loyalty, patriotism, youthfulness, humor, sorrow, heroism, horrorism—in weaving his wonderful fabric.

The picture is melodrama, but melodrama translated means vitality, and it moves with the speed and the spring and the grace of a spirited horse. It shifts from every shade of feeling, the playfulness of carefree youngsters, to the heart mourning of a war-stricken family, the stirring tumult of battle to the quiet of home enduring, and it carries the observer with it through every second of dash and crash and whisper and echo of the story's progress, unconscious of the material fact of the three hours and 12,000 feet of film used in the telling.

As a story of the civil war and the reconstruction period there is conflict in it of every sort, and there is villainy, both black and white, as well as heroism and faithfulness of each color.

The matter in supposed censorial disapproval shows the negroes as a people needing to be led and falling into the hands of false leaders—white ones, the film's traducers might notice.

Immense historical significance, handled with a fine and patriotic dignity of intent and achievement underlies the war tangled loves between the young folks of the north and the south, and the ultimate unraveling.

The picture is an interpretation of history in human terms, and to audiences it carries distinctly a feeling of past, rather than present. True, the bias is southern, but biases untrammeled have been always the cherished possessions of free minded American folk; we like to argue one way or the other, for it is American doctrine that argument is good for the soul.

That this picture stirs in some the chord of controversy is no unprecedented experience, nor any necessarily fatal one. It is general American sentiment to prefer taking an experience first hand—risking that it be unpleasant—rather than suffer the protection of shielding by paternally minded censors.

Ah, well, this is a big picture, this "Birth of a Nation," a photographic marvel, a directorial wonder, and by missing seeing it we miss marking the greatest step in motion picture advancement.

Herald 5/27

SEEN ON THE SCREEN

By LOUE

Terms David Wark Griffith "Belasco of the Movies"

EVER since the infancy of motion pictures, when the films were staggering bits of celluloid, presenting queer, unsteady figures, the eyes of the film world have been turned expectantly toward David Wark Griffith, the master producer of motion pictures.

It was Griffith who first lifted pictures from the mediocre and gave them the real creative power they now possess. This wizard of pictures, to whom the world owes more than it realizes, was in at the birth of this great industry and his concentrated energy and tremendous ability have made the motion picture of today a formidable rival of the spoken drama.

David Griffith is in Chicago for a few days. This man, who has made such actresses as Mary Pickford, Blanche Sweet, May Marsh and the Gish girls, is very reticent about his success.

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I felt that the failure of Chicago to grant a permit to his "Birth of a Nation" must be a sore trial to him. He had spent eight months in its production at a cost of over $150,000. Much to my surprise he spoke most charitably about the whole affair.

"I wish I could feel sure they had seen the picture," he said. "So many people have condemned it without even seeing it. It only seems fair for every one who fears its influence to see it before he judges. Naturally I lay the refusal of a permit to the fact that the city officials did not see the picture. New York accepted it in the light of an educational entertainment. Fifteen schools came to see the picture in lieu of a history lesson. I tried to give an exact reproduction of the reconstruction period and left out as many of the harrowing features as I could consistently. I desired the peace idea to be uppermost. I feel that is what the world needs just now."

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Mr. Griffith changed the subject then and did not return to "The Birth of a Nation," but I fancied I detected just a little bit of disappointment in his voice. It would be only human to desire a production of this magnitude to win approval, a production in which 18,000 persons and 3,000 horses took part.

David W. Griffith.

Perhaps in the days to come, when the "movies" have reached a higher pinnacle of fame, there will be other producers who will give us magnificent and matchless spectacular dramas; but I doubt if the world will ever have another David Griffith.

His early struggles with the camera and with raw material have helped him reach his present place. He has been director, writer and camera man, all that we might have better photodramas. He is the pioneer Belasco of pictures, and for his success, born both of hard work and talent, he deserves the highest praise.

Billboard 5/29

RACE FILM BILL PASSES HOUSE

Chicago, May 21.—A bill to prohibit the exhibition of any film that shows a lynching or unlawful hanging, and is based on the theory that presentation of such pictures tends to incite race hatred and rioting, passed the House at Springfield on May 18, by a vote of 111 to 2.

The bill was introduced by Representative Jackson, one of the two colored members from Chicago, and, if it becomes a law, such pictures as The Nigger, The Clansman and The Birth of a Nation would be barred from exhibition in Illinois.

Representative Louis J. Pierson, of Wilmette, led the fight against the bill. He made an extended argument, alleging that the bill as drawn affects much more than the negro race problems. He contended in his speech that the bill, if it becomes a law, prohibits in a religious way the use of any production of the crucifixion in any church, any film which would raise the racial issue in any way, and, in effect, would put moving pictures out of business.

ERROR IN FILM BILL

Chicago, May 21.—Thomas Curran, of Chicago, yesterday told representatives of picture manufacturers that a mistake had been made in the drafting of his picture censorship bill—that it was not intended to charge $1 per foot after the first 1,000 feet for the examination of films.

The bill, as it now stands before the House, provides for a State board of moving picture censors to examine all pictures shown in Illinois and that an examination charge of $1 for the first 1,000 feet and $1 per foot for all over 1,000 feet be made. Mr. Curran stated that the House bill was intended to read the same as the Senate bill on the same subject, which provides for an examination charge of $1 for the first 1,000 feet and $1 for each additional 1,000 feet.

Mr. Curran said he will introduce an amendment correcting the error.

6 American 5/27

MAYOR TO PASS ON 'BIRTH OF NATION' FILM

Thompson Declines to Commit Self in Advance on Disputed "Movie" Play.

Protest against the revocation of the permit to exhibit "The Birth of a Nation," one of the most elaborate moving picture films ever made, has led Mayor Thompson to decide to inspect the picture, if asked to do so by the producers.

When brought before the city moving picture censors last February the picture was passed upon by Mrs. Carter H. Harrison and Charles C. Fitzmorris, secretary to the Mayor. Both approved, and a permit was issued for its exhibition. The film was not ready for public exhibition and when it was there had been a change in the city administration.

Soon after taking office, Mayor Thompson was asked by many negroes to revoke the permit on the ground that it portrayed their race in an unfavorable light.

SAY RIOTS FOLLOWED.

They also said that riots had followed its exhibition in other cities. Without further examination and having no information that the picture was out of the ordinary run that is daily passed upon, Mayor Thompson revoked the permit.

Since then leading citizens, including fil mproducers, have explained the film to Mayor Thompson. They said such drastic action was an unwarranted and arbitrary blow at their business. They argued that the producers had spent $150,000 to perfect the picture and that they were business men who would not wantonly waste money on an enterprise that could not stand the test of inspection.

WOULD INSPECT FILM.

Because of these pleas, Mayor Thompson announced to-day that he would view the picture himself if asked by the producers. He would not commit himself as to what the outcome of his inspection would be.

"I will be glad to look at the film," said Mayor Thompson.

"I have not seen it and all I know about it is that many negroes objected to it because of the prejudice which they said the picture had raised against them.

"I believe the negro is entitled to as much protection from class hatred as a German, an Irishman or a Swede.

SEES NO REASON FOR RIOTS.

"When the producers asked for permission to exhibit the picture in Chicago I asked for information about the effects it had produced elsewhere. I was told that it had caused riots. I don't see why Chicago should have anything that causes riots. However, I'll be glad to see the picture if the producers ask me."

He would not say whether he thought this inspection would result in permission to exhibit the film.

Tribune May 28

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FLICKERINGS

By KITTY.

Behind the Screen in "The Nigger."

OCCASIONALLY a ray of light comes sweeping across a thankless task, such as seeing pictures for other folk. Of such is this. It is also an interesting commentary, by one very intimately concerned, on a vital picture phase of today. William H. Lippert, the unwilling maker of the scenario for the William F. Fox production of "The New Governor," more generally known as "The Nigger," now at the Ziegfeld, speaks now illuminatingly from the safe haven of his scenario ship with the Selig company:

"My Dear Miss Kelly:

"I want to thank you for your criticism of 'The Nigger.' There is not another critic in the country who has been as bold and fearless as you, and in panning this atrocious film, of which I am the unhappy author of the script, you have done the public splendid service.

"'The Nigger' was the last work I did in New York before a kind Providence directed Col. William N. Selig to bring me away from that nauseating task which fate had placed me in after leaving the staff of the Lubin company.

"As the scenario editor of the Fox Film corporation I fought against the purchase of the Sheldon play. But Fox bought it anyway, thinking perhaps he might gain something by trailing along and getting some of the benefit that might accrue from Griffith's production of 'The Clansman.'

"When he bought it there was nothing left to do but make it or give up my meal ticket, and I could not afford to do that, for there were two little brown heads at home who needed food and clothes.

"Probably you do not know, and it has never been told before, but I think you should have the privilege of announcing it if you care to, that Robert Edeson threw up his contract calling for $1,000 a week rather than play the part of Phil Morrow in the picture. And that Lloyd B. Carleton, also now with the Selig forces, refused to make the picture, for the reason that the subject of miscegnation was a nauseating, disgusting theme, and that no good would accrue to any one connected with the production. While making it both Mr. Edeson and Mr. Carleton and I had daily conferences, and when I saw how they regarded it can you wonder that my heart was never in the work?

"When I had finished it I felt as though I did not want to look my family in the face again, and for days the taste did not leave my mouth, and I was grateful when the chance came to come here and do adaptations for a producer like Col. Selig, who has never yet catered to maudlin or suggestive sentimentalists.

"What the country needs is not legislation against race films, but against a certain class of manufacturers who are prone to film such subjects that will have commercial value solely because of their immorality, lasciviousness, or mongrel thoughts, that were never considered fit for the pure, clean drama.

"Such plays were never conceived with the idea of adding anything to the credit of the American stage. They were written to catch the dollars of the public, and they failed to catch many of them.

"Now to be inflicted with them all over again is the worst epidemic that has attacked the cinema field, and the public is appreciative. I am sure that you are brave enough to call a spade a spade.

"You may use any portion of this if it will aid you in your splendid efforts to prevent a repetition of such monstrosities. Thanking you again for your fearless and honest criticism, please believe me, always faithfully, WILLIAM H. LIPPERT."

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D. W. Griffith has announced his next big feature film will be "The Quest of the Holy Grail." It will, of course, be a big spectacular production, showing at fitting times thousands of "Sir Knights."

* * *

Post

FRIDAY, MAY 28, 1915.

The Censorship Again.

The question whether the showing of an elaborate moving-picture drama, "The Birth of a Nation," shall be permitted in Chicago brings up again the troublesome issue of censorship. The objectors to the play fear that it may intensify race prejudice or, perhaps, even lead to riots, as, if we remember aright, performances of the stage play based on the same material—a novel by Thomas Dixon dealing with southern reconstruction days—actually did.

Speaking generally, we believe in censorship—but on one condition. That is, that the public shall be the censor. The public can delegate its sovereign power of self-government to representatives, and has to, altho the results are probably not as satisfactory as they might be. But the public cannot delegate its aesthetic taste. The minute it begins to let an official or a board or a group of volunteers decide what it shall see or what it shall not see it has abdicated a right more fundamental than that of political self-government. For even in bureaucratic countries where the citizens prefer to be governed efficiently rather than misgovern themselves, their tastes are usually left free, and any effort to control those tastes would be resented by the most politically submissive.

In such a country, however, the political aspect of a work of art embracing such a burning public question as that of race might cause the picture play in question to be prohibited. In America we assume that burning questions are just the questions that should be discussed publicly and fearlessly.

Are we to draw back from that attitude just because the discussion of one question is apt to be a little too noisy? Suppose it to be true that this play, by the very artistic merit it possesses, by its actuality and detail, may do harm. Then let us take the harm rather than risk the loss of the good that freedom brings. The censorship, once applied to this play, makes a precedent when some other debatable topic is treated in art. There are enemies to every good cause, and there may come a day when friends of the negro—who may also be friends of other progressive causes—may find the weapon that some of them are now invoking against this play used against themselves.

That the public is stupid and may be inflamed by what it sees in this, that or the other form of art is no argument for the suppression of all art that does not happen to be peaceful in content and bland in its presentation. The only thing to do is to educate the public. If that is too long and dangerous a course, with too little hope of success, then let us advertise for a competent dictator and end the whole democratic farce. But we cannot possibly run the ship of state with sails of democracy in fair weather and haul them down and stoke up a little auxiliary engine of despotism every time we strike a squall.

Tribune

THE BIRTH OF A NATION.

Chicago, May 26.—[Editor of The Tribune.]—Relative to the views so well expressed in your editorial on "The Birth of a Nation," it may be said that Chicago is warmly to be commended for refusing to permit the show to appear within its borders. A storm of indignation has been aroused in Boston over its presentation, indignation voiced and spread by such men as Gov. Walsh, the Hon. Samuel W. McCall, and many of the clergy.

C. DE W. BROWER.

Tribune
May 29

Examiner

THE COURTS AND CENSORSHIP.

In New York the censor prohibited the production of a moving picture called "The Ordeal." It, like "The Birth of a Nation," gave no offense to public morals or decency, but was feared as a provocative of nationalistic prejudice and bitterness. It presented the desolation and sadness in parts of France traversed by the Germans in the Franco-Prussian war. The censor held that it would offend German-Americans and refused to let it be shown.

The film company went to court, and the judge who issued an injunction restraining the commissioner of licenses from interfering with the photoplay said that national distinctions could not be urged in an American court as a reason for shaping or coloring decisions.

In the jurisdiction of the court there could be no classes of citizenship and no increase of rights by hyphenization. It is enough to give Americans a start to realise that we must have a judicial statement of this fact. The other important point is the assertion of judicial control over bureaucratic government.

The rights of the public are not to be abridged by bureaucracy, but are under the protection of the judiciary. The growth of censorship, undoubtedly stimulated by the moving picture, is a development which no American devoted to ideals of freedom can observe without alarm. The complexities in the situation are recognized and there is no disposition to push hard and fast rules to the extreme, but the censorship is an anti-American institution.

The use of censorship easily may tend to the misuse of it, and the position of the courts as a corrective to check abuse of power by what is virtually an extra legal authority and might easily become an autocratic and stupid authority, must constantly be kept in mind.

FLICKERINGS

By KITTY

Court Wallops Film Censorship.

SUPREME COURT JUSTICE WHITTAKER of New York recently took a wallop at hyphenated citizenship and at the same time dealt a stinging blow at indiscriminate film censorship, when he made permanent the temporary injunction restraining the commissioner of licenses from interfering with the Life Photo Film company's picture play, "The Ordeal."

The play tells the story of a dream during the Franco-Prussian war. A German officer, in the dream, is condemning the sweetheart, mother, and sister of a French soldier to be shot. The father of the family is shot while defending his home. Then the dreamer wakes and is rejoiced to see his loved ones safe.

When the play was first shown Deputy Commissioner of Licenses Kaufman conferred with the national board of censors, and it was agreed that the play might arouse bitterness in Germans and German-Americans. Commissioner Bell also took that view, so he ordered the play withdrawn under penalty of canceling the license of its producers.

Then the injunction was applied for. In his decision Justice Whittaker said:

"The term 'American' includes all classes of citizens, native and naturalized, irrespective of where they originally came from, whether it be Germany or any other country. The court cannot give judicial sanction to the grouping of American citizens in different classes, and shape or color its decisions in accordance therewith. What has lately become known as hyphenated citizenship has no color or standing. It cannot properly be recognized by the court or any other branch of the government. The plaintiff should not, therefore, be interfered with in the transaction of its legitimate business because of the supersensitiveness of alien residents."

In reply to the argument that the production of the play might occasion racial differences, Justice Whittaker said:

"Both Commissioner Bell and his deputy, Mr. Kaufman, testified that there was nothing in the picture to which an American could take exception. The opposition and threats of the defendant are based, therefore, solely on the ground that the national board of censors and deputy commissioner feared the disapproval of foreigners. The national board of censors is a self-constituted body. It is not organized by law, and it is a question how far a public officer charged with exercising official powers upon his own judgment should base his opinions upon those of the board of censors and the deputy commissioner."

Justice Whittaker said the play could create no racial strife "to a sensible and ordinary mind."

May 29

Chicag

BY JAMES WARREN CURRIE.

The exhibitors of "The Birth of a Nation," a masterpiece of David Wark Griffith, are still awaiting permission to show the picture to Chicago. And daily bulletins given under stress to the newspapers and people who want to know are always the same, "The situation remains unchanged," like the monotonous response of hospital officials to the friends of a man who lies in danger of death.

I saw "The Birth of a Nation." When I left the theater I could not talk. My nerves were tense and quivering from suppressed emotions. I had seen an epic thrown boldly into the light, the sweep of armies and the clash of arms, the tears of women and the curses of men, the joy and sorrow of youthful love and the cadenced rhythm of a national hymn. For Griffith has visualized poetry.

Griffith says he conceived the idea of "The Birth of a Nation" one day while reading Woodrow Wilson's "Division and Reunion." He already knew "The Clansman," having read the book and seen the play.

"The era of the civil war and the reconstruction which followed," he says, "is the most dramatic part of the history of our country. I think it is the most dramatic part of the history of the world."

IDEA FROM WILSON.

So he went to work with the master mind, and the gift of welding men and women to his wishes and completed a work that favors of all the arts. "The Clansman" furnished him some dramatic incidents and some intimate knowledge of the methods of the Ku Klux Klan. Woodrow Wilson gave him the first idea of producing such a work. And libraries and paintings and a staff of scholars gave him the innumerable details that enabled him to complete it. For that is the way Griffith works.

There is a theme to "The Birth of a Nation" which is told in the name. There is not one story. "The Clansman" is one of the strands in the tapestry that tells of the little loves and hates of men on a background of tremendous struggle and history in the making.

For "The Birth of a Nation" is done in bold strokes, like a giant panel, and into the panel is painted with the tiny brush all the details of the stories of individuals. There is the panel and the miniature and one man has done both.

Before this picture all battle scenes taken before the camera were highly and justly dangerous. They were jokes. The battle scene in "The Birth of a Nation" raises the battle lust in the one who sees. There are new ideas in photography, new conceptions of the value of distances and panorama. There is a scene in which is a panorama of three miles.

STORY OF THE '60s.

The story tells of the people of the '60s. It deals strictly with history. There is nothing in it to arouse race prejudice or mob violence. The villain in the piece is the white man, always the white man. The negro is shown, as he was then, a people uncertain and a little fearful of freedom, a simple, lovable race, some members of which had been played upon by scheming and unscrupulous politicians.

And thus Griffith "splashed at a ten-league canvas with brushes of comet's hair." And there was seen a country in the throes of labor that a nation might be born, and the wild, tense struggle of a sovereign people with a force that for a while threatened them with worse than death, and the incessant sound of music, wild and soft and moody, fast or slow, or stirring, as when the klans were called with a weird trumpet note that roared in two notes like "yoho." If Chicago does not see "The Birth of a Nation" it is Chicago's loss. It is a royal painting.

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Tribune May 25

VIEWS OF FILM CENSORSHIP.

Chicago, May 25.—[Editor of The Tribune.]—THE TRIBUNE'S editorial on "The Birth of a Nation" this morning is a comprehensive comment on the subject of censorship.

That there are many films produced which should never be shown we all realize. That an arbitrary board of censorship should have the final word on this means of influencing public opinion is absolutely inconceivable in our system of government.

Prompt arrest and legal—not arbitrary—penalties for showing improper films would achieve every object which may be obtained through censorship, and would do so without the dangers of the censorial system.

When we read "Cut out by censor" many of us are inclined to smile and let it pass. When we read of one of Victor Hugo's plays that "it was interdicted by the censor," we immediately have a chilling sensation of continental officialism. Between the two there is no dividing line. ROBERT H. GILLMORE.

STATE CENSORSHIP OF MOVIES.

Chicago, May 24.—[Editor of The Tribune.]—A blow is contemplated against home rule in Chicago, and all good citizens should interest themselves in the bills to create a state board of moving picture censors consisting of three members. Thinking persons will know that such censorship could not possibly be beneficial.

The Chicago moving picture censor board has performed its work admirably. A few years ago many people would not attend a moving picture theater, but since the pictures have been censored theaters have been opened in all parts of the city and one can attend feeling sure he will not be shocked by what is shown.

Several other cities will not accept pictures for exhibition unless passed by the Chicago board, which goes to show the efficiency of the present board.

State censorship has been tried in several states, but from the class of pictures passed conditions do not seem to have been improved. E. J. JOHNSON.

Ny. Telegraph 5/31

CENSOR BILLS ARE ALL HELD OVER

Massachusetts Legislators Defer Action on Recommendation of Ways and Means Committee.

VICTORY FOR THE FILM MEN

(Special Correspondence The Morning Telegraph.)

BOSTON, May 26.

As a result of the unanimous report returned to the Senate to-day by the Ways and Means Committee all bills concerning State-wide motion picture censorship have been put over until the next session of the General Court.

Exchange men and exhibitors regard the action as a big victory and are highly pleased.

United opposition by the film men and the tremendous political power of moving pictures, revealed by recent censorship agitation due to the opposition to "The Birth of a Nation," is held responsible for the postponement. It had been feared that the Lowell bill, which was regarded as the most obnoxious, might be passed in the face of the opposition of the motion picture men because of its powerful backing, but it has been put over with the others.

CAN THEY KEEP IT UP?

This suit, started by the National Association for the Advancement of Colored People, has been in evidence ever since the picture began to run in public a few months ago. As the film continued to draw big houses and the average negro citizens remained calm in spite of the supposed insult to their race contained in the production, it appears as though the association members went to a wholly unnecessary amount of trouble merely for the sake of kicking up a row about nothing and keeping under the publicity spotlight.

Anyhow, it's all over now—the law wrangle, we mean. For this relief much thanks.

Tribune May 25

David W. Griffith Tells How He Entered "Movie" Business.

By Mae Tinee.

I TRIED three doors at the Illinois theater before I found one that would open.

"Goodness!" I said to myself. "Is it possible that after all I'm not going to get to see that man?" Whereupon the fourth door opened and I scatted through the lobby and up the marble steps that led to the office where I expected to find the man of the hour of moving pictures, Mr. David W. Griffith, waiting for me.

The others in the office vanished as though touched by a magic wand as Mr. Griffith shook hands with me. He's tall, clean shaven, blue eyed, and brown haired and has an English accent, though he was born in Kentucky.

"My dear young lady," Mr. Griffith said, "I have the same horrible aversion to publicity that characterizes Eva Tanguay, Charlie Chaplin, and others of our best known public characters. A shrinking violet I am—not! No! Consider me at your service. I suppose you would like me to tell you confidentially whether or not 'The Birth of a Nation' will be shown in Chicago. Give you some 'inside dope.' Is that the idea?"

"O, of course, I wouldn't mind knowing" I said, "but I'll leave it to the news writers to inveigle information along those lines. I am here for the sole purpose of merely chatting informally with a great man for the purpose of interesting greatly that prominent class of people known as motion picture fans."

"They don't want to know about me, do they?" Mr. Griffith inquired. "Where I was born and all that? It's the pictures they want to hear about, isn't it?"

"Yes—and the man behind the pictures. How he happened to 'go into' pictures, and all that."

"I am here to assure you," Mr. Griffith said, with twinkling eyes, "that as a child I never dreamed of such a career as has been mine. I aspired to be a lawyer—or a writer. My preference was writing and I did 'several little things'—a play, some verse, and a couple of stories. The verse and one story were printed in publications I blush to mention, and James K. Hackett took my play, which was called 'The Fool and the Girl,' and did such unutterable things to it—with me cursing, praying, and staking my last dollars on it in the background—that, shortly afterwards as I walked the byways of New York, penniless, seeking work, I made a solemn vow—never to write again. A little later I obtained a position in the scenario department of the Biograph company."

"Writing?"

"O, yes—but that was different."

"Did they let you direct pictures from the start?"

Mr. Griffith shook his head and examined with minutest care the cane he held across his knees.

"No," he said after a minute, "I had to beg before I was allowed to do that. Then, when I began to try to introduce improvements I almost lost my job. The camera man was king in those days. And the camera man wanted straight photography or none at all. He scoffed at the idea of 'fade-outs' and reverse lighting, and insisted that the camera must stand on a level, especially when taking scenes where crowds are seen in the distance. I used to just about have to prostrate myself at his feet to even get him to try anything new. In 'Judith of Bethulia' we took the crowd scenes from the top of a mountain, but it was a weary time before I could get that camera man to climb the mountain. He wanted to stay on the level, a proceeding which would have made the crowds look like rabbits. However—" He paused and looked at me questioningly. I nodded.

"It was a great picture—but, of course, not to be compared with 'The Birth of a Nation.'"

We were quiet for a moment. Then I asked: "What do you think constitutes the great appeal in 'The Birth of a Nation'?"

He said strongly: "Because it's the story of a lost cause. Napoleon is a great and popular figure in history—not because of his triumphs—but because of the island of Elba. And what in the life of Christ has influenced most people throughout the ages? His beautiful life? No. What then? His crucifixion—the cross."

"Did the idea of making the reconstruction period into a photoplay come to you suddenly?" I asked. He shook his head. "No, it had been bothering me for months. I knew such a picture could be a marvel if worked out rightly. Eight months it took me, Miss Tinee, to make it."

"I can believe it! How in the world did you direct those battle scenes? Surely no megaphone would be strong enough."

"No," he said, sitting forward interestedly, "we did it through a system of telephonic communication. I would pass the word to a general a certain distance away. He to the next one and so on. The camera was set on a platform 125 feet above the ground. Action of three miles was photographed."

The telephone jangled at his elbow and his secretary rushed in to answer it. Boston was calling. Somebody would speak to Mr. Griffith. We'd been talking for some time and I thought that he must be hungry. I knew I was. So I said goodby and gave Boston the floor.

Between you and me he is vurr', vurr' nice!

Ny. Telegram 5-26

Triumph of Griffith Film.

The fourth month of D. W. Griffith's spectacle of the American military era, "The Birth of a Nation," shows undiminished attendance at the Liberty Theatre. The attraction seems eminently suited to the present, with European complications and the portent of possible war overshadowing the land. Civil strife that grew out of misunderstanding and jealousy, the victory of the North and the terrible aftermath of Reconstruction furnish a succession of startling themes. Never before has America's greatest war been put on film, canvas or panorama. "The Birth of a Nation" proved of intensest interest last week to thousands of those who attended the naval review and to hundreds of the jackies. It is the one big patriotic entertainment in town.

Mr. Griffith and Our Busy Censors

By THE HATTONS

A CURIOUS plague of censorship is upon us. Chicago soon will be like Boston and Berlin—a city of "don'ts" and "verbotens." Liberty is becoming a rarer and rarer word. It eventually will be retired to the museums like the dodo. Our rampant reformers proceed fanatically on their way, ignorant of the fact that censorship is a species of anti-toxin which eventually lowers the powers of moral resistance, just as too much physical inoculation puts the individual at the mercy of all other germs.

Gone is the faith in the human being to react to the strengths of his own character; no longer do the watchdogs of our morals believe in the health of individual election.

Censorship of any sort throws us into a peculiar irritation. It is the one thing that makes us yearn for the mind, the voice and the soap box of Bernard Shaw. We would plant them all at the corner of Clark and Randolph streets just at the theater hour, hoping for arrest and the resultant laying down of the issue.

The latest exhibition of our petty provincialism in the respect of censorship is the prohibition of the "Birth of a Nation" film play.

We voted for Mayor Thompson on the solemn assurance from one of his most intimate followers that he would not repeat the Dogberryism of the preceding administration in the matter of public theatricals.

But at the very beginning of his administration the genial commodore disappoints us by forbidding that which even his conformist predecessor had sanctioned.

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"The Birth of a Nation" is America's greatest achievement in the films. It is a masterpiece of kinetescopic staging, the most dramatic visualization of national history that ever has been accomplished.

Facts have been tamed rather than accentuated; the film is absolutely lacking in artistic liberties. The picturing of reconstruction history is richer than any in the libraries.

Why this timidity in the presence of truth; this unwillingness to face fact; this feminine unwillingness to admit vital record?

The play has been running for months in Los Angeles, New York and other more liberty-loving centers. Nothing has happened in any of these cities. There have been no race riots, no spectators have been incited to do wrong, no buildings have been burned.

We were permitted the other evening to see a private exhibition of "The Birth of a Nation." Nothing in the way of a film play has ever laid such hold on our interest and imagination. For years we have been imploring our playwrights to visualize for us the colorful and dramatic scenes which lie in the records of our national past.

It has remained for the wonder-working Griffith to realize this dream. He has put before us the picturesque southern life of the immediate ante-bellum period; the battlefield pageantry of the great struggle; the shadows of the dark days that followed. One might read histories for years without etching into the mind the pictures which you carry away from the Griffith film.

The long-awaited finger of genius has touched the "movies." Is Chicago to be denied the opportunity of seeing its greatest achievement? If Mayor Thompson has a single artistic instinct in him he will reconsider his ill-advised decision as to "The Birth of a Nation."

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Herald May 26

"THE BIRTH OF A NATION."

The National Association for the Advancement of the Colored People has succeeded in its effort to prevent the presentation in Boston of the photo play, "The Birth of a Nation." That city, following the example of Chicago, has decided that no good purpose can be served by permitting the exhibition of pictures calculated to excite race prejudice.

Both Mayor Thompson and the Boston authorities have correctly estimated the probable effect of the play. The editor of The State Journal has seen the picture and is satisfied that its reproduction generally will have an evil influence. It is particularly dangerous for the reason that it is a magnificent production—the last word in drama for the camera.

The photo play, like the dramatic production on which it is based, Mr. Dixon's "The Clansman," is certain to create bad feeling towards negroes. It recalls controversies growing out of the reconstruction of the south which might better be permitted to remain buried with the animosities developed by civil war.

There is now no occasion for reopening the question of whether the Ku Klux Klan was necessary to the safety of the south during the days of Thaddeus Stevens.

Regs. State Journal 5/27

D. W. Griffith in Plea For His Greatest Film

By LOUELLA PARSONS.

MOTION pictures' most famous creator, David Wark Griffith, came to Chicago last week to make his plea for his most powerful creation, "The Birth of a Nation."

This picture, which has taken its place shoulder to shoulder with the highest form of the spoken drama and which has been the cause of more discussion than the entire output of every film company combined, is now quietly reposing in the vault at the Illinois Theater, waiting for the permission of the ones in authority to tell its wonderful story.

I saw David Griffith at the Illinois Theater and, by the way, I want to say that it was the moment I have lived for, to personally meet this screen poet and hear from his own lips the miracle tale of his film symphonies.

A Kindly Personality.

A quiet, well-bred gentleman, seeing the world through glasses of kindness and beautifully inclined toward leniency, even for those whose views are the opposite of his own. Such a man is the master producer, David Wark Griffith.

"It always seems foolish to talk about oneself," Mr. Griffith said in answer to my request that he tell me how he was able to select such screen successes as Mary Pickford, Blanche Sweet and Harry Walthall.

"These people are merely automatons to me," he went on. "I act out the whole thing for them, and imagine myself each individual character. I find that I get much better results from the people who have never been on the stage. Trained actors are apt to be too stagy. Take little Mae Marsh. She has been hailed by many of the foremost critics as the world's greatest screen actress. The same is true of Lillian Gish, who came to me with no previous experience. She is, with her ethereal beauty and tender depths of emotion, one of the best motion picture actresses today. Harry Walthall is beautiful material to work with, also. He is so plastic, and I thoroughly enjoyed him both in 'The Avenging Conscience' and in 'The Birth of a Nation.' Quite apart from his ability, I love Harry Walthall. He is so boy-hearted and so sunny tempered. Bobby Harron is another genius of whom I am very proud."

Found Many Stars.

"Many of the picture stars had their beginning under your direction, did they not?" I asked Mr. Griffith.

"Yes, and I take the same pride in them as I did when they were with me. In fact, I am indignant when I hear them unfavorably criticised. I went to see Blanche Sweet today in 'Stolen Goods' at Orchestra Hall. She has kept all the little gestures that I taught her, and Mary Pickford still has her saucy pout. I fixed her face and eyes the first time she ever did the Mary pout."

Mr. Griffith mentioned the fact that many of the theaters were advertising pictures made under his direction in which he had no part.

"Every picture made under my supervision bears the name Griffith on every title and with D. G. for a trademark."

Of course, we came to the fascinating subject of "The Birth of a Nation."

"It's my greatest regret," said Mr. Griffith, "that this picture has resolved itself into a racial discussion. The play is founded on the true facts of the reconstruction period, with no intent to hurt either blacks or whites. Why, the greatest villain in the play is Stoneman, a white man. If we have white villains why isn't it permissible to have an occasional black roue? The matter should not be one-sided.

Intermarriage of Races.

"The most active workers against this film have been the people who believe in the intermarriage of the races. The negro should be as much opposed to this as the white man. He has every right to be proud of his unsullied blood and to fight to maintain it. The intermarriage of any two races has never been attended with good results.

"'The Birth of a Nation' is no attack on the negro race. Why should the colored people be barred from the film any more than Shakespeare's Shylock? Isn't he a bad example of the Hebrew race. There is good and bad in every class of people, and how are we to find the good unless we see the wrong way first? Why take a romance of the civil war so seriously?

"As a matter of fact, the better class of negro has taken no part in this argument. It is not the conservative element, but rather the notoriety seeker, who have set up this great cry. In the picture I have given both sides of the colored question—the old-time faithful servant, who served his master with heroic devotion, and then later the Hampton Institute for the colored people—endeavoring to show what this race has now accomplished by its thrift and honesty.

"Furthermore, 'The Birth of a Nation' should not be judged with the ordinary motion picture. The price—$2—has placed it with the stage productions. The press, books and plays are allowed to present the true side of things, and it does not seem justice to injure this art to satisfy a few people.

True Side of Things.

"I am very proud of my testimonials," said Mr. Griffith, handing me a great box full of letters and press notices. "Rupert Hughes wrote a glowing account of 'The Birth of a Nation' for our souvenir booklet and would not accept one cent for his splendid tribute. Then Clyde Westover, the critic, who took his daughter to see the play, said that they watched the picture together, and side by side reveled in the wonderful lesson.

"Lewis Sherwin says," and Mr. Griffith read aloud the letter sent him by this eminent critic. In part it said:

Against Public Policy.

"The suppressing of 'The Birth of a Nation' is absolutely against public policy, against the spirit of the Constitution, against the very life and essence of what should be true American and democratic ideas. The mere fact that in this case we show a few members of one of the races of the United States in an unpleasant light is no argument whatever. If this factor is to be seriously considered there is hardly any limit to which the censorship may not go. The entire question raises a most dangerous precedent. If the Africans oppose the production of a play to which they object, may not the Jew, the Teuton, the Italian, Slav, Irish and Scandinavians have the same privilege? The prospect is appalling. If this film be suppressed we shall be simply serving notice upon all theatrical managers that they may only produce plays that are absolutely offensive to nobody. The consequence of that will be colorless mediocrity even worse than we have at present and a general weariness. No sane person can pretend that there is any immoral suggestion in the film concerned."

A Screen Epic.

Mr. Griffith before my departure asked me to see "The Birth of a Nation." I felt a thrill of happiness to know that I had lived to see a day when such photography, such acting and such marvelous production should come under the head of a motion picture. Only we who started at the beginning and have grown up with pictures can possibly understand what this development of the newest art means—a screen epic, as some one aptly called it.

It is a most remarkable lesson on the history of our own dear country, and the strongest and most eloquent plea for peace of any book, play or sermon that has ever been brought to my attention.

In the words of Rupert Hughes:

"It makes the most spectacular production or drama look like the work of village amateurs. It reduces to childishness the biggest thing the theater can do."

I went away feeling I had seen the most stupendous human achievement of this age, and, if I may be pardoned for saying so, a photoplay whose wonder in the years to come will stand with Homer's "Iliad," Wagner's operas and Milton's "Paradise Lost."

Tribune 6/1.

COLORED PASTORS MAY PASS ON 'BIRTH OF NATION.'

Mayor Suggests 30 or 40 Negro Ministers See Film—Will Abide by Their Verdict.

Mayor Thompson has made a new proposal to the owners of "The Birth of a Nation," the moving picture drama based on "The Clansman."

"I suggested to them that they get thirty or forty colored ministers," he said yesterday, "and let them pass on the picture. The only question I have in my mind is whether it will arouse race prejudice. If the colored ministers say it won't I have no objection to the picture being shown."

The owners of the film are out of the city. No one could be found who thought they might accept the mayor's proposition.

VOICE OF THE PEOPLE.

"THE BIRTH OF A NATION."

Chicago, May 27.—[Editor of The Tribune.]—Speaking of the photoplay called "The Birth of a Nation," you say: "It is in all essential episodes grounded on historical fact, representing the struggles of that terrible time in the south when the whites, back from war, saw their government taken over by the newly enfranchised blacks controlled by the northern carpetbaggers.

"What happened with the negro ascendant and how the white reëstablished his supremacy is shown with obvious natural sympathy for the south, and no doubt with such heightening of effect as dramatic art has a right to employ. It presents what the south says and the north of our day, at least, is inclined to believe to be truth."

Exactly the reverse of this is true, for there never was a time when any one of the state governments of the south was taken over by the newly enfranchised blacks controlled by the northern carpetbaggers.

That some mistakes were made during the progress of reconstruction will not be denied. How could it be otherwise? The war had just come to an end. Sectional animosity was bitter and intense. The Republican party was looked upon as the enemy of the south. No white man could identify himself with the Republican party at that time in any one of the southern states without running the risk of being socially ostracised and publicly characterized as an enemy to his section, his state, and his race. Notwithstanding these things, not less than 25 per cent of the white men of that section—men who were to the manner born, many of them ex-Confederate soldiers, identified themselves with and became leaders of the Republican party. These, in the main, were the men that the newly enfranchised blacks selected as their leaders and whose leadership they loyally and faithfully followed.

I do not hesitate to assert that the reconstructed state governments at the south were the best governments those states ever had before or have ever had since. There never was a time when there was actual physical "Negro domination," or even carpetbag domination, in any one of the reconstructed states.

The play to which you refer, instead of being "grounded on historical facts," is grounded on historical misrepresentation, without having a single actual fact as the basis of its existence. It is fiction pure and simple, painted from a diseased and prejudiced imagination, with a false and deceptive background as a basis upon which to stand. Such a play could not be anywise than mischievous in its inception and dangerous in its results, even if the scenes depicted were a truthful reproduction of actual occurrences. But when it is or ought to be a well known fact that the alleged scenes are pure fabrications with not a single background of truth to support them, their production can hardly be less than criminal. In the main they are false, slanderous, and malicious. They are calculated and intended to engender and intensify race prejudice and race hatred. In the interest of peace, order, truth, justice, and morality they should be suppressed. No good can come but much harm may result from them. It is, therefore, the duty of the authorities to suppress them, just as they would suppress any other nuisance that is calculated to incite crime and general disorder in the community.

In this connection allow me, as a southern man, to say, and to say whereof I know, that there are just two classes of white people at the south who keep this so-called race problem constantly before the public. The first class is composed of those who commercialize race prejudice simply for the dollars and cents they can make out of it. The second class is composed of those who utilize race prejudice for the purpose of securing political distinction and official recognition which they could never secure though any merit of their own. It makes no difference with these people how much harm to the public or injustice is done to any people or race as long as they can accomplish the purpose desired. They know there is not a particle of truth in anything they say or produce relative to this matter. But what difference does that make to them? The office seeker finds that this is his best paying political asset. What is the use, then, of considering or discussing the tariff, the financial, or any other subject or question as long as this mythical race question will answer the purpose? They find that this is the one question upon which they can hold the white men of the south in abject political subjection and upon which the average white man at the north can be easily fooled and deceived. As long, then, as the country believes, as you seem to believe, that these things are true and that public sentiment must tolerate them and approve methods that are criminal and practices that would be otherwise indefensible for the purpose of preventing "Negro domination," just so long will this state of affairs continue. Let us hope that the eyes of the people will eventually be opened and that justice and fair play for all will be the accepted rule of action in all parts of our country.

JOHN R. LYNCH,
Author of "The Facts of Reconstruction."

Tribune 6/2

BOTH PLAINTIFF AND JUROR.

Mayor Thompson proposes to find out for once and for all whether or not the exhibition of this "The Birth of a Nation" moving picture drama will arouse the whites of the community to acts of blood and violence against the brethren of the Second ward. Therefore and forthwith an appeal is addressed to thirty or forty colored men of the cloth to foregather at a private exhibition and decide whether the 2,500,000 or so Germans, Swedes, Italians, Chinese, and other everyday Americans living in Chicago could sit through a picture show which presents unsympathetically the negroes and northern carpetbaggers of the reconstruction days.

What a novel and interesting suggestion it is! There are always so many hard knocks ahead for the executive, who must decide when the people are divided on what they want, anyway. The permit to show was revoked and the board of censors overruled upon the protestations of some colored gentlemen, it will be recalled. Then the censored complained, and now the kin of the plaintiffs are called into court to act as jurors in the final hearing.

The procedure for the friends of the particular film and the general theory of censorship is as clear as mud.

But anyway it gives the mayor an alibi.

Griffith Makes Stars—Others Buy 'Em.

The Essanay people have picked a fine large star out of he cinemac constellation and they announce with pardonable satisfaction the contracted acquisition of Henry Walthall, the leading man who has made such efficient appearances in the Griffith masterpieces. "The Avenging Conscience" and "The Birth of a Nation," and in the later Majestic features, "Ghosts" and "Pillars of Society." George K. Spoor has just completed the negotiations which will make this star a Chicagoan. He is to be used both in features and in two reel pictures, Essanay believing in the policy of stars shining alternately in big and little things.

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THE BIRTH OF A NATION.

The current week will wind up the third month of the run of D. W. Griffith's great spectacle, The Birth of a Nation, at the Liberty Theatre, where it continues to attract the attention of all sorts of theatregoers. On Sunday afternoon the 150th presentation of the master picture in New York will be celebrated. Its record is without a parallel on the local stage.

The first half of the picture remains the same stirring series of marvelous drama ranging from the picturesque days of the old South to the events leading up to the Civil War and showing in stirring action the terrors and the spirit of the great conflict. Then comes the graphic reproduction of the assassination of President Lincoln and the thrills of this tragic period of American history. The final half of the picture is largely devoted to the reconstruction period in the South and the rise of the Ku Klux Klan. The wild rides of these ghostly knights of a specific era in American development remain the most thrilling series of stage pictures ever seen in the theatre. The tale has been amplified from here on and shows what sober judgment in the way of education is doing for the children of the former slaves. It brings history up to date without curtailing the dramatic strength of the marvelous production. The thrills of swift action are kept intact and the great picture stands as an achievement of wonderful effectiveness and dramatic appeal.

The Birth of a Nation at the Tremont, which is on its sixth week, is advertised for at least another month, and has been doing a land-office business as the result of the bitter controversy and rioting which resulted from the agitation fomented by the negro organizations who are now fighting for a general revision of the movie picture censorship laws of Massachusetts.

Tribune June 2

BACKERS OF PHOTOPLAY SEEK TO ENJOIN MAYOR

"Birth of Nation" Sponsors Ask That City Be Restrained from Preventing Picture Display

Petition seeking an injunction against the city of Chicago, Mayor Thompson and otohers, as officials of the city, to enjoin them from interfering with the production of "The Birth of a Nation," a motion picture, was filed in the Superior court today.

The bill recites that on compliance with city ordinances, permits were obtained, first from former Chief of Police Gleason, and later from the present chief, Charles C. Healey; later a certain element of the negro population induced the mayor to forbid the production.

The bill recites that six months in time and the expenditure of more than $100,000 was consumed in producing the picture. It is charged that the ordinance under which it is sought to prevent the production of the picture is null and void.

Tribune June 3

E: THURSDAY, JUNE

FLICKERINGS ... by KITTY

Ruling on Griffith Film Due Today.

Decision on the petition for an injunction restraining the city from preventing the exhibition of the film play, "The Birth of a Nation," at the Illinois theater is expected in the Superior court today.

The bill was filed yesterday by Attorneys Burkhalter & Grossberg, representing Joseph J. McCarthy, who is in charge of the film in Chicago. The attorneys state in the document that the film has been barred by reason of the activities of a group of Chicago negroes seeking notoriety among their own race. In defense of the teachings of the film it is stated that the characteristics of both white and black races as they existed during the period of reconstruction following the civil war are portrayed with truth, but that it does not pretend that the conditions of a historical period that is past exist at the present time.

The huge cost of the film is emphasized, together with the summary that the exhibition is of high artistic merit and is of great educational value both historically and geographically.

American June 2

Sue Mayor to Show "Birth of a Nation" Pictures in Chicago

Determined to produce the motion picture, "The Birth of a Nation," the owners, represented by Joseph J. McCarthy, brought suit in the Superior Court this afternoon to restrain Mayor Thompson and other officials from interfering with the production of the picture to-morrow.

McCarthy in his bill states that the picture was made at a cost of $100,000, that in February Police Chief James Gleason, then chief of police, granted a permit; that in April Chief Healey also granted a permit, and that the owners leased the Illinois Theater and spent $5,000 in advertising.

McCarthy states that the picture was shown in Boston, New York, San Francisco and Los Angeles and that Mayor Thompson had the permit revoked after conferences with negro citizens.

The court probably will give a hearing late this afternoon or to-morrow morning.

Examiner June 3

Injunction Asked Against City for 'Birth of Nation'

Petition by Owners of Photoplay Asserts Five Superior Court Judges May Be Prejudiced.

Owners of the motion picture play called "The Birth of the Nation" filed a petition in Superior Court yesterday asking for a temporary injunction restraining city authorities from interfering with its production in Chicago. Mayor Thompson revoked the permit two weeks ago.

They went before Judge Foell. He could not hear the case, so it will be assigned to another judge this morning. It was mentioned in the petition that there are five judges of Superior Court who might be prejudiced against the plaintiffs.

The Rev. J. P. Brushingham was delegated by Mayor Thompson to select a committee of ministers and priests to view the film, and give its opinion to the Mayor as to whether it would tend to incite race feeling.

In view of the court action, the Rev. Mr. Brushingham said, the committee would not inspect the photo play.

Herald June 4

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"The case of Joseph McCarthy vs. the City of Chicago" will be tried before Judge William Fenimore Cooper at 10 o'clock this morning. "The Birth of a Nation," the object of contention, has created widespread interest among the motion-picture fans. Mr. McCarthy, in his bill for a temporary injunction restraining the city from interfering with the production of the play, claims that he paid the city $12 to get a permit. This, he declares, was granted first by James Gleason as chief of police and later by C. C. Healey, the present chief.

Mr. McCarthy has leased the Illinois Theater for three months and also bought the Chicago rights of the pl from the Majestic Motion Picture Company. In the event of a withdrawal of the permit Mr. McCarthy points out that the loss resulting will be considerable.

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Tribune 6/4

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FLICKERINGS from FILM LAND ... by KITTY KELLY ...

More Praises for David W. Griffith

YOU can scarcely pick up a magazine nowadays without running into something or other "moviefied." And wherever you find an article on movies there you find the top notch of praise meted out to David Wark Griffith.

Rufus Steele in the current Sunset does it very interestingly: "The influx (of stage stars) followed the discovery that the screen could reproduce the shades and subtleties of acting and magnify them in the reproduction. The all-important discovery was due not so much to the actors as to the directors and to one certain director more than to the others.

"Through the brief, astonishing history of the pictures there has moved a Christopher Columbus, who has fairly leapt from threshold to threshold of unfoldment, a man in whose throbbing brain there was ever a larger dream and in whose hand there seemed always to be a magic key. Wherever pictures of intelligent sincerity are taking form the name of David Wark Griffith is spoken with a reverence that befits one who has not only led the way, but who has literally hewed the road.

"David W. Griffith is an artist who works in a more comprehensive medium than oil, a poet who expresses his thoughts on a surface broader and deeper than a printed page. No sooner had he convinced the trembling producers that the public would stand for pictures which departed from distorted clownish action than he undertook the filming of the subtle emotions.

"A revolutionist like Griffith was able to survive only because his revolutions proved to be revelations. His innovations stood the test which the doubting producers imposed. They paid."

The largest realized dream of Griffith's is "The Birth of a Nation," whose vibrant replica of life lies wrapped in its motionless reels here, while in other communities it is flashing its thrill and beauty to enthusiastic and enjoying multitudes. Being unable to dodge the subject in magazines, it seems almost like a matter of public culture—whether you like it or not—to see his picture, just as it is to read Dickens, or hear Mary Garden, or understand about wireless telegraphy.

In the June Everybody's is an interesting article on movies devoted mainly to D. W. Griffith and his masterpiece, "The Birth of a Nation."

Examiner 6-4

* * *

The efforts of the exhibitors and David Griffith to show "The Birth of a Nation" in Chicago will bear morning buletins if the fight keeps up much longer. The latest developments in the case are a continuance of the hearing until 10 o'clock this morning and the assignment of Judge Fennimore Cooper to hear it. The delegation of ministers invited by Mayor Thompson to see and pass on the picture refused the invitation because of the filing of the petition in the Superior Court by the owners of the film, asking for a temporary injunction to prevent city authorities from interfering with its production here.

* * *

now much protested in some circles—and crown them with a title on a dignified par with theater. For the stages keep turning to screens.

The latest one is the Colonial, one of the Jones, Linick & Shaefer vaudeville strongholds, which on June 14 is to enter the picture procession with a feature program changing twice a week, on Monday and on Thursday.

A symphony orchestra is to help the pictures move along and Norman H. Field, manager during the vaudeville season, will continue in the same rôle.

* *

News 6/3

"BIRTH OF NATION" AT CRISIS

Injunction Against City as to "Movie" to Be Asked To-Morrow.

A temporary injunction restraining the city from interfering with the production of the motion picture play entitled "The Birth of the Nation" will be asked in Judge Cooper's court at 10 a. m. to-morrow by the owners of the film. A petition in this connection was filed in the Superior court yesterday and the petitioners went before Judge Foell, who could not hear the case. Judge Sullivan reassigned it to-day after spirited argument between the opposing attorneys.

Attorney George L. Reker, representing the city, objected at first to the assignment of the case to Judge Cooper on the ground that by such action the petitioners practically would be having their choice of judges, they having set up in their petition that five other judges of the Superior court might be prejudiced against them. Attorneys Robert P. Burkhalter and J. G. Grossberg, representing the film company, asserted that the action of the city in withdrawing the permit already given for the film production was contrary to law and an injustice to their clients, who had spent large sums of money in the preparation of the pictures.

"I could understand such high handed actions under the military regime of some of the warring European countries," said Mr. Grossberg.

Maj. M. L. C. Funkhouser was in court but did not speak.

N.Y. Telegraph June 4

Griffith Goes West.

D. W. Griffith, who has been in New York for several days completing arrangements for the tours of "The Birth of a Nation," left yesterday for Chicago en route to California, where he is to begin work on another mammoth picture.

Just before leaving, Mr. Griffith received a full report on the favorable action taken by the newly elected Board of Censors in Boston, which he thinks is certain to put an end to the agitation against his picture in all parts of the country. "The Birth of a Nation" has now passed over every legal barrier placed in its way by the negro intermarriage societies opposed to its presentation in New York, Boston, Los Angeles and San Francisco.

The situation in Boston was unique, and threatened the freedom of the stage and the press. Through the pressure of negroes who are promoting the intermarriage of blacks and whites, Governor Walsh had a bill rushed through the Legislature about ten days ago creating a Board of Censors to pass upon "The Birth of a Nation," now at the Tremont in Boston. The board consists of Mayor Curley, Commissioner of Police O'Meara and Chief Justice Bolster, of the Municipal Court. After viewing the picture, the board met last Wednesday night, and decided that "The Birth of a Nation" was in no way contrary to good morals, and should not be suppressed.

As a result of the agitation, motion picture interests in Massachusetts are effecting an organization to protect them against unfair legislation and unjust censorship.

Tribune June 5

Court Arguments Over "Birth of a Nation"

Arguments were begun this morning before Judge Cooper in the Superior Court in support of the bill seeking an injunction to restrain the city from interfering with the production of "The Birth of a Nation," a motion picture. It was contended in behalf of the complainant that the city, inasmuch as it has previously issued permits for the presentation of the picture, has lost control of the matter, and is prevented from interfering. That the exercise of any discretion vested in the city has been abused was also contended.

Post 6/4 –

News Jun

'REEL' HEARING IS

Spirited Clashes Mis- of a Nation"

"Movie fans" of Chicag... were shock to-day. They ... Judge Cooper's court to listen... ited passage at arms betwee... counsel and were obliged to sit through a painfully technical argument having to do with the city's right to revoke a license. The occasion was the application for a temporary injunction to prevent the city from interfering with the production of the film entitled "The Birth of a Nation." A handful of negro listeners evidenced the interest of that race. The picture drama is "southern" and calculated, say some, to arouse race prejudice.

For a time the "fans" harkened with eagerness, but as counsel for the owners of the film read page after page from dull books of law their heads drooped and they began to whisper among themselves like the members of a church choir during sermon time. The whisperers included young men and young women and not a few older persons. The young men did most of the whispering and the young women most of the listening. Occasionally a fair "fan" giggled, and it became evident that the young man at her side had scored heavily with some bit of witticism.

Shortly before noon the "movie" people still had the floor and Attorney George L. Reker for the city was awaiting a chance to take a hand in the proceedings.

A Colu...

FLICKERINGS From FILM LAND

by KITTY KELLY

"Birth of Nation" Decision Today.

THE battle for "The Birth of a Nation," the Griffith photoplay, was waged all day yesterday in the court of Judge William Fenimore Cooper, before a roomful of observers, a few of them negroes. The judge held the decision over until 10 o'clock this morning.

In the light of verbal combat a strange situation developed as existing in censorial quarters.

J. G. Grossberg of the defending firm, Burkhalter & Grossberg, stated that the permits had been granted under the two administrations, Carter H. Harrison's and William Hale Thompson's, respectively, April 25 and May 6, and the revocation made May 22. He quoted authorities to show that such action was warrantable only during the first three days after inspection, except in violation of the only provisory section in the ordinance, the admission of minors when so conditioned.

In the ordinance he found no right of the mayor to revoke permits, and he regarded permits granted as binding the good faith of the city, making it safe for the licensee to go ahead in making contracts, as had been done in this case to an extent of a $30,000 consideration, in addition to the fortune spent in the original making of the picture.

No picture precedent existed, he said, but situations in regard to permits and buildings involving property losses were cited, in which it was shown that neither charters nor ordinances authorize the deprivation of a citizen in any invested rights, such power of forcing forfeiture resting plainly in the legislature.

Mr. Grossberg insisted that when the permits were issued and the three days allowed to lapse the judiciary power was exhausted, and that the effect of the further action by the chief of police was confiscation of the $30,000 invested on the good faith of the permits.

Assistant Corporation Counsel George Reker came back with the assurance that "E. W. Griffith knew permits had not been granted," a statement he illuminated by explaining the history of censorship from its installation in 1912, with the authorization of second deputy of police as motion picture censor, from whose office, he said, the permit of April 25 had been improperly issued, for the picture was never inspected nor authorized by the second deputy.

Thus, the permit being void or illegal, there was no occasion for a revocation, he explained, the one made simply being done to make it seem pleasant.

Mr. Reker was unable to see any element of damage in the situation to the owners of the film, declaring that none of the contracts engaged in held. He asserted that the permit was secured clandestinely by the "man who sneaked in and got it."

This aroused the interest of Judge Cooper in the physical issuing of the permits and led into a strange labyrinth. Counsel Reker didn't know who issued them—the second being shown merely as a duplicate—except that they came out of the office of the second deputy signed by a clerk.

Then Maj. Funkhouser was introduced into the situation.

"The mayor's secretary, Charles Fitzmorris," he said, "called me on the phone and asked to look at the picture the next morning (Feb. 25). He said he didn't want the censors there, so I arranged they should not be. Three or four were there unofficially, altogether about twenty people, including Mrs. Harrison. I did not go in until the ninth reel and I stayed only fifteen or twenty minutes—saw only about half of one reel.

"There was no one else there from the police department besides myself and I ordered the censor in charge to tell the censors not to view it officially.

"Mr. Fitzmorris gave instructions to issue the permit without any cuts and the records so show."

Maj. Funkhouser asserted Mr. Fitzmorris said he was the representative of the mayor to censor pictures, while he himself saw less than one reel and couldn't remember what that was about.

Counsel Reker complained that nobody had seen the picture and he expressed grievance that no colored people had been present at the city hall showing.

Judge Cooper invited any one who had seen the picture and wished to testify against its objectionability to come to the witness chair, but nobody responded, so D. W. Griffith was called upon as knowing more about it than any one.

He aroused Mr. Reker's ire and the audience's laughter by his manipulation of the counsel's questions.

This motion picture play he declared to be founded on certain historical facts before the civil war, during the civil war, and the reconstruction period, and that it had in it no scene not portrayed in plays, dramas, and stories since the making of stories.

The question of the impropriety and indecency of the picture was battened about, but as no one opposing it had seen it and those who advocated it insisted there was nothing to question, no agreement of opinion could be arrived at.

Judge Cooper then took the case under advisement.

SEEN ON THE SCREEN

Herald 6/5 –

By LOUELLA O. PARSONS

Fate of "Birth of a Nation" Will Be Decided Today

MOVING picture critics, playwrights, "movie" fans and forty negro ministers and their feminine cohorts crowded the court of Judge William Fenimore Cooper yesterday to hear the evidence offered in the suit filed by Joseph McCarthy for a temporary bill of injunction against the city interfering with the production of David W. Griffith's "The Birth of a Nation" in Chicago.

Judge Cooper will give his decision at 10 o'clock this morning.

Almost from the time court opened the spectators found much amusement in the testimony offered.

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J. G. Grossberg, one of the attorneys for the complainant, first cited instances where, after a license had been granted, the municipal authorities were unsuccessful in revoking the permit. He said the play in question was a "stationary mechanical," in which no change could be made after the licence was granted that could endanger the morals of a community.

Charles Reker, assistant corporation counsel, declared the permit granted was not legal. He charged it had been obtained in a roundabout way from former Mayor Harrison's secretary, Charles Fitzmorris, and that no censors were permitted to review the picture.

The first witness called was Major M. L. C. Funkhouser, who said he had not granted the permit, but that it had been given in his absence by Mrs. Eva L. Slawitsky, chief of the censors.

The major admitted seeing the picture in part before the permit was granted. The crowd laughed when he said he could remember nothing about it. He said the picture was exhibited about Feb. 23 or 24 and that Mr. Fitzmorris had stated the censor board was not to report on it.

Mrs. Slawitsky said she and probably four others of the censors had seen the picture. She failed to remember much about it.

When Judge Cooper invited anyone who had seen the picture and had anything to say against it to come forward no one responded.

C. J. Trainor, master in chancery, testified he had seen the picture, and that he considered it one of the greatest achievements of the age, both from an artistic and historical standpoint. He testified to seeing the censors taking notes and said the general supposition was that they were there to pass on the picture.

This testimony of Mr. Trainor was supported by his son, Attorney J. Fred Reever, and William Webster, a private detective.

Mr. Griffith, author and producer of "The Birth of a Nation," testified the story had not been written as a racial discussion, but rather to portray the history before and after the civil war. He said the picture had been running in New York for thirteen weeks and named Boston, Los Angeles and other cities where the picture had been shown.

+ + +

Mr. Reker asked the witness if it were true that "Gus," one of the negro characters in the play, was shown pursuing a white girl.

"I suppose so," answered Mr. Griffith, "In every play from Keystone comedies up to dramas the villain still pursues the heroine."

"Isn't he a renegade negro?"

"What is a renegade negro?" was the retort.

Mr. Reker admitted his ignorance on this question and waived it.

Mr. Griffith said there were now objections to the Italian villain, the German scoundrel and the Irish rogue, so it remained for the white American to take all the honors and be the star villain.

+ + +

Mr. Griffith showed the complimentary criticism of the national board of censorship given in New York, and also letters from the Rev. Charles Parkhurst and Thomas Gregory.

Attorney Grossberg in his closing argument called attention to $10,000 weekly expense incurred by his client in the renting of the theater and the employment of help while under the impression that the picture could be shown.

The Chicago Evening Post

LLEWELLYN JONES, Literary Editor

GEORGE CRAM COOK, Associate

The Chicago Evening Post Friday Literary Review, being the weekly book section of The Post, is devoted to the criticism of current literature, the publication of literary comment and of book news.

FRIDAY, JUNE 4, 1915.

The Censorship.

A Chicago correspondent, Dr. Duncan E. McEachern, takes us to task for our views on the censorship of artistic productions. We are defending, he says, a "dangerous extension of personal liberty," and he goes on to argue—in a letter which we regret is too long to quote in full—that:

According to your reasoning the aesthetic tastes of any group of people, no matter how depraved or distorted, have a right to portray the pabulum on which they delight. Vice in its various forms, prejudice in any of its activities and error in its blind conclusions, all these are exempt from challenge. Your philosophic toleration is worthy of a better illustration than the one under discussion. You are aware as well as I that the maintenance of what for want of a better term we call "social order" is based upon the waiving of some individual or even collective opinions. I respectfully take issue with the exploitation of any view or performance which seriously affects that arrangement.

To answer our correspondent on the specific instance first: We do not deny that some ill feeling might possibly be exhibited as the result of the exhibition of the film in question, but in the first place, we do not think its exhibition so great an evil as censorship has always tended to become, and in the second place, we believe that such ill feeling is not created by the exhibition, but is latent in the people who express it. And its expression, followed by the adverse criticism of it which would be evoked, would be a far better thing for the community than any means taken to keep it under cover, unexpressed, unreproved, but ready to break forth on some other occasion.

Then, as to our correspondent's general position: The words we have quoted from him imply that he or the censors know depravity, vice, prejudice, or error, when they see it. Well, perhaps we do recognize depravity when we see it, but the police power is ample to deal with that. But if our correspondent will take the responsibility of censoring the artistic expression of error, if he can separate error from truth so surely as that—well, shall we say that he at least owes the world a book of philosophy which shall supersede the blundering efforts of those thinkers of the past, many of whom have confessed that they could not find the truth?

And, lastly, let us deny that social order implies the "waiving of individual or even collective opinions." It may imply the impossibility of those opinions being worked out in action. Polygamy, for instance, may be forbidden in theory, and difficult enough in practice to keep it down to a negligible phenomenon. But if a man were to be conscientiously convinced that it was a good institution, social stability does not forbid him to voice the opinion. In fact, social stability is only served by letting him voice it freely—that it may be as freely criticised and shown up as an impossibility.

'NATION'S BIRTH' FILM IS O. K.'D

Producers of "The Birth of a Nation" to-day won their long fight for the right to have the picture exhibited in Chicago theaters when Judge Cooper issued an injunction enjoining the city from interfering with its production. The court order overruled the action of Mayor Thompson in refusing a permit.

Judge Cooper, in making his decision, gave praise to the negro race and went into a discussion of the objections brought forward by those who oppose the exhibition.

The battle over "The Birth of a Nation" began many weeks ago when the first intimation of the things it portrays reached Chicago from Los Angeles, where it was produced. The chief objection to it was based on the ground that it would stir racial hatred.

KU LUX KLAN SHOWN.

Leading Chicago negroes severely condemned not only the photoplay, but also Thomas Dixon's novel, "The Clansman," on which it is founded. The film seeks to justify the activities of the Ku Klux Klan, the "invisible empire" of the reconstruction period in the South.

The court found also that the moment a fee for a permit is accepted in good faith, a property right is vested in the applicant with which neither the Mayor nor chief of police or any other city official may interfere without good cause.

Assistant Corporation Counsel Reker appealed the decision for the city. The enjoining order is not interlocutory, and the production of the film is not to be stopped pending the decision of the higher court.

CITY LOSES FIGHT TO BAR "THE BIRTH OF A NATION"

Movie Portraying Events in South Fifty Years Ago Opens Tonight at Illinois Theater

The city today lost its fight to bar from Chicago the film drama, "The Birth of a Nation." The movie will open at the Illinois theater tonight.

Judge Cooper of the Superior court granted an injunction restraining the city from interfering with the production.

In giving his opinion Judge Cooper declared that nothing in a portrayal of events which happened fifty years ago might be interpreted as reflecting upon the negro race of the present day.

"The race has advanced immeasurably in the last generation," he said. "No other race has made such progress in the last two decades."

He pointed out that if the picturing of a "bad negro" on the canvas was ground for condemning the film, almost every play would be censored because villains are a type to which dramatists cling tenaciously.

"From the evidence I am convinced that 'bad negroes' and 'bad whites' are equally prominent features in the play," he said. Assistant Corporation Counsel Baker appealed the decision on behalf of the city.

"BIRTH OF NATION" WINS

Judge Cooper Enjoins City from Interfering with Photo Play.

Declares Negro Is Treated Fairly in Story of "The Clansman."

"The Birth of a Nation," much discussed photo play of Ku Klux days, opposed because it was alleged that its production would incite race hatred, may be exhibited in Chicago without hindrance from the city authorities. Judge Cooper in the Superior court to-day enjoined the city of Chicago from interfering with the showing of the film.

"Movie" people—producers, theater owners and actors—filled the courtroom at an early hour. A sprinkling of colored folk mingled with the crowd, which waited eagerly for the reading of the court's decision. As Judge Cooper ascended the bench a double force of bailiffs stepped out of chambers and scattered in the throng. The judge prefaced the reading of his ruling with a request that no demonstration of any sort follow, but when he had finished a wave of approval swept up from the assembled "movie" crowd, necessitating sharp calls to order.

Three Points Raised by City.

"There are three points upon which the city opposed the issuance of the injunction," said Judge Cooper in his opinion. "First, that the permit was not lawfully issued; second, that the permit was revoked, and, lastly, that if the photoplay were produced it would engender race animosity among our negro citizens."

"If the court were to consider the third and last contention as sound we would have to assume that the white citizens of the present day are not able to recognize the fact that the story told in the play deals with things as they were a half century ago," the opinion continued. "We would have to assume that the witnesses are so stupid that they cannot realize that the people represented upon the screen are of two or three generations ago and that the negror cace has since developed almost immeasurably. No other race has made such progress in that time.

Convinced Play Is Fair.

"And I am confident that the 'good black man' and the 'bad white man' are equally represented in the play. Each and every play has its good and its bad characters, both essential to the moral of the piece. The law is the same for the black man as the white, and no play could be kept from being shown because a white man is shown as a scoundrel. There is no contention that such a play might give rise to animosity toward the nationality of the villain."

"The Birth of a Nation" is the photo play dramatization of Thomas Dixon's "The Clansman," a story of reconstruction days in the south.

PART ONE—PAGE TWELVE

SOCIETY PUTS APPROVAL ON DIXON FILM

Illinois Theater Crowded for the Production of "Birth of a Nation" After Victory in Court.

Major Funkhouser's Investigators Find Big Audience Cheering Scenes of Censored Photo Play.

Within a few hours after the court's order enjoining the city from interfering with the production of "The Birth of a Nation," a gathering of spectators representing the best of Chicago's social life crowded every part of the Illinois Theater to witness the first public performance in this city. No more brilliant assemblage ever gathered in a playhouse in Chicago.

The producers of this most ambitious of moving picture plays had done everything to make it a gala occasion. The foyer and the orchestra, the balconies and the boxes were adorned with bunting and American flags, and decorated profusely with flowers. Pretty girls, who acted as ushers, wore the furbelowed dresses and crinoline skirts of ante-bellum days, while of the ushers some wore the blue uniform of officers of the federal army and others the grey of the confederate officers.

FUNKHOUSER'S MEN THERE.

Major Funkhouser had sent four of his investigators to watch the play, with instructions to take notes of anything which might be of help in Judge Cooper's court on Tuesday in case the city decides to make an attempt to get the injunction vacated. But to those who saw the play last night it seemed that Funkhouser's men would have difficulty in making any report other than that nearly every one of the hundreds of scenes of the play was enthusastically cheered, and that not a single mark of disapproval was hinted.

There are scores of scenes in this long moving picture production—long because it lasts three hours—that arouse wild enthusiasm on the part of partisans of the North as against the South, just as there are other scores of scenes that make Southerners and their sympathizers want to throw their hats in the air, but every one last night cheered the victories of the troops in grey and then, a moment later, cheered just as heartily over the victories won by Sherman in his march to the sea.

Many who went to the theater with their minds full of the protests made against the piece because of its scenes depicting the carpet bag period after the war and the raids of the Ku Klux Klan were surprised to find that Thomas Dixon's "Clansman" is a basis for only a part of "The Birth of a Nation," and that the unique feature of the production is its profusion of scenes representing battles and historic incidents on a scale of realism never before attempted.

PRODUCER MAKES SPEECH.

The assassination of Lincoln in Ford's Theater at Washington was reproduced in a way that brought an almost unanimous call for the producer, and D. W. Griffiths came before the curtain and made an address. He told how gratified he and his colleagues were over the victory won in court and thanked Judge Cooper for permitting the play to be produced.

The part of Abraham Lincoln in the play is taken by Joseph Henabery, and oftentimes a hush fell over the audience as it marked the almost speaking likeness between the moving picture figure of the great emancipator and the likenesses of Lincoln seen in the historic etchings. They saw Lincoln, his wife and staff leave the White House for Ford's Theater and then in vivid flashes they saw scenes of "Our American Cousin" on the stage, the army officers and their ladies in the boxes and in the orchestra the audience rising as the President entered his box to the playing of the "Star-Spangled Banner."

Old soldiers who were present last night said that the battle scenes were surprisingly realistic.

Captured forts and burning towns were seen in the red light of flames at night, while in intermittent flashes on the mammoth screen would come quiet, tragic episodes, mirroring the sufferings of the wounded and the burial of the dead.

The music by Joseph Carl Briel, rendered by a full orchestra under the direction of Frederick Arundel, added greatly to the success of the production.

6/6

Chicago Examiner...The Best

'Birth of Nation' May Be Produced, Court Decides

The long fight for the right to have "The Birth of a Nation" exhibited in moving picture theaters in Chicago was won yesterday for the producers when Judge Cooper issued an injunction restraining the city from interfering with the production. By this order the court overruled the action of Mayor Thompson in refusing a permit.

Corporation Counsel Beckwith will appeal from the decision of Judge Cooper.

Chief of Police Healey yesterday instructed Major Funkhouser to send four members of the censor board to view the performance of the play and to present affidavits to Judge Cooper on Tuesday, when an application will be made to dissolve the injunction.

Tribune 6/7

CENSORS TO REPORT ON "BIRTH OF NATION" TODAY.

Four Members of Board See Griffith Film for Second Time—City to Ask New Trial.

The four censors detailed by Maj. Funkhouser to view the film, "The Birth of a Nation," on Saturday night were present again at the exhibition last night. They will hand a report in to Maj. Funkhouser and Assistant Corporation Counsel George L. Reker this morning. Mr. Reker, who says he will ask a new trial and take an appeal if this is denied, asserted he would drop in to see the film some time today himself.

Herald 6/7

"The Birth of a Nation" opened in the Illinois Theater Saturday. The opening of this play establishes a precedent in pictures and is greeted with much enthusiasm by people interested in the art of the silent drama. Judge W. F. Cooper's ruling restraining the city from interfering with the production has more weight than is evident on the face of it. It means that motion pictures have come into their own and that we may be expected to be treated with the same justice as the spoken drama or the written word.

ILLINOIS THEATRE

BEGINNING
TO-NIGHT
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EVENINGS .. .. at 8:10

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Balcony.....50c and $1
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D. W. GRIFFITH'S

GIGANTIC SPECTACLE

THE BIRTH OF A

ALFRED ZIEGFELD
HAMBURGER'S
Four Doors North of Blackstone Hotel
TO-DAY, JUNE 5
Rev. Cyrus Townsend Brady's
ISLAND OF REGENERATION
With EDITH STOREY, ANTONIO MORENO, E. RANKIN DREW
and a remarkable cast.
A beautiful story portrayed in a masterly way—love, romance and intensely exciting situations all interwoven. Children admitted.
PICTORIALLY BETTER THAN NEPTUNE'S DAUGHTER — BATHING SCENES
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Among those at the Homestead, Virginia Hot Springs, are Mr. and Mrs. W. R. Linn, Dwight Linn, Henry B. Keep, Norman Talbot, Paul Trowbridge, Albert H. Loeb, Mr. and Mrs. George Blair, Mrs. E. S. Brewster, Dr. and Mrs. Walter S. Dewes, Mrs. Allen S. Barrow and Mrs. E. G. Paulins.

St. Andrew's Players' Club will present "Hawthorne of the U. S. A." at Alphonsus Athenaeum, Southport Park entertained the Sigma Alpha Iota Sorority yesterday at her home on Lon Wood drive.

Miss Gertrude Schulze of Morgan and Oakdale avenue, to-morrow.

Dr. and Mrs. George F. Bracken and daughter, Miss Naomi Frances Bracken, will leave to-night for a trip to Los Angeles, where they will be the guests of Mrs. Naomi Gillett, Mrs. Bracken's mother.

Connell, Paul Wallin, Stanley McCormick and Medill McCormick, and the Misses Hattie Villum, Suzette Rosen, Cornelia Cowper and Mario Meyerson, James Norton, Mr. and Mrs. James Morton, Mr. and Mrs. James Stevenson, Cyrus McCormick, Mrs. James L. Laidlaw, Mr. and Mrs. James Stevenson, Mr. and Mrs. Frank Rozelle, coming as the representative of Governor Dunne; Mrs. Gertrude H. Leonard, Mrs. William Hale Thompson, Mr. William L. Thomas of the University of Chicago, representing Mayor Thompson; Dr. Anna Howard Shaw, Mrs. Grace Wilbur Trout, Miss Alice Stone Blackwell, Mrs. Richard Y. Fitzgerald and Mrs. E. M. Bolster.

'BIRTH OF NATION' WINS IN COURT

Judge Cooper Rules That the Photoplay Does Not Attack Any Race.

JURIST ENJOINS MAYOR

Crowds See Film Drama Produced at the Illinois Theater.

Holding that it made no attack on any race, Judge William Fennimore Cooper in the Superior Court yesterday granted a temporary injunction restraining Mayor Thompson and Chief of Police Healey from interfering with the "Birth of a Nation." As a result of the writ the photoplay was presented last night to a huge audience at the Illinois Theater.

In his decision Judge Cooper denied that the scenes portrayed discriminated against the negro race. He said as to the good and bad characters there was an even balance between whites and negroes in the photoplay.

CENSORS SEE FILM.

Four members of the municipal board of motion picture censors attended the by Second Deputy Funkhouser at the request of Chief Healey. They will make affidavits as to the various scenes in the photoplay. These documents will be presented to Judge Cooper on Tuesday morning. Then the city's lawyer's will seek to dissolve the injunction.

Assistsant Corporation Counsels George L. Reker and S. A. T. Watkins announced that Judge Cooper's decision, if made permanent, will be carried to the Appellate Court and the higher court will be asked to set aside the injunction.

The judge in granting the injunction decided that the city's contention that the production of the play would engender hatred against the Negro citizens of the city was based purely on assumption.

The judge said in part:

"This court is satisfied from the evidence that in this photoplay the good black man and the bad white man are equally prominent figures in the play.

DENIES PLAY IS UNIQUE.

"Every night in every fair-sized community in this broad land, where the stage instructs or entertains, each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of its moral. Without a moral a play is of no educational value.

"Every night in every theater there is shown the debased type of the white race of different nationalities. And if groups of the various nationalities so presented became accutely sensitive that such individual portrayal would cause their race to suffer hatred, and all the plays in which a villain had played were stopped on that account, the theater as an educator and entertainer of the people would become a memory of the past and there would be nothing to fill its place for the education and enjoyment of our people.

RACES EQUAL UNDER LAW.

"No one race or nation has better rights under the law than any other has. Any race or nation so offended can best give the lie to the bad characters so presented by continuing to conduct themselves as law-abiding citizens, who do not expect greater legal rights than are allowed to all other men or nationalities.

"If white men appeal to the courts to restrain the production of a play because one of its characters portrayed that of a dissolute white man, whose acting would bring race hatred against the nation which his stage character assumes, their plea would be denied for want of law to support the same, and the law would be and is the same for black and white alike."

Judge Cooper also held that as Joseph McCarthy, who is producing the picture in Chicago, obtained a permit for the production in the last days of Mayor Harrison's administration, the revocation of that permit by Mayor Thompson did not deprive him of his rights to show the picture.

The judge held that as the play was censored by Charles C. Fitzmorris, former Mayor Harrison's private secretary, and Mrs. Harrison, and a permit issued in the regular way, the present city officials have no right to interfere with its production.

Marquis Eaton and Frank M. Fairfield of Chicago and A. L. Huston of Evanston have started a league to promote "wholesome motion pictures." Its idea is to aid approved movies in cooperation with producers, but not to operate as a board of censorship. It is proposed to form branch leagues all over the United States to pass upon photoplays, merely as critics, and to

Tribune 6/6

EMOTION ROCKED CROWD WATCHES BIRTH OF NATION

Film Fought by Censors Shown to Public After Court Stops Interference.

RULING PLEASES REEL MEN.

BY KITTY KELLY.

Last night for the first time at the Illinois theater the much contended over photoplay, "The Birth of a Nation," officially unreeled its story to an audience made up of some hundreds of white people and one negro. In spite of the fact that it had emerged from court only yesterday forenoon, when Judge William Fenimore Cooper granted the injunction restraining the city from prohibiting its performance, the house was well filled with people who looked intently, who applauded roundly, frequently and spontaneously, and wept in almost the same degree. There was no sign of disturbance other than of enthusiastic reception in all the performance.

During the intermission D. W. Griffith, the picture's producer, appeared before the curtain, greeted by a storm of applause.

"My name is Griffith," he began, and the audience hushed. "I appreciate your help and I want to thank you for it. We producers of the motion picture must struggle night and day to make of it something other than it used to be, and we beg you with real tears in our eyes and hearts to help us.

Where Censorship Is Needed.

"In the small theaters with changing programs where children are taken you need censorship, but with productions whose character is known, corresponding to the same surroundings as the stage possesses, we need the same privileges as the stage. We cannot portray the great heart of Abaham Lincoln unless we show the wrong of other hearts. As I have said before (referring to Friday, when he spoke in court in defense of his picture), we must have villains of some sort, and if every nationality becomes so sensitive soon we will be able to have none but American villains."

This brought a wave of laughter which subsided slowly to permit him to thank all who had helped him in his struggle, friends and the press, those present, and to pay a special debt of gratitude to "that distinguished, honorable, brave gentleman, Judge William Fenimore Cooper."

Play Has Sympathy of Audience.

And then the picture went on to a sympathy-attuned audience, any disapprovers, if present, not being manifest. Mr. Griffith explained afterwards that the educational series from Hampton college, showing the colored race's advancement, which had been added to the Chicago version, is not permitted by the censors under threat of stopping the picture on the grounds that it was not shown when the film was inspected.

So the negroes, on whose account the fight was made, have been denied the benefit of the showing of racial progress by the authorities whose sympathies were with them to the point of the picture's suppression.

Judge's Decision Broad.

The decision granting the injunction restraining the city from prohibiting the picture's exhibition given by Judge William Fenimore Cooper was broad and precedent establishing for pictures, the first of the kind ever given in the city and paralleling that rendered in New York last week on "The Ordeal" by Supreme Court Justice Whittaker.

Assistant Corporation Counsel Reker declared the city would take an appeal some time next week.

"The Birth of a Nation" has been so often referred to in THE TRIBUNE'S columns that no further review of it is deemed necessary.

JUDGE COOPER'S DECISION.

Judge Cooper's decision was as follows:

"The city contends against the issuance of the injunction on three grounds—that the permit to exhibit the photo play in question was not lawfully issued; that the permit issued was revoked and that the photo play, if presented, will engender race animosity against the negro citizens of our community.

"This last ground is based purely on assumption. To find that this is a good objection to the allowing of the injunction, this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last half century.

"This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the canvas were of two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably.

"The court cannot assume that this will be so, when we know that there is universal recognition of the fact that no race has shown such great general advancement in from two to three generations as the negro race has done.

Cites Progress of Negro.

"In our own great community the fact is recognized by all well informed citizens that we have in the various professions and higher lines of business members of that race who are ministers, dentists, lawyers, physicians, and business men of fine ability, and business character, who enjoy the respect and confidence of our community.

"This court is satisfied from the evidence that in this photo play the good black man and the bad white man are equally prominent figures in the play. Every night in every fair sized community in this broad land where the stage instructs or entertains each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play, and without which moral a play is of no educational value.

"Every night in every theater there is produced the debased type of the white race of different nationalities, and if representative groups of the various nationalities so presented became acutely sensitive that such individual portrayal would cause them to suffer race hatred of their race, and all the plays in which a villain had played were stopped on that account, the theater as an educator and entertainer of the people would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of our people.

"No one race or nationality has greater right under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters so presented by continuing to conduct themselves as law abiding citizens who do not expect greater rights from the law than it allows all other men or nationalities.

Same Law for White and Black.

"If white men appeal to the courts to restrain the production of a play because one of its characters portrayed that of a dissolute white man whose acting would bring race hatred against the nation which his stage character assumed, their plea would be denied for want of law to support the same, and the law should be and is the same for black and white alike.

"It is the duty of the courts to protect the individual in the enjoyment of his right of property. The complainant in this case is the owner or lessee of the play called 'The Birth of a Nation.' Under the ordinances of our city, if one who desires to present a photoplay or moving picture complies with the law and obtains a license honestly and in good faith, and the play has been censored by the proper authorities of the city, and he has paid his money for a fee, from that time on the owner of the play is vested with an individual property right, which neither the city of Chicago, nor any official, be he mayor, general superintendent of police, or be he judge, can arbitrarily deprive him of, without giving him his hearing or day in court.

Harrison Permit Stands.

"The evidence in this case satisfies the court that this play was censored by the mayor's private secretary and by Mrs. Harrison, the wife of the former mayor of Chicago. Major Funkhouser admits that he received orders from the mayor's office to issue a permit for the production of this photoplay, and gave directions to that effect. A permit was issued first by James Gleason, general superintendent of police, and later on the present general superintendent of police, Charles C. Healey, issued another permit.

"I am obliged to find under the law and the evidence in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the mayor, the chief of police, and the city of Chicago from interfering with the production of the play."

Griffith Highly Pleased.

D. W. Griffith, producer of the film, was probably the most interested listener.

"The decision is gratifying to me for other reasons than the fact there would be a heavy loss of money involved if the film were barred," he said. "I sincerely think more race prejudice would be aroused by the suppression of 'The Birth of a Nation' than by its exhibition. I realize, too, that such a decision took a great deal of nerve on the part of the court."

Chief Healey directed Maj. Funkhouser to have four censors at last night's showing of the picture. Affidavits made by the censors will be presented to Judge Cooper Tuesday in an effort to have the injunction dissolved.

Tribune 6/8

ILLINOIS THEATRE

MATINEES 2:15 NIGHTS 8:10

D. W. GRIFFITH'S GIGANTIC SPECTACLE

8 MONTHS IN THE MAKING

Symphony Orchestra of 50

The Lighth Wonder of the World

COST HALF A MILLION DOLLARS

SEATS SELLING 4 WEEKS IN ADVANCE

TWICE DAILY INCLUDING SUNDAYS

EVENINGS AND SAT. MATINEE

ORCHESTRA.....$1 & $2

1ST BALCONY.....50c, 75c & $1

2ND BALCONY.....25c & 50c

OTHER MATINEES

ORCHESTRA.....50c & $1

1ST BALCONY.....50c & $1

2ND BALCONY.....25c

18000 PEOPLE

THE BIRTH OF A NATION

3000 HORSES

Mr. Griffith announces in his program the "play's message of peace." Surely no person who sees the play would advocate warfare.

American 6/7

CALLS WAR FILM GREATEST OF ALL TIME

"The Birth of a Nation" Is Strong Message for Peace, Declares the Optimist.

BY THE OPTIMIST.

"The biggest and highest work of motion pictures will lie in the field of history."

That was part of a very earnest talk by D. W. Griffith the night he presented "The Birth of a Nation" to Chicago at the Illinois Theater.

The first half of what is modestly called "an historical drama in two acts," had just been seen for the first time in Chicago.

The public was experiencing the novelty of a $2 a seat film house. Why the $2, when we have the popular ten and fifteen cent brand? Mr. Griffith himself answered.

"The biggest and highest work of motion pictures," is the answer. Mr. Griffith has all of this and is to be congratulated. "The Birth of a Nation" should be preserved at Washington by national act as one of the "biggest and highest" of historical accomplishment. Mr. Griffith has brought to life one of his great ambitions. He might as well have made the title "The Birth of Our Nation."

LAUDED BY THEATRICAL MAN.

Here's added proof of what the public is getting at the Illinois Theater. One of the big men in the theater world saw the pictures. For that matter, several of them did. They're all interested more than ever when films are as good or better for the box office than the playerfolk in person. This successful theater man said quite freely:

"Mr. Griffith has accomplished one of the big things of the time. I do not believe he or any other man will get out anything so good in the next forty years. And when the next big thing comes it probably will be an accidental shot. It will not be built inch by inch by a master hand."

And this from a man who has had years of experience in handling plays.

WORTH $5 A SEAT.

"Zit" never said anything truer of a play than when he remarked in the columns of the New York Journal: "A seat at 'The Birth of a Nation' is worth a five-dollar note." His judgment is borne out by the fact that the film has been running months in New York at prices prevailing at the best playhouses.

Miles of trenches, hand to hand conflict, weird night scenes of battle, the march through Georgia, the mystic Ku-Klux in action, riot scenes, the shooting of Lincoln, the surrender of Lee—these are a few high spots in these great pictures, any one of which features in themselves are worth seeing at almost any price.

The picture is so cleverly done that high interest is maintained to the final curtain. The riding of the Ku-Klux Klan to the rescue of women and men in dire peril and the breaking up of the riot is tremendous. The origin of the Ku-Klux, taken from a prank of children at play, is cleverly shown.

MEMBERS OF CAST.

Here are the names of the cast: Henry Walthall, Miriam Cooper, Mae Marsh, Josephine Crowell, Spottiswoode Aiken, J. A. Beringer, John French, Jennie Lee, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, John McGlynn and Ernest Campbell.

Herald 6/8

CENSORS FIND AGAINST 'THE BIRTH OF A NATION'

Report to Mayor Thompson That the Black-and-White Episodes Offend.

COURT FIGHT TO GO ON

An adverse report on the photoplay "The Birth of a Nation" was made by four members of the municipal censorship board yesterday. They saw the first exhibition at the Illinois Theater Saturday evening and again yesterday afternoon.

The report will be used by the city's lawyers when they appeal to Judge Cooper in the Superior Court tomorrow to set aside his injunction restraining the city authorities from interfering with the production.

THE MAYOR IN OBJECTION.

Mayor Thompson criticised the motion picture again yesterday.

"Some of my friends who have seen it say it ought not to be shown," he said. "There are several objectionable scenes. I understand that the assassination of President Lincoln is shown. I cannot understand how anyone can approve that sort of a picture under any circumstances. Anything of that kind simply breeds crime."

The "movie" censors say in part:

"No clear-thinking, level-headed man or woman viewing the film 'The Birth of a Nation,' based on Thomas Dixon's book, 'The Clansman,' can help but be impressed with the thought that the negro is shown to be a firm believer in miscegenation, or intermarriage between whites and blacks.

PRINCIPAL OBJECTIONS STATED.

"From Gus the Renegade, in pursuit of little Flora Cameron, the pet sister of the 'little colonel,' to Silas Lynch, the protege of the Hon. Austin Stoneman, the great radical leader of the house, the desire uppermost in their minds is to mate with a white woman.

"The glances and leers of Gus the Renegade, Lynch, the educated protege, or the negro legislators who helped to pass the intermarriage bill were different from the flashes of love and honorable passion of the two white men. The scenes at the meeting place where Lynch and Stoneman are present, banners with the inscription, 'Equal Rights, Equal Marriage,' also lead one to the forced belief that this is the main part of the plot in this motion picture."

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS - - at 2:15
EVENINGS - - - - at 8:10

EVENINGS AND SATURDAY MATS.
Orchestra.....$1 and $2
First Balcony.....50c, 75c and $1
Second Balcony.....25c and 50c

Seats Selling Four Weeks in Advance

OTHER MATINEES
Orchestra.....50c and $1
Balcony.....50c and $1
Second Balcony.....25c

The Eighth Wonder of the World

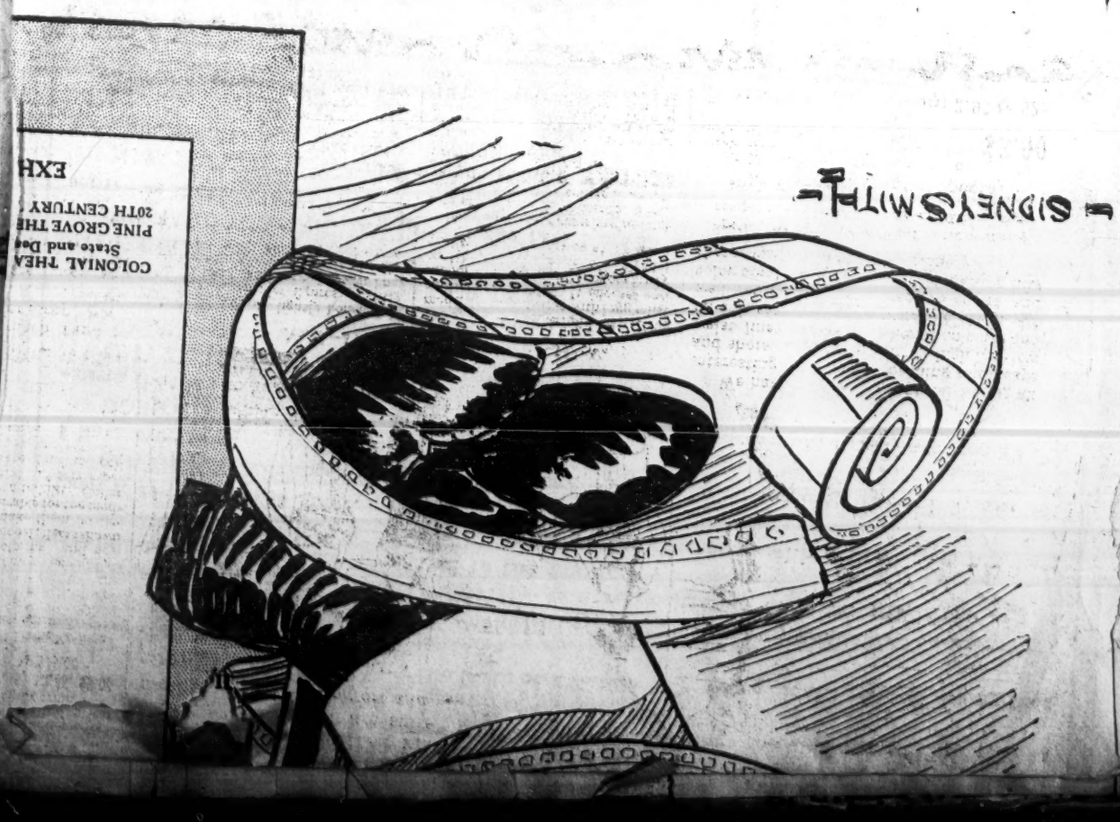
D. W. GRIFFITH'S

GIGANTIC SPECTACLE

18,000 PEOPLE

3,000 HORSES

THE BIRTH OF A



NEWS OF TH

"The Birth of a Nation," Biggest of Film Plays, Is Shown at the Illinois; Frank McIntyre to Act "Brother Masons"; Julie Opp to Return to Stage

By O. L. HALL

After weeks of waiting and the expenditure of much censorial wisdom, the film play called "The Birth of a Nation," newly possessed of the added dignity of court approval, is now publicly projected at the Illinois theater. This is the picture you have been hearing about. It has many claims to supreme distinction. It has given America leadership in the production of photographic spectacle, it has given us the 32 cameradrama, and it has proved that a director with a visioning imagination can lay a spell upon the spectator by mere photographic magic. It is an epic in celluloid. Its more spectacular foreign forerunners, "Quo Vadis?" the "Inferno," and "Cabiria," were minus many of the finer qualities of this made-in-America picture. It has, in far greater measure than any other picture I ever have seen, the compelling quality of dramatic conflict, and it is the only picture I have encountered which strikes and communicates the note of deep feeling. It is a photoplay with a personality. The notable success with which D. W. Griffith has produced this work no doubt will in time be eclipsed, but Grifith himself would seem to be the only director capable of performing the feat.

Though the court has struck off the shackles that held this spectacle in the dark some unaccountable freak of beneficent censorship, operant in this enlightened community, denies to youth the privilege of inspecting it. If tomorrow is your 21st birthday you will not be admitted to the Illinois tonight, but if you arrived today at your majority, and thereby acquired a mature outlook upon life, you may successfully seek ingress. A censorship that could permit the Young Person to attend shrill, vicious and demoralizing theatrical exhibitions like "The Traffic," "Damaged Goods," "The Fight" and "The Lure" finds a way of protecting innocence when nothing threatens it.

"The Birth of a Nation" is photographed in twelve reels and its projection covers two hours and forty-five minutes. It is, with generous sentimental and romantic concessions and with various dramatic allowances, a history of the civil war and of the reconstruction period. In many respects it has exceptional value as a historical record; otherwise it is fiction. It is based in part upon "The Clansman," the novel of Thomas Dixon, a clergyman who has also undertaken to write plays and to act in them. However, "The Birth of a Nation" is Griffith's, not Dixon's. There is more real literature in the explanatory "cut ins" in the picture than there is in the entire novel of "The Clansman." But Dixon's story of the Ku-Klux-Klan and the Carpetbaggers gave Grifith a great inspiration and he answered it mightily.

It is not possible accurately to describe a motion picture, with its unlimited multiplication of scenes, with its frequent repetitions, and all its illustrative detail. Griffith's picture has two well-defined lines of interest—one the interest that lies in a historical record, the other that which lies in the mere story-telling which gives to story a sentimental and romantic foreground. The historical record, and even it may necessarily suffer from some perversion of fact, has to do with war and politics; the accompanying romantic story, concerning sons and daughters of the south and the north, has also a historical interest in that it is illustrative of individual suffering and loss. These two interests are heightened in a thousand ways. One looks now upon a far-flung battle line, a panorama of amazing vastness; he follows Sherman's army on its march to the sea, traces the lone soldier and countless incidents of them. Here the picture reproduces easy-going southern affluence; here it shows a south desolated by war. We flicker on the curtain and Abraham Lincoln moves about the white house, and then, for historical record, is shown the assassination, a really wonderful scene in which it is said to be a perfect reproduction of Ford's theater. The picture of this historic event is believably real, and in Lincoln is the Lincoln we know in picture, fact and tradition.

The parts of the picture having to do with the reconstruction period and the carpetbagger and negro domination in the south are as varied as the pictures of the war. They never loose the threads of chief interest, even when the achievement of spectacle is uppermost in the producer's mind. In these pictures is shown the origin of the enduring problem of miscegenation; here is shown the unwinning of the southern woman's fear. Then comes the Ku-Klux-Klan and its retributive justice. This gives a weird air, almost an air of wonder, to the picture play. This shrouded army is pictured in its administration of a corrective secret government, and, in addition to some remarkable pictures of the ghostly battalions sweeping across field, there is a stenning picture of a battle between the klan and the negroes around a lonely cabin in a clearing. And so the scenes run on, hundreds of them, and the sum of them is the greatest of picture plays—in scope the mightiest, in theme the most intimate, in treatment the most daring, in feeling the richest. It probably will be called, in these unhappy times, a great argument for peace.

The programmes distributed at the Illinois name twenty-two principal players, but there are thousands of them all told. They are very good motion-picture players and there is every evidence at all points that they have had the best direction the film world affords. There is a large orchestra at the Illinois to play the special

June 7 — Tribune June 8 —

"Birth of a Nation" at Illinois Theater

Ku-Klux Film Play Contains Many Thrills

A Photo-Pageant Of Fact and Myth

By Charles Collins.

THE MOTION-PICTURE exhibition called "The Birth of a Nation," having won a legal victory over official disapproval, now occupies the Illinois Theater. With pomp and circumstance, with ushers in civil-war uniforms and usherettes in crinolines, and an orchestral accompaniment that seduces the ear while the photography fascinates the eye, this $2 photo-pageant, which the movie fanatics discuss as if it were a greater achievement than "Paradise Lost," the invention of telegraphy, and the battle of the Marne rolled together, is being revealed.

There are reels and reels of it. The story spins its way from Bull Run to Appomattox, and then thru the ferment of the reconstruction period. It covers, in the nebular, cinematographic way, the most terrible and exciting decade in the history of this nation; and it skips over that great epoch with a flamboyant sense of pictorial melodrama. It occupies the conventional three hours of theater time in its exhibition, and gives the observer a perfect gorge of film. I should say that "The Birth of a Nation" carries enough celluloid to make collars for the Russian army. I emerged after the unreeling blinking like a pop-eyed fish from the nocturnal waters of Mammoth Cave; but I must admit that my optic nerves were never made for use in the palaces of astigmatism now so much in the public favor.

The subject matter of "The Birth of a Nation" is familiar, partly thru the textbooks of American history and partly thru the novels of Thomas Dixon, that professional southerner for literary purposes who is obsessed with the fear of miscegenation. Its point of view, in its first part, is that which causes the tune of "Dixie" to be applauded in cafes—a chivalrous, romantic whimsy that is always accepted with sympathy. Its point of view, in the second part, is that of Mr. Dixon, the waver of the obsolete "bloody shirt," the stern surveyor of the color line, the Klu-Klux clansman of the pen.

Forty-five years have passed since the Klu-Klux bands put away their ghostly apparel and ceased their predatory or retributive rides by night, but Mr. Dixon still rides his hobby and carries the fiery torch. If he has children, I am sure that he compells them to address him as "Grand Cyclops" instead of father. He is the sole surviving inhabitant of the Invisible Empire. David W. Griffith, the Belasco of the films, has made that "empire" visible for him in "The Birth of a Nation," and I have no doubt but that he is sublimely content.

I shall leave Mr. Dixon to his artistic conscience, if he possesses that nonnegotiable asset, and with him, the entire question of "The Birth of a Nation," as anything but a film romance. I will state my conviction that the race conflict part of the picture (which means about three-fourths of it) touches an old sore in our national life in a clumsy, sensational, prejudiced way, but I will not argue the matter. I resent this aspect of "The Birth of a Nation," but rather than debate with the Dixon point of view I would hurl the thirteen heavy volumes of the congressional investigation of the Klu-Klux clan (an incident which closed in 1872) straight at Mr. Dixon's head, each volume with deadly aim.

Considered merely as a matter of the screen and the projecting lantern, "The Birth of a Nation" is magnificent. It is brilliant cinematography from the first to the last of its twelve reels. As a photographic stage director, Mr. Griffith deserves all of the superlatives which have been heaped upon him. He has erred in taste occasionally, but only, I think, thru the Dixonian influence. His panoramas are epic; his bits of detail, delightfully illustrative. He has visualized the civil war and the Klu-Klux aftermath, and still kept a human theme running thru the historical chaos—which is no small achievement in craftsmanship.

The battle scenes are ferociously exciting, and the representations of historical character are as exact as could be expected. The fidelity with which the assassination of Lincoln, in Ford's Theater, is shown is amazing; in every detail it follows the facts of that pitiful tragedy. For moving-picture rush, scuttle and thrill, the last grand round-up of the Klu-Klux squadrons, when they race all over the state of South Carolina on their scooting quadrupeds and save the entire female population (white) from miscegenation, has never been equaled.

The music must not be forgotten. The accompaniment is constant, and is played by a fine orchestra. The score has been arranged with consummate musicianly skill, and the right melody is always played at the right time. Part of the fascination of this picture is due to the orchestra, and I suspect that photo-plays will develop more and more toward musical form.

As an antidote to Mr. Dixon's share in "The Birth of a Nation" I recommend, to all whose curiosity has been aroused in regard to the Klu-Klux, the writings of Albion W. Tourgee, referred to rather sneeringly in one of the labels that break the picture as "the carpet-baggers' judge." For a documentation of the case, take his "The Invisible Empire," written with the events at close range. It tells the story better and more fairly.

News 6/7

CROWDS GET THRILL AT "BIRTH OF A NATION"

David W. Griffith's Film Masterpiece Is Full to the Brim with Action.

TELLS CIVIL WAR STORY

War Scenes in Which Camera Covers Miles of Country—Fifteen Years of U. S. History.

"The Birth of a Nation," said to have cost its producers several hundred thousand dollars, lost no time in making its initial public presentation after the censorship bars had been let down by Judge William Fennimore Cooper Saturday. That same evening it made its appearance before a houseful of spectators. The audience applauded incidents depicted on the screen vociferously.

David W. Griffith, producer, has rivaled Europe's foremost producers in the staging and directing of his tremendous offering. He has, in the opinion of many, overshadowed "Cabria," heretofore the supreme film subject, which also occupied the screen at the Illinois theater last summer, in most respects. While the foreign play was a massive production, it excelled only in its mammoth scenic splendor of especially constructed sets and the numerous supernumeraries it employed. It lacked, however, dramatic action.

Griffith has given a powerful story of historical interest, dramatically fascinating and well acted by an unusual cast of screen players. He has subordinated the spectacular, which in itself holds the spectators spellbound, for the dramatic, and thus has accomplished an unusual combination in the annals of film plays.

Great Mob and War Scenes.

The master mind and the stagecraftsmanship of the producer appear everywhere—in the acting of the individual players, settings, staging of minor as well as colossal mob and war scenes and in the directing of the thousands of men and women who frequently appear in single scenes. Seas of human being scrambling over each other lend realism to the scenes depicted. It seems as if each player in these mob scenes is living a real drama rather than acting one so determined does the average player appear. Horsemanship of the most daredevil kind is shown, with the riders speeding recklessly and falling from their running horses to the ground while the animal continues fleeing, followed by other horsemen on their steeds.

Battle scenes between actors representing northern and southern soldiers reveal the remarkable scope of the camera. The scenes apparently were obtained from a great height and show panoramic views of miles of country over which thousands of men are seen battling desperately. The staging of these scenes is a feat in itself. The action of the play and the emotion of the players are revealed splendidly in the facial expressions and in the gestures of the players, whose artistic attainments manifest themselves throughout the production.

"The Birth of a Nation" is a remarkable dramatic creation. The play intermingles pathos and humor so skillfully that sadness and gruesomeness are forgotten in the funny incidents pictured. It is a study in contrasts seldom seen in motion pictures, scaling from extreme pathos to humorous situations or depicting the toll of war on the battle field and immediately afterward a peaceful home, thereby affording relief from the tensity of the situation.

Covers Period of Fifteen Years.

"The Birth of a Nation" deals with fifteen years of the reconstructive period of the south, opening before and closing after the civil war. Animated pictures are seen of Abraham Lincoln surrounded by his cabinet deploring his emancipation proclamation, and the martyred president's assassination at Ford's theater. Historic battles are pictured and other noteworthy incidents of those exciting days appear reproduced from authentic sources.

negro in the south are reenacted and the bad white man and the good negro, as well as the bad colored man and the oppressed southerner, are pictured. The activities of the historical Ku Klux Klan thrilled the spectators. Through the entire play a double romance between children of the north on one side and others of the south on the other is carried.

Henry B. Walthall heads a most imposing cast of players who share honors equally in their interpretations. Others in the cast include Lillian Gish, Mae Marsh, Miriam Cooper, Spottiswoode Aiken, Ralph Lewis, Robert Harron and George Siegmann.

Examiner 6/8

FILM CENSORS ARE CENSORED

City motion picture censors are not to have a free rein in preparing their synopsis of "The Birth of a Nation" and the report on which the city will ask Judge Cooper to set aside his injunction restraining the police from interfering with the film production of "The Clansman" will be dictated by the corporation counsel's opinion rather than a technical discussion of the play.

This developed yesterday when the five censors sent to prepare a synopsis of the play were instructed now to make out their report by Assistant Corporation Counsel Reker. Reker, when asked who had written the report, admitted that the censors had been told to "play up" those scenes on which the city will base its contention that the drama will excite race prejudice.

Anticipating Judge Cooper's refusal to set aside his temporary injunction, a hearing has been arranged tentatively in the Appellate Court for next Monday. The city will ask the dissolution of the restraining order to-day or to-morrow.

When the censors were told to view "The Birth of a Nation" they were instructed to confine their report to a technically written synopsis similar to that which would be prepared by any analyst of the drama or any scene writer.

Reker prepared a resume of the censors' report, but reserved the body of the report as the surprise which he intended to spring in court as the basis of his arguments. When compared with the original report of the censors, however, it was found that Reker's "resume" was in fact an expression of his own opinion and did not contain the original phrasing of the synopsis which was submitted to Second Deputy Superintendent of Police Funkhouser. Mr. Reker then attached his "resume" to the original report and the entire document will be submitted to the court signed by the senior board.

Questions Motive of City in Fight on Birth of Nation

McCarthy Says Film Showing Negro's Progress Was Barred.

GRIFFITH MAKES PLEA

J. J. McCarthy, manager of "The Birth of a Nation," last night charged the municipal authorities are animated by some other motive than the advancement of the negro race.

Mr. McCarthy based his accusation on the fact that Second Deputy Funkhouser refused to issue a permit for "The New Era," a film shown as a postlude to "The Birth of a Nation." It portrays the moral and social advancement of the negro since reconstruction days.

Earlier in the day five municipal movie censors signed a report to be used in the city's court proceedings. The report was largely dictated by Assistant Corporation Counsel George L. Reker, who did not see the film till last night.

What Authorities Say.

"The city authorities say they are concerned for the negro," Mr. McCarthy said. "That is the reason they give for objecting to the photoplay.

"But there must be another explanation. Otherwise they would be anxious to have us show 'The New Era.' We prepared this part of the picture at the request of the trustees of Hampton and Tuskegee institutes. But when we asked permission to exhibit it Maj. Funkhouser said 'Nothing doing.'

"'The New Era' gives a vivid impression of the progress of the race. It shows that in the last fifty years since the passing of the carpet bagger and his trail of evil influences over the colored people their wealth has increased from $17,000,000 to $300,000,000.

Shows Negro's Progress.

"It shows how Hampton institute is making valuable citizens. It shows the agricultural advance of the race. It exhibits progressive types of colored men and women. In fact, it is a tribute to the qualities of the race and their capabilities for industrial and social progress. Yet Maj. Funkhouser won't let us show it."

David W. Griffith, the producer of "The Birth of a Nation," made a plea last night from the stage of the Illinois theater for "a square deal for the motion picture."

"If you permit a censorship of the movies, there will soon be a censorship of the drama and then a censorship of the press. That would be Russia. I ask for the motion picture the same privilege as that accorded the historian, the dramatist, and the novelist. We should be permitted to portray the wrongs of the past in order that we may be able to avoid errors in the future."

Thanks Judge Cooper.

Mr. Griffith publicly thanked Judge Cooper—who was in the audience—for his courage in issuing an injunction against the city to restrain it from interfering with the production.

Judge Cooper saw the performance and heard the speech but he refused comment.

"I don't know myself what I think about it. I haven't allowed myself to form an opinion," he said.

Assistant Corporation Counsel George L. Reker, who has the city's case against the production in charge, was strong in his denunciation of the film.

"It is wonderful and thrilling, but it is an outrage," said Mr. Reker. "Say for me that it is a damnable insult against the negro. I am more positive than before in the dangerous effects of this production. It ought to be stopped. The negro has a hard enough battle even now in this country. This is another obstacle in his betterment. With the exception of a few conventional negro characters—the southern mammy type—there isn't a commendable action by a negro in the whole piece. They are connected definitely, all the way through, with murder and rape and debauchery."

Mr. Reker said he has not determined what course to pursue in the matter. It is expected that he will ask that the injunction against the city be dissolved.

"WHOLE CIVIL WAR SHOWN ON SHEET"

So the Critic Summarizes "Birth of a Nation" at the Illinois.

BY ASHTON STEVENS.

ON A sheet of linen little larger than my mother used to make for the comfort of her sleepers, I witnessed the Civil War and its reconstruction as they have been flashed on a film by D. W. Griffith, the Wagner of screen. I am notoriously no friend of the movies. I am a dog too old to learn an occupation new—as we would say in blank. If these really are they, I have said, in the name of heaven retire me with whited whiskers, a la William Winter! Believe me, I went yesterday to "The Birth of a Nation" at the Illinois Theater an enmey in arms empowered to do his dangest.

After three hours' captivity to the spell of the show I emerged an enemy to every of his that opposes this Homeric film. It had to be raw to be true; it had to be grilling to be dramatic; it had to suggest the "bloody shirt" of platitude in order to make its art immediate, dynamic and plausible and sure-enough.

EPIC WITHOUT WORDS.

An epic without words, but with gorgeous poetry, is Mr. Griffith's filming of "The Birth of a Nation." It is a poet's picture. His art always is first, and he knows no black nor white to make his poem real. If God had been the villain in the play, so Mr. Griffith, one takes it, would have cast his deity.

To specialize in prejudice against this screen is to deny art in the face of a man who has risked his artist reputation on nothing less than art. How easier to have been conservative and won on a "checkerboard" (black and white) compromise! But he scorned placation. He plotted as urgently as did Eugene Walter in the best of our American plays, "The Easiest Way."

"The Birth of a Nation" is a huge, passionate, terrifying, enthralling glimpse of American history as never before has it been presented in concrete. It is perhaps the rarest pathos and poetry of our civil war that yet have been uttered. It employs a new means, new vocabulary, new senses. It is a hideous and victorious conflict against the warring of man against man. Curbed to the remotest gun-and-thunder items are its merely romantic details. Strung to their tenuous ultimate are the gross tragedies of embattlement. War, for good or evil, becomes murder in the first degree.

GRIFFITH MAKES SPEECH.

Mr. Griffith first spoke to the spectators during the nervous and necessary intermission. Or words to this effect, he said that he didn't mind telling us that his name was Griffith. He believed in the truth as advanced by the art of the camera. He had as much a right to picture as the historian had to write. Disparaging the spoken word as a medium, Mr. Griffith spoke well, winding up with loving every one of us, enemies included, to use his own well-picked words.

But his speech was not required to insure the success of the drama. It was a gratuitously successful as Mr. Belasco's well-known pulling of the forelock.

I met Griffith in the lobby after three hours of reel from which there was no human escape.

"You've almost made me late for my Western train," he said. "I couldn't wait for the paper, but —I had to wait for your idea. When I was an actor at $8 a week you never noticed me——"

"But," sez I, "now that you are an artist at one hundred thousand per season——"

"Do we require those vulgar fractions?"

"Your department of publicity has rather insisted."

CALLS IT "GREAT."

"That all comes under the head of obscene advertising," Mr. Griffith said. "I should like to know what you think of the show as an individual."

"Great," says I. "The limit—to date. Sometimes your actors hop rather than walk, but you have a wonder orchestra that synchronizes to the last deed and syllable—yes?"

"Yes. Utterly yes," said the master photoist. "But both are speeded up to the jerk because we started late to-day."

"You are going to eliminate the jerk from the movies?" I asked.

"I am," said Griffith; and I was very glad on account of my faith in him.

Tuesday
Rev. 6/8

CONDEMN "BIRTH OF NATION"

Four Members of Board of Censors to Appeal to Judge Cooper.

Condemnation of the photo play "The Birth of a Nation" is voiced in the report of the four members of the board of municipal censorship, who viewed the exhibition last Saturday evening and again yesterday afternoon. To-morrow Assistant Corporation Counsel Reker will appeal to Judge Cooper in the Superior court to set aside his injunction restraining the city authorities from interference with the production of the film. The censor's report will form the basis of appeal. One phase cited in the report as tending to increase race prejudice is that a witness "cannot help but be impressed with the thought that the negro is shown to be a firm believer in intermarriage between whites and blacks."

Mayor Thompson favors the city's appeal from the injunction.

"I think the fight should be carried on," said the mayor. "I have nothing to do with it now, of course, but I am not in favor of the film. I do not believe that the assassination of President Lincoln, as depicted in the film, should be shown. They say that suggestion is the breeder of crime, and there is suggestion for you."

Wednesday
Tribune
6-9

THE IRRATIONAL CENSOR.

The question of censorship raised by the play "The Birth of a Nation" has revealed as official muddleheadedness as any one could reably expect to be disclosed. Mayor Thomps quoted as saying:

"Some of my friends who have seen it say th ought not to be shown. There are several objeable scenes. I understand that the assassinati President Lincoln is shown. I cannot underhow any one can approve of that sort of a pi under any circumstances. Anything of that simply breeds crime."

We have conceded that this photo play pre an intricate question and one which might go public policy, but Mayor Thompson makes it a ent how blunderingly officialdom will approach handle a delicate problem.

The fact that the assassination of Abraham coln is represented with great effectiveness does constitute a valid reason for forbidding the sho of the film. The emotion produced in the spectator who sees the acting of this tremendous piece of national tragedy is in kind, if of smaller force, that which filled Ford's theater when the crime was committed. It is poignant, but to say that the sobered folk who yield to it have been under a crime breeding influence is to take a wild flight into the extravagances of unreason.

The question raised by "The Birth of a Nation" is simply and utterly one of public policy, to be determined either upon fact or upon the most intelligent presumption as to what would be found to be the facts. If the community were as intelligent as such a community ought to be, censorship would be an intolerable outrage upon it.

Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence. We know that if moving pictures accessible to the immature, unreasoning, impressionable parts of the city portrayed the success of criminal acts, revealing their perpetrators in enjoyment of life easily made pleasurable, there would be an incentive to weak minds, and the public might suffer the consequences. The matter is one of public policy, and censorship, although in itself dangerous and abhorrent, is accepted as a necessary compromise.

But the question is always one of fact, and censorship, being in itself a denial of intelligence, or an acceptance of the fact that ignorance is impressionable, frequently proves that it itself is unintelligent.

The assassination of Abraham Lincoln, in whatever form it is brought to the attention, causes a reaction of profound horror and sympathy and of regret. It was a great and consequential fact in our national history. It meant immeasurable woe to the south. Few tragedies in history have had such appealing circumstances and such great consequences. And to contend that a representation of it "breeds crime" merely shows to what extremes of unreason censorship can and will go.

Examiner 6-9

FILM BOARD BILL PASSED

By a Staff Correspondent.

SPRINGFIELD, Ill., June 8.—The Senate to-day passed the Olson bill, providing for a state board of moving picture censors, to be appointed by the Secretary of State. The original bill was amended to make it necessary for the Chicago board, as well as the state body, to approve a film before it could be run in Chicago.

American Tuesday
TUESDAY. 6/8

"BIRTH OF A NATION" GREAT AMERICAN DRAMA

"THE BIRTH OF A NATION."

David W. Griffith's great imaginative and spectacular drama of the civil war period, "The birth of a Nation," is now being presented twice a day at the Illinois Theater to crowded houses. In this great American drama the spectator is shown with all the subtleties of dramatic and pictorial effect a great epoch in American history, the period before, during and after the civil war. "The Birth of a Nation" is an American drama in which the passions of a people and the historic events of a great epoch are the background of a vivid human-interest story in which those same passions and emotions that moved a nation move the individuals and the families—North and South—and thus center the dramatic interest. The appeal of this most unusual entertainment is so emphatic that Chicago is bound to be its home for a long time.

ORCHESTRA HALL

Wednesday
Herald
6-9

GRIFFITH WINS IN BOSTON.

David W. Griffith's great film play, "The Birth of a Nation," is to remain in Boston, despite varied activities against it. The opponents of the play succeeded in getting through the legislature a week ago a so-called "threeman" censor bill, which provided that any play could be stopped without any reason being assigned at the pleasure of the Mayor of Boston, the chief justice of the Municipal Court and the police commissioner. The bill was promptly signed by Governor Walsh.

Mayor Curley, Chief Justice Wilfred Bolster and Police Commissioner Stephen O'Meara decided to see the film drama personally. They visited "The Birth of a Nation" at different times individually. Then on last Wednesday they gave a hearing to the counsel for the opponents and the counsel for the theater. John F. Cusick, the sole theatrical counsel, was faced by former United States Assistant Attorney General William H. Lewis and Butler R. Wilson, colored lawyers, and J. Mott Hallowell, representing the white protestants. The hearing lasted two hours, after which the board of censors went into executive session.

After short deliberation Mayor Curley in behalf of the board stated:

"Having witnessed the performance, heard counsel and having given full consideration to the entire subject we have decided that the license of the theater should not be revoked or suspended."

* * * * *

Wednesday
Herald
6-9

STATE FILM CENSORSHIP IS INDORSED BY SENATE

Lincoln Park Bonds Win and Chicago Pension Measure for Police and Firemen Is Amended.

[BY A STAFF CORRESPONDENT.]

Springfield, Ill., June 8.—State censorship of moving pictures became a probability today when the senate, by a vote of 38 to 1, passed the Olson bill creating a board of censors, to be appointed by the secretary of state. The bill is practically certain to receive favorable action in the house.

The bill applies to the entire state, but provides that Chicago may retain a local censorship board which may reject films which have been approved by the state authorities. No pictures may be shown in Chicago, however, which have not been passed by the state board. Senator Manny, a downstate member, cast the only vote against the bill. Several Chicago senators did not vote.

LINCOLN PARK BONDS WIN.

The senate passed the house bill authorizing Lincoln Park to issue $1,000,000 in bonds for improvement purposes.

Over the protests of the Democrats, Republican senators obtained the amendment of Chicago pension bills applying to police, firemen and park police by providing that their provisions should apply only for three years. An investigation of the workings of the pension fund acts is to be made in the meantime.

The firemen's pension bill was amended by reducing the tax levy from seven-tenths of a mill to three-tenths of a mill. The police pension fund bill was amended to provide a maximum tax of seven-tenths of a mill, and the park police pension fund bill to provide a maximum tax of one-twenty-fifth of a mill for the South Park board, one-tenth of a mill for the West Park and one-seventeenth of a mill for Lincoln Park. The amounts in the bills still represent increases over the present acts. The bills were advanced to third reading.

SANITARY BILL ADVANCED.

The Chicago sanitary district bill authorizing the extension of the drainage canal to a point five miles below Joliet and the development of water power at that point was advanced to third reading in the senate.

The bills making possible a merger of Chicago surface and elevated lines were made a special order for consideration tomorrow.

Tuesday
American 6-8

AMUSEMENTS. AMUSEMENTS.

ILLINOIS THEATRE

MATINEES 2:15 NIGHTS 8:10

D. W. GRIFFITH'S GIGANTIC SPECTACLE

8 MONTHS IN THE MAKING
SYMPHONY ORCHESTRA OF 50
The EIGHTH WONDER OF THE WORLD
COST HALF A MILLION DOLLARS
SEATS SELLING 4 WEEKS IN ADVANCE

TWICE DAILY Including Sunday
EVENINGS AND SAT. MATINEE
ORCHESTRA.....$1 & $2
1ST BALCONY.....50c, 75c & $1
2ND BALCONY.....25c & 50c
OTHER MATINEES
ORCHESTRA.....50c & $1
1ST BALCONY.....50c & 75c
2ND BALCONY.....25c

18000 PEOPLE
THE BIRTH OF A NATION
3000 HORSES

Examiner 6/9 Journal

AMUSEMENTS. 6/9 AMUSEMENTS

ILLINOIS THEATRE

MATINEES 2:15 NIGHTS 8:10

TWICE DAILY Including Sunday

EVENINGS AND SAT. MATINEE
ORCHESTRA.....$1 & $2
1ST BALCONY.....50c, 75c & $1
2ND BALCONY.....25c & 50c
OTHER MATINEES
ORCHESTRA.....50c & $1
1ST BALCONY.....50c & $1
2ND BALCONY.....25c

D. W. GRIFFITH'S GIGANTIC SPECTACLE

18000 PEOPLE

THE BIRTH OF A NATION

8 MONTHS IN THE MAKING
SYMPHONY ORCHESTRA OF 50
The EIGHTH WONDER OF THE WORLD
COST HALF A MILLION DOLLARS
SEATS SELLING 4 WEEKS IN ADVANCE

3000 HORSES

June 9

D. W. Griffith
PRODUCER OF THE PHOTOPLAY
"THE BIRTH OF A NATION"

Herald 6/9

Answers to Questions

ENTHUSIASTIC—I agree with you most heartily. "The Birth of a Nation" is a masterpiece. Yes, I think Mae Marsh and Harry Walthall are splendid. Thank you for your nice letter. No, you are not one bit too enthusiastic. I enjoyed your interest in the "movies."

Herald 6-10

The City of Chicago has served notice on the attorneys for Joseph McCarthy that they will appear before Judge William Fenimore Cooper this morning at 10 o'clock to file a bill of exceptions to the injunction granted permitting the showing of "The Birth of a Nation" in order to take the case to the Appellate Court. They will ask that they be allowed to present additional affidavits. The play in question is being shown at the Illinois Theater.

Tribune June 10

THURSDAY, JUNE

From FILM LAND
KELLY

HENRY B. WALTHALL

INTRODUCING to you Henry B. Walthall, distinguished citizen of cinema land, who arrived in town yesterday to begin his engagement with the Essanay company. No hint of any plans as to production, director, or salary can be abstracted from the managers, though Victor Eubank surmised that they were paying him $2.50 a week. Mr. Walthall probably is as well known a player as the screen shows, at present circulating in the city in the Griffith productions of "The Avenging Conscience" and "Ghosts," not to mention "The Birth of a Nation." He is of the old Biograph days and has been long under the Griffithian tutelage.

Examiner 6-10

"Birth of Nation" Appeal Is Up To-Day

The city's lawyers will appear before Judge Cooper this morning with a bill of exceptions in the "Birth of a Nation" film case, so that they may take it to the Appellate Court immediately. They will not try to have the temporary injunction, secured by Burkhalter & Grossberg as attorneys for John McCarthy, owner of the Illinois rights to the film, set aside, but will appeal directly to the higher court.

Tribune 6/10

ILLINOIS THEATRE

TWICE DAILY INCLUDING SUNDAYS

MATINEES 2:15 NIGHTS 8:10

EVENINGS AND SAT. MATINEE
ORCHESTRA.....$1 & $2
1ST BALCONY.....50c, 75c & $1
2ND BALCONY.....25c & 50c
OTHER MATINEES
ORCHESTRA.....50c & $1
1ST BALCONY.....50c & $1
2ND BALCONY.....25c

D. W. GRIFFITH'S GIGANTIC SPECTACLE

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THE BIRTH OF A NATION

EIGHT MONTHS IN THE MAKING
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THE EIGHTH WONDER OF THE WORLD
COST HALF A MILLION DOLLARS
SEATS SELLING 4 WEEKS IN ADVANCE

3000 HORSES

N.Y. Telegraph 6-9

Two Long Engagements.

"Twin Beds," now at the Harris Theatre, will to-night celebrate its 350th consecutive performance in New York. Souvenirs will be distributed.

D. W. Griffith also is pleased to note that this afternoon "The Birth of a Nation" will attain its second century mark at the Liberty. During this period Theodore Mitchell, who is Mr. Griffith's expert mathematician, estimates that 285,000 patrons have seen the picture. In this connection it must be recalled that the regular two-dollar scale of prices prevails at the Liberty.

"BIRTH OF A NATION" TAKES AT THE ILLINOIS; PICKFORD FILM AT ORCHESTRA HALL

Miss Mae Marsh.

Sherman's March to the Sea, one of the many big scenes in the Griffith masterpiece, and Lillian Gish, who plays Elsie Stoneman in the "Birth of a Nation."

BY JAMES WARREN CURRIE.

Out in Universal City, which is in California, there is a young woman still in her teens. There isn't an unusual fact. There are a lot of young women still in their teens in Universal City. But this happens to be an exceptionable young woman.

If you have seen "The Birth of a Nation" you have seen a young girl in danger throw herself from a precipice. If you have seen "The Avenging Conscience" you have sen a maid, deeply in love with a grocer's clerk, who bends his thoughts to her by the arts of the eternal feminine. And if you have seen "The Escape" you have seen a poor little sweatshop girl fall deeply in love with a brute of the slums who kills her baby. All these different people are the same girl who is out in Universal City. She is Mae Marsh, pet of the Griffith Mutual Studios, a lady with an O. Henry turn of mind and a future which has been pronounced by David Griffith as "the most promising in the moving pictures."

The stories of Miss Marsh coming out of the Universal City studios are very vague and heavy laden with the dew of poetry. That is because they are the brain children of the publicity man—than whom as a class there is no greater poet.

But I happened to talk with a person who wasn't a publicity man and who knew Miss Marsh very well through daily contact with her in her work, and he gave me some of the facts herein contained.

It seems that Miss Marsh one day dropped into the studio to call for one of her sisters, of which she has many. And Griffith saw her and studied her while she wasn't looking and asked her if she would like to work in pictures.

Now, I don't know whether the request was a realization of her dreams or whether she demurred. Anyhow she went in pictures. And under the Griffith direction her ability blossomed and she bloomed from an extra girl to a full-fledged actress person, like the Gishes and the Pickfords and the Sweets and all the rest.

But around the studio she is a popular and much feared young lady. Everybody is her friend, and nobody ever starts a battle of wits. Her gift of repartee is dangerous. She is wrapped up in her work, not for purposes of publicity, but on the level. And yet she hasn't had enough of that to pose.

* * *

Part 6—10

Appeal Is Allowed On Film Injunction

Judge Cooper in the Superior Court today allowed an appeal to be taken to the Appellate Court on a bill of exceptions filed to the injunction granted by him restraining the City of Chicago from interfering with the production of "The Birth of a Nation." It is expected that an early hearing will be had and an immediate decision given by the Appellate Court.

Part 6—10

"Birth of a Nation" Music Is Effective

By Karleton Hackett.

THERE ARE depths within us which only music can reach, and this production of "The Birth of a Nation," at the Illinois, is a striking case in point. The conditions were most favorable, for a national drama dealing with the elemental facts gave a scope which most photoplays could not hope to have, and Mr. Briel, who arranged the music, has taken full advantage of the opportunities.

There have been several attempts before to illustrate the action and heighten the effect thru music, especially in the "Spartacus" at the Auditorium some time ago, but in the present production is found the first realization of the possibilities. In the "Spartacus," tho the music in itself was excellently chosen and well played, it had no intimate relation with the story nor did it set any chord vibrating in the audience save thru its abstract charm as music. But in the "Birth of a Nation" not only is the story one that touches each of us, but it could be illumined by music associated with our earliest recollection and that told a wonderful tale of our national heritage the moment our ears caught the first strain.

Some of the music, if it should be named in cold print, might be held commonplace or even banal by one who had not been present at the production and was merely reading about it casually. But in these days we have stripped most of the ornamental decorations from life and are looking straight at the bare facts, so the simpler the thing the more direct its appeal. This is always true of life, and in times of solemnity it is true of whatever would speak to us of life. Whether or not a thing be "art" has never bothered me much, but whether a thing had any relation to life, to the things men had experienced or hoped for, means something.

From the tremolo on three scrapy fiddles while "Eliza was crossing the ice" in some country theater up to the supreme moment of the Niebelungen Ring the power of music to sound the deeps beyond where words or even the eye can carry has been one of the facts of human experience. So last night some of our nursery melodies came back to us with a force to which we all paid tribute. It was not merely the beauty of the thing itself, but the power of association which related what was passing before our eye and sounding in our ears with our innermost fibers of being.

What could be more simple, more inevitable, than to illustrate the picture of the southern household gathered together by having a chorus back of the scenes sing "My Old Kentucky Home"? Commonplace, done over and over again until it has become banal to some people, but has this marred the beauty of that melody which has become a part of our folklore and yields in nothing to any folk melody that has yet sprung from the heart of man? And if it serves but as the prelude to all the blood and hate of war, does it have any the less power over us in these days in which we are now living? It was not a detached, sentimental episode, but part of an unbroken stream of melodic suggestion from chorus and orchestra.

This is but one out of many ,and I purposely chose one of the most self-evident Because of the overwhelming power of its simplicity. If ever any nation needed to shake itself together and look the facts squarely in the face, it is this one at this moment. The effect that this music, drawn from our national heritage of folklore, had on the audience was unmistakable, even tho but few were more than half conscious of just what was creeping into their minds and coloring their thoughts. The music was continuous thruout the production, in remarkable variety, and with striking suggestiveness. It was worth something to realize how much folk music we have been able to garner in our short national existence, and the manner in which it has already woven itself into our feelings.

The man who arranged the music showed sympathetic understanding in his selections, taking bits here and there from many of the "classical" composers, but the parts that would serve his purpose, changing the rhythms and even the melodies to fit his needs, yet always bringing the right quality to bear on the picture on the stage. There was an orchestra of about thirty, as well as I could judge, and of excellent quality.

The music of the second part, the reconstruction period, was not nearly so happily chosen, principally because there is little to choose which shall pleasingly represent brutality, ignorance, drunkenness and lust.

It was the music of the first part about which I have been writing. It is an achievement in itself, as well as pointing the way for future activities. Even the "movies" cannot do without the active human element, the actual men making the living music. The first part of this "Birth of a Nation" would lose a great portion of its power without the music.

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Volume XIII CHICAGO, JUNE 19, 1915 Number 25

Censorship Loses Again

THAT the exhibition of "The Birth of a Nation" might engender race animosity against negro citizens is a contention based purely on assumption. A license or permit to exhibit obtained honestly and in good faith vests the owner with an individual property right, which neither the city nor any official nor judge can arbitrarily deprive him of without a hearing in court. That is the nucleus of Judge William Fenimore Cooper's decision June 5, when he entered an injunction restraining the mayor, the chief of police, and the city of Chicago from interfering with the production of the play. Thus, in the long story of censorship, closes another chapter whose evidence shows that the world's sentiment is turning against the censors.

Sincerity, consistency and justice—these things the world demands even of censors. It is a hard order; for the very word censor is arbitrary, arrogant and exacting. That is why censorship is an un-American institution, and why the people are turning against it.

The history of the Chicago censors, especially, has not been a record of broad-mindedness or of "justice tempered with mercy." Always the apparent object of the board has been to stop every scene which offered any theoretical excuse for interference. We have always contended that abuse of censoring power would not stand the test of the courts; and now the record is bearing us out.

Our frequent criticisms of Chicago's censorial power has not been based on prejudice. Even the present case, full in the eyes of the world and the courts, continues to bear witness to the narrow arbitrariness of those who are delegated to the "regulation" of pictures. For Chicago's argument before the court was that "The Birth of a Nation" libelled the negro race. Observe, then, the sequel to the court's decision:

At the request of two negro institutes a picture entitled "The New Era" was prepared and arranged to run as a postlude to "The Birth of a Nation." This postlude shows the development of the negro race and the important part it is taking in modern civilization. Apparently the censors should have welcomed it—doubly so after they had been enjoined from interfering with the master film. Did they receive it in all sincerity as a solution of their difficulty? They did not. Those powerful and intelligent arbiters of the people's rights refused to allow "The New Era" to be shown, on the ground that it was not a part of "The Birth of a Nation" when a permit was granted for that film. And they refused to issue a separate permit for it. Is that judicial action, or is it small-minded retaliation for defeat? What better evidence can we ask of the quality of our "censors"—those vested with the sacred and responsible duty of protecting the public morals—than that they refuse to do a good act because they resent being caught in a bad one?

One decision against the censors might not mean a great deal. If that were all the testimony we had that the world is awakening to the injustice of censorship, perhaps jubilation were unwise. But when one decision follows another in widely separated cases, when the very newspapers that were themselves violently censorious not long ago now predict the downfall of the whole censor system, there is much hope for the freedom of the picture.

Griffith's "The Birth of a Nation"

Reviewed by Neil G. Caward

CHICAGO obtained its first glimpse of that superdreadnaught of all feature motion pictures, "The Birth of a Nation," on Saturday night, June 5, when, after a court decision of a sweeping nature, an injunction was granted by a Chicago judge restraining the city from interfering with the production.

Needless to say every man, woman and child who has attended the performance since its opening goes away amazed and awe-struck at the gigantic nature of the production and enthusiastic over its magnitude, fidelity to history and perfect direction.

It is hopeless to even try to compare "The Birth of a Nation" to any of the other feature films that have been shown, as it is so entirely different from all of the others. However, it is generally conceded that up to this time "Cabiria" may be referred to as the world's greatest production, and from the standpoint of stupendous grandeur, the number of supernumeraries handled, and the staging of spectacular battles and mob scenes, "The Birth of a Nation" in every way equals the great Itala production; and as an additional merit, the latter story, on account of its historical nature, is familiar to every school boy of the land; consequently it seems to have an even wider appeal and perhaps, therefore, merits the distinction of itself being called "the world's greatest production."

No review of the Chicago production would be complete without a special mention of the splendid orchestral accompaniment which undoubtedly adds much pleasure to the unreeling of the story. The music is so timed as to be exactly synchronous with the action of the film and weeks must have been spent in rehearsal to produce the perfect result obtained. The audience finds itself in the proper atmosphere immediately upon entering the theater, for the ushers are costumed in the quaint garb of the 60's, the girl ushers being dressed in hoop skirts and frocks of the period of 1863, while the male ushers wear Union and Confederate uniforms.

The story is so well known on account of previous reviews, at the time of its New York showing, together with feature articles that have appeared concerning its production, that it is needless to again describe it, and only necessary to mention the names of such stars as Messrs. Walthall, Aitken, Siegmann, Harron and the Misses Marsh, Gish, Alden and the other notable Mutual-Griffith photoplayers, to let every exhibitor know it is in every respect an all-star production.

ILLINOIS THEATRE
TWICE DAILY Including Sundays
EVENINGS AND SAT. MATINEE
ORCHESTRA ..... $1 & $2
1ST BALCONY ..... 50c, 75c & $1
2ND BALCONY ..... 25c & 50c
OTHER MATINEES
ORCHESTRA ..... 50c & $1
1ST BALCONY ..... 50c & $1
2ND BALCONY 25c
MATINEES 2:15 NIGHTS 8:10
D. W. GRIFFITH'S GIGANTIC SPECTACLE
18000 PEOPLE
THE BIRTH OF A NATION
8 MONTHS IN THE MAKING
SYMPHONY ORCHESTRA OF 50
The EIGHTH WONDER OF THE WORLD
COST HALF A MILLION DOLLARS
SEATS SELLING 4 WEEKS IN ADVANCE
3000 HORSES

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American 6-10

City Fight on "Birth of Nation" Bars Film of Negroes' Advance

The city administration and Second Deputy Superintendent of Police M. L. C. Funkhouser defeated their own purposes in refusing permission to exhibit all of the reels in the motion picture play, "Birth of a Nation," showing at the Illinois Theater, according to a reply framed by Attorney J. G. Grossberg of the firm of Grossberg & Burkhalter, representing the exhibitors.

Assistant Corporation Counsel George Reker charged that the motion play arouses prejudice against the negro. It was part of the argument against a motion for an appeal from the ruling of Judge Cooper in the Superior Court, enjoining the city from interfering with the production.

"We intended showing four reels of pictures of the Hampton Institute at Hampton, Va., showing the progress of the negro in vocational lines, but they refused to issue a permit for this truly educational feature," was the statement of Attorney Mortimer Newfield, conducting the case for John McCarthy, owner of the Illinois rights to the film.

"The additional films demonstrate the advancement and the good qualities of the colored people."

The motion for an appeal, brought by the city, was granted by Judge Cooper to-day. The case will go to the Appellate Court.

News 6/10

APPEAL 'BIRTH OF NATION' CASE

Attorneys Granted Right to Carry Up Film Play Injunction.

Judge Cooper in the Superior court to-day allowed an appeal to be taken to the injunction restraining the city from interfering with the production of "The Birth of a Nation." An immediate decision by the Appellate court is expected.

Herald 6-11

"Birth of a Nation" Decision Out To-Day

The Appellate Court to-day will pass on the injunction suit brought by the owners of the photoplay "The Birth of a Nation" to restain the city authorities from interferring with its production. A temporary injunction has been issued and the city authorities are fighting it. Superior Court Judge Cooper yesterday allowed the matter to go to the Appellate Court.

Herald 6-11

SEEN ON THE SCREEN By LOUELLA O. PARSONS

Walthall Admits Delight In Psychological Roles

A man who can sit through an interview and smile cheerfully when he is dripping wet deserves the tribute David Griffith gave him—that of being the most even-tempered, boy-hearted man he had ever met.

"I like rain," said Henry Walthall, who was the man interviewed, in answer to my expressed regret that Chicago had given him such a cheerless reception. "California's sunshine gets monotonous after a time, especially during the days of dryness we have just experienced.

"I saw myself in 'Ghosts' last night. I didn't realize how depressing Ibsen's story was until I had seen it again on the screen. I have just finished his 'Pillars of Society' with a cast similar to the one used in "The Birth of a Nation.'

"I like those psychological stories," Mr. Walthall continued, "they have a fascination. I love to play them to see how far I can go."

By the twinkle in his eyes I fancy he rather enjoys the novelty of playing those "creepy" characters like the boy in "The Avenging Conscience."

When I asked him in which picture he liked himself best, I supposed of course he would say, "The Birth of a Nation," for he is so lovable and attractive as the "little colonel." So it was much to my surprise that he replied:

"The 'Avenging Conscience' is my favorite picture. I enjoyed playing that poor, harassed boy, tormented by his conscience and yet fearing to confess. Of course, 'The Birth of a Nation' has a much greater appeal and covers a wider scope. I doubt if there will ever be another picture made with the same local and national interest. I don't compare the two pictures when I say I believe the character in 'The Avenging Conscience' to be my best work."

"You had David Griffith as director in both, did you not?"

"Yes, and I want to say that he is delightful as a director, so inspiring and so appreciative. No man has ever had his hand on the human pulse in the manner of David Griffith.

"I am not sure just what picture will be my first Essanay production, but Mr. Boushey is seriously considering putting on 'The Misleading Lady.'"

"From your six years' experience on the screen what, in your opinion, is the future of pictures?"

"Rather uncertain, but sure; uncertain because we do not know who are going to be big, and who are going to sink into oblivion."

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A dress rehearsal of the program to be offered the children tomorrow morning at Orchestra Hall was given by the Strand Theatrical Company yesterday morning. "The Adventures of the Patchwork Girl" are told in five reels and the scenic effects and large ensemble give the place the character of a musical comedy without the topical songs. There are transformation scenes and magical surprises too.

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Judge Cooper in the Superior Court yesterday allowed an appeal to be taken to the Appellate Court on his injunction, restraining the city authorities from interfering with the production of the photo-play "The Birth of a Nation."

Ex. 6-12

ILLINOIS THEATRE

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THE HYPHEN AT THE PLAY

(New York Sun)

The morbid irritability of certain collections of foreigners or imperfectly assimilated Americans in regard to the production of plays by which they conceive that their "race" is misrepresented or attacked has been displayed, and sometime effectively, much too often. Anybody who dislikes a show should be able to keep away from it. The notion that the United States is not a nation but a federation of "races," each of which is entitled to prohibit any drama which it dislikes, is impossible from the point of national patriotism and of free speech.

A photoplay whose subject went back to the Franco-Prussian war or the melancholy days after it in France was brought out at a New York theater. The National Board of Censors and the Commissioner of Licenses condemned it on th eground that it would stir ill feeling among Germans and "German Americans" here; and the latter official threatened to take away the theater's license if the films in question were not removed.

If the theory of these sages is carried out, the surrender of Cornwallis can't be shown pictorially lest "feeling" be stirred in "British American" breasts; nor could scenes of the Colonial wars against the French be filmed; the "Franco Americans" might be stirred to rage.

In short, history, fiction, poetryy couldn't deal safely with persons or things later than the Sumerians or the Hittites. Judge Whitaker of the Supreme Court, granting an injunction to the photoplay company, said:

> "The court cannot give judicial sanction to the grouping of American citizens in different classes, and shape or color its decisions in accordance therewith; so that what has lately become known as hyphenated citizenship has no color or standing. It cannot properly be recognized by the court or any other branch of the government."

We assume that this is good law, because it is good sense and good Americanism.

Examiner June 11

The TURN OF THE REEL

BY JAMES WARREN CURRIE.

A gentle Alabaman with a soft Southern drawl and a deceptive languidness about him sat in an office at the Essanay Studio and smiled as he submitted to an interview.

There was the advance guard of a cloud of interviewers and he must have been a little tired, but there wasn't any notice of it in his actions or in his replies. Henry Walthall, the new Griffith star secured by George K. Spoor after almost a year of dickering, is a very modest man. He is not an "actor" at all. He sits down and leans over and talks with you just as though he wasn't commanding one of the highest salaries in the moving pictures. He likes Chicago and hunting, waxed enthusiastic about New York and the moonlight rides up the Hudson River. But he didn't have much to say about Henry B. Walthall. He will talk the rest of the time, but you must remember that he was questioned closely and persistently and his answers were gathered all in a bunch.

"I was born in Alabama," he said. "I lived on a plantation till I was twenty-two. Then I went to New York to try for a job as an actor. I got it and did well enough. I was getting along nicely. One Summer, the Summer I was with Henry Miller in 'The Great Divide,' Mr. Miller sent me to find Kirkwood, another actor in the cast. I went to his home in the evening and learned from his wife that he was out taking 'locations' with a moving-picture concern, the Biograph Company.

MEETS MR. GRIFFITH.

"Mrs. Kirkwood told me that she expected him any minute and I waited. When he arrived I smiled at him. He told me not to laugh till I had seen pictures in the making. I went the next day and met Mr. Griffith.

"He told me he might be able to use me and I left my address. That same day Mr. Griffith started another picture, The Convict's Sacrifice. He asked me to rehearse in it and explained about the confined space of the camera as compared to the stage. I acted in that picture. That Fall I went with 'The Great Divide.' to Europe. We played there just ten weeks and I returned, intending to join a road company of the same play. But I met Mr Griffith again and he offered me as good a salary as that which I would have gotten on the road and I took it up. I have been in pictures ever since."

That was all about the career of Henry B. Walthall. We talked about hunting and Alabama and there was a light in his eyes. I mentioned that in "The Birth of a Nation" there was a particularly daring feat of horsemanship. A rider mounts his horse by leaping over the railing of a porch.

'Think so?" asked Mr. Walthall.

"Sure I do," said I.

WHAT THE COWBOYS DO.

"That's nothing to what some of those daring cowpunchers will do. They will throw a horse backward just for the fun of the thing."

"I don't care," said I. "That chap was some horseman. What's the matter, isn't he a friend of yours?"

"Certainly, he is," returned the actor "I was the fellow who mounted that way."

Oh where, oh where has the lady's man gone from pictures, the fellow who ran another man through with nine feet of steel, looked straight into the camera, and then wrote articles on how it felt to be a giant?

Henry B. Walthall is nice.

* * *

Tribune June 12

Star Theater

68 MADISON STREET

Between Clark and Dearborn Streets

Today and Every Day Until Further Notice

William Farnum

—IN—

The New Governor

Adapted from Edward Sheldon's Drama,

'The Nigger'

Will Positively Hold You Spellbound at the Appalling Conditions That Existed at the Time of

"The Birth of Our Nation"

No One Under 21 Years Admitted to Comply With Special City Permit.

FIRST TIME SHOWN IN CHICAGO FOR 10 CTS.

22 Boston Transcript 6/6

"BIRTH OF A NATION" WINS

Board of Censors Refuses to Stop Photo-play at the Tremont Theatre, but Declines to Give Reasons

After a three-hour session at City Hall, announcement was made last night that the Board of Censors which had considered the protests against "The Birth of a Nation" being given at the Tremont Theatre, had voted in favor of allowing the photo-play to continue. No reasons were given. The conclusion of the board was given in the following language:

The officials designated by Chapter 348, Acts of 1915, having received a petition from certain citizens requesting that performances of "The Birth of a Nation" be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protesters and the licensee and having given full consideration to the entire subject, have decided that the license of the theatre should not be revoked or suspended.

Mayor Curley, chairman of the censorship board, after the other two members, Chief Justice Bolster of the Municipal Court and Police Commissioner O'Meara, had retired, declined to add to the official announcement. The chief justice and Commissioner O'Meara also declined to comment. Soon after the board assembled Mayor Curley opened a door to the outer corridor and told the large gathering of negro remonstrants who had been collecting for two hours that the board would admit a lawyer representing the remonstrants and one representing the Tremont Theatre.

J. Mott Hallowell, William H. Lewis and Butler R. Wilson said they represented the remonstrants, and were admitted, as was John F. Cusick, for the theatre. John A. Sullivan, corporation counsel, was also present.

W. Munroe Trotter arrived late and vainly sought the room with the censors The 100 remonstrants remained about until five, when under the City Hall rules, the mayor's office was closed officially. They then retired to the corridors.

The mayor, in summing up the hearing, said that the board had agreed to allow each side a half-hour to argue, but each side took an hour. The censors, after counsel had retired, went over the petitions and all other papers in the case, taking 40 minutes to arrive at the conclusion. The leaders of the remonstrants said petitions had been handed to the board containing 6181 names.

John B. Schoeffel, manager of the Tremont Theatre, said:

"I am sincerely glad that 'The Birth of a Nation' has been passed, and application to revoke the license refused, because the judgment of the directors in booking the play has been thereby justified. Whatever inequality may have been felt in regard to the historical treatment of the negro, in some parts of the film, has been removed by the incorporation of the Hampden Institute film, which shows the marvelous progress of the colored race since reconstruction. We believe 'The Birth of a Nation' to be not only legally permissable, but also, as now given, a thoroughly impartial story, holding the scales of justice even. We therefore invite the support of all the people of New England, and we beg to say, that no malice is felt toward anyone whomsoever, that has opposed the production in this city. To the more than 100,000 patrons who have seen it, and to the 15,000 persons, who in the last ten days have signed petitions protesting against any interference, we extend our hearty thanks."

When William Monroe Trotter announced to a gathering of negroes at St. Mark's Congregational Church, 1042A Tremont street, last night, that the board of theatrical censors had refused to suppress the photoplay, groans and hisses spread through the audience.

Governor Walsh was lauded by Mr. Trotter and the audience, but the mayor was branded as a "traitor," and his name hissed.

"He broke his word to us," said Trotter, referring to the mayor. "This decision by the board was rendered behind closed doors, and our people who were there to attend the meeting were forced into the mayor's outer office, and finally into the street."

Post 6/12

The Triumphant Film.

"THE BIRTH OF A NATION"—This much-discussed photo-pageant is filling the Illinois Theater to its capacity at every exhibition. Its theme is the civil war and the reconstruction period, from a southern point of view. The orchestral accompaniment is impressive.

THE

RACE FILM FOES UNDAUNTED BY CENSORS "O K"

"The fight against 'The Birth of a Nation' is not at an end," said Butler Wilson, attorney, one of the leaders in the effort to drive the photo-play from Boston, commenting today on the action of the new board of censorship in refusing to stop the production at the Tremont Theatre.

"The colored people at least are determined to drive it out of the theatres of the country, because they believe it to be a political propaganda aimed at the destruction of their political rights," he added. Then he said: "We believe we were right, and still think so. We believe there is law enough to justify a revocation."

At the end of a three hours' session in Mayor Curley's office last night the censorship board unanimously voted not to stop the photo-play.

"Having witnessed the performance, heard counsel representing the protestors and the licensee, and having given full consideration to the entire subject," the official statement of the board reads: "We have decided that the license of the theatre should not be revoked or suspended."

This action places the official stamp of approval on the production which resulted in numerous public hearings in a clash between the mayor and the Negroes of the city, in a demonstration at the doors of the Tremont Theatre, followed by court action, and finally in legislative action that ended in creating the present board of censorship, consisting of the mayor, as chairman; the police commissioner and the chief justice of the municipal court.

Both Sides Present.

One hour was allowed each side to present its case. Representing the objectors were J. Mott Hallowell, William H. Lewis and Butler R. Wilson. They rehearsed the case from the beginning, re-stated the objections already aired in City Hall, in churches, the courts and in the State House, and presented a petition bearing the names of more than 6000 who oppose the production of the film.

John F. Cusick appeared for the producers, and Corporation Counsel Sullivan was present in an advisory capacity.

The details of the session were not made public by the board, although, at the end of two hours of testimony taking, the attorneys for the objectors explained the proceedings to a group of nearly 100 Negroes who had waited outside the mayor's office. After hearing the testimony, the board sat for nearly an hour, in executive session.

As soon as the decision was reached, shortly after 7 o'clock, the mayor jumped into his automobile for a trip to New Bedford, where he had promised to act as the godfather at a Christening at 7:30. On leaving, his chauffeur told him that he would not be more than two hours and 15 minutes late.

Schoeffel Satisfied.

John B. Schoeffel, manager of the Tremont Theatre, said last night:

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NEGROES INDIGNANT AT ACTION BY THE BOARD

When William Monroe Trotter announced to a gathering of Negroes at to suppress the photoplay, "The Birth of a Nation," groans and hisses spread through the audience.

Gov. Walsh was lauded by Mr. Trotter and the audience, but the mayor was branded as a "traitor," and his name hissed.

"He broke his word to us," said Trotter, referring to the mayor. "This decision by the board was rendered behind closed doors, and our people who were there to attend the meeting were forced into the mayor's outer office, and finally into the street.

"I did not learn that this meeting was to be held until 3:30 this afternoon. I was there at 4, but the mayor's secretary, who was guarding the door, refused to let me in. I showed him a petition which I had with me, and introduced him to the Equal Rights Association lawyer who was with me, as our representative, and said that it was his right to be present at the meeting, fully as much as the three lawyers from the National Association who were already in there. The secretary replied that there were already enough in there, and that he, as the mayor's secretary, had the right to enter the room, or even open the door, as the mayor in there was not the mayor, but simply a member of the board of censors.

"After all this agitation and waiting, after all this presentation of a right-some case, the board meets and solemnly sends out its verdict 'that 'The Birth of a Nation' can stay and play in Boston just as long as the management wants it to."

From the audience: "Well, we'll move it."

"Our work," continued Trotter, "has resulted in our putting additional money in the pockets of the theatre management and getting certain elements of the white race prejudiced against us. Our entire fight simply resulted in our getting Boston's official indorsement for the continuance of this instigation to race hatred.

"We have come to a new marking place. What are we going to do?" ("Blow it up") from the audience. "The censor board, whose jurisdiction is final, has rendered its decision. The voices raised, and the petitions signed by the several thousands of persons, at the 18 meetings of colored citizens, held in the last eight weeks in Greater Boston, have met with deaf ears. What more would they have us do?

"They say that arguments have not much weight as evidence when they are made in favor of a theatrical production unless there is something great at stake. Evidently the drawing of the color line in an open city like Boston is not considered great, nor the fact that we produced convincing evidence that the color line was drawn.

"So far as I can see, the case now rests in the hands of you people. I, as one of you, can only warn you to be very, very careful what you do."

plished. A propagandist who shows the cloven hoof as obviously as does Mr. Dixon in all his works is more or less ineffective. Mr. Griffith disavows him, but he is there just the same, eager, florid, tawdry, tricky, the apotheosis of unreconstruction, a sinister element throughout the story of "The Birth of a Nation."

Perhaps when I say "ineffective" I am wrong. The other night at the Illinois the crowd cheered the Stars and Bars, and it was not moved by the Stars and Stripes. It applauded "Dixie" and greeted "Marching Through Georgia" with silence. I confess the prejudice of one whose father and grandfather marched with Sherman to the sea, and whose best boyhood friend was the statesman who drafted the fourteenth amendment. But I do not believe that in the attitude of the audiences of "The Birth of a Nation" there is much incentive to fighting for this indifferent republic in case the present impasse should develop into war.

That off my mind, I may tell Mr. Griffith what I think of him as an artist. Photographically and as a pageant master he is a marvel, but as a dramatist he is expedient rather than good. The absurd coincidences of the play are juvenile, maudlin, and incredible. You cannot imagine Thaddeus Stevens, the sardonic and fanatic negro lover, going to visit the fire eating South Carolina Camerons at a time when the south's wounds were the sorest. And that expedition is the heart of the play. The whole thing is grotesque, insolent, and absolutely barren of plausibility. In the words of a shrewd director of the cinemas, "we treat our audiences like babes."

To me the most artistic thing in "The Birth of a Nation" is that real and photographic event of the assassination of Lincoln. There is a wonder work of action and stage management—with its irresistible alternation of scenes—the audience, the play, the president's box, the assassin, the confusion, everything as it should be. And the eerie Ku Klux incidents, with a thousand shrouded knights, night riding to vengeance, and the Wagnerian trumpet call of the Valkyries as they congregate to lynch the ravaging negroes. That trumpet call is an opulent device of sound applied to the silent drama. No spoken play can duplicate its thrilling cadences. That moment when the Ku Klux ride against a red horizon, swift with uplifted emblems of vengeance, is a fine spectacular interval, and in it you forgive Mr. Griffith for other partisan events in his panorama. It is a play to see, but to reflect upon, with the chill knowledge that it is not quite square. I advise all my readers to attend it, but at the end, when the band plays "The Star Spangled Banner," to arise dubiously, wondering whether after all the Mason and Dixon line was worth what it cost.

Tribune 6-13

Mens 6/13

"The Birth of a Nation" a Great Spectacle.

By Percy Hammond.

MR. DAVID W. GRIFFITH, the producer of the play at the Illinois, did me the honor last week to ask me to tell him, frankly, what I thought of "The Birth of a Nation" as a work of dramatic art. I say that he did me an honor by this request, because he is indubitably a great man in his way. Mr. Griffith is an authority on the beat of the human heart; he feels to an atom what retards and what accelerates the rythm of that susceptible organ. Moreover, he is a master of the means by which its contractions and dilatations in the theater are accomplished. He calculates with the uncanny intuition of a genius the cryptic relation of the eye to the right ventricle; he knows color and sound and motion to their ultimate detail, and he has the nerve and the vision to assemble them in a vast spectacle which is the peer (pictorially) of any historical pageant that I have ever seen, and I have seen them all.

I suspect, however, that "The Birth of a Nation" would be more admirable as drama were it less partial as propaganda. Mr. Griffith, the son of a confederate brigadier, explicably sees the Lost Cause as a hallowed one, with its followers suffering not ignobly the injustice and cruelty which are the prime attributes of most of their antagonists in the play.

The Ku Klux, about the holiness of whose exploits historians, President Wilson among them, express some doubt, are pictured as exalted seraphim, members of a righteous and indignant hierarchy who did no wrong. Sherman's army, on the other hand, is visualized as a drunken mob, addicted to murder and rapine, pillaging a sweet and lovely countryside. The caption to this episode infers a sneer at the "great conqueror," who marches to the sea while southern women and children, subtly brought into contrast, are hungry and in tears. Lee is to Grant as Hyperion to a wharf rat; and Thaddeus Stevens, at his worst an honest bigot, is presented as an evil and carnal miscegenist with a mulatto sweetheart. Since "The Birth of a Nation" purports to be a great historical document, it should include a picture or two of Lee's invasion of Pennsylvania, for instance, and the burning of Thaddeus Stevens' home and iron mill in Chambersburg.

Mr. Griffith was no doubt impelled to these seemingly unfair extravagances by the Rev. Mr. Dixon, his collaborator, upon whose story, "The Clansman," "The Birth of a Nation" is founded. I believe Mr. Dixon to be sincere in his abhorrence of the negro; he loathes the race and he is insistent in his aversion to the so-called Afro-American. With that emotion I have nothing to do, but I believe that were his method to be less that of a charlatan, if he were not so much a bad loser, if his squawks were less like those of a fellow dog, his mission would be more effectively accom-

Mens 6/12

At the Film Shows

"The Birth of a Nation," mightiest of the motion pictures, an illustrated history of the civil war and reconstruction periods, employing thousands of players in scenes intimate and battles spectacular, runs on at the Illinois. An orchestra plays specially composed music that effectively emphasizes and points the pictorial narrative.

The Colonial begins next week a summer season of feature pictures. A filming of Eugene Walter's play, "Fine Feathers," with Janet Beecher in it, and a variety of news and comedy pictures will be shown. An orchestra will play.

The Studebaker will keep on view Dr. George A. Dorsey's varied and interesting motion picture of life in China, which shows, among many other things, the traveler's experience on a journey up the Yangste Kiang river. Pictures of India will be shown week after next.

Mens 6/12

At the Illinois theater "The Birth of a Nation" has been playing to capacity audiences since the opening performance last Saturday. Chicago has fallen in line with other cities where this remarkable result of the camera is being shown and is supporting it at the usual price paid for high class dramatic productions. D. David W. Griffith has achieved dramatic action and spectacular effects that are a revelation in detail. Henry B. Walthall, Lillian Gish, Mae Marsh and Spottiswoode Aiken head an imposing cast.

ILLINOIS THEATRE

TWICE DAILY

(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS at 8:10

Evenings & Saturday Mats.
Orchestra .....$1 and $2
First Balcony. 50c, 75c and $1
Second Balcony. .25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE
Owing to the unprecedented demand patrons are requested to buy seats in advance in order to secure desirable locations.

Other Matinees
Orchestra .....50c and $1
Balcony .....50c and $1
Second Balcony 25c

SECOND TRIUMPHANT WEEK!

Thousands Turned Away at Every Performance

D. W. GRIFFITH'S

Gigantic Spectacle

18,000 People

THE BIRTH

3,000 Horses

MME. NAZIMOVA.

RUSSIAN ACTRESS APPEARING IN "WAR BRIDES" AT MAJESTIC.

[Photo copyright, 1915, by Byron company, New York.]

One result of the war in Europe is the coming visit to America of the Stratford-on-Avon Players, says a writer in the Theater Magazine. Their advent next fall will be the first surge in a outcast of enthusiasm sweeping on to the tercentenary celebration in April, 1916, of Shakespeare's death. It will be impossible to keep them here for that, for England, which even now, in the midst of wars and rumors of wars, has demanded the regular winter presence for the home festival. For their season of two weeks, will insist on a ICES time Shakespeare's native town as nearly a pilgrimage as—the birthplace, owned by a butcher, was shown to visitors, but nothing to connect the playwright with the living, vital drama existed. Save round for the Memorial theater, other Warwickshire residents joined him, and the spring festival of plays was instituted. From a few performances in the week of April 23, the date of Shakespeare's birth and death, this festival was enlarged to some three weeks of regular performances. Four years ago a summer season was inaugurated to supplement this, and in 1914, in spite of war's alarms and outlay successful season of four weeks was maintained, with excellent productions of thirteen different Shakespeare plays. Often English university centers request the loss of own plays, and perhaps the United States will follow this course. Of the regulars the following will be given: "Henry V," "Merchant of Venice," "As You Like It," "Twelfth Night," "Much Ado About Nothing," "Taming of the Shrew," "Hamlet," "Julius Caesar," "Macbeth."

STRATFORD-ON-AVON PLAYERS

Forty O'Neill, in "Pag o' my Heart," continues to please at the Cort theater. Music and pictures continue at Orchestra hall.

Olympic theater, one of the opera directors have been negotiating with Mr. Dillingham for several years. These dancers have been the sensations of Europe since 1908, holding Paris and at Covent Garden in London, including everybody the troupe to come to Chicago from the Metropolitan will number almost 200 persons. The orchestra is to consist of at least seventy musicians.

Chicago theater, "The Birth of a Nation," David W. Griffith's spectacle based on the thrilling events of the civil war," is now being presented twice a day at the Illinois theater. "The Island of Regeneration," made into picture by the Vitagraph company from the novel by the Rev. Cyrus Townsend Brady, will be retained at the Selwyn theater another week.

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When ...ree hours of a funkhouse.

Sketches by a staff artist of The Daily

Rounds, on Sunday, have engaged company for public performances in the theatrical profession will ceased to the present. the only dramatic duction presented gratuitously by the tion to expopsition Grounds.

When Rose Coghlan plays Mme. in "Trilby," at the Schubert theater Boston next October, friends in and the theatrical profession will ceased to the present. the only dramatic duction presented gratuitously by the tion to expopsition Grounds.

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take part. Prizes valued at $800 will be awarded. Ignace Paderewski, the world famous pianist, has consented to act as one of the judges. Choral societies from the following nationalities of Chicago's polyglot population will participate: American, Swedish, Danc, Norwegian, Hungarian, Jewish, Lithuanian, Bohemian, Ukraine, Russian, Croatian, Slavish, Servian, Ruthenian, Polish, Irish, Bulgarian and Swiss. The contest will be held in the open air on the athletic field. Stands have been erected for the occasion. The water carnival will have an entire change of bill for the next two weeks. The nymph ballet has been increased to ten members. An exciting programme of bicycle racing has been arranged for to-night and tomorrow night in the Velodrome. The "ove-full" tower is the latest Riverview novelty. It is a column of glass 275 feet high. Cars take patrons to the top from which a fine view if to be obtained.

Attractions at White City.

At White City the visitor first comes to a building in which is housed a reproduction of "The Fall of Arterer." The panoramic display of this is in miniature with all the addenda of realistic fire and smoke effect, with crumbling buildings and the dissolution of what was recognized as a city of enterprise and street, "There is "Somaliland," a compiete village of strange people direct from the great Panama-Pacific exposition at San Francisco. Other features are Shaw's Congress of Oddities, the Four Queens, Charlie Chaplin's theater and all the numerous rides. In the Fandous Sport, "Hankinson's Auto polo." Two famous exhibitions of the most dangerous sport, will be played, one in the afternoon at 2 o'clock and one in the evening at 8. Buffalo Bill in Indian wars reopens at the United States Army. In the big stamotes, and next week's feature will be Persian Garden will be found fresh air play has the central figure of Judge Mr. Cobb's "Back Home" story, "Back Home" is partially a dramatization of Cobb's short story, "Uncle Billy." Since 1877 she has played with the elder Sothern. When Jefferson in his English tour of "Rip Van Winkle," he was the same theater he was turned to England she played with Later at the same theater she was with all

22 Boston Transcript 6/6

"BIRTH OF A NATION" WINS

Board of Censors Refuses to Stop Photoplay at the Tremont Theatre, but Declines to Give Reasons

After a three-hour session at City Hall, announcement was made last night that the Board of Censors which had considered the protests against "The Birth of a Nation" being given at the Tremont Theatre, had voted in favor of allowing the photoplay to continue. No reasons were given. The conclusion of the board was given in the following language:

The officials designated by Chapter 348, Acts of 1915, having received a petition from certain citizens requesting that performances of "The Birth of a Nation" be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protesters and the licensee and having given full consideration to the entire subject, have decided that the license of the theatre should not be revoked or suspended.

Mayor Curley, chairman of the censorship board, after the other two members, Chief Justice Bolster of the Municipal Court and Police Commissioner O'Meara, had retired, declined to add to the official announcement. The chief justice and Commissioner O'Meara also declined to comment. Soon after the board assembled Mayor Curley opened a door to the outer corridor and told the large gathering of negro remonstrants who had been collecting for two hours that the board would admit a lawyer representing the remonstrants and one representing the Tremont Theatre.

J. Mott Hallowell, William H. Lewis and Butler R. Wilson said they represented the remonstrants, and were admitted, as was John F. Cusick, for the theatre. John A. Sullivan, corporation counsel, was also present.

W. Munroe Trotter arrived late and vainly sought the room with the censors The 100 remonstrants remained about until five, when under the City Hall rules, the mayor's office was closed officially. They then retired to the corridors.

The mayor, in summing up the hearing, said that the board had agreed to allow each side a half-hour to argue, but each side took an hour. The censors, after counsel had retired, went over the petitions and all other papers in the case, taking 40 minutes to arrive at the conclusion. The leaders of the remonstrants said petitions had been handed to the board containing 6181 names.

John B. Schoeffel, manager of the Tremont Theatre, said:

"I am sincerely glad that 'The Birth of a Nation' has been passed, and application to revoke the license refused, because the judgment of the directors in booking the play has been thereby justified. Whatever inequality may have been felt in regard to the historical treatment of the negro, in some parts of the film, has been removed by the incorporation of the Hampden Institute film, which shows the marvelous progress of the colored race since reconstruction. We believe 'The Birth of a Nation' to be not only legally permissable, but also, as now given, a thoroughly impartial story, holding the scales of justice even. We therefore invite the support of all the people of New England, and we beg to say, that no malice is felt toward anyone whomsoever, that has opposed the production in this city. To the more than 100,000 patrons who have seen it, and to the 15,000 persons, who in the last ten days have signed petitions protesting against any interference, we extend our hearty thanks."

When William Monroe Trotter announced to a gathering of negroes at St. Mark's Congregational Church, 1042A Tremont street, last night, that the board of theatrical censors had refused to suppress the photoplay, groans and hisses spread through the audience.

Governor Walsh was lauded by Mr. Trotter and the audience, but the mayor was branded as a "traitor," and his name hissed.

"He broke his word to us," said Trotter, referring to the mayor. "This decision by the board was rendered behind closed doors, and our people who were there to attend the meeting were forced into the mayor's outer office, and finally into the street."

Post 6/12

The Triumphant Film.

"THE BIRTH OF A NATION"—This much-discussed photo-pageant is filling the Illinois Theater to its capacity at every exhibition. Its theme is the civil war and the reconstruction period, from a southern point of view. The orchestral accompaniment is impressive.

BOSTON TRAVELER, THURSDAY, JUNE 8, 1916

THE RACE FILM FOES UNDAUNTED BY CENSORS "O K"

"The fight against 'The Birth of a Nation' is not at an end," said Butler Wilson, attorney, one of the leaders in the effort to drive the photo-play from Boston, commenting today on the action of the new board of censorship in refusing to stop the production at the Tremont Theatre.

"The colored people at least are determined to drive it out of the theatres of the country, because they believe it to be a political propaganda aimed at the destruction of their political rights," he added. Then he said: "We believe we were right, and still think so. We believe there is law enough to justify a revocation."

At the end of a three hours' session in Mayor Curley's office last night the censorship board unanimously voted not to stop the photo-play.

"Having witnessed the performance, heard counsel representing the protestors and the licensee, and having given full consideration to the entire subject," the official statement of the board reads: "We have decided that the license of the theatre should not be revoked or suspended."

This action places the official stamp of approval on the production which resulted in numerous public hearings in a clash between the mayor and the Negroes of the city, in a demonstration at the doors of the Tremont Theatre, followed by court action, and finally in legislative action that ended in creating the present board of censorship, consisting of the mayor, as chairman; the police commissioner and the chief justice of the municipal court.

Both Sides Present.

One hour was allowed each side to present its case. Representing the objectors were J. Mott Hallowell, William H. Lewis and Butler R. Wilson. They rehearsed the case from the beginning, re-stated the objections already aired in City Hall, in churches, the courts and in the State House, and presented a petition bearing the names of more than 6000 who oppose the production of the film.

John F. Cusick appeared for the producers, and Corporation Counsel Sullivan was present in an advisory capacity.

The details of the session were not made public by the board, although, at the end of two hours of testimony taking, the attorneys for the objectors explained the proceedings to a group of nearly 100 Negroes who had waited outside the mayor's office. After hearing the testimony, the board sat for nearly an hour, in executive session.

As soon as the decision was reached, shortly after 7 o'clock, the mayor jumped into his automobile for a trip to New Bedford, where he had promised to act as the godfather at a Christening at 7:30. On leaving, his chauffeur told him that he would not be more than two hours and 15 minutes late.

Schoeffel Satisfied.

John B. Schoeffel, manager of the Tremont Theatre, said last night:

"I am sincerely glad that 'The Birth of a Nation' has been passed and application to revoke the license refused, because the judgment of the directors in booking the play has been thereby justified. Whatever inequality may have been felt in regard to the historical treatment of the Negro in some parts of the film has been removed by the incorporation of the Hampden Institute film, which shows the marvelous progress of the colored race since Reconstruction. We believe 'The Birth of a Nation' to be not only legally permissible, but also as now given a thoroughly impartial story holding the scales of justice even. We therefore invite the support of all the people of New England, and we beg to say that no malice is felt toward anyone whomsoever that has opposed the production in this city. To the more than 100,000 patrons who have seen it and to the 15,000 persons, who in the last 10 days have signed petitions protesting against any interference, we extend ou hearty thanks."

NEGROES INDIGNANT AT ACTION BY THE BOARD

When William Monroe Trotter announced to a gathering of Negroes at to suppress the photoplay, "The Birth of a Nation," groans and hisses spread through the audience.

Gov. Walsh was lauded by Mr. Trotter and the audience, but the mayor was branded as a "traitor," and his name hissed.

"He broke his word to us," said Trotter, referring to the mayor. "This decision by the board was rendered behind closed doors, and our people who were there to attend the meeting were forced into the mayor's outer office, and finally into the street.

"I did not learn that this meeting was to be held until 3:30 this afternoon. I was there at 4, but the mayor's secretary, who was guarding the door, refused to let me in. I showed him a petition which I had with me, and introduced him to the Equal Rights Association lawyer who was with me, as our representative, and said that it was his right to be present at the meeting, fully as much as the three lawyers from the National Association who were already in there. The secretary replied that there were already enough in there, and that he, as the mayor's secretary, had no right to enter the room, or even open the door, as the mayor in there was not the mayor, but simply a member of the board of censors.

"After all this agitation and waiting, after all this presentation of a righteous cause, the board meets and solemnly sends out its verdict 'that The Birth of a Nation' can stay and play in Boston just as long as the management wants it to."

From the audience: "Well, we'll move it."

"Our work," continued Trotter, "has resulted in our putting additional money in the pockets of the theatre management and getting certain elements of the white race prejudiced against us. Our entire fight simply resulted in our getting Boston's official indorsement for the continuance of this instigation to race hatred.

"We have come to a new marking place. What are we going to do?" ("Blow it up") from the audience. "The censor board, whose jurisdiction is final, has rendered its decision. The voices raised, and the petitions signed by the several thousands of persons, at the 12 meetings of colored citizens held in the last eight weeks in Greater Boston, have met with deaf ears. What more would they have us do?

"They say that arguments have not much weight as evidence when they are made in favor of a theatrical production unless there is something great at stake. Evidently the drawing of the color line in an open city like Boston is not considered great, nor the fact that we produced convincing evidence that the color line was drawn.

"So far as I can see, the case now rests in the hands of you people. I, as one of you, can only warn you to be very, very careful what you do."

Tribune 6-13

"The Birth of a Nation" a Great Spectacle.

By Percy Hammond.

MR. DAVID W. GRIFFITH, the producer of the play at the Illinois, did me the honor last week to ask me to tell him, frankly, what I thought of "The Birth of a Nation" as a work of dramatic art. I say that he did me an honor by this request, because he is indubitably a great man in his way. Mr. Griffith is an authority on the beat of the human heart; he feels to an atom what retards and what accelerates the rythm of that susceptible organ. Moreover, he is a master of the means by which its contractions and dilatations in the theater are accomplished. He calculates with the uncanny intuition of a genius the cryptic relation of the eye to the right ventricle; he knows color and sound and motion to their ultimate detail, and he has the nerve and the vision to assemble them in a vast spectacle which is the peer (pictorially) of any historical pageant that I have ever seen, and I have seen them all.

I suspect, however, that "The Birth of a Nation" would be more admirable as drama were it less partial as propaganda. Mr. Griffith, the son of a confederate brigadier, explicably sees the Lost Cause as a hallowed one, with its followers suffering not ignobly the injustice and cruelty which are the prime attributes of most of their antagonists in the play.

The Ku Klux, about the holiness of whose exploits historians, President Wilson among them, express some doubt, are pictured as exalted seraphim, members of a righteous and indignant hierarchy who did no wrong. Sherman's army, on the other hand, is visualized as a drunken mob, addicted to murder and rapine, pillaging a sweet and lovely countryside. The caption to this episode infers a sneer at the "great conqueror," who marches to the sea while southern women and children, subtly brought into contrast, are hungry and in tears. Lee is to Grant as Hyperion to a wharf rat; and Thaddeus Stevens, at his worst an honest bigot, is presented as an evil and carnal miscegenist with a mulatto sweetheart. Since "The Birth of a Nation" purports to be a great historical document, it should include a picture or two of Lee's invasion of Pennsylvania, for instance, and the burning of Thaddeus Stevens' home and iron mill in Chambersburg.

Mr. Griffith was no doubt impelled to these seemingly unfair extravagances by the Rev. Mr. Dixon, his collaborator, upon whose story, "The Clansman," "The Birth of a Nation" is founded. I believe Mr. Dixon to be sincere in his abhorrence of the negro; he loathes the race and he is insistent in his aversion to the so-called Afro-American. With that emotion I have nothing to do, but I believe that were his method to be less that of a charlatan, if he were not so much a bad loser, if his squawks were less like those of a fellow dog, his mission would be more effectively accomplished. A propagandist who shows the cloven hoof so obviously as does Mr. Dixon in all his works is more or less ineffective. Mr. Griffith disowns him, but he is there just the same, eager, florid, tawdry, tricky, the apotheosis of unreconstruction, a sinister element throughout the story of "The Birth of a Nation."

Perhaps when I say "ineffective" I am wrong. The other night at the Illinois the crowd cheered the Stars and Bars, and it was not moved by the Stars and Stripes. It applauded "Dixie" and greeted "Marching Through Georgia" with silence. I confess the prejudice of one whose father and grandfather marched with Sherman to the sea, and whose best boyhood friend was the statesman who drafted the fourteenth amendment. But I do not believe that in the attitude of the audiences of "The Birth of a Nation" there is much incentive to fighting for this indifferent republic in case the present impasse should develop into war.

That off my mind, I may tell Mr. Griffith what I think of him as an artist. Photographically and as a pageant master he is a marvel, but as a dramatist he is expedient rather than good. The absurd coincidences of the play are juvenile, maudlin, and incredible. You cannot imagine Thaddeus Stevens, the sardonic and fanatic negro lover, going to visit the fire eating South Carolina Camerons at a time when the south's wounds were the sorest. And that expedition is the heart of the play. The whole thing is grotesque, insolent, and absolutely barren of plausibility. In the words of a shrewd director of the cinemas, "we treat our audiences like babes."

To me the most artistic thing in "The Birth of a Nation" is that real and photographic event of the assassination of Lincoln. There is a wonder work of action and stage management—with its irresistible alternation of scenes—the audience, the play, the president's box, the assassin, the confusion, everything as it should be. And the eerie Ku Klux incidents, with a thousand shrouded knights, night riding to vengeance, and the Wagnerian trumpet call of the Valkyries as they congregate to lynch the ravaging negroes. That trumpet call is an opulent device of sound applied to the silent drama. No spoken play can duplicate its thrilling cadences. That moment when the Ku Klux ride against a red horizon, swift, with uplifted emblems of vengeance, is a fine spectacular interval, and in it you forgive Mr. Griffith for other partisan events in his panorama. It is a play to see, but to reflect upon, with the chill knowledge that it is not quite square. I advise all my readers to attend it, but at the end, when the band plays "The Star Spangled Banner," to arise dubiously, wondering whether after all the Mason and Dixon line was worth what it cost.

Herald 6/13

At the Film Shows

"The Birth of a Nation," mightiest of the motion pictures, an illustrated history of the civil war and reconstruction periods, employing thousands of players in scenes intimate and battles spectacular, runs on at the Illinois. An orchestra plays specially composed music that effectively emphasizes and points the pictorial narrative.

The Colonial begins next week a summer season of feature pictures. A filming of Eugene Walter's play, "Fine Feathers," with Janet Beecher in it, and a variety of news and comedy pictures will be shown. An orchestra will play.

The Studebaker will keep on view Dr. George A. Dorsey's varied and interesting motion picture of life in China, which shows, among many other things, the traveler's experience on a journey up the Yangste Kiang river. Pictures of India will be shown week after next.

Herald 6/12

At the Illinois theater "The Birth of a Nation" has been playing to capacity audiences since the opening performance last Saturday. Chicago has fallen in line with other cities where this remarkable result of the camera is being shown and is supporting it at the usual price paid for high class dramatic productions. D. David W. Griffth has achieved dramatic action and spectacular effects that are a revelation in detail. Henry B. Walthall, Lillian Gish, Mae Marsh and Spottiswoode Aiken head an imposing cast.

ILLINOIS THEATRE

TWICE DAILY

(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS at 8:10

Evenings & Saturday Mats.
Orchestra .....$1 and $2
First Balcony. 50c, 75c and $1
Second Balcony..25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE
Owing to the unprecedented demand patrons are requested to buy seats in advance in order to secure desirable locations.

Other Matinees
Orchestra .....50c and $1
Balcony .....50c and $1
Second Balcony 25c

SECOND TRIUMPHANT WEEK!

Thousands Turned Away at Every Performance

D. W. GRIFFITH'S

Gigantic Spectacle

18,000 People

3,000 Horses

THE BIRTH OF A NATION

Orchestra of 50

Cost $500,000.00

The Eighth Wonder of the World

A Red-Blooded Tale of American History

MOST EXTRAORDINARY

CHICAGO HAS CAPITULATED!

When ...ree hours of ...a funkhouse.

Examiner 6/13

How "The Birth of a Nation" Was Filmed

David Mark Griffith, called the greatest motion picture producer in the world, shown directing the filming of scenes in "The Birth of a Nation." In the upper left hand corner Griffith is shown taking "out door stuff."

AN OBSERVING officer of a moving picture corporation was observing rehearsals for a little film drama one morning seven years ago when a complication developed and it was patent that, as arranged for, the idea "would not get over." One of the players in the company went up to the producing director and said: "Why couldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it was right. Whereupon the observing officer first mentioned turned to the actor seriously: "Why don't you try producing, Griffith?"

"I wouldn't mind having a chance to work out a few little ideas," was the answer.

"Work them out, then," was the decision.

Over at the Illinois Theater dur-[illegible] the past week [illegible]

tionary war. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families, mainly their memories to live on. The boy was born in that situation and received his education at a nearby country school.

The wander year came to the boy at twenty. He gravitated to Louisville and applied for a position with a little stock company, which was giving everything from Shakespeare to Charles Hoyt at a local theater.

GETS PLACE ON STAGE.

He was engaged, as he says, because they needed somebody. Then there were seven years on the stage. He played with Gertrude Coughlan, Walker Whiteside and finally Nance O'Neil, in the last year a leading man.

In an odd moment on the road the young actor had written a short story or two and some [illegible]

[illegible]d-

action, and the cavalry had its time schedule perfect, even to the act place where a horse must mble or fall, the section leaders ne to headquarters.

tack in the hills the thousands e waiting. Word came that all ready and to the tick of a the action began. The air lled with smoke, the soldiers ed as if in a real fight. of panic-stricken refugees over the hills in flight and they stopped.

e used the greatest number l the scenes where they apwithout reference to the posithe pictures appear in the pro-" said Griffith. "That is done. The multitudes were st and gradually the numcut down, until at last nly the principals in their

R HORSES.

nes which appear taken three had to indi-

POCKETT HARDWARE CO.
Randolph Street

on this job.
You can get the same service
on your next job, whether it is
big or little.
We have large stock of *Everything in*
and motor truck de-
ing this possible.

HEYWOOD --- WAKEFIELD

They manufacture seating of
every kind and description.

Heywood Bros. & Wakefield
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Salesroom, 1415 Michigan Ave.
CHICAGO

All chairs in the boxes and
Grandstand of CHICAGO'S
BIG SPEEDWAY PARK were
manufactured by

Realism in "The Birth of a Nation"

Above Is a Corner of the Ten Square Mile Battlefield Before Petersburg Shown in "The Birth of a Nation" at the Illinois Theater.

At the Left, Lillian Gish, Dainty Film Star of "The Birth of a Nation," Who Is Winning Public Approval.

chestra Hall this week. The usual interesting Strand topics and travelogues will be presented, accompanied by the Strand Symphony Orchestra.

ILLINOIS—"The Birth of a Nation," David Griffith's famous twelve-reel spectacular drama founded on "The Clansman," will be shown at this theater. The remarkable run this picture enjoyed in New York is being repeated in Chicago, and the advance sale of seats is said to exceed any attraction ever before shown at this theater.

Miriam Cooper, as a Southern Belle in the Photoplay, "The Birth of a Nation," at the Illinois.

LAUGHS IN TH "BIRTH OF A NATION"

Lovesick Soldier Makes Audience Smile; China Reel Starts Second Week.

ILLINOIS.

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation" at the Illinois Theater proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old-style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Miss Lillian Gish wears her costumes of Civil war and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

TRENCHES BEFORE PETERS
"BIRTH OF A NATION" at the

LONGWINDED ITEM.—Mr. D. W. Griffith, the successful accoucheur of the Cook County production of his "The Birth of a Nation," is to be congratulated by this department. His film is too noble an epic to incite race prejudice where that prejudice has not heretofore obtained. Naturally, there will be geographic restrictions. It couldn't unreel itself in, say, Cairo, Illinois, without raising the price of vintage eggs. But here, where our colored brother really is a brother, and can see himself the villun in the piece as calmly as can the Irishman, the Hebrew, the German, the Englander, the idea of censorship is not only prophetically, but immediately ridiculous. Motion pictures that really clamor for the attention of a Funkhouser are the cheap and snide that attract an adult sucker by begging for adult audiences only. "The Birth of a Nation" is a work of art, and, as such, plays no favorites. In very fact its supervillain is a white man. But none should offer that measly apology. The picture is not to be apologized for, but generously to be celebrated as the cinematic masterpiece of its hours. Mr. Griffith, a poet in the medium of the visible, will indubitably do finer and greater things. Meantime he has made the roundly praised D'Annunzio's "Caberia" look like the proverbial thirty cents. The worst thing I can say of "The Birth of a Nation" is that I am impatient of the minor jobs that stand between my second view of it. When a screen holds such an ancient playgoer as this one in three hours of delighted surrender it can't be legitimately stored in a funkhouse.

Examiner 6-14

Telegraph 6-14

Journal 6/15

Federal Censorship Predicted by Lawyer

Federal laws defining the scope of censorship and interpreted by a national board of critics will be the ultimate solution of the censorship problem, according to John F. Cusick of Boston, who arrived in Chicago last night.

Attorney Cusick is Eastern counsel for the Epoch Producing Company, and was instrumental in bringing the fight against "The Birth of a Nation" to a successful conclusion for his clients when it was suppressed in Boston.

He predicted that the temporary injunction under which the famous picture is now being exhibited in Chicago will be made permanent.

"The legitimate producing companies are not opposed to properly defined censorship," he said. "On the contrary they realize that they, as well as the public, are safeguarded by such supervision."

Post 6-14

Have No Thought of Closing.

John J. Garrity, manager of the Garrick; Sam P. Gerson, manager of the Princess; Harry Singer, manager of the Palace; George C. Warren, manager of the Olympic, and Harry J. Ridings, manager of Cohan's Grand, each declared that no thought of closing was entertained. Charles Kohl, general manager of the Majestic, stated that his house, which has never been closed since its construction, would continue with its program. George Bowles, business manager of the photoplay "The Birth of a Nation," said:

"I believe that the Illinois Central can bring enough people downtown to keep us busy. Years ago, in Philadelphia, I went thru a street car strike as a theatrical manager, and then we rented buses for our patrons. The motor trucks of today will make such an arrangement much more practicable, and I am prepared to engage a fleet of them if necessary."

American 6/15

TUESDAY.

WORTH WHILE FILMS ON VIEW

"The Birth of a Nation" still holds first place as a successful motion picture spectacle at the Illinois Theater.

"Have you seen 'The Birth of a Nation?' It's great. Don't miss it!" That's the advice of almost every person who has already made a pilgrimage to the wonderful Griffith work of art. That's the secret of the large box office receipts which are reported.

* * *

'Nation's Birth' Wins New Court Point

Mortimer Newfield of the firm of Buckholder & Grossberg, attorneys for Joseph McCarthy, who obtained an injunction before Judge Cooper restraining the City of Chicago from interfering with the production of "The Birth of a Nation" in the Illinois Theater, appeared before that court and objected to having the bill of exceptions brought by the city signed to-day. The court granted the complaintants until Saturday to read over the exceptions and prepare objections.

On Wednesday last, D. W. Griffith's great spectacle, "The Birth of a Nation," passed its 200th performance at the Liberty Theatre in this city, setting up a record for the first two-dollar motion picture production which will likely stand for a long time. This intensely interesting drama of history and romance has been the sensational success of the year. Special arrangements have been made to continue the run through the Summer season.

The second event of striking interest is the opening of "The Birth of a Nation" film in the Illinois after weeks of delay. On Saturday the producers won a long fight, when Judge Cooper issued an injunction enjoining the city from interfering with the showing of this great film drama, thus overruling the action of Mayor Thompson in refusing a permit. Crowds are flocking to the theatre and the picture is viewed as the greatest achievement ever shown on the screen. Leading Chicago negroes severely condemn the photo-play and are supported in their objections by Assistant Corporation Counsel George Reker, who has the city's case against the production in charge. After having seen the film Reker was more positive than before of its dangerous effects. It is expected that he will ask that the injunction against the city be dissolved. Pending the decision of the higher court the showing of the film will continue.

Tribune 6-15

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT. Orchestra.....$1 & $2 1st Bal'c'y, 50c, 75c & $1 2nd Balcony..25c & 50c

OTHER MATINEES Orchestra.....50c & $1 1st Balcony...50c & $1 2nd Balcony.....25c

MATINEES 2:15—NIGHTS 8:10

D. W. Griffith's GiganticSpectacle 18,000 PEOPLE 3,000 HORSES ORCHESTRA OF 50 COST $500,000 Seats 4 weeks ahead

THE Birth OF A Nation

News 6-14

ILLINOIS THEATER | TWICE DAILY (INCLUDING SUNDAYS)

EVGS. and SAT. MAT. Orchestra.....51 & $2 1st Balcony, 50c, 75c & $1 2d Balcony....25c & 50c

OTHER MATS. Orchestra, 50c & $1 1st Balcony, 50c & $1 2d Balcony.....25c

MATINEE 2:15 —— NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle 18,000 PEOPLE 3,000 HORSES ORCHESTRA of 50 COST, $500,000 Seats 4 Weeks Ahead

The Birth of a Nation

Post 6-15

Good Audience at the Illinois.

"The Birth of a Nation," at the Illinois, did not exhibit the usual "Sold out" sign, but the main floor was sold to the last row of seats. "We will be here until September, strike or no strike," said Manager Bowles.

News 6-17

A MOTION PICTURE FILM.

The critics generally have been most generous with their praise of the most wonderful film that has yet been produced, "The Birth of a Nation." For the first time the south has had a fair play representation of historical facts.

My grandfather, Judge Richard O. L. Moncure of the Supreme court of Virginia, had an estate upon which the federal troops were quartered during the civil war. The relatives who still occupy the old homestead, Glencairne, near Fredericksburg, tell of horrors during the "carpet bag" period which were far worse than the miseries of war time.

There was much that was charming and picturesque about conditions in the old south even for the negro. It is a splendid thing to have a union now, a great united people, but it is well to look back upon scenes of history that will give to the north the southern view and help to weld the friendship. And it is well to ask ourselves if we are consistent in the claim that the north has solved the racial equality problem. Has it? Theory is so delightful and fact so hard and cold.

Children ought to be allowed to see "The Birth of a Nation." The lessons it teaches are certainly better than the ideas they absorb about life in the nonsensical, blood and thunder hair raising movies they are allowed to witness. This is an excellent way to teach history through pictures.

MARY MONCURE PARKER.

Chicago.

NEWS OF TH

Producer of "The Birth of a Nation" Talks of Making Photographic Spectacle; Elsie Janis in "Straight" Comedy; Planning New Dollar Circuit; Gossip of the Stage

By O. L. HALL

The producer of plays and musical comedies who would stage a show twelve times too long for performance in the allowable three hours 'twixt 8 o'clock and some minutes and 11 o'clock and a little would not long remain a producer. Nor would he be likely to have left a coherent entertainment after throwing away eleven-twelfths of his production. The author of a comedy plots his story for acting in less than three hours; the designers of musical shows undertake to shape a story which, frequently interrupted by specialty, can be told to its last word an hour before midnight. In staging their plays and musical shows, with their scenes numbering from one to a dozen, they must keep their eye upon the well-known wrist watch.

The makers of the motion-picture spectacles are not hedged in in this fashion. They must, of course, bring their exhibition within the three-hour limit, but they know that the more prodigal they are in their waste of celluloid in their work of production the livelier and more interesting their story-telling picture will be when the major part of it has been clipped away. For "The Birth of a Nation" David W. Griffith used more than 140,000 feet of film; of this about 130,000 feet was waste. The spectacle as shown to the public is measured in 12,000 feet of film. I have come upon Griffith's own story of his production of "The Birth of a Nation." It is an interesting record of a great achievement.

"My method of composition has been to invent, originate and reshape for myself after I have grasped the outline of a plot," Griffith explains. "I do not know today which scene I shall stage tomorrow. I may tear out bodily what the author considers his biggest scenes and substitute something I consider more suitable for filming. The only logic to be observed is that as many scenes as possible are to be staged first in studio. All film work is divided into studio-taking and location-taking. The studio-taking comes first, for both organization and equipment are at hand. It was not always the case, however, with 'The Birth of a Nation.' In reproducing the scene of the assassination of President Lincoln an entire Ford's theater replica had to be built. The assembly hall of the legislature of South Carolina was another specially constructed building, and in staging the scenes in Piedmont, S. C., an entire village of old-fashioned colonial houses had to be set up. But ours is a roomy inclosure, a great compound surrounding the main studio at Los Angeles, and we had no trouble in building more and more as our indoor and smaller outdoor scenes grew to completion. On one side of the studio lot, a rather hilly place, there was constructed a runway down which the shorter runs (the so-called 'flashes') of the Ku Klux were enacted.

"But the work of the historical drama which goes in for depiction of battlefields must be done far from the haunts of men. I found a wonderful site in Bear valley. Down the length of it I could see, in fancy, Sherman's legions marching to the sea; across its upper width were as plainly discernible to the practiced eye the larger natural features of the siege of Petersburg. Thither I sent my sappers and miners, ditch-diggers, camp-makers, engineers and landscape reconstructors. Then I communicated with the chief officers of the California national guard, who willingly assented to my plan. This was, in brief, to hire whole regiments of the guard, under their own commanders, and take them for a month's marching and mimic fighting down into Bear valley. Each soldier was to receive $5 a day. This, with the commissary and other fixed expenses, made the cost seem staggering; but I was to get regular war. The plan worked like a charm. I owe the artistically happy result to the splendid service of those California guardsmen, to the co-operation of war veterans and West Point experts, and to the painstaking use of all the modern devices, such as the field telephone. It was grueling work, directing these operations from a high tower by field-wires, wigwaggery and megaphone, virtually running both sides of the battle.

"Another important part of outdoor work was the getting of the longer Ku Klux rides. The Ku Klux Klansmen were the midnight cossacks of the south. The nature of the picture demanded that their wild rides be graphically exhibited. But thousands of horsemen on the public roads would be a menace. On private property only a few could be shown in brief runs. So I borrowed one sound and perfectly good American county for one day for my Ku Klux. I put the idea up to the county supervisors, who knew that the picture-makers spell prosperity to an entire countryside. They agreed to lend me the roads of an area ten miles square. I had the macadam roads covered with 10 inches of soft earth dressing; the public was warned off, and my horsemen raced over this wonderful Olympia, from sunup to sundown of one gorgeous California day—my camera man keeping just a few jumps ahead of them all day on the motor car.

"For nearly a year we worked, and when we were done several experts said that I could never make anything coherent of the multitudinous mass of takings in the reel cans. I knew differently. The bits of story were picked out of the cans and matched in the order suggested by my conversational scenario. There were 140,000 feet of this original film. Careful pruning cut it down first to 28,000 feet, and finally to 12,000 feet, which is about its length today. In other words, eleven-twelfths of our labor was chaff, and only the remaining one-twelfth was worth saving."

Post 6/15

A Reorganization of Note.

While not official, it comes very straight that H. E. Aitken, the president of the Mutual, is to withdraw from that organization and join with Director D. W. Griffith and the New York Motion Picture forces, which means Tom Ince of the Kay Bee, Domino, Broncho, and Mack Sennett of the Keystone company, in a new organization which should be one of the big factors in the field. It is said that they are contemplating making a deal to take over the Biograph plant also. It has been stated that a fourth great director will be affiliated with them, but no announcement has been made as to whom it will be. As to the Mutual, President Freuler of the American Film Manufacturing Company will assume charge of this company, which will retain the American, Beauty, Majestic, Reliance and Thanhouser brands.

Tribune 6/17

from FILM LAND

KITTY KELLY

East Hears Rumor of Split in Mutual

NEW YORK, June 16.—[Special.]—What is said to be the first step in a move which will disrupt the Mutual Film corporation took place here today at the annual election of directors, when Roy Aitken, a brother of the president, and A. P. Gleickman were supplanted by two new members, said to be closely in touch with the Thanhouser and American companies. This lends color to the rumor that President Harry E. Aitken will not be re-elected at the coming election of officers next Wednesday.

As David W. Griffith of the Reliance and Majestic and Thomas Ince and Mack Sennett, directors and stockholders in the New York Motion Picture corporation, (made up of the Broncho, Kay Bee, Domino, and Keystone companies), are lined up with President Aitken, it is probable they will follow him if he quits the Mutual. This will give the new distributing corporation the "big three" directors—Griffith, Sennett, and Ince.

Mr. Griffith was quoted by Kitty Kelly in THE TRIBUNE recently as saying that he would not leave the Mutual while Aitken was president.

* *

Ex. 6-17

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EV'GS AND SAT. MAT. ORCHESTRA..$1 & $2 1st BALCONY, 50c-75c, $1 2nd BALCONY, 25c & 50c

OTHER MATINEES ORCHESTRA..50c & $1 1st BALCONY, 50c & $1 2nd BALCONY 25c

MATINEES 2:15—NIGHTS 8:10

D. W. Griffith's Gigantic Spectacle 18,000 PEOPLE 3,000 HORSES ORCHESTRA OF 50 COST $500,000 Seats Four Weeks Ahead

THE BIRTH OF A NATION

Herald 6-16

Mortimer Newfield, attorney for Joseph McCarthy, who obtained an injunction before Judge Cooper restraining the City of Chicago from interfering with the production of "The Birth of a Nation" at the Illinois Theater, appeared before that court and objected to having the bill of exceptions brought by the city signed yesterday. The court granted the complainants until Saturday to read over the exceptions and prepare their objections.

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS at 2:15
EVENINGS at 8:10

Evenings & Saturday Mats.
Orchestra.....$1 and $2
First Balcony...50c, 75c and $1
Second Balcony....25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE.
Owing to the unprecedented demand, patrons are requested to buy seats in advance in order to secure desirable locations.

Other Matinees
Orchestra.....50c and $1
Balcony.....50c and $1
Second Balcony.....25c

SECOND TRIUMPHANT WEEK!

Thousands Turned Away at Every Performance

D. W. GRIFFITH'S

Gigantic Spectacle

18,000 People

3,000 Horses

THE BIRTH OF A NATION

Orchestra of 50

Cost $500,000.00

The Eighth Wonder of the World

A Red-Blooded Tale of American History

MOST EXTRAORDINARY

CHICAGO HAS CAPITULATED!

28

MUTUAL CO. FIGHT IS ON AND AITKEN MAY BE DEPOSED

His Brother Not Re-elected to Directorate by Stockholders at Annual Meeting in Richmond, Va.—Election Is to Be Held at Offices Here Next Wednesday.

J. R. FREULER IN CONTROL

Attorney Seligsberg Refuses to Be Quoted, but Says He May Have a Statement to Give Out To-day—Rivalry Existent for Some Time, It Is Said, but May Be Compromised.

Following a meeting of the stockholders of the Mutual Film Corporation yesterday in Richmond, Va.—which resulted in two new directors being chosen—rumors were rife that Harry E. Aitken, will be deposed from the presidency when the annual election of officers is held here next Wednesday. The new members of the directorate are a man named Smith and a Chicago attorney, whose name none of those in New York last night seem to know. They took the places of Roy Aitken, a brother of the president, and A. P. Gleickman.

At the present time it appears that John R. Freuler, president of the North American Film Corporation, is in control of the situation, but so far as was learned last night any changes that are contemplated now are wholly dependent upon the developments of the coming week and what efforts are made to bring about an amicable settlement of the differences of the warring factions.

The other faction is led by President Aitken, who is said to be backed by the New York Motion Picture Corporation. As head of two companies, the Reliance and the Majestic, and as backer of D. W. Griffith, maker of the Griffith features, Mr. Aitken's position is strong.

Also in this coterie would be Thomas H. Ince, the Keystone Company, the Broncho Company, the Domino Company and the Kay-Bee Company of the New York Motion Picture Corporation, which is controlled by Adam and Charles Kessel and C. O. Baumann.

Has Long Been Rivalry.

There is known to have existed for some time, great rivalry between Mr. Griffith and Mr. Ince, as the two great directors, and ho wthis would affect a continuation of the Aitken and New York Motion Picture Corporation is of general interest to the patrons of motion pictures.

There is some talk that the whole matter will be threshed out in private before the election here next Wednesday, because of the apparent benefit to be derived by the motion picture concerns sticking together at this time, when, it is held, the entire business is in a more or less chaotic state.

One evidence of the belief that the matter may be ironed out without any friction is the condition which existed a year ago, and which was adjusted at the eleventh hour after the air had been rife with reports of a split.

At that time a harmonious agreement was finally arrived at, the hatchet was buried and Mr. Aitken was retained as head of the corporation.

Attorney Refuses to Talk.

Walter N. Seligsberg, lawyer for the Mutual and also the personal attorney for Mr. Aitken, when called at his club at Woodmere, L. I., last night, said he had nothing to say regarding the reports that have been in circulation for some days. When pressed for some reply, he insisted he could not be quoted for publication.

Others connected with the various companies involved were equally reticent and would not vouchsafe any information, nor would they intimate what they thought might be the outcome of the present fight.

It was quietly rumored, though, that if Mr. Aitken is ousted his successor will likely be Mr. Freuler. Another man is also named for the place, but his name is carefully kept under cover.

June 18

CHICAGO DAILY TRIBUNE

FLICKERINGS from FILM LAND

by Kitty Kelly

Gigantic Movie Circuit Planned.

NEW YORK, June 17.—For the first time in the history of the business motion pictures are to be placed on an equal plane with legitimate theatrical productions. A $4,000,000 company is being formed with H. E. Aitken at its head, which has acquired the services of D. W. Griffith, Thomas H. Ince, and Mack Sennett as producers, who will turn out pictures to be routed throughout the country in a chain of theaters precisely as regular productions have been handled by the leading theatrical producers of New York.

This announcement was semi-officially made today following reports that Mr. Aitken, who is now president of the Mutual Film corporation, has been deposed and was to start a new concern of his own. The company will be incorporated in a day or two and the pictures will be routed at the $2 scale of prices.

Control of a chain of theaters throughout the world with a central theater on Broadway has been acquired, it is announced. The first showing of the pictures will be in New York. Prominent stars of the American and European stage it is also announced have been engaged.

Griffith, Ince, and Sennett, the three "big" directors of the Mutual, will supervise all the productions.

It is expected that the annual cost of the weekly "programs" will approximate $5,000,000. This is justified by the association that at the present day the annual earnings of the film interests is not far from $1,000,000,000.

The combination virtually means a merger of the New York Motion Picture corporation (made up of the Broncho, Kay Bee, Domino, and eystone companies) and the Majestic-Reliance companies and their retirement from the Mutual Film corporation. This will leave only the Thanhouser and American companies in the Mutual.

Headquarters of the new organization will be in New York with branches throughout the world and studios in California.

* *

June 1-7 issue

June 16-18

Movie Censors Take Rights of Parents

The movie censors have taken from fathers and mothers the right to say what pictures their sons and daughters shall see, and every night there is an outpouring of wrath in the lobby of the Illinois Theater, where "The Birth of a Nation" is shown. The rule is that "no person under twenty-one years of age" may see the pictures. One man brought his wife and daughter to see it and was enraged when the young lady was barred.

Combine Planned for $2 Moving Pictures

By International News Service.

NEW YORK, June 18.—Two-dollar motion picture shows will become a common feature of American theatrical life if the plans pending for a combination of several of the most powerful interests in the film play business materialize. A company capitalized at $4,000,000 is forming with H. E. Aitken, who financed "The Birth of a Nation," at its head. This corporation intends to obtain the services of D. W. Griffith, Thomas H. Ince and Mack Sennett.

"The Birth of a Nation" at the Illinois continues to demonstrate that people don't mind paying theatrical rates for a good picture when they are getting their money's worth. The Illinois is playing to the regular returns its best musical comedies have given, so says the gentleman who thumbs over the box office receipts.

Tribune 6-19

Dangerous Business.

Advertising that says the truth but in such fine print that the chance passer-by don't get it lays itself fairly open to the accusation "deceptive," for which the courts provide relief, so it is a dangerous indulgence.

The Essanay company and Chaplin have been long suffering victims of this method of attracting trade by inducing the idea of some value to be received which doesn't happen to be present, and now "The Birth of a Nation" is the latest victim.

One Madison street all night picture theater of the ten cent variety traded on the credulity of its public by announcing first through newspaper ads, which were barred out when the misstatement was caught, and then by billboard posters, in small letters under the shadow of a large capitalization of "The Birth of Our Nation," its program, so that the hasty seer might easily rush in under the impression that he was about to observe the big twelve reel spectacle.

For this latter matter court pressure was applied and the poster went down in favor of a "No Children Admitted" sign.

In the last analysis it's the advertiser himself who gets most hurt, for there's nobody so unhappy as the public bunkoed. Once done, he's done for good.

* *

Herald

TURDAY, JUNE 19, 19

STATE FILM CENSORSHIP PROVIDED BY LEGISLATORS

Olson Bill Is Passed by the House; Double Scrutiny for "Movies" Shown in Chicago.

[BY A STAFF CORRESPONDENT.]

Springfield, Ill., June 18.—Moving picture censorship for the entire state became a certainty today when the house passed the Olson bill, creating a state board of moving picture censors. Under the bill Chicago, the only city in he state, which heretofore has had a local board, will have a double censorship. All pictures shown in that city first must be approved by the state board and then must pass the scrutiny of the local censors.

The state board will be composed of three members appointed by the secretary of state. Each will receive a salary of $2,500. The bill was passed by the house by a vote of 95 to 10.

BILLS PASSED BY HOUSE.

Other bills passed by the house included the following:

Prohibiting the manufacture of high explosives within one-half mile of any dwelling without the consent of the majority of the voters within the territory.

Increasing from 2 to 3 per cent the portion of gross earnings of the Chicago house of correction to be applied to the employes' pension fund.

Providing sanitary requirements for school buildings and surroundings.

PASSED BY THE SENATE.

Bills passed by the senate included the following:

Increasing the number of batteries of field artillery in the Illinois National Guard from three to six.

Creating a state board to regulate public accountants.

Exempting from taxation all property of beneficient and charitable organizations.

Amending the mothers' pension act to include mothers deserted by their husbands for longer than two years and to include mothers whose children otherwise would be committed to dependent institutions.

Prohibiting the taking of photographs for rogues' galleries until after convic-

Examiner 6/19

Chicago Films Must Get O. K. of State Censors

BY A STAFF CORRESPONDENT.

SPRINGFIELD, Ill., June 18.—Senate bill 382 (Olson), providing for a state board of moving picture censors under the Secretary of State, was passed by the House to-day. The Chicago board continues, but no picture can be put into Chicago without first being approved by the state board.

"If the Olson law goes into operation it will put many of the film corporations out of business," said R. C. Seery, of the Mutual Film Corporation, in commenting last night on the bill which establishes a state board of censorship. "It provides that the film company shall pay $1 for each reel. At the same time we have to pay 50 cents a reel to the Chicago board of censorship.

"The film people propose to urge Governor Dunne to veto the measure."

6/19

go Examiner... The Best Newspaper for the Best Ho

BY JAMES WARREN CURRIE.

The reasons for the unusual activity and frequent trips across country of David Mark Griffith and H. E. Aitken, producer and financier of "The Birth of a Nation," was disclosed yesterday by a message from the New York offices of Aitken that a new group of Wall street forces are descending on the moving picture industry.

Their plan of campaign is a combination of motion picture productions to be placed in competition with the principal theaters of the country.

H. E. Aitken is the president of the company and he has amalgamated the services of Griffith, Thomas H. Ince and Mack Sennett of Keystone fame. These directors will turn out weekly programs in a chain of theaters where the two dollar scale of prices will prevail.

The campany is capitalized at $4,000,000 and includes the men mentioned together with some Wall street interests and the Western Import Company of London.

* * *

Exam 6/18

AMUSEMENTS

ILLINOIS THEATRE — TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT.
Orchestra.....$1 & $2
1st Balc'y, 50c, 75c & $1
2nd Balcony 25c & 50c

OTHER MATINEES
Orchestra.....50c & $1
1st Balcony...50c & $1
2nd Balcony.....25c

MATINEES 2:15—NIGHTS 8:10

D. W. Griffith's GiganticSpectacle
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50
COST $500,000
Seats 4 weeks ahead

THE Birth OF A Nation

Tribune Post 6-19 Post 6-19

Herald 6-19

Word comes from New York that H. E. Aitken president of the Mutual Company which financed "The Birth of a Nation" has formed a new company to include D. W. Griffith, the creator of this big picture; Thomas Ince, whose work in reproducing frontier scenes in the West is well-known and Mack Sennett, creator of the Keystone comedies.

A $400,000 company has been organized with Mr. Aitken at the head. The combination consists of Messrs. Griffith, Ince, Sennett, Bauman, and Kessel.

The headquarters will be in New York with branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and the chief cities of South America.

+ + +

The new combination has acquired control of a chain of theaters throughout the world with a central house in New York. There the attractions will be given their first showing. The same prices will be charged for these productions as are charged for the best class of spoken drama.

The once lowly "movie" has grown in ten years from a few scattered "nickelodeons" to a combination that ranks fourth or fifth among the great business enterprises of this country. The annual earnings of the film interests are not far short of a billion dollars.

Post 6-18

While "The Birth of A Nation" Continues.

Because of the publication of stories to the effect that the Jackson bill has passed the second reading in the senate at Springfield, even tho it has been amended and "censored" materially, the crowds at the Illinois Theater have been increasing. Much comment is heard in the lobby about this bill, which the theatergoers seem to realize is aimed at Griffith's "The Birth of a Nation." Fear that something may be done to stop the showing of this masterpiece in Chicago seems to be the cause of the rush to see the production.

* * *

Perhaps one of the most exciting moments during the viewing of Griffith's "The Birth of a Nation" at the Illinois Theater is when the little sister of the "Little Colonel" jumps to her death from the cliff to escape the pursuing negro. "Faked!" snaps the unbeliever in the aisle seat. "Faked, nothing!" sneers the man behind. "How could that be faked and appear so real?" "But how could a girl do that and live for future film death?" scoffs the unbeliever. A reporter asked George Bowles, "Well, no dummy was used," smiled G. B. as he walked away. Mr. Bowles is the press agent, but he knows enough not to tell all that he knows.

Herald 6-18

A PICTURE PLAY PROTESTED.

I wish to express my earnest disapproval of the photo play "The Birth of a Nation."

This seems a most discordant note to thrust upon people who are striving to love and help the unfortunates of the entire world. I consider it a gross injustice to the brave colored men and women who have suffered so much from their white brothers.

This play shows all the suffering of the whites of the south, with not a glimpse into the heart of the negro. It shows all the dark side of the negro character and leaves the white man supreme ruler, with no hint of his crimes against his dark skinned brother.

If "charity begins at home" let us denounce this portrayal of much that is horrible and demoralizing. It tends only to revive hatred and injustice.

Chicago. HARRIETT A. MOSHER.

Tribune 6-22

ILLINOIS THEATRE | TWICE DAILY (Including SUNDAYS)

EVGS & SAT. MAT. | OTHER MATINEES
Orchestra.....$1 & $2 | Orchestra.....50c & $1
1st Bal'y, 50c, 75c & $1 | 1st Balcony..50c & $1
2nd Balcony, 25c & 50c | 2nd Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D.W. GRIFFITH'S Gigantic Spectacle
The Birth of a Nation
18,000 PEOPLE
2,000 HORSES
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

MIDNIGHT CLOSE TO LAWMAKING SET FOR TONIGHT

O'Hara's Demand for Vice Commission Allowance Holds Up Work.

Work of Illinois Lawmakers

Legislative tangle precludes amendments to primary acts to adjust dates.

Committee of Fifteen's abatement bill to curb vice passed in house.

General assembly to adjourn tonight before midnight.

[BY A STAFF CORRESPONDENT.]

Springfield, Ill., June 17.—[Special.]—Final adjournment of the general assembly is set for tomorrow night, in time for the Chicago members to catch the midnight trains home. Some delay was caused by the effort of Lieut. Gov. Barratt O'Hara to have an item placed in the omnibus bill which will permit the vice commission, created by the last legislature, to complete its work and perfect its report. The item is in conference.

State Treasurer Andrew Russel wants the $25,000 item covering inheritance tax collections increased to $50,000.

The house stood pat against the vice commission appropriation, however, and a compromise was reached as to the state treasurer's request. Consequently the windup of the session tomorrow night seems certain.

Discussion over the two items withheld action of general legislation all through the day.

Race Measure Killed.

The senate tonight killed Representative Jackson's anti-race riot bill. The affirmative vote was only one short of the required majority, but a scouring of the senate failed to produce the additional friend needed. This was the measure relative to "The Birth of a Nation."

The measure changing the law in relation to disbarment proceedings was

Tribune 6-17

THE BIRTH OF A NATION CONTINUES.

The Birth of a Nation continues at the Liberty Theatre, where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city. Saturday, May 8, turned the 133d presentation of the big picture in New York, during which time it was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions, as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week. The Birth of a Nation is given fourteen times a week. Judging by its record and the increasing interest in the big production, it will remain for a long time to a run which will be the record for the Liberty Theatre. Special interest attaches to the coming weeks for the visitors who will be in town to see the assembling of our great modern fleet. The famous battle scenes and historic incidents of the Civil War as given in such elaborate detail in the picture will furnish an interesting contrast with the evolution of modern warfare as shown in the North River, where our great navy is now at anchor.

America 6/21

Movie Censors Take Rights of Parents

The movie censors have taken from fathers and mothers the right to say what pictures their sons and daughters shall see, and every night there is an outpouring of wrath in the lobby of the Illinois Theater, where "The Birth of a Nation" is shown. The rule is that "no person under twenty-one years of age" may see the pictures. One man brought his wife and daughter to see it and was enraged when the young lady was barred.

"Birth of a Nation" Should Be Shown The Children

In school we were taught that an exception was necessary to prove a rule.

A rule has been made by a few Chicagoans for the many local playgoers, but as yet there has been no exception to prove it.

And that rule is the "none-under-21-admitted" clause, which has been used and abused ever since it was put into effect.

Several times since the screaming banners barring minors have been stretched across theater fronts there have been charges that certain managers have used this device to trick the unwary into picture houses. The truth of the accusation is not the point in question. Perhaps the rule has been abused; perhaps the rule in many cases is just.

But the supposition has been that such a ban was necessary only when so-called immoral plays have been screened and exhibited.

Comes Griffith's masterpiece, "The Birth of a Nation," to town. Much discussion, much opposition, much legislation and legal controversy. Result, an order prohibiting persons under 21 from viewing this historical, much-debated film drama.

It has been agreed that the play is not immoral. Teachers have advised children to have their parents take them to see this record from history. Parents having seen it have desired that their children see it. Men and women of education and position in Chicago have attempted to force the management to permit their sons and daughters to see the production. They have seen it in New York and their friends and their friends' children have seen it.

Why not in Chicago?

They can't understand. But the management can and must suffer to remain under the cloud of a ban that raises a question as to the theme of the play.

But there is the rule.

And there is no exception to prove it is right.

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American 6-19

The Bo

ILLINOIS.

The no-person-under-twenty-one-admitted rule that has to be inforced at the Illinois Theater during the run of Griffith's "The Birth of a Nation" is causing annoyance to the management and to "innocent victims." Every night about a score of young persons are stopped before they get to the box office. A gentleman and his wife and daughter drove up to the theater in a motor car. They had their tickets. As they were about to pass in they were stopped and told that the girl could not see "The Birth of a Nation." Indignant, the man, who had seen the film drama in New York exclaimed:

"Nonsense! There's nothing immoral about the play. That rule applies only to immoral pictures. I've seen this before and I want my daughter to see it. I believe I'm competent to decide what she should see."

But he had to be turned away. Another man was arguing that his small boy should see the Griffith masterpiece when his offspring, in an effort to clinch the argument, cried heatedly:

"Why, my schoolteacher told us we should see 'The Birth of a Nation.'"

Another little fellow refused to be bought off with a two-dollar bill offered by his father, sobbing, as he was led away:

"You promised to show me the battles, daddy."

But the city says no persons under twenty-one, and the theater management must comply with the rule.

Journal 6-21

Asks Quick Appeal in Birth of Nation Suit

Assistant Corporation Counsel George L. Reker appeared before Judge Cooper in the Superior Court to-day and urged a prompt completion of the appeal of the suit brought by Joseph J. McCarthy enjoining the city from interferring with the production of the "Birth of the Nation." Judge Cooper set Wednesday as the day in which objections may be made to the bill of exceptions filed by the city for the Appellate Court.

Ad Men to Watch "Birth of a Nation"

Photoplay Magazine will present a special performance of D. W. Griffith's great screen drama, "The Birth of a Nation," to the Advertising Convention's delegates and the wives, mothers and sisters accompanying them. All will be invited guests of the publishers of Photoplay Magazine, who arranged the performance that the advertising men of the whole country might see what has been termed the foremost example of today's motion picture art. The performance will begin at 10 a. m. Wednesday in the Illinois Theater, which regularly houses it, exactly in the manner of the evening representations. Mimic belles and beaux of ante-bellum North and South will usher visitors to their places.

Post 6-21

Tuesday June 22 a.m. ok

Special Performance of "The Birth of a Nation" for Ad Men.

Photoplay Magazine will present a special performance of D. W. Griffith's great screen drama, "The Birth of a Nation," to the advertising convention's delegates and their ladies, who will be its invited guests. The publishers of the Photoplay Magazine arranged for this performance in order that the advertising men of the whole country, assembled, might see the foremost concrete example of today's motion-picture art and witness in this picture and in its surroundings and accompaniments the faculties of the photoplay as a dynamo of emotions and as the vehicle for a great dramatic thought.

The Photoplay Magazine performance of "The Birth of a Nation" will begin at 10 a. m. Wednesday next. The picture will be presented in the Illinois Theater, which regularly houses it, exactly in the manner of the evening representations. The orchestra of fifty men will discourse its thrilling incidental music, the choruses will be sung by a large body of trained voices and the mimic belles and beau of the North and South will chaperon the visitors to their places.

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EVGS & SAT. MAT. | OTHER MATINEES
Orchestra.....$1 & $2 | Orchestra.....50c & $1
1st Bal'y, 50c, 75c & $1 | 1st Balcony..50c & $1
2nd Balcony, 25c & 50c | 2nd Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D.W. GRIFFITH'S Gigantic Spectacle
THE BIRTH OF A NATION
18,000 PEOPLE
2,000 HORSES
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

ON STAGE, IN FILMS AND AT PARKS

Top (Left to Right)—Irene Fenwick, in "The Spendthrift," at the Ziegfeld; Lillian Raymore, in Waterdome at Riverview; Phyllis Maude, in "The Lady in Red," Princess; Lillian Kemble Cooper, in "Peg o' My Heart," Cort; Carl Mahl, conductor of band at the Bismarck Garden.

Bottom (Left to Right)—Margaret Anglin, in "Beverly's Balance," Cohan's Grand; Verna Merceraux, McVicker's; Miriam Cooper, "Birth of a Nation," Illinois; and Florence Moore, "Maid in America," Palace.

Herald 6-20

Expansive.

GEORGE BOWLES, press agent for "The Birth of a Nation," was dealing with an editor who was hostile to the production, yet in a note to Bowles arranging for an engagement the editor wrote:

"I approach the matter with an elastic mind."

A short time later the editor invited Bowles to have dinner with him, to which Bowles replied:

"I approach the table with an elastic belt."

News 6-19

[illegible] weeks to come, "The Birth of a Nation," a film spectacular drama based upon the events of the civil war, remains at the Illinois theater.

Music and pictures continue at Orchestra hall.

News 6-9

At the Illinois theater, David W. Griffith's spectacular production of the reconstruction period of the south, entitled "The Birth of a Nation," enters upon its third week. This is the first time Chicago has paid the same admission price for a motion picture as for a first class dramatic stage play.

[illegible] Tuesday expedition

Journ. 6-19

At the Film Shows

"The Birth of a Nation," mightiest of the motion pictures, an illustrated history of the civil war and reconstruction periods, employing thousands of players in scenes intimate and battles spectacular, runs on at the Illinois. An orchestra plays specially composed music that effectively emphasizes and points the pictorial narrative.

Herald 6-19

ILLINOIS—"The Birth of a Nation," D. W. Griffith's epoch-making masterpiece of the civil war and the crisis that followed, enters another prosperous week at the Illinois Theater. Crowded houses every afternoon and evening take a course in American history as vividly depicted on the screen, which makes Abraham Lincoln, Grant, Sheridan, Sewell and other great figures of the '60s real personalities to this generation. Hoop-skirted romance threads through the powerful episodes and softens the thrilling sensations of grim war and national disaster.

Sat. Eve - Ad June 19

ILLINOIS THEATRE

TWICE DAILY

(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

Evenings and Saturday Mats.
Orchestra.....$1 and $2
First Balcony...50c, 75c and $1
Second Balcony....25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE.
MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

Other Matinees
Orchestra.....50c and $1
Balcony.....50c and $1
Second Balcony.....25c

THE MOST TREMENDOUS DRAMATIC SPECTACLE

THAT THE BRAIN OF MAN HAS YET PRODUCED

3rd COLOSSAL WEEK!

D. W. Griffith's 8th WONDER OF THE WORLD!

5,000 Scenes
18,000 Characters
3,000 Horses
Cost $500,000.00

The 7 Great Newspapers of Chicago With One Accord Extol Its Artistic, Historical and Educational Values and Say to Their Readers "SEE IT."

Cities Built Up and Then Destroyed by Fire.

The Biggest Battle of the Civil War Re-Enacted.

Ford's Theatre, Washington, Reproduced to the Smallest Detail for the Lincoln Tragedy.

A Series of Wild Rides That Commandeered a County for a Day and Cost $10,000.

A Musical Score of 50 Pieces, Synchronized to the Several Thousand Distinct and Individual Scenes.

THE BIRTH OF A NATION

Night Photography of Battle Scenes, Invented and Perfected at a Cost of $12,000.

Wonderful Artillery Duels, in Which Real Shells —Costing $80 Apiece—Were Used. Miles of Trenches—Thousands of Fighters—"War As It Actually Is."

HIGHLY IMPORTANT: "THE BIRTH OF A NATION" WILL NEVER BE PRESENTED IN ANY BUT THE HIGHEST CLASS THEATRES AND AT PRICES CUSTOMARILY CHARGED IN SUCH PLAYHOUSES. D. W. GRIFFITH.

Sat a.m. ad June 19 -

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Orchestra.....$1 & $2
1st Bale'y. 50c, 75c & $1
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D. W. Griffith's GiganticSpectacle
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50
COST $500,000
Seats 4 weeks ahead

THE Birth OF A Nation

Post 6-23

SEE "BIRTH OF NATION" FREE

A "morning matinee" was attended by more than 1,000 advertising men from all sections of the country at the Illinois theater. From 10 a. m. until noon convention headquarters practically shifted to the Jackson boulevard playhouse, and many "played hookey" from departmental meetings and conferences, in order to view "The Birth of a Nation." Every seat in the house was free, as all accredited advertising men in the city had been invited as guests of the Photoplay

News 6-24

WILL HAVE HEARING ON CENSORSHIP BILL

Dunne Plans for Public Discussion of Statewide Measure Monday.

PATRONAGE IS AN ISSUE

Executive Adds Number of Laws to the Statute Book by His Signatures To-Day.

[Special Dispatch from a Staff Correspondent.]

Springfield, Ill., June 23.—State censorship of moving pictures, superimposed on Chicago's censorship, is to have a hearing before Gov. Dunne and his "veto cabinet" Monday. This was decided to-day as a result of protests received by the governor since the bill passed. While it does not take home rule in the regulation of moving picture shows away from Chicago, it seriously curtails the scope of the Chicago board.

Under the bill passed by the legislature the state will have a censor board, named by the secretary of state. It will pass on all films used in the state and collect a fee of $2 a thousand feet. After this the Chicago board can pass on them. Also, if Cook county wants a censor board, or the park boards, provided they are not consolidated with the city, or any other downstate municipalities or local governments want additional censorship they are free to establish it.

6-23

CHICAGO EVENING AM

Admen Delegates See "Birth of a Nation"

A "morning matinee" was attended by more than 1,000 advertising men from all sections of the country at the Illinois Theater to-day. Many "played hookey" from departmental meetings and conferences and viewed "The Birth of a Nation." Every seat was free to accredited advertising men in the city. They were guests of the Photoplay Magazine.

News 6-23

This morning at 10 o'clock the Illinois theater entertained the visiting ad men at a special performance of David W. Griffith's photo spectacle, "The Birth of a Nation." The theater was engaged by the reception committee of the advertising men's association for the morning performance because of its inability to secure it for a regular performance on account of the advance sale of seats to the public.

Jour. 6-23

1,000 Ad Men Guests At "Birth of a Nation"

A "morning matinee" was attended by more than 1,000 advertising men from all sections of the country at the Illinois Theater this forenoon. From 10 a. m. until noon convention headquarters practically shifted to the Jackson boulevard playhouse and many "played hookey" from departmental meetings and conferences in order to view "The Birth of a Nation." Every seat in the house was free, as all accredited advertising men had been invited as guests of the Photoplay Magazine.

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Post

AT THE BEST PICTURE SHOWS

No "Follies" show ever drew more consistently big houses to the Illinois than Mr. Griffith's "The Birth of a Nation." The film apparently is good for a run until Fall. The public owes a vote of thanks to Mr. Griffith for his enterprise and daring. It must take nerve to spend $500,000 for a photoplay. That is what the management announces as the amount spent in registering 18,000 people and 3,000 horses in the camera. When the prices were announced for seats —$2, ranging down to 25 cents— "movie" promoters and theater men alike predicted disaster.

A steady stream of humanity by the box office is the answer of the public.

One Point of Detail in "The Birth of a Nation."

Detail in the eyes of D. W. Griffith, "master producer," is the most important point to be remembered in the making of a photodrama. As much as it may be criticised, even the enemies of the film play admit that "The Birth of a Nation," being shown at the Illinois Theater, is a masterpiece as much for detail as for plot and stupendous dramatic action.

Another director—perhaps any other director—might have thought to have built an exact replica of Ford's Theater. Another director might have dressed the play and directed properly the performance that the martyred Lincoln was watching. Another director might have consulted all of the authorities to set a time for the actual shooting.

But who, save D. W. Griffith, would have noted in studying the stories of the shooting the fact that the temperature fell just before the assassination on that mild spring night in Washington. And who, save Griffith, would have directed his Lincoln to change his position in the box and slip a warm cape over his shoulders just before ordering his Booth to shoot down "the South's best friend"?

The absence of such detail would have been overlooked, but, being there, it stands out as a bit of history that most of us had forgotten if we ever knew of it.

That's the detail Griffith feels and understands. And detail is what he believes will do most to insure the success of the $2 photodrama.

Journal 6-22

Mae Marsh "THE BIRTH OF A NATION" (PHOTOPLAY) ILLINOIS

6/20

THE TURN OF THE REEL

"HAIL to the Chief!" clarions the orchestra, an audience of men in glittering uniforms and women in hoop-skirts rises as one, a fierce, wild cheer bursts forth, and then—the tall, stooped figure and the sad, rough-hewn face of the President of a reunited nation appears between heavy curtains.

Abraham Lincoln has arrived at Ford's Theater!

This is the tremendous scene which is flashed from a tiny, one-inch piece of celluloid onto the screen every evening, and in the Illinois Theater a real audience feels itself actually face to face with Abraham Lincoln, the martyred President.

"The most noble scene in moving pictures," is a tribute paid to D. W. Griffith's staging of this remarkable situation in his epoch-making production, "The Birth of a Nation."

The last pathetic triumph before the tragedy of Ford's Theater in Washington, D. C., at the close of the civil war is portrayed with gripping realism and absolute historical accuracy. It is described by photoplay technicians as a play within a play. The depiction of events leading to the assassination of President Lincoln sets this episode aside as a separate drama. However, it is skillfully woven into the romantic structure of the entire play, and is shown to have important bearing on the momentous events of history which are to follow.

D. W. Griffith surpassed himself when he produced the killing of Abraham Lincoln. It is the capstone of realistic art, whether on stage or motion picture screen. So powerful is the illusion that thousands of spectators afterward declare that they felt themselves auditors in Ford's Theater, and that the beloved President's life was actually taken before their eyes.

It is said that even Griffith, directing the action in coatless intensity, forgot for a few moments that he had superintended the building of scenery, costuming of characters and assignment of parts.

This was attributed partly to the music. An orchestra sat in the pit of the duplicater Ford's Theater, and these musicians played all the music that was rendered on the night of the President's assassination.

When an actor, arrayed to the last minute detail as President Lincoln, bowed from the upper box, the orchestra delivered "Hail to the Chief," with all the spirit with which it was played on the fatal night. The audience of players, carefully costumed as army officers, statesmen and Washington society women, arose and cheered. It was then that the onlookers forgot themselves and the presence of the grinding camera. Overwhelming was the scene to a group of old men and women, guests of Mr. Griffith, who had been present at Ford's Theater when Lincoln fell at the hands of John Wilkes Booth. These gray-haired folk lived once more in the memorable night of a half-century ago. They had come to advise Mr. Griffith on points of accuracy in the staging of the event they so vividly recalled. They forgot it was amotion picture production. They cheered "The Great Emancipator" with trembling voices.

And then, when the music had ceased, and the voice of the director was heard giving instructions for the next step in the film drama, they awoke to their real surroundings—and wept. It was a stunning recollection of their own horror and sadness, following so swiftly the brief triumph of President Lincoln on his gala theater night.

The drama of the slaying of Abraham Lincoln in "The Birth of a Nation" was the product of many months of research through great historical libraries and museums. A corps of university professors and persons who were actually witnesses of the tragedy aided in the task. When all was ready for the staging of the scenes, when leading authorities had pronounced every detail perfect, there still were halts so tiny points of historical presentation might be corrected.

The actor who portrays Abraham Lincoln was selected from twelve candidates. The slightest difference in the shading of an eyebrow, or a line at the mouth was sufficient reason for casting away hundreds of feet of film and the retaking of a difficult and costly scenic passage.

"One instance of the producer's exactitude," said J. A. Barry, secretary to Griffith and a witness of the entire work of producing "The Birth of a Nation," "was shown in the matter of Lincoln's greatcoat. Mr. Griffith discovered that on the day of the assassination the weather in Washington changed from Spring balminess to chilly rawness. Then he learned that at the moment of his departure from the White House to the theater, President Lincoln drew on a great-coat—without putting his arms into the sleeves. An exact duplicate of the President's overcoat appears in the play, and it is donned by the President with genuine movements of his tall and powerful frame."

The presentation of the murderer, Booth, was a comparatively easy matter, Barry explained, as it is not difficult to find an actor who in brief scenes can portray the affected and ultra-dramatic attitudes of that war-time "matinee idol."

In the opinion of many competent observers, the tragedy of Abraham Lincoln within the dramatic story of "The Birth of a Nation" is the master-stroke of a world's masterpiece.

JOHN WILKES BOOTH leaping from the box to th stage of Fords' Theater after he had mortally wounde Abraham Lincoln (on the right), as shown in "The Birth o a Nation" at the Illinois Theater.

L. M. ad Wed 6/23

ILLINOIS THEATRE
TWICE DAILY (Including SUNDAYS)
EVGS & SAT. MAT., OTHER MATINEES
Orchestra....$1 & $2 Orchestra....50c & $1
1st Balc'y.50c,75c & $1 1st Balcony..50c & $1
2d Balcony..25c & 50c 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle
The Birth 18,000 PEOPLE
3,000 HORSES of a Nation
ORCHESTRA OF 50—COST $500,000.00.
SEATS SELLING 4 WEEKS AHEAD.

Journal 6-22

Word from the east, better suited haps, to the financial page than to column, has it that a company wi capital of $4,000,000, backed by "powe Wall street interests," is soon to be corporated with a view to controlling output of the more able and more famo motion-picture directors. The plan, th rosiest of the year, is to enter into direct competition with the regular $2 theaters, so-called. The president of the company which furnished the money for filming "The Birth of a Nation" is said to be the promoter of the new venture. He has undertaken to bring under one control the services of David W. Griffith, Thomas H. Ince and Mack Sennett, who, according to the hopeful organizer, are to create cinematographic wonders which will be exhibited on the weekly-change plan in a chain of theaters assessing the curious public $2 per ticket. It is stated that theaters already have been acquired, not only in this country, but abroad. Maybe in Siam and Switzerland!

Exam 6-28

Mutual Film Head Joins D. W. Griffith

By International News Service.

NEW YORK, June 23.—John R. Freuler of Milwaukee was elected president of the Mutual Film Corporation to-day to succeed Harry E. Aitken as the result of disagreement in the group who largely control the business in America.

Aitken heads those who believe that the film can compete with "legitimate" attractions at $2 a seat, while Freuler believes short pictures are the ideal commercial proposition. The Mutual will devote itself to this policy.

Aitken will join with D. W. Griffith, producer of "The Birth of a Nation" and others who will attempt to form a high-priced circuit where the leading lights of stageland will be presented on the screen.

Post 6/22

PHOTOPLAY MAGAZINE invites the delegates to the Advertising Convention and their wives to attend a special performance of *"The Birth of a Nation,"* the great $500,000 photo-drama masterpiece, with orchestra of 50 musicians and full chorus 10 a. m. Wednesday, June 23rd, at Illinois Theatre. Tickets may be secured at the Registration Bureau, Auditorium Hotel, by presenting credentials.

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS at 2:15
EVENINGS .. .. at 8:10

Evenings and Saturday Mats.
Orchestra.....$1 and $2
First Balcony...50c, 75c and $1
Second Balcony....25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE
Owing to the unprecedented demand, patrons are requested to buy seats in advance in order to secure desirable locations.

Other Matinees
Orchestra.....50c and $1
Balcony.....50c and $1
Second Balcony.....25c

THIRD TRIUMPHANT WEEK!

The Most Tremendous Dramatic Spectacle

D. W. GRIFFITH'S

Gigantic Spectacle

18,000 People

THE BIRTH OF A NATION

3,000 Horses

Orchestra of 50

Cost $500,000.00

The Eighth Wonder of the World

A Red-Blooded Tale of American History

MOST EXTRAORDINARY AND WONDERFUL ART CONQUEST SINCE THE BIRTH OF CIVILIZATION

CHICAGO HAS CAPITULATED!

TRIBUNE: "Griffith has used all the threads of life in weaving his wonderful fabric."
EXAMINER: "An epic without words, but with gorgeous poetry."
HERALD: "'The Birth of a Nation' is America's greatest achievement."

CHICAGO HAS SURRENDERED!

NEWS: "The audience applauded vociferously."
JOURNAL: "It has given us the two dollar cameradrama."
AMERICAN: "'The Birth of a Nation' should be preserved at Washington by national act."

A COMPOSITION OF NATIONAL FIGURES WITH THE UNIVERSE AS

Omit this ad - same as June 12

"TRIBUNE" TIP BRINGS CROWD TO MEET MARY

Two Hundred Gather at Station to Catch Glimpse of Miss Pickford.

BY KITTY KELLY.

Did you notice how bright the day was yesterday along about 11:30? That was because the shiniest, sparkliest star in all cinemaland, Mary Pickford herself, shone and twinkled on Chicago for a few minutes. After she left for New York the skies gloomed over.

About 11:25 200 people waited in the Northwestern train shed. They had read THE TRIBUNE'S exclusive tip to its readers printed yesterday in "Flickerings from Filmland." The train caller chanted "Los Angeles train will arrive in track 4," and the crowd crushed into phalanx solidity about the gate. A guard pushed them back. People fell apart, forming an aisle, down which amazed arrivers traveled to the welcoming arms of their friends. Then they, too, fell into the ranks of waiters.

"She'll be all in white," murmured somebody.

But she wasn't all in white, and she didn't come down the aisle of triumph, this little Mary, the world's favorite. They spirited her out the Canal entrance, where a car was waiting, and a few quick intuitional, swift legged folks got there in time to see her, in her little black suit, snapped by THE TRIBUNE photographer before the car swallowed her and whirled her away to the Hotel La Salle for lunch.

Like a Good Friend.

Round tables were pushed together and room made for everybody, including Miss Pickford, her personal manager, who carries her handbag and sees that she gets to trains on time; her mother, Mr. and Mrs. J. R. Quirk, Julian Johnson, editor of Photoplay magazine, and the moving picture editors of the local newspapers.

Miss Pickford talked easily and frequently and familiarly all the time, making the company feel not as if they were being entertained by a rarefied angel, but as if they were just visiting with a good friend. She has that human, natural way with her.

"I'm so sorry about the people," she regretted, "but crowds are so awful. Why once in Boston they nearly tore me to pieces, and five men had to put their arms around me to save me. It was dreadful. If one could do anything it would be different, but you can't shake hands with so many, and it doesn't amount to anything to make a speech, and I'm not good at talking anyhow. So it seems best just to slip through quietly."

Sorry to Leave Coast.

"I was sorry to leave the sunny lands. I'm going to work in New York this summer, and then I don't know just where we'll go for the winter."

To the waiter she explained that she wanted only a cup of coffee, and when he brought her tea she said, "O, is this tea? Thank you. Some cream, please," and went on telling us how she never had a real vacation.

"I quit work two weeks ago, though, so I'll be ready to begin again. Christmas eve I was so provoked because they made me work until 7 o'clock—we were doing "The Dawn of a Tomorrow"—and I wanted to get my presents. I have worked all night, and once I worked for twenty-seven hours at a stretch. That was when I was doing one and two reel pictures. It is easier in the feature game. No, I don't know whether I will always stay in features. It depends on what the public wants. We never know what we are going to do until we are told."

Can Only Die Once.

Earthquakes came up, but Miss Pickford denied being glad to leave California on their account. "I have no fear. I feel that you are going to die only once, when your time comes, so there is no use to worry. Then go to your death bravely—like Frohman," she added, half under her breath. "The only thing I'm afraid of is being crippled. That would be dreadful.

"I depend on my director a good bit, and I think it is rather good to have different ones, so as not to get in a rut. And yet I had Mr. Griffith two years and I didn't," and she smiled a smile of Pickfordian tenderness.

"I think 'The Birth of a Nation' is the most wonderful picture ever made. I went the opening night in Los Angeles, and I got so excited I stood up in my seat. It seems to be the fashion now for motion picture players to say they don't like to see pictures. But I have to be old fashioned and say I do. I think it is good to see what other people do, and then I like them. I get so excited when the man is going to stab the girl. And everybody is always saying things are fakes," she continued indignantly. "They don't realize the chances the picture people take."

Dieting Spoils Appetite.

In the conversational intervals she pecked at some bits of chicken. "I've been dieting," she informed us, "and it spoiled my appetite. I got to weighing 110 pounds. Now I only weigh 104 or 105, but I don't care about eating. I never eat sweets. My friends eat all my candies. Mother, don't you be flirting with Mr. Johnson," she twinkled, as a counter attack to her mother's insistence that she eat more lunch. "You see, I have to chaperon my mother."

The competent mother person, whom Mary and Lottie mention with every other breath, beamed at her daughter and explained that she was generally the only single person in the party and so had the most privileges.

"It is just like a big family in Los Angeles among the picture people. There everybody knows what you do; in New York nobody does," Miss Pickford laughed, "and I had to leave poor Lottie in Santa Barbara, where she is still working in "The Diamond from the Sky." It is always saying 'good-by' in this profession."

Doesn't Like Jewelry.

Somewhere Miss Pickford explained that she never carried a handbag and never wore any jewelry, "except this pin here," and she fumbled at a diamond set bar pin in her blouse, "that the Famous Players gave me for Christmas."

On one hand she wears an oddly set diamond, and on the regulation third finger a round gold band that testifies Owen Moore is in her thoughts if he isn't traveling in her party—a bit of jewelry rarely glimpsed on an actress.

Filmland's Starriest Star and Her Mother.

A secret that whizzed telegraphically into THE TRIBUNE'S office and which might have given Kitty Kelly a nice scoop was utilized by her for the public's benefit, and yesterday morning THE TRIBUNE'S "Flickerings from Filmland" flickered the hour and place of Mary Pickford's arrival. Consequently a big crowd, including most of the other newspaper motion picture editors, who took advantage of THE TRIBUNE'S tip, gathered at the Northwestern station to see her come in.

Tribune 6-24

FLICKERINGS

by KITTY

Mutual Film Holds Annual Election.

HOW "THE TRIBUNE" LEADS IN MOVIE NEWS.

On June 17 "The Tribune" printed an exclusive story telling of a rumored split in the Mutual Film corporation. The following day the Flickerings from Filmland printed another exclusive story telling of how the insurgent companies in the Mutual planned a gigantic circuit of theaters, over which big features were to be routed. It also made a prediction on the election of officers for the Mutual. No other Chicago paper printed a line of news on these subjects on these two days. Last night the following telegram was received from "The Tribune's" New York correspondent:

"New York, June 23.—Do you want story election Mutual Film corporation? Your predictions fulfilled in every particular. We have 1,500 words on it."

The story, condensed, is given herewith.

NEW YORK, June 23.—[Special.]—As foretold in the columns of THE TRIBUNE last Thursday and Friday, today's annual election of the Mutual Film corporation's officers resulted in the elevation of John R. Freuler to the presidency and the elimination of H. E. Aitken, former president.

The following were elected: John R. Freuler, president and general manager, succeeding H. E. Aitken; Edwin Thanhouser, first vice president; Felix E. Kahn, reëlected treasurer; Samuel M. Field, succeeding Miss Thomas as secretary, and Walter N. Seligsburg as general counsel. J. N. Naulty was reëlected assistant treasurer. On the executive committee John R. Freuler, Edwin Thanhouser, Felix E. Kahn, Samuel M. Field, and Crawford Livingston were elected.

A split in the ranks of the Mutual officials has been rumored as inevitable for some time past. This rumor was strengthened when announcement was made last week that a $4,000,000 company was being formed, with H. E. Aitken at its head, to turn out his feature pictures.

Associated with Aitken in the project are said to be D. W. Griffith of the Majestic-Reliance companies, Thomas H. Ince and Mack Sennett, C. O. Baumann, Adam and Charles Kessel, and the Western Import company of London.

Following the election of officers the members of the executive committee were appointed. H. E. Aitken was nominated for membership, but declined the office on the ground that it might cause embarrassment—but did not state who might be thus affected. Samuel M. Field was then elected in place of Mr. Aitken.

According to general report, it is rumored that immediately after the board of directors adjourned an executive meeting was held, at which the decision was reached to demand from all companies releasing their products in the Mutual immediate renewal of the contracts of said companies for a period of three years.

American 6-24

Mutual Film Head Joins D. W. Griffith

International News Service.

New York, June 24.—John R. Freuler of Milwaukee was elected president of the Mutual Film Corporation to-day to succeed Harry E. Aitken as the result of disagreement in the group who largely control the business in America.

Aitken will join with D. W. Griffith, producer of "The Birth of a Nation," and others who will attempt to form a high-priced circuit where the leading lights of stageland will be presented on the screen.

tred and P m
June 23

ILLINOIS THEATRE
TWICE DAILY (INCLUDING SUNDAYS)
EVGS & SAT. MAT. | OTHER MATINEES
Orchestra....$1 & $2 | Orchestra....50c & $1
1st Bal'y, 50c, 75c & $1 | 1st Balcony..50c & $1
2d Balcony..25c & 50c | 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle
THE BIRTH OF A NATION
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Dy Telegraph 6/23

GRIFFITH'S NEXT BIG PICTURE IS "THE MOTHER AND THE LAW"

Court Stops Illustrated Song Entitled "Pollyanna," Which Was Heard in a Boston Picture House—A. H. Woods Engages Margot Williams.

"THE HOUSE OF GLASS" A HIT

Chauffeur Leaves His Employer, a Comedian, "Flat on His Back" on Long Island—Ralph Herz Engaged for "Ruggles of Red Gap."

By RENNOLD WOLF.

EVER since the arrivel of the sensational "Birth of a Nation," which up to date has surpassed all moving picture records for attendance, film patrons have been speculating upon the nature of D. W. Griffith's next undertaking. Rumor had it that he contemplated "The Life of George Washington" in films, as being worthy of his capacity for big endeavor. Another report was that he had in mind a series of pictures based upon the Crusades. It may now be stated authoritatively that his next big picture will be entitled "The Mother and the Law."

Mr. Griffith is now at the Reliance-Majestic studios in Hollywood, California, in the midst of his preparations for the new film. The plot and theme except as indicated in the title have not been divulged. The cast, however, has been selected. Prominent among the players are Mae Marsh, who acts Florence Cameron in "The Birth of a Nation." Others are Robert Harren, Miriam Cooper, Mary Alden, Ralph Lewis and Walter Long.

Some of Mr. Griffiths's experiences subsequent to the filming of "The Birth of a Nation," will be related by him at the National Exhibitors' convention, which is to be in session at San Francisco on July 13. He will speak especially of censorship as he encountered it in Boston and other cities.

Exam 6/26

NEW $2 FILM PLAY HAS A SECRET

"Mother and the Law" Believed "War Baby" Movie; Herz Will Play "Ruggles."

BY ASHTON STEVENS.

D. W. GRIFFITH, the inventor of the two-dollar photoplay that gives value received, has got the whole theatrical as well as movie world speculating on what is the subject of the production he is now filming in California. So far the press knows only the title, "The Mother and the Law." But a little bird tells me that the plot involves a child born out of wedlock, who grows to womanhood to see realized her mother's prophecy that the state must give its aid to all needy mothers and legitimacy to all children.

* * *

News June 24—

A PHOTO PLAY CONDEMNED.

Mary Moncure Parker writes praising "The Birth of a Nation" because "for the first time the south has had a fair play representation of historical facts." If there ever was a caricature of real history it can be found in the pretense of historical fact in these wonderful films.

The pictures are founded on the negro baiting book by Thomas Dixon, "The Clansman." This exhibition is a daily insult to the union soldier, as it leaves the impression that the men in blue were a raiding, burning mob. It is too late in the day to attempt to glorify the infamous Ku-Klux Klan, which was guilty of every form of murderous atrocity.

To picture Thaddeus Stevens as a "carpet bagger" and in favor of miscegenation and going down south to help outrage southern homes is simply absurd.

The reconstruction period was a sad chapter in this nation's history, but the rule of the carpet baggers and their use of the negro in dominating some of the southern states may be paralleled by the open attempts of southern men virtually to annul negro emancipation and keep the negroes in ignorance and degradation. The best people of the south, as well as the north, are glad to cease emphasizing these painful and shameful events, for which both sections were responsible.

The pictures relating to the negro help to magnify racial prejudice. With young people and new citizens they will leave the impression that the chief characteristic of the colored people is lust. In the face of the tremendous growth and development of the colored people in education and religion and their coming up from absolute poverty to great increase of property and wealth, it is a shame that this exhibition should be allowed that tends to create hatred.

A dramatic critic says "the absurd coincidences of the play are juvenile, maudlin and incredible." He also says that the Thaddeus Stevens incident which is the heart of the play "is grotesque, insolent and absolutely barren of plausibility."

As to the averment that children ought to be allowed to see "The Birth of a Nation," the one mark of good judgment shown by the management is that children are excluded. As an old soldier and an old minister as I looked at the pictures I counted the crowning shame the use of the pictures of Abraham Lincoln and Jesus Christ.

Chicago. DUNCAN C. MILNER.

OPPOSED TO TWO FILMS.

Some colored citizens have made a protest for wrongs done to them, so I am now going to protest the two pictures, "The Birth of a Nation" and "The Governor," which I have lately seen in this city. I am white, a Canadian by birth and did not have to change my name when I became a citizen of this country.

The pictures are an insult to the colored race.

The colored man wants to be let alone, to forget the past and press forward, to enlighten himself, to keep to himself and his people.

Let us try to be fair to those who are seeking to get on and improve themselves. HENRY ST. L. CHANDLER.

Chicago.

ILLINOIS THEATRE | TWICE DAILY (Including SUNDAYS)

EV'GS & SAT. MAT. Orchestra.....$1 & $2 1st Bale'y.50c, 75c & $1 2d Balcony. 25c & 50c

OTHER MATINEES Orchestra.....50c & $1 1st Balcony..50c & $1 2d Balcony.....25c

MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle

The Birth 18,000 PEOPLE of a Nation 3,000 HORSES

ORCHESTRA OF 50—COST $500,000.00. SEATS SELLING 4 WEEKS AHEAD.

June 24—Ray Wall

DE WOLF HOPPER JOINS BIG MOVIE COMBINATION

Tribune 6/26

Comedian Will Be Seen on the Screen in Title Role of Opera "Don Quixote."

Announcement is made to-day that De Wolf Hopper is the first of the big American stars to be obtained for the new Griffith-Ince-Sennett combination which is to present $2 motion pictures in a chain of theatres throughout this country and Europe.

H. E. Aitken, head of the new organization, completed the deal with Mr. Hopper Saturday whereby that comedian devotes his exclusive services for one year to a series of spectacular productions to be handled by D. W. Griffith. This contract carries with it an option for a further call on Hopper's services.

Hopper will receive a salary, it is said, of $125,000, and will be seen in some of the presentations Mr. Griffith is now planning for production. The first spectacle in which the fat comedian is to appear will be a screen version of the opera, "Don Quixote," with Mr. Hopper in the title role. One of the foremost composers will synchronize the score to suit the adventures.

It also develops that William A. Brady played a rather important part in the deal. Mr. Brady and Mr. Hopper had practically completed negotiations for a revival of "Wang" for the regular theatrical tour of the comedian next season. When Mr. Hopper presented this new offer to Mr. Brady that manager saw the possibilities of it and consented to release Mr. Hopper from his agreement.

Herald 6-26

STATE FILM CENSORS OPPOSED IN CHICAGO

Delegation to Visit Governor on Monday to Ask Him to Withhold Signature to Bill.

REKER TO HEAD PARTY

Protests against the bill passed by the legislature providing for a state board of motion picture censors will be made to Governor Dunne Monday.

A delegation of Chicagoans headed by Assistant Corporation Counsel Reker will go to Springfield tomorrow night to urge the governor not to sign the bill. City officials and others interested in the work of the municipal board of censors declare that the creation of the state board would break down the standards for moving pictures established in Chicago and would permit the exhibition of many pictures which are now kept off the screens.

Two of the provisions of the bill which are declared to be especially objectionable are:

"Only such films as are in the judgment and discretion of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board.

"The board of censors may work in conjunction with any censor board or boards of legal status as a censor congress and the action of such congress in approving or rejecting films shall be construed as the action of the board and all films passed, approved, stamped and numbered by such congress when the fees therefor have been paid to the Illinois board shall be considered approved by said board."

The first section is declared to be so broad that practically any picture could be approved. Enforcement of the Chicago ordinance, which is more strict, would be impossible with the state law in force, city officials declare.

FEARS FILM LID WILL COME OFF

Funkhouser Says Proposed Law Will Make State Board Supreme.

Chicago's movie censor board will be deprived of practically all its power if Gov. Dunne signs the bill providing for state censorship of films.

An opinion to this effect was given to Second Deputy Funkhouser yesterday by Assistant Corporation Counsel George L. Reker. In the judgment of the city authorities the new act opens the way for removing all restrictions on the exhibition of immoral pictures.

Maj. Funkhouser has been notified Gov. Dunne will hold a hearing on the measure next Monday. Representatives of various racial, civic, and religious organizations will leave for Springfield tomorrow night to ask the governor to veto the bill.

The Clause That Scares.

Following is the clause that particularly arouses the apprehension of the city authorities:

"Only such films as are in the judgment and discretion of the board of censors of a moral, educational, or amusing and harmless character shall be passed and approved. The board may work in conjunction with any censor board of other states."

This confers on the state board a blanket right to pass any kind of picture, according to the verdict of the city law department. The "judgment and discretion" of the board, it is pointed out, are the controlling factors. Furthermore, the board is permitted to accept the finding of any other state without going through the formality of examining the film.

State Takes Precedence.

"The Chicago ordinance absolutely prohibits the showing of scenes that would promote crime, immorality, or race prejudice," said Maj. Funkhouser. "It isn't left to the 'discretion' of the censors."

A. Ex. ad June 26

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EV'GS AND SAT. MAT. ORCHESTRA...$1 & $2 1st BALCONY.50c, 75c, $1 2nd BALCONY, 25c & 50c

OTHER MATINEES ORCHESTRA..50c & $1 1st BALCONY..50c & $1 2nd BALCONY.....25c

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The Birth 18,000 PEOPLE of a Nation 3,000 HORSES

ORCHESTRA OF 50—COST $500,000.00 SEATS SELLING 4 WEEKS AHEAD

WALTHALL BEGINS HIS DUTIES FOR ESSANAY

Senn High Pupils Gather Around New Star to Watch Film Work.

HINDRANCE FOR CAMERA

"Avenging Conscience" His Great-est Production, Actor Says—A Difficult Play to Depict.

"I've just finished my first day's work with the Essanay company," was the simple announcement made by Henry B. Walthall, star of "The Birth of a Nation," "The Avenging Conscience" and numerous other screen plays. His face lighted up with an expansive smile and his expressive eyes danced with merriment as he continued: "I was becoming quite lazy from idleness at the studio, for I've patiently waited more than ten days to get started in pictures with my new concern."

HENRY B. WALTHALL (Photo from Essanay.)

At the Essanay studio on the north side, where the prominent actor is engaged in film work it was learned that a company under the direction of C. J. Brabin was staging scenes in the vicinity of the Senn high school at Ardmore and Glenwood avenues. There the actors and actresses were found in make-up and costumes surrounded by several hundred boys and girls, students at the school. The intensely interested spectators had impeded the progress of the work all day.

Youngsters Interfere with Him.

"We succeeded in staging only six scenes," said Mr. Walthall afterward, "on account of the curious youngsters. They didn't interfere with us, you understand, but they always were where they did not belong. In Los Angeles, where I spent a good part of my film experience, we players move about freely, our faces covered with grease paints and some of us even wearing the most grotesque costumes without attracting any unusual attention. Even freakish antics of film comedians go unnoticed on the streets, so accustomed has the public grown to us and our work."

Although the gathering appeared to be a curious one it none the less was impressed with the seriousness of the work. The director with difficulty kept the observers outside the range of the camera. They were unconsciously drawn closer into the scenes by their interest in Mr. Walthall's work. They were particularly impressed by one scene which brought out Mr. Walthall's remarkable ability to display emotion through facial expressions. It was a realistic encounter in which the star floored his adversary and seized him by the throat, growling and muttering, his eyes blazing with anger and his face working with rage.

"Temper" His First Essanay Play.

"Temper" is the title of the picture, the scenes for which were being snapped under such great difficulties. It will mark Mr. Walthall's first appearance under the Essanay banner. Ruth Stonehouse, Thomas Commerford and "Bill" Baker also were in the cast, to the last named falling the lot of posing as Mr. Walthall's opponent in the scuffle.

Later in the quiet dressing room at the studio Mr. Walthall revealed an innate modesty that led him to recall his experiences in the studio during the production of a picture and especially "The Avenging Conscience," rather than to discuss himself.

"I think 'The Avenging Conscience' my greatest individual effort, although 'The Birth of a Nation' is the greatest picture in which I ever appeared. Never has a picture taxed my nervous system as did "The Avenging Conscience."

Mr. Walthall before joining the movies was an actor playing with Henry Miller and Margaret Anglin. His first offer of a screen job came through his introduction by James B. Kirkwood to Mr. Griffith.

"BIRTH OF A NATION."

The fourth week of daily victories in the battle for popular success will be entered to-morrow by "The Birth of a Nation," the world's greatest war spectacle, at the Illinois Theater. D. W. Griffith's masterpiece photo-drama, depicting the crisis in American history, is easily breaking attendance records and gives promise of doing so during the rest of its Chicago's engagement.

The story of simple love between maid and man carried to eventual happiness by the tremendous tide of brutal war is told while the spectator is led through spectacular episodes in the great American conflict of '61-'65. From a trysting place in a romantic Southern garden the onlooker is hurried to battle fields, where many thousands of men engage in combat to decide the fate of a continent.

Military experts, including war veterans and regular army officers from Fort Sheridan and other posts, have spontaneously indorsed the realism of the battle scenes. Sheridan's march to the sea, the battle of Petersburgh and other mighty moves of the "war game" as played in the sixties are reproduced in "The Birth of a Nation." Military men pronounce the staging of these vast spectacles to be historically and technically correct.

Abraham Lincoln and his cabinet of famus statesmen are seen exactly as in life on the screen at the Illinois Theater. The characterization of Lincoln was the result of long research and painstaking rehearsal, and is declared a great feat by elders who knew the great emancipator. The assassination of the President in Ford's Theater, Washington, D. C., is filmed with such dramatic accuracy that the visitor to the Illinois Theater momentarily imagines himself a witness to the blackest tragedy of the ages.

Miriam Cooper "THE BIRTH OF A NATION" (PHOTOPLAY) ILLINOIS

At the Film Shows

"The Birth of a Nation," D. W. Griffith's vast spectacle of the civil war and reconstruction period, blending history and romance in a lovely and thrilling spectacle, enjoys great and growing favor at the Illinois. It is the most stupendous thing in the motion-picture world. It is a picture with a personality.

The fourth week of "The Birth of a Nation" begins to-day at the Illinois theater, where David W. Griffith's masterpiece has been viewed by crowded houses since the opening day.

"The Birth of a Nation," a film drama, continues to be shown at the Illinois

Exam 6-27

manner.

ILLINOIS—"The Birth of a Nation" continues to play to crowded houses twice a day, and daily wins more friends. The flare of the mortar shells, the bursting of shrapnel and the scarlet glare of burning cities proclaim this to be the most marvelous photographical wonder of the age. The historical episode and the simple love between a man and a maid carry the interest of the audience from the horrors of war to the entertainment of an interesting story.

6-27

Chicago Examiner... The Best Newspaper for the

CHICAGO EVENING AMERICAN, JUNE 26, 1915.

LAUGH AND CRY

MAE MARSH in "BIRTH OF A NATION" at the ILLINOIS

Journal 6-28

It is not likely that the Colonial, now in motion pictures, will be restored to the vaudeville column. Plans are almost perfected for continuing, with improvements, the new film policy. Beginning Thursday, an eleven-reel exhibition will be offered. This policy probably will be continued throughout the summer, and when the new theatrical season begins at the Illinois in September "The Birth of a Nation" may be moved to the Randolph street house. The great picture at the Illinois is doing a tremendous business, and its owners expect it to stay here for a year.

P. Pr. Ad June 26

ILLINOIS THEATRE
TWICE DAILY (INCLUDING SUNDAY'S)
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The Birth 18,000 PEOPLE
3,000 HORSES of a Nation
ORCHESTRA OF 30—COST $400,000.00
SEATS SELLING 4 WEEKS AHEAD

POST PHOTOPLAY

EDITED BY CLOVER LOR

Three Feminine Film Favorites at the Illinois

Appearing in "The Birth of a Nation," the Masterpiece of a Master Craftsman.

From Left to Right—Lillian Gish as Elsie Stoneman, Miriam Cooper as Margaret Cameron and Mae Marsh as Flora Cameron. Below—David Wark Griffith, the Great Genius of Photoplay Production, Who Built "The Birth of a Nation."

THE fourth week of daily victories in the battle for popular success will be entered tomorrow by "The Birth of a Nation," the world's greatest war spectacle, at the Illinois Theater. D. W. Griffith's masterpiece photodrama, depicting with realism beyond description the most terrible crisis in American history, is easily breaking attendance records and gives promise of doing so during the rest of its limited Chicago engagement.

The story of simple love between maid and man carried to eventual happiness by the tremendous tide of brutal war, is told while the spectator is led thru spectacular episodes in the great American conflict of '61-'65. From a trysting place in a southern cotton field the onlooker is whisked to battlefields where many thousands of men engage in combat to decide the fate of a continent.

Military experts, including war veterans and regular army officers from Fort Sheridan and other posts, have spontaneously indorsed the faithful realism of these battle scenes. Sheridan's march to the sea, the battle of Petersburg and other mighty moves of the "war game' as played in the '60s are reproduced in "The Birth of a Nation." Military men pronounce the staging of these vast spectacles to be historically and technically correct.

Abraham Lincoln and his Cabinet of famous statesmen are seen exactly as in life on the screen at the Illinois Theater. The characterization of Lincoln was the result of long research and painstaking rehearsal and is declared a miraculous feat by elders who knew the great emancipator. The assassination of the President in Ford's Theater, Washington, D. C., is filmed with such dramatic accuracy that the visitor to the Illinois Theater momentarily imagines himself a witness to the blackest tragedy of the ages.

Another historical episode less heartbreaking in theme is the surrender of General Robert E. Lee to General U. S. Grant in 1865. Like those scenes pertaining to Lincoln and official life in Washington this historical climax is portrayed with inspiring fidelity. The surrender of General Lee and the disbanding of the northern and southern armies, reunited under the Stars and Stripes, is followed by an onrush of striking events during reconstruction in the Southland.

"The Birth of a Nation" contains practically three full values as far as admission price is concerned. The civil war, the last days of Abraham Lincoln and the shocking story of southern suffering following Lee's surrender would each form a separate drama worthy of world-wide fame. Two performances of the Griffith cinema classic are given, afternoon and evening, at the Illinois Theater. A large orchestra, a chorus and a system of realistic sound effects are used with complementary effect and aid the pictorial realism of this wonderful photoplay.

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Tribune 6/28

JUST MORE JOBS.

A veto of the state censorship bill passed by the legislature will save the state money for salaries better not paid and the moving picture world from unnecessary loss and interference. The need for state censorship does not appear. The national board of censors is strict. In Chicago we have a drastic regulation. Any town or city can protect itself if it feels the need of protection. A state board would mean just so many new jobs, new drains on the state treasury. A fifth wheel on a wagon would be useful compared to a state board of censors.

Examiner 6/29

MOVIE CENSORSHIP IS ASSAILED AS JOB PLAN

Bitter Opposition Voiced to Governor While Bi Finds Itself Virtually Friendless.

BY A STAFF CORRESPONDENT.

SPRINGFIELD, June 28.—Censorship in general and the bill providing for state censorship for moving pictures in particular came in for scathing denunciation at a public hearing held in the Governor's reception room this afternoon.

Former Congressman James M. Graham of Springfield, Major Funkhouse and Assistant Corporation Counsel George L. Reker, representing the City of Chicago, and heads of various civic organizations appeared against the measure.

Reker shot this question:

"Outside of Secretary of State Stevenson, who would appoint the state board, who is here for this bill—what cities, what constituencies—whence the demand for this legislation?"

In response to the challenge no one appeared save Meyer J. Stein, law clerk of the Senate. He was introduced by Stevenson himself, who said:

"I never interested myself in this bill until after Senator Olson introduced it in the Senate. There is one here who will speak for Senator Olson and the people asking this legislation."

STEIN TALKS BRIEFLY.

But Stein did not give any light on the question of who wanted the legislation. He talked briefly on legal points involved. It was Senator Olson who killed the "one-day rest in seven" bill.

Outside of the office of Secretary of State and the Senate law clerk not a voice was raised for the bill and the Governor had to cut debate short to stop personalities occasioned by the suggestion of the delegation that the bill was a political job-seeking move.

Former Congressman Graham said: "Between the people who produce pictures on screens and men who draw cartoons for newspapers the line is most finely drawn. If censorship is to begin with one where is it to stop with the other? The proposition eventually would reach to censorship of the press itself.

IDEA IS REPUGNANT.

"The idea of censorship is repugnant to the American people.

"Moving pictures to-day are one of the pleasantest things we have in life. They have brought more wholesome amusement to the poor, to the working classes, than any modern device.

"There are no three men in the State of Illinois—and I will not even except you, honored Governor—capable of composing a censorship board to establish a moral standard. The people themselves constitute the only possible board."

Graham staked his reputation as a lawyer that the bill was unconstitutional.

"The bill," he said, "provides that the state board shall sit in censorship 'congresses' with other states and that the finding of that 'congress' shall be binding on the board of Illinois. Under such a scheme Illinois might be outvoted in a 'congress' of state boards, and the verdict of that board would be imposed upon Illinois according to this bill. That is absurd. It is delegating the power of this board to citizens and boards not of this state."

LOCAL REGULATION.

Reker pointed out that the cities now have established their power in the courts to regulate pictures in their own communities.

"This bill," he said, "would take away from all Illinois cities home rule."

Reker added that in Chicago an injustice by the board of censors could be corrected through appeal to the courts, the Mayor or the Council—that in the proposed bill the Secretary of State was the czar, and that appeal could be had only through the Sangamon County courts.

Major Funkhouser showed that the state board would be a costly investment for the taxpayers. He said that the Chicago board cost $25,000 per annum, between $7,000 and $8,000 short of the revenue they created.

Irvin Lewis, in behalf of the anti-defamation league, spoke against the bill. He read a communication from the faculty of Loyola University in support of his position.

NEWS PICTURES IN DANGER.

J. A. Berst, vice president of the Selig Polyscope, showed the handicap that the creation of a state board would put upon the Hearst-Selig current event pictures and similar productions.

"The Hearst-Selig Company," he said, "is releasing in Chicago to-day pictures taken of the great automobile race Saturday. What would have happened had we had to come to some board in Springfield? This bill would make of us historians, instead of newspaper film producers.

"Moreover, there are in Illinois to-day 35,000 films on 25,000 different subjects. If this bill is signed it would take eleven months to pass on all these films. Are the picture people to close up in the meantime?"

W. L. Long, attorney for the office of the Secretary of State, made an argument for the bill, and outside of himself, Mr. Stein and Mr. Stevenson, no one said a word in favor of the measure.

6/28 Post ad

Examiner 6-29

ILLINOIS THEATRE — TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT. Orchestra.....$1 & $2; 1st Bal'y.50c, 75c & $1; 2d Balcony...25c & 50c
OTHER MATINEES Orchestra.....50c & $1; 1st Balcony.....50c & $1; 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle

THE BIRTH 18,000 PEOPLE
3,000 HORSES OF A NATION

ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

ILLINOIS THEATRE — TWICE DAILY (INCLUDING SUNDAYS)

EV'GS AND SAT. MAT. ORCHESTRA...$1 and $2; 1st BALCONY, 50,75c,$1; 2nd BALCONY, 25c & 50c
OTHER MATINEES ORCHESTRA...50c & $1; 1st BALCONY...50c & $1; 2nd BALCONY.....25c
MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle

The Birth 18,000 PEOPLE
3,000 HORSES of a Nation

ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

Evenings & Saturday Mats.
Orchestra.....$1 and $2
First Balcony....50c, 75c and $1
Second Balcony....25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE.
MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

Other Matinees
Orchestra.....50c and $1
Balcony.....50c and $1
Second Balcony.....25c

DRAMATIC SPECTACLE
THE MOST TREMENDOUS

2nd MIGHTY MONTH

THAT THE BRAIN OF MAN HAS YET PRODUCED

D. W. GRIFFITH'S

8th WONDER OF THE WORLD!

June 29, 1915. Tribune

FIGHT BODY TO CENSOR FILMS

Bill to Create a State Board Rests with Dunne; Both Sides Present Views.

FATE HANGS IN DOUBT.

[BY A STAFF CORRESPONDENT.]

Springfield, Ill., June 28.—[Special.]—The fate of the state moving picture censorship board, as provided by the Olson bill, went into the hands of Gov. Dunne tonight. He has given no indication of what he purposes to do with it.

If the governor signs the bill and it becomes a law on Thursday, its Chicago opponents, including Assistant Corporation Counsel Reker of Chicago, insist that a needless and unwholesome tax will have been levied on the moving picture industry and a double fee levied on Chicago exhibiters.

If the governor vetoes the bill and it dies the legislative proponents of the measure say downstate cities and villages (1,100 of them) will be left at the mercy of unscrupulous film distributors in St. Louis, Evansville, Indianapolis, Des Moines and Dubuque, with no opportunity offered for censorship of any description and without even the chance for assistance from the municipal censorship of the Chicago ordinance provisions.

Sharp Argument Over Bill.

The hearing on this bill was held today. It lasted nearly two hours and stirred up some real excitement.

At one point the issue seemed to turn upon whether a state board could be self-sustaining. Maj. M. L. C. Funkhouser of the Chicago police department was on hand with statistics to show there had been an annual shortage of between $7,000 and $9,000 in Chicago, although 26,000 permits had been granted. He said the state, in attempting to censor films used all over the state, would have to employ at least the force now employed in Chicago and probably larger.

Secretary of State Stevenson replied with the statement that the fee is double for the state board, as compared with the Chicago fees, and that the Ohio state board, with approximately the same situation as in Illinois, is self-sustaining.

Would Affect Chicago Ordinance.

The opposition to the bill was split three ways. Congressman Graham, representing many moving picture house managers, objected to it on "public policy ground."

Assistant Corporation Counsel Reker said the bill was bad because it was not as closely drawn as the Chicago ordinance, which has passed a court test and which establishes a stronger censorship than the Olson bill does, and that if the bill becomes a law the Chicago local censorship must be modified to permit such films as "The Birth of a Nation," which he said could be stopped under the city ordinance but not under the proposed act.

The third element was the manufacturer, represented by one of the Selig people, who objected because of the time that would be lost in submitting films to a state censor.

Stevenson Replies to Objections.

Secretary Stevenson replied that there would be an office in Chicago and that there is no reason why the same rapid-fire tactics as the censorship could not be used by a state board as well as by a local board, which the speakers admitted does exist in Chicago.

W. L. Long represented the secretary of state, whose duty it is under the Olson bill to appoint the three censors. He contended that many of the cutouts ordered by the Chicago municipal board are exhibited downstate, and that there is no way to reach this condition. Congressman Graham's position was that this could be governed entirely by the police powers under the cities and villages act, and that if a community needed regulation, the sentiment of the community would be the first to assert itself.

Outdoor fetes on the wonderful lawns of Winnetka and Lake Forest, where so much of Chicago society spends its summers, are quite the most popular of all early Summer affairs. The lawn fetes serve as "house warmings" or "openings" and they are such happy affairs that they certainly leave in the guests' minds the pleasant thought that Mrs. So-and-So has "really moved out there for the Summer."

Mrs. J. Ogden Armour is planning a fete for July, at Mellody Farm, her home in Lake Forest. Mrs. Armour always does things a little bit differently from other people, and her originality is the feature of her parties. One can really show so much hospitality at lawn fetes, for there isn't a corner of the premises that one can't use for tea, dancing, luncheon and tete-a-tetes. Mrs. Armour is to have a dramatic entertainment and tennis too, at her lawn party.

Miss Lolita Armour has gone for a short yachting cruise with Mr. and Mrs. Arthur Meeker and their daughters, but she will return for the Garden fete.

Society is listening intently for the hints it gets of the wedding to take place July 21 in the most fash-

[illegible] for the big event.

ionable, too—Graden affairs, all flowery and summery.

The matron of honor, Mrs. R. F. McFarren, and the maid of honor, Miss Elisabeth Goodrich, will wear pale green tulle gowns with mauve Eltridge, and mauve tulle hats.

The bridesmaids, Miss Rosalind Goodrich and Miss Jane Vincent of Chicago, and Miss Christine Miller and Miss Isabelle Stroh of Detroit, [illegible] Summer. Mr. and Mrs. Lionel Robertson of 20 Bellevue place will go to Harbor Point and stay the rest of the Summer.

Mrs. William Blair has gone to Charlevoix. Mrs. Dunlap Smith has a home near Charlevoix and will go there July 1.

Mr. and Mrs. Edward N. Wiley leave in a few days for Lake Geneva.

George Hamlins Leave for Coast

GEORGE HAMLIN of the Chicago Opera Company and Mrs. Hamlin have gone to California. Mr. Hamlin has been engaged to sing the leading tenor part in this season's performance by the Bohemian Club of San Francisco, given annually in the Redwood Forest. The drama is called "Apollo," the book by Frank Pixley, of light opera fame, and the music by Edward Schneider. The artists taking part in the performance—men exclusively—go to the famous amphitheater in the depths of the forest several weeks ahead of time and enjoy an idyllic recreation campfire, as well as attending

Onwentsia Is Busy With Players

ONWENTSIA had the largest coterie of golfers and luncheon visitors on Tuesday of any day this season. There was bridge in the clubhouse and numerous tables filled with players. Those observed on the links or in the clubhouse included Mrs. George McKinlock, Mrs. F. C. Lette, Mrs. D. Mark Cummings, Mrs. D. H. McLennan, Mrs. Frank E. Wilhelm, Mrs. Bruce Smith, Mrs W. P. Martin, Mrs. Edward Walker, Mrs. H. C. Chatfield-Taylor, Mrs. Orville Babcock, Mrs. Walter Kirk, the Misses Edith Cummings, Courtney Letts, Edith Hoyt and Elisabeth Keith.

Mrs. Gorton W. [illegible] Normal avenue announces the birth of her daughter, Frances Martha Nichols. Mr. Barnes, Mr. will be at home after [illegible] 7104 Lowe avenue.

• • •

The wedding of Miss Helen [illegible] tion Keefe, daughter of Mr. Mrs. James E. Keefe of 3911 [illegible] avenue, and George Alfred Sc[illegible] took place on Wednesday eve[illegible] at 5 o'clock at the Holy An[illegible] Church, Father Foley officia[illegible]. Miss Lorraine Cleary was ma[illegible] honor. The bridesmaids were Misses Alice Norman, Amy [illegible] Ruth Lobdell, Elaine Harlow [illegible] entine Cleary and Theodore [illegible] ham, with Jarnet and Beth K[illegible] flower maid and ring bearer. Lynch was best man. The [illegible] were Howard Keefe, Char[illegible] ther, Walter McDona[illegible] Ernst, Charles and Steward [illegible] ton. A reception follow[illegible] vice. After August 12 [illegible] and bridegroom will be [illegible] the Kenwood Hotel un[illegible] home is completed.

• • •

Mrs. Riley will be at home after a short honeymoon trip, at 1408 Sheridan road.

4C

6/30

HICAGO HERALD, TUESDAY, JUNE 29, 19 ... go Examiner ... The Best Newspaper for the Best ...

45 BILLS ARE SIGNED BY ILLINOIS GOVERNOR

All Will Be Disposed Of by To-night—Dunne to Approve Chicago Park Plan.

MOTHERS' PENSIONS WIN

Executive Holds Hearings on Many Measures of Importance to Metropolis.

[BY A STAFF CORRESPONDENT.]

Springfield, Ill., June 28.—Governor Dunne plans to finish the signing of all bills by tomorrow night. The Chicago park consolidation bill reached him from the attorney general's office with a favorable recommendation this afternoon and will be signed tomorrow.

The governor found time to sign forty-five bills today. Most of them were appropriation measures. Among them were the bills appropriating $5,000,000 for the University of Illinois, $8,700,000 for the state institutions, $2,000,000 for state aid roads, $830,000 for the maintenance of the National Guard, $50,000 for a new armory at Peoria, $49,000 for the farmers' institute, $21,839 for election contest expenses, $25,000 for a statue of General U. S. Grant on the capitol grounds and $35,000 for a monument to Governor Richard J. Oglesby in one of the Chicago parks.

SIGNS MOTHERS' PENSIONS.

Other bills signed included the Bruce mothers' pension act amendment and the Gardner adult probation bill backed by the Civic Federation of Chicago.

A hearing on the bill permitting the City of Chicago to lease for ninety-nine years submerged lands at Lake Calumet for industrial purposes will be held tomorrow.

Governor Dunne is practically certain to veto the two bills reducing corporation fees, the rogues' gallery bill and probably one or more of the bills creating new state boards. He also is inclined to veto the bill providing additional funds for public libraries. Opposition against the bill relating to high school tuition was so strong that it is likely to be vetoed. The mutual insurance bill is another which may fall by the wayside. Governor Dunne vetoed a bill permitting corporations to own real estate two years ago, but may sign the present measure.

MANY HEARINGS HELD.

Hearing on disputed bills occupied Governor Dunne's attention throughout today and this evening. Out of fifteen bills against which arguments were presented his attitude during the hearings indicated that probably half or two-thirds of them would be vetoed.

Bills affecting Chicago which were discussed before the governor included those creating a state moving picture censorship board, permitting corporations to erect buildings, giving the city and the park boards power with reference to the conveyance to each other of submerged lands for harbor and park purposes, prohibiting the photographing of accused persons before conviction, prohibiting the leasing of tipping privileges, increasing the tax for the Chicago public library and changing oil inspection regulations.

Other measures on which hearings were held were those reducing fees of railroads and other corporations, creating a state optometry board, creating a board of examiners of structural engineers, creating the office of state inspector of masonry and providing regulations for mutual insurance companies.

ARGUE MOVIE CENSORSHIP.

Second Deputy Superintendent of Police Funkhouser and Assistant Corporation Counsel Reker represented the City of Chicago in opposition to the moving picture censorship bill. Secretary of State Lewis G. Stevenson, who under the bill will appoint the three members of the censorship bill, and W. L. Long, attorney for the secretary of state's department, were the only persons who appeared in behalf of the measure.

REAL ESTATE MEN DISAGREE.

The two Chicago real estate organizations took opposite positions on the bill permitting corporations to erect buildings. J. L. Vettie, attorney for the Chicago Real Estate Board, talked in favor of the bill, declaring the proper development of the Chicago downtown district was hampered by present laws. Harry McCartney of Chicago and George Dobler and H. C. Porter of Rockford also appeared for the bill. W. D. Kerr, representing the Cook County Real Estate Board, urged Governor Dunne to veto the bill. He took the ground that it was contrary to public policy to permit corporations to own real estate and erect buildings.

TIPPING BILL IS UP.

Egbert Robertson of Chicago, attorney for Jacques Russo, who has been termed the head of the tipping trust which operates in Chicago hotels and restaurants, appeared in opposition to the bill prohibiting the leasing of tipping privileges. Representative Merritt, who introduced the bill, spoke in its favor and found a sympathetic listener in Governor Dunne, who remarked that he often had been subjected to annoyance by attendants in hotel washrooms. Mr. Merritt said he had been told that Russo paid $10,000 a year for the tipping privileges in the Hotel Sherman. Mr. Robertson said the actual sum was not in excess of $6,000. The attorney also took exception to a statement by Mr. Merritt that one tipping company pays $110,000 for rights in the LaSalle, Morrison, Auditorium, Congress and Great Northern hotels.

GOVERNOR DUNNE SHOCKED.

At a public hearing tonight on S. B. 442 (German) changing the method of payment of fees of the Chicago oil inspector so as to make fees payable at destination of shipment instead of at the source, Governor Dunne learned it has been the custom in Illinois for county judges to appoint employes of refining companies as oil inspectors.

"Well, this is shocking," declared the governor. "It's high time the law was changed. No man can serve two masters."

The TURN OF THE REEL

BY JAMES WARREN CURRIE.

"What," said I to a prominent moving picture director, "do you think of the influence of the stage in the development of the moving picture play?"

"I think," he replied, "that it has been most pernicious and that the influence of the stage and of stage precedent and the worship of these by directors have retarded the development of the art of the moving picture except in a few cases.

"When moving pictures were first invented they were regarded as a toy. There was nothing difficult about making a moving picture play. All you had to have was action.

"But as the moving picture developed into a dramatic medium, there came a demand for real, logical play.

GRIFFITH GETS REALISM.

"Griffith wanted realism, life. He studied the stage methods for methods to present his characters realistically and found that the best the stage had to offer him was an illusion of realism. Griffith pondered and experimented. 'I don't want an illusion,' he said. 'I want reality.' And so he created the art of the moving picture, which is nothing more or less than making his characters live the picture instead of acting it.

"This was a long time ago that he did this. Yet to-day very few seem to grasp his idea. There are a few. Ralph and Tom Ince, and the De Milles and Mack Sennet and Fred Wright, and one of two others.

"These men I've mentioned have developed characters for the moving picture alone. Their actors and actresses have not had stage experience. If they have, it is but a little part of their education."

"Well, what's the answer," I asked. "Where are all these examples of arrested development you're worrying about?"

"I'll tell you," said the director. "I dropped into a big theater today and I saw a feature production. It was the film version of a great book and a great play. And the bills said that it featured the actress who had made the big hit in the stage play. I went in and saw a woman about fifty-two years old playing the lead as an ingenue. She was an actress all right. I had seen her on the stage. But she spoke her lines and registered not. When she wanted to show anger, she talked loudly. But it didn't mean a thing in the picture. Now, if the director had realized the difference as I did there would have been a young girl in the leading role and this nice old lady still would have been in retirement. Then the picture would have been a success. As shown, it was a failure. That's what I mean when I talk about pernicious influence. It is enough."

Post 6-30

Post 6-29

New Censorship for "The Birth of a Nation."

Now it's the music censor who has ventured to revise "The Birth of a Nation."

In this case, however, the criticism was taken with the best of grace by the management.

The other evening, during the intermission following the first act, a stalwart young fellow in the olive-drab uniform of the United States regulars accosted Manager George Bowles in the Illinois Theater foyer.

"Are you the manager, sir?" asked the soldier, saluting.

"I am the same," admitted Mr. Bowles, giving a Broadway version of the military courtesy.

"Well, sir, I like your show immensely and I hate to see it go wrong because of one little thing," said the soldier man. "If you want to know the trouble? It may sound a little thing to you but it simply spoils the effect of the battle scenes to any one who has been in the service. When that confederate regiment begins its bayonet charge at the battle of Petersburg, the bugler in your orchestra sounds 'Reveille' instead of 'Charge.' Now, 'reveille' is the call that drags the soldiers out of their bunks in the morning. It's that 'Can't-get-'em-up' signal, you know. Why, if a bugler made that mistake in a battle, both sides would laugh so hard they couldn't fight."

The young regular, who is a field-battery trumpeter, accepted Mr. Bowles' invitation to instruct the orchestra musician in the way to toot blood-curdling thrills in the regulation bugle call "Charge."

THE film industry has succeeded in spite of itself. That it is a success can today be denied by no one, but this success has come because the people would have the films, and, altho some terrible crimes against good taste and good business have been committed during the evolution of the industry, it has succeeded, and that success is now so firmly established that there is no longer any question about it with even the worst scoffer of a year or two ago. Every big magazine is today devoting space to the "discovery" that the films have conquered the amusement public. It so happens that the public knows so much more about this than the magazine editors or the men who write the "stories" for said magazines at so much per word that the situation is rather laughable. It is a good movement, however, because there are still a few thousand, here and there, who have not yet "recognized" the films, and to them the "story" in the magazine is conclusive proof that this industry is finally "worthy" of their support.

But with all of its wonderful advance the film industry still lacks men who can analyze big situations and sense conditions. The chief trouble has been, as I have said before, that almost every man who has been successful in this whirlwind of business has been so busy getting his that he has not taken time to worry about what was going on about him. The day has come now when the "infant" is a great big adult and must be reckoned with from that viewpoint. The man in the business who would succeed today must "know" about other things than his own individual troubles.

As an example of what I mean, I will mention an instance. Recently the Mutual forces split. D. W. Griffith, H. E. Aitken, Tom Ince, Mack Sennett and Keasey and Bauman, "KB," have announced a "new" idea. Their thought is to prepare films of suitable subjects and lengths to make up an evening's entertainment and play them in theaters which they will control. It was announced that they would do this on a scale of $2 admissions. A number of prominent film folk have asked me what I thought of the idea and I have said that I considered it a very fine one, and what do you think was the inevitable inquiry? They wanted to know. "But do you think they can get $2 everywhere for films?"

Now, these men did not stop to figure out that this new combination is simply working out with films what the United Booking Offices has done with vaudeville. They did not seem so much concerned with the "idea." What stuck in their minds was the "$2." Of course these folk will be able to get $2 if they make $2 films. When the films are not worth $2 they will take less and get it. But the idea is right. Surely if theatrical managers in the past have been able to take last year's success and make up ten companies of second-rate artists and send these companies over the road, getting $2 a seat for the attractions, when perfectly made films, which will be the same in Oshkosh as they are on Broadway, and shown at the same time, can get the $2. The answer is that the mediocre road show of the speaking stage is dead and the high-class film entertainment has come to stay at any price they ask when they have the goods. Surely some folk have not given serious thought to what "The Birth of a Nation" has proved.—Wid."

Evening ad 6-29

Morning ad News 6/30

ILLINOIS THEATER — TWICE DAILY (including SUNDAYS)
EVES. & SAT. MAT. Orchestra....$1 & $2; 1st Balcony, 50c, 75c & $1; 2d Balcony...25c & 50c
OTHER MATINEES Orchestra...50c & $1; 1st Balcony, 50c & $1; 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10.
D. W. GRIFFITH'S Gigantic Spectacle.
The Birth of a Nation
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50—COST $500,000.00.
SEATS SELLING 4 WEEKS AHEAD.

ILLINOIS THEATRE — TWIC DAIL (INCLUD SUNDAY
EVES & SAT. MAT. Orchestra....$1 & $2; 1st Bal'y, 50c, 75c & $1; 2nd Balcony..25c & 50c
OTHER MATINE Orchestra....50c & 1st Balcony..50c & 2nd Balcony.....
MATINEES 2:15—NIGHTS 8:10
D.W. GRIFFITH'S Gigantic Specta
THE BIRTH 18,000 PEOPL
3,000 HORSES OF A NATIO
ORCHESTRA OF 50—COST $500,000
SEATS SELLING 4 WEEKS AHE

'THE ORDEAL' BARRED BY CENSO

Fear of Offending German-Americans Believed the Motive.

Another photo play is suffering the experiences of "The Birth of a Nation' with the local censor board, due to almost the identical reasons which kept David W. Griffith's film drama from the screen, excepting that the feeling it is feared it will arouse will not be among the negroes, but sympathizers of the Germans. "The Ordeal," is the title of the photo play which the censor board refuses to permit a showing in this city.

This photo play has been refused a permit by the national board of censorship, and later was kept from the screen in New York until a Supreme court judge restrained that city from interfering with its presentation. The Celebrated Players' Film company, the Chicago concern which controls the local rights to the picture, asserts that a license had been issued here, but was revoked after the play had been shown at one theater.

The play concerns two nations interested in the present European conflict, Belgium and Germany. It depicts inhuman treatment of Belgian captives by an unscrupulous officer typifying a German, who later is punished for his cruelties by a superior officer. It is presented as a dream of a young Belgian following a war recital of his father.

P.M. ad 6-30

ILLINOIS THEATRE — TWICE DAILY (INCLUDING SUNDAYS)
EVGS. & SAT. MAT. Orchestra....$1 & $2; 1st Bal'y, 50c, 75c & $1; 2d Balcony..25c & 50c
OTHER MATINEES Orchestra....50c & $1; 1st Balcony..50c & $1; 2d Balcony.....25c
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THE BIRTH 18,000 PEOPLE
3,000 HORSES OF A NATION
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Ad ad July 1st — News 6/1 — Tribune 6/2

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT. | OTHER MATINEES
Orchestra.....$1 & $2 | Orchestra.....50c & $1
1st Bale'y, 50c, 75c & $1 | 1st Balcony..50c & $1
2nd Balcony..25c & 50c | 2nd Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D.W. GRIFFITH'S Gigantic Spectacle
THE BIRTH 18,000 PEOPLE
3,000 HORSES OF A NATION
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Herald 6/1

Arrangements have been made to run "The Birth of a Nation" in Milwaukee. It probably will open there some time this month.

Post 6/1

Weber and Fields have signed up with the new "G-I-S-K-B" combination for three years, the five-letter abbreviation standing for Griffith-Ince-Sennett-Kessel-Baumann, five of the Mutual producers who have joined hands in the interest of the $2 photoplay. They are formally signed up by the Keystone company. The press agent was very modest. He said $600,000 changed hands. Whaddyemean "changed hands"?

PMad 6/1 all papers except American - Journal-American 6-2 See page 12

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT. | OTHER MATINEES
Orchestra.....$1 & $2 | Orchestra.....50c & $1
1st Bale'y, 50c, 75c & $1 | 1st Balcony..50c & $1
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PMad 6-2

ILLINOIS THEATRE | TWICE DAILY (Including SUNDAYS)

EV'GS & SAT. MAT. | OTHER MATINEES
Orchestra.....$1 & $2 | Orchestra.....50c & $1
1st Bale'y, 50c, 75c & $1 | 1st Balcony..50c & $1
2d Balcony...25c & 50c | 2d Balcony.....25c
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HOLTS "MOVIE" BILL HARD

Folsom Aid Calls Censor Measure Viciously Anti Home Rule.

Reker Dissects Plan Which, It Is Said, Governor Will O. K.

"The most vicious anti home rule bill that has been before the legislature in many sessions."

That is Assistant Corporation Counsel George L. Reker's characterization of the bill creating a state censorship board for moving pictures, which, according to a special dispatch to The Daily News from Springfield, will be signed by Gov. Dunne. Persons who have studied the measure assert that when the state body gets into action the Chicago censor board will have no more authority than any "movie fan."

"The bill practically establishes a one man censorship board," said the municipal lawyer, "and that man the secretary of state, who will be the censor of all pictures shown in Illinois—the most cosmopolitan, perhaps, of all the states.

Extra Hard on Chicago.

"Absolutely no standard could ever be fixed which would suit the people of Waukegan and the people of Cairo too. Even in Chicago it is difficult to adopt a standard that is acceptable to people of the loop and to residents of the outlying districts.

"Chicago's foreign population and members of other races may well expect to be insulted every day if this bill goes through, as the censors, not being selected from Chicago, would be likely to censor from the standpoint of the rural communities. There would be no relief for Chicago, for proceedings to overrule the censor would have to be filed in the Sangamon county Circuit court. Under the present act proceedings to overrule the censor may be filed on a day's notice in the local courts.

Power of Secretary of State.

"If Maj. Funkhouser acts arbitrarily he hears about it from the aldermen or the people—and knows what the people want. The city council may take his power from him and give it to the superintendent of schools if it wants to. Now the plan is to give all power to the secretary of state, and however arbitrary or capricious his judgment may be, there is no relief. Never before was an individual given such autocratic power as this bill gives the secretary of state and he never was elected to exercise such powers. The bill provides for three censors, but also provides that the secretary of state may remove them.

"Censorship is opposed by people generally. It is un-American and exists only as a necessary evil. Ideal censorship, if it must exist, is what we now have."

Deplored by the Mayor.

Mayor Thompson deplored the prospective signing of the film measure, also.

"I can only say," he remarked, "that I deplore the passage of any bill that takes away the principle of home rule. That applies to this and other matters. The people must make up their minds whether municipal matters are to be administered from Springfield or here at home."

Maj. Funkhouser referred inquisitors to Mr. Reker.

THE STATE CENSORS BILL.

The duplication of censorship which will follow the establishment of a state board of censors, so far as it affects Chicago, is an injustice from the standpoint of moving picture enterprise and an improvident as well as unnecessary regulation of public entertainment.

The movies are the people's entertainment, a great democratic development which gives legitimate amusement to all the public. They ought not to be subjected to undue official obstructions and unnecessary regulations. Some reliance should be put upon the conscience and good sense of moving picture patrons, and every extension of official control should be compelled clearly to prove its expediency. America believes in the individual and is not yet ready to put itself under the monitorship of interminable bureaus.

A board of censors for the state means, also, an added expense for salaries and expenses, a new drain on the treasury. At a time when the governor is trying sincerely to cut expenditures and has reduced several otherwise highly desirable appropriations, such as, for example, the good roads and armory funds, the creation of a body of censors, the need for which is challenged, would seem inconsistent and uncalled for.

Journal 6-3

At the Film Shows

"The Birth of a Nation," D. W. Griffith's vast spectacle of the civil war and reconstruction period, blending history and romance in a lovely and thrilling spectacle, enjoys enormous favor at the Illinois. It is the biggest thing in the motion-picture world. Very effective music, well played, points and emphasizes the pictorial narrative.

Examiner 6/2 Chicag

MOVIE BILL TO BECOME A LAW

Governor Dunne Expected to Let Several Measures Take Effect Without His Signature.

BY A STAFF CORRESPONDENT.

SPRINGFIELD, Ill., July 1.—Indications to-day were that Governor Dunne would let the moving-picture bill become a law without his signature. According to Attorney General Lucey, the law would not be operative until July 1, 1916. Former Congressman James M. Graham contends that the bill is unconstitutional for the reason that it seeks to delegate power to boards and persons outside the state of Illinois.

It is likely also that the Governor will let the bill increasing the salaries of the members of the Legislature become a law without his signature. There would be no material difference whether this bill became a law at once or a year hence, as the new Legislature will not be elected until more than a year from now.

The Governor is as yet undecided with reference to the bill authorizing engineers to enter part of the field now occupied by architects.

The Lake Calumet bill also remains in doubt. This measure would authorize the city of Chicago to rent for manufacturing and mercantile purposes any lands that might be reclaimed from the botton of the lake. South Chicago interests are united for the measure.

A legal fight is threatened with reference to the Governor's action in "scaling down" appropriations to the extent of $2,225,000. Interests hurt by these vetoes claim that the Governor has the right to veto a bill in its entirety, but no right to cut down the amount appropriated.

The Governor, as soon as he is through with the bills, will make announcement of appointments to the new boards created by this session.

American 7-3

American July 1st

THURSDAY.

'SEE IT TWICE,' SAY 'BIRTH OF NATION' FANS

One visit to the Illinois Theater to see "The Birth of a Nation" is not enough, in the opinion of many well-known Chicagoans, including leading society women. Numerous "Nation fans" have viewed D. W. Griffith's world famous masterpiece not only twice, but three times, and have made seat reservations to view the peerless spectacle for the fourth time. As "The Birth of a Nation" is about to enter its fifth week of twice-daily triumphs at the Illinois, it is announced that the number of playgoers who have already seen two complete performances will amount to many hundreds.

"To see 'The Birth of a Nation' once is to see it soon again," commented an experienced observer of theatrical events. "Folks who have already seen the production not only urge their friends to see it, but offer to go along with them, saying it is the one entertainment that bears repetition."

"SOLD OUT."

Hanging out the "Sold Out" sign is a nightly ceremony in the foyer of the Illinois Theater, and the amusement world is treated to the novel sight of packed houses at $2 per main floor seat. This is accepted as proof that Mr. Griffith's achievement has inaugurated the era in which a production of this sort may outrival in quality and popularity the finest of attractions on the "old stage" at equal prices.

Years of study in libraries containing large collections of works on Abraham Lincoln cannot give such a true impression of the great President as the scenes at the White House and Ford's Theater in "The Birth of a Nation." Admirers and students of Lincoln, from civil war veterans to young collegians, are unqualified in their praise of the presentation of the Emancipator in the Griffith masterpiece.

THE LINCOLN PORTRAYAL.

Here it is demonstrated that a faithful portrayal of Lincoln's personality is actually possible, despite previous failures on the stage and in films. The portrayal of President Lincoln in "The Birth of a Nation" is not only realistic to the finest degree. It is reverent as well as true, and renews admiration for "Honest Abe" in the hearts of those who are many years removed from historical study or patriotic thrills.

No reproduction of sidelights on the European war can even faintly approach the battle scenes of "The Birth of a Nation" in showing what grim war means. And perhaps no war correspondent, aviator or experienced army officer ever viewed a field of battle, with many thousands of men engaged, to such advantage as is enjoyed by the spectator at the Illinois Theater. It is as if the "innocent bystander," immune from danger, were transported to a mountain grandstand, there to view the terrible events of a nation's strife in a warmad valley of death. Artillery duels by night and day, sorties, bayonet charges and indomitable trench fighting are revealed with a fidelity which defies criticism by military experts.

In "The Birth of a Nation" a charming love story is woven through mighty historical chapters from the outbreak of the civil war to the terrific time of the reconstruction period.

American July 3

ILLINOIS THEATRE | TWICE DAILY (Including SUNDAYS)

EV'GS & SAT. MAT. | OTHER MATINEES
Orchestra.....$1 & $2 | Orchestra.....50c & $1
1st Bale'y, 50c, 75c & $1 | 1st Balcony..50c & $1
2d Balcony...25c & 50c | 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle
The Birth 18,000 PEOPLE
3,000 HORSES of a Nation
ORCHESTRA OF 50—COST $500,000.00.
SEATS SELLING 4 WEEKS AHEAD.

CHICAGO'S TREMENDOUS DRAMATIC SENSATION!

SEE THE HISTORY OF THE UNITED STATES FIRST AT THE

ILLINOIS THEATRE

TAKE A VACATION THROUGH THE EXCITING YEARS OF

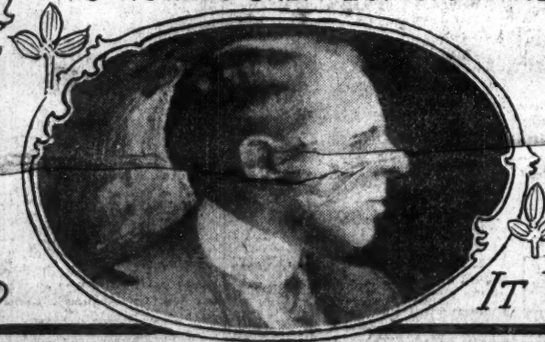
THE BIRTH OF A NATION

3000 HORSEMEN RIDING TO RESCUE

THE EIGHTH WONDER OF THE WORLD

D.W. GRIFFITH

WHOSE MASTER MIND CREATED THIS WORLD'S GREATEST SPECTACLE



18000 PEOPLE IN A $500,000.00 DRAMA

IT WILL MAKE A BETTER AMERICAN OF YOU

TWICE DAILY

(INCLUDING SUNDAYS)

Afternoons at 2:15 Evenings at 8:10

Evenings and Sat. Mats.		Other Matinees	
Orchestra	$1 and $2	Orchestra	50c and $1
First Balcony	50c, 75c and $1	Balcony	50c and $1
Second Balcony	25c and 50c	Second Balcony	25c

THE BIRTH OF A NATION

ILLINOIS THEATRE

100000 CHICAGOANS

HAVE ALREADY SEEN THIS WONDERFUL PLAY AND VOTED THEIR APPROVAL BY RAPT ATTENTION, TEARS, LAUGHTER AND FERVENT APPLAUSE

SEATS SELLING FOUR WEEKS IN ADVANCE

MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

HIGHLY IMPORTANT:

"THE BIRTH OF A NATION" WILL NEVER BE PRESENTED IN ANY BUT THE HIGHEST CLASS THEATERS AND AT PRICES CUSTOMARILY CHARGED IN SUCH PLAYHOUSES.

D. W. GRIFFITH.

Tribune 7-3

"The Birth of a Nation," at the Illinois, keeps right on keeping on, with the "sold out" sign playing a prominent part in the program.

* * *

Herald 7/3

Notes of the Film World

Pavlowa, who is to appear later in a Universal picture, arrived in Chicago this morning. This is Pavlowa's one night of freedom before she starts in to dance at the Midway Garden tomorrow night. She has proven her interest in motion pictures by spending this one evening of leisure at the Illinois, where she will review Griffith's masterpiece, "The Birth of a Nation."

\+ \+ \+

American 7-3

The Film World

"BIRTH OF A NATION."

With the seeming arrival of the long-delayed "hot spell" that usually reaches a climax on the Fourth of July, there seems to be no let-up in the demand for seats and future reservations for Griffith's "The Birth of a Nation" at the Illinois Theater. For this masterpiece and its artistic presentation make up an ideal Summer show.

Everything possible has been done for the comfort of the patrons. In addition there is the soothing cool that is associated with the front room of an elm-shaded country home when the blinds are drawn.

"This is the first show I ever really enjoyed in hot weather," remarked an old soldier to George Bowles, who is in charge of the production in Chicago. "I went through the war, and because Griffith's wonderful spectacle took me back to the hotter times than I ever expect to suffer again, I was cool by contrast."

As he passed out onto the street he heard a young man complain of the heat, and the veteran smiled.

IN DRAMA'S SPOTLIGHT

BY THE OPTIMIST.

Fourth of July week bids fair to issue in real Summer with a list of amusements diversified enough to please theater, movie, park and garden fan of the most critical taste. "The Birth of a Nation" easily holds the lead in loop theaters, although the half dozen or so regular Summer shows are doing a regular Winter business.

News 7/3

"The Birth of a Nation" continues to play to large audiences at the Illinois theater. Although in its fifth week and playing twice each day, interest in David W. Griffith's spectacle seems unabated, judging from the crowded houses and the advance sale in seats. One of the many startling and realistic scenes in the picture is Lincoln's assassination. It is reported that the author pored over authentic books of this incident for correct details. Thus the Ford theater is reproduced with fidelity, as is the interior and the incidents leading up to and after the crime.

P. Mail July 3-

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

EVENINGS AND SATURDAY MATS.
Orchestra.....$1 and $2
First Balcony, 50c, 75c and $1
Second Balcony, 25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE
MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

OTHER MATINEES
Orchestra...50c and $1
Balcony....50c and $1
Second Balcony....25c

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

CELEBRATE INDEPENDENCE DAY BY SEEING IT

A REAL 4th OF JULY TONIC FOR WEAK-KNEED CITIZENS

5,000 SCENES

18,000 PEOPLE

THE BIRTH OF A NATION

COST $500,000.00

3,000 HORSES

IT WILL MAKE A BETTER AMERICAN OF YOU

THE VOICE OF THE PEOPLE AND THE VOICE OF THE PRESS ARE AS ONE IN ITS PRAISE

TRIBUNE (Percy Hammond)—"I advise all my readers to attend it."
EXAMINER (Ashton Stevens)—"An epic without words—a poet's picture."
HERALD (The Hattons)—"The most dramatic visualization of national history that has ever been accomplished."
JOURNAL (O. L. Hall)—"A performance of amazing vastness; in scope the mightiest, in theme the most intimate, in treatment the most daring, in feeling the richest."
NEWS (W. K. Hollander)—"'The Birth of a Nation' is a remarkable dramatic creation."
AMERICAN (F. M. McQuigg)—"The greatest play of all times."

HIGHLY IMPORTANT: "The Birth of a Nation" Will Never Be Presented at Any but the Highest Class Theatres and at Prices Customarily Charged in Such Playhouses.
D. W. GRIFFITH.

Am. Mat July 4-

ILLINOIS THEATRE | TWICE DAILY (Including) SUNDAYS

EV'GS & SAT. MAT. Orchestra.....$1 & $2 | 1st Bal'y, 50c, 75c & $1 | 2d Balcony...25c & 50c

OTHER MATINEES Orchestra.....50c & $1 | 1st Balcony...50c & $1 | 2d Balcony.....25c

MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle

The Birth 18,000 PEOPLE of a Nation 3,000 HORSES

ORCHESTRA OF 50—COST $500,000.00.
SEATS SELLING 4 WEEKS AHEAD.

Tribune 7/4

MOVIE ADS AS COME-ONS.

There is something too neat for explication in the fact that movie producers now use an edict of the board of censors to make a pretense of getting the worst effects from which censorship is supposed to protect us. When a movie advertisement reads that the "police positively prohibit the admission of any one under 21" a situation is created which cannot be observed other than with chagrin by any one interested in perfecting the censorship system.

The fact that it is advertising intended to deceive and that the hopes aroused by it will be dissipated by the showing of the film does not change the other fact that the rules of the board of censors are being used as bait for persons who would like to take a surreptitious nibble at the salacious. They get cheated out of their taste of immorality, in most cases at least, but is it a good principle of censorship to permit the temptation to be offered?

Tribune July 3

P. Mail ad. July 3

APPROVING A FILM PLAY.

Artistically "The Birth of a Nation" is overwhelming in its beauty and the wonder of its technique. In the presentation itself there is nothing to my mind that could offend the moral sense, nor would the average child see in any incident of the play the intentions which a perverted trend of thought might seek.

The play gives to us of the north a clearer comprehension of the social and political problems which confronted the white south of that day. The blame for the evils of the reconstruction period is placed where it belongs—upon the irresponsible, self seeking and therefore short sighted northern politicians and not upon the colored man, who is not pictured as responsible for his lack of wisdom in the use of his newly acquired freedom, that instrument of greatest danger in the hands of the unprepared. Since that time colored people in the mass have amply proved that, in spite of staggering handicaps testing their moral strength to the utmost, they have been able through their own endeavors to raise themselves to the status of respected citizenship. They can therefore view these portrayals with less sorrow than we of German blood can view the scenes of despoiled Belgium and France.

The period with which the play deals has passed into history. Neither the colored nor the white man is the same today. The last fifty years have taught valuable lessons to both, not the least valuable that it is not wise to feed beefsteak to a toothless baby.

Considered from an impartial historical standpoint, the play is profitable as an accurate reflection of the motives and impulses behind the thought and act of the times. Furthermore, in a more than national scope it is an object lesson which impresses the uselessness and viciousness of war more indelibly upon the mind than even "The Trojan Women." Because of its intensely human interest it is more intelligible and convincing than any number of lectures. And the far reaching extent of war's tragedies is more vividly manifested to the average individual by their enactment before his very eyes than by the most illuminating recital.

LINDA TRUSSING AZAMAR.

Maywood, Ill.

Herald 7/4

ILLINOIS—Hanging out the "Sold Out" sign is a nightly ceremony in the foyer of this theater. "The Birth of a Nation," in spite of the $2 per main floor seat, continues to attract record-breaking audiences. It is a charming love story woven through mighty historical chapters from the outbreak of the civil war to the terrific time of the reconstruction period.

Tribune 7/4

D. W. Griffith has just decided upon his next multiple reel feature to follow "The Birth of a Nation." Its title is to be "The Mother and the Law." He is now at the Griffith headquarters, the Reliance-Majestic studios in Hollywood, Los Angeles, Cal. He is in the midst of preparations for the filming of "The Mother and the Law."

Examiner June 7

Moving Picture Censorship Bill Vetoed by Dunne

By International News Service.

SPRINGFIELD, Ill., July 6.—The motion picture censorship bill has been vetoed by Governor Dunne. The veto was decided upon by the Governor before he left for Chicago last night and was announced today by his secretary, William L. Sullivan.

The bill provided for the appointment of a board of censors for all pictures shown in the state. Strong opposition was made to the bill by Chicago city authorities, on the ground it would result in the abolition of the Chicago censorship board, without giving adequate censorship.

Downstate movie men also opposed the measure.

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

EVENINGS AND SATURDAY MATS.
Orchestra.....$1 and $2
First Balcony..50c, 75c and $1
Second Balcony....25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE
MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

OTHER MATINEES
Orchestra....50c and $1
Balcony.....50c and $1
Second Balcony.....25c

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D. W. GRIFFITH.

P. Mail ad 7-7

American 7/7

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT.
Orchestra.....$1 & $2
1st Bal'y.50c, 75c & $1
2d Balcony..25c & 50c

OTHER MATINEES
Orchestra.....50c & $1
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2d Balcony.....25c

MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

ORCHESTRA OF 50—COST $500,000
SEATS SELLING 4 WEEKS AHEAD

Polo Stars Watch Horses on Screen

A delegation of polo enthusiasts fled the rain-soaked field at the Onwentsia Club yesterday afternoon and attend Griffiths' "The Birth of a Nation" at the Illinois Theater.

The Mid-Western Circuit polo tournament was to have been started at the Onwentsia Country Club in Lake Forest with a match between the Onwentsia Indians and the Chicago Polo Club of Wheaton, but the heavy going prevented.

According to Colonel J. Kennedy of the British Army, who accompanied the polo players, the chief drawing power of the "Birth of a Nation," as far as they were concerned, is the handling of the 3,000 horses used by Mr. Griffiths in producing the spectacle.

Colonel Kennedy, Earl Fitzmaurice and Major William Slingsby are here buying army horses for the allies.

SEEING "THE BIRTH OF A NATION" AT THE ILLINOIS THEATER

What of Movies Without Tunes?

BY RONALD WEBSTER.

THE canny management of "The Birth of a Nation" turned the Illinois theater into a kind of psychological laboratory yesterday afternoon in an attempt to determine just what part music plays in making their pseudo-historical film a success. They invited to the theater a group of deafmutes now stopping in Chicago, on their way to a convention in San Francisco.

The experiment was interesting if not enlightening. It was almost impossible to get any expression of opinion from the visitors, even through an interpreter, because of the darkness. There were, however, certain outstanding facts.

So far as could be seen, none of the deaf mutes clapped or gave any outward expression of enthusiasm. When the audience of articulate persons clapped furiously over the death of Gus, the Renegade, they appeared placid, though interested.

What chiefly nullified the experiment, moreover, was the fact that to the visitors music has never had any significance. Sound, except as a kind of bodily vibration, seemed to have no meaning to them because they have never experienced the emotional effects of sound. One of them said she could distinguish between gun fire and cannon fire as represented by the orchestra, and many of them were conscious of vibration. Whether the vibrations made the picture more interesting or not remained unanswered.

It must not be thought that they found the drama uninteresting. They were as keenly interested as any of the other beholders, though they were certainly not so much stirred.

If the management really cares to determine just how much it owes to music, it should omit the music for a week and study the results. The game would not be worth the candle.

The Origin of Kuklux.

CHICAGO, July 8.—To the Editor of The Post: Sir: An elderly Southron—with whom I attended Griffith's marvelous film-drama of reconstruction days—said that he never expected to hear "Nothemers" wildly applaud the doings of the Kuklux Klan. He deemed it proof that feeling caused by the civil war was "plumb over and forgotten." Of course, we know that in the North at the time it flourished the Klan was hardly regarded as any order of chivalry.

My friend from Dixie also asserted that if Brady, the famous war photographer, had possessed a moving-picture outfit instead of a plain camera at Petersburg and Cold Harbor the views handed down to us would be identical with the war scenes that live on the screen at the Illinois Theater.

Regarding the origin of the name my friend said the words Kuklux Klan were intended to reproduce the sound of cocking a rifle. Having looked the matter up I was able to state the more usual explanation, which is this: During 1866 some youths in Pulaski, Tenn., seeking relief from the dullness of hard times got up a semi-mystic social club. They took a name from the Greek word "kuklos" (circle) and added with alliterative effect the English word "klan" (clan). It was seen that mystery was just the means for disciplining the "black Republicans" and carpet baggers, and the organization carried on the functions of the old negro patrols or regulators. Under various names it spread over the entire South.

Still another origin is suggested by Albion W. Tourgee in his books "The Invisible Empire" and "Fool's Errand." According to him the name derives from the diabolical "eluckie" with which the clansmen routed out their victims. He says the negroes were wont to refer to their nightriding oppressors as "dem kluckers." If there is a more definite opinion as to the above I would be interested to read it.

MAURICE MASON.

Congregational Notes.

The Pastor will hold services this Sunday, July fourth and the usual morning and evening hours will be observed. Since it is the National holiday and anniversary, the occasion will be observed with a special sermon.

The topic will be: The Birth of a nation"? and will be given at the evening service. This talk will be based upon the widely talked of moving picture now having such a spectacular run in Chicago.

47

Herald July 11

The Story of Lillian Gish—"Most Beautiful Blonde in the World"

RUBY—The good-looking chap who was formerly with the Famous Players but is now with the American is Harold Lockwood. Alack! he is married. Henry Walthal is married. The girl who plays the octoroon in "The Birth of a Nation" is Mary Alden. Yes, I think she is very talented. She also was in "Ghosts." I am glad to be of assistance to you, and you are very welcome.

ILLINOIS—"The Birth of a Nation," the world's greatest historical spectacle, continues making history in attendance. At the outset of the sixth week in Chicago D. W. Griffith's production continues to draw packed houses twice daily. It has been playing to more people than any of the

Herald Jul 11

By LOUELLA O. PARSONS.

THE most beautiful blonde in the world," is the way David Griffith describes Lillian, the older of the famous Gish sisters. This same golden hair has been the object of deep admiration ever since Lillian, a quaint tot of 6, played Eva in "Uncle Tom's Cabin."

"Isn't it strange," said Lillian, "that Mary Pickford, Vivian Prescott and I were all initiated into the stage business in the timeworn role of little Eva?

"'I am going to join the angels, Uncle Tom. Don't weep for me,'" and Lillian did the affecting deathbed scene which for years has made so many people shed tears.

In answer to my applause Lillian said: "I have been acting ever since I was 4 years old. My schooling and Dorothy's has been largely from tutors, although I spent some months at the Ursuline convent in St. Louis. A sort of 'finish up' to my education, as it were."

✦ ✦ ✦

Lillian Gish's appearance in filmland was made in a perfectly natural way. She came into pictures by the stage door entrance, an undisputably good training school, that has served hundreds of the most proficient photoplayers.

"I was 6," volunteered Miss Gish, "when I was asked to act in 'The Little Red Schoolhouse.' I was so pleased and did not feel in the least embarrassed. It was just a good game to me, and I entered into it heart and soul. I remember the play quite well. Don't you recall that part where the little boy says to the little girl, 'Do you like chicken?' The little girl answers 'Yes,' and then the little boy says, 'Take a wing,' and holds out his arms and they go out? Well, that wee tot was I. That was my stage debut."

✦ ✦ ✦

When David Griffith was in Chicago some weeks ago he spoke of Lillian Gish as having ethereal loveliness and showing a rare depth of feeling in every part in which she was cast. These words remained in my mind, and after I had seen Lillian Gish as Elsie Cameron in "The Birth of a Nation" I was fully convinced that Mr. Griffith's compliment was not extravagant or fulsome praise.

Lillian Gish is so delicate and so pink and golden in her coloring that the word ethereal seems to fit her more nearly than any other term I have heard applied to her.

This Striking Pose of Lillian Gish Shows Her as the Fans Love Her Best—Exhibiting Her Wealth of Yellow Hair.

Lillian Gish the Girl Says of Lillian Gish the Star—

MY DEBUT at the age of six years was just fun. It was a good game for me.

Mary Pickford, Vivian Prescott and I all were initiated into the stage business through the timeworn role of Little Eva.

Sister Dorothy and I owe everything we have accomplished in the picture world to David Griffith. He explains everything so carefully and he never loses his head.

Of course Dorothy and I are not jealous of one another. I'm so proud of her work and always interested in everything she does.

"I remember you in the old Biograph days, when you and your sister," I said, "were just starting to shine among the cinema stars. I recall especially a picture called 'Mother, Mother' something——"

✦ ✦ ✦

"You mean 'The Mothering Heart,'" supplied Miss Gish, her face lighting up with a smile. "I am so pleased that you remember that picture, because it has always been one of my favorites. Of course, I have been in much more elaborate productions, but that simple little story has a touch of heart interest that makes it stand in a class by itself."

"It is the mother thought in the picture," I said, "that bit of sentiment that gives the picture human appeal. I saw you as the little starving mother in 'Judith of Bethulia' and in 'The Battle of the Sexes' and of course as Elsie Cameron, but I want to say that through it all that one picture has remained indelibly fixed in my mind."

"Those are all Griffith pictures and naturally that places them among the masterpieces," said Miss Gish. "Do you know that I have never worked for another director?"

Like Anita Stewart, who has done all her work under the guidance of Ralph Ince, Lillian Gish says she is not quite sure she would be a success with any other producer but David Griffith.

✦ ✦ ✦

"Mr. Griffith explains everything so carefully. He is so calm and so cool. He never loses his head and never allows anything to annoy him or us. I couldn't stand to work for a director who shouts or yells and loses his temper. It would make me so nervous I could not keep my thoughts on my work.

"Of course, I think there never was such a person in the world as Mr. Griffith. Dorothy and I both owe everything we have accomplished in the motion picture business to David Griffith. Mary Pickford introduced us to Mr. Griffith and he gave us both a trial on Mary's recommendation, so, of course, we owe some of our success to her. We have always known the Pickford family, and Mary is one of my closest friends. She is a dear," said Miss Gish warmly.

✦ ✦ ✦

Lillian told me a secret. "I am to have a prominent part in Mr. Griffith's new picture, 'The Mother and the Law,'" she said. "We aren't telling very much about it, because Mr. Griffith always keeps the text and nature of his productions secret until they are ready for the market. I think it is a wise idea, because if a picture is advertised and advertised before it is finished people get tired of hearing about it."

"There is a strong resemblance between you and your sister," I said to Lillian.

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"Yes, I think we look alike. I have more color and I am more robust than she is. You see, we almost lost Dorothy last year. It was dreadful. She was in an automobile accident and was nearly killed. I think if anything had happened to her I would have almost died," and Lillian's pretty blue eyes filled with tears.

"Dorothy is the baby of the family. I went into pictures first and then she came a little later. Some people are unkind enough to ask if we are not jealous of each other. Did you ever hear of such a thing?" asked Lillian indignantly. "My own sister. I am so proud of everything she does, and she is so interested in my career. I think it would be very strange if we didn't sympathize with each other," and Lillian's blue eyes flashed wrathfully at the unlucky one who first put the notion of sisterly jealously into her lovely head.

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The Gish girls, unlike many other young people who figure prominently in the limelight, spend much of their time reading. Lillian has a large library and devotes a part of each week's salary to enlarging that increasing list of books, which contains some very rare and valuable volumes de luxe.

"It will be a great thing, won't it," I said, "for you in after years to be able to say that you had one of the principal roles in the first $2 movie? 'The Birth of a Nation' has certainly had a share in giving you a permanent place in filmland's hall of fame."

✦ ✦ ✦

"I am very thankful that Mr. Griffith cast me for Elsie. It took eight months of hard work to finish that picture, but it has been well worth the long months of work and the time we spent in giving our director what he wanted. Just imagine, he photographed over 75,000 feet of film for the necessary 12,000 feet. That means that we were in over five times as many scenes as you saw us on the screen. The first time that I saw myself in this big production I was as nervous as a prima donna making her first appearance. Mr. Griffith had a first night and invited all the film folk at Los Angeles to be present. It was like performing before a room full of critics. They were all critics, but each one was kind enough to say some nice things about 'The Birth of a Nation,' and naturally that made me very happy."

I have come to the conclusion that one reason that Lillian Gish at 19 is such a recognized success is because of her sweet nature, which finds evil in no one and abundant charity for every one. She is a lovable child, is this 19-year-old star of the world's greatest photoplay. A girl deserving of all of her success, which has had only its beginning in "The Birth of a Nation."

American 7-10

GRIFFITH SHOW BREAKS RECORD

"BIRTH OF A NATION."

"THE Birth of a Nation" continues making history in attendance figures at the Illinois Theater. At the outset of its sixth week in Chicago D. W. Griffith's mammouth production draws packed houses twice daily, doing a greater business at top-notch prices than any other dramatic attraction of recent times.

That the public is finding full value in the great three-hour entertainment, even with main-floor seats at $2, is illustrated by the fact that audiences have become larger in a steady growth since the prosperous opening week. The big attendance is in part due to the large number of residents of nearby cities and towns who make trips to Chicago for the particular purpose of viewing "The Birth of a Nation."

The inadequacy of "news-films" from Europe in portraying the appearance of a battle field at the height of action is in contrast to the comprehensive realism of "The Birth of a Nation." The battle of Petersburg, as staged by Griffith, the master, shows many thousand fighting men extended over a front many miles.

Post 7-10

Leah Baird is again playing leads opposite Maurice Costello at the Vitagraph.

Griffith's "The Birth of a Nation" is to be shown in London this month.

"As It Happened," a one-reel Biograph feature, will be released July 12.

"Coincidence," a two-reel Biograph picture, will be released July 13.

Illinois.

"The Birth of a Nation," the photoplay which has set all Chicago agog, both from a photoplay and a legitimate attraction standpoint, continues to play to crowded houses at the Illinois, the month of July seeming to have little effect in decreasing patronage. "The Birth of a Nation" is in twelve reels, and yet easily of sufficient strength to make one willing to sit thru it all over again after once witnessing this Griffith masterpiece.

Journal 7-10

At the Film Shows

"The Birth of a Nation," D. W. Griffith's vast spectacle of the civil war and reconstruction period, blending history and romance in a lovely and thrilling spectacle, prospers mightily at the Illinois. Very effective music, well played, points and emphasizes the pictorial narrative.

News 7-10

"Peg o' My Heart," with Peggy O'Neil, has the distinction of being the only straight play in town. It continues at the Cort theater.

"The Birth of a Nation," the historical film drama, continues to be shown at the Illinois theater.

"The Rosary" enters its second week at the Studebaker. Kathlyn Williams appears in the play.

MAIL FOR BLACKSTONE

Post 7-10

"THE BIRTH OF A NATION," a photo pageant on the history of the civil war, continues capacity business at the Illinois Theater. The excellent orchestral accompaniment to this spectacular photo production makes it doubly interesting.

News 7-10

At the outset of its sixth week at the Illinois theater "The Birth of a Nation" continues to draw packed houses twice daily, doing a greater business at regular dramatic prices than most recent dramatic attractions.

A. Mail 7/12

ILLINOIS THEATRE — TWICE DAILY (INCLUDING SUNDAYS)

EV'GS AND SAT. MAT. ORCHESTRA..$1 and $2
1st BALCONY..50c,75c,$1
2nd BALCONY..25c & 50c

OTHER MATINEES ORCHESTRA...50c & $1
1st BALCONY...50c & $1
2nd BALCONY.....25c

MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle

The Birth of a Nation

18,000 PEOPLE

3,000 HORSES

ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

P. M. ad 7-10 Eve. 7-11

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

EVENINGS AND SATURDAY MATS.
Orchestra.....$1 and $2
First Balcony.50c, 75c and $1
Second Balcony..25c and 50c

SEATS SELLING 4 WEEKS IN ADVANCE
MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

OTHER MATINEES
Orchestra...50c and $1
Balcony....50c and $1
Second Balcony....25c

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

2nd STUPENDOUS MONTH

5,000 SCENES

18,000 PEOPLE

THE BIRTH OF A NATION

THE PLAY THAT WOKE CHICAGO UP

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's Theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

COST $500,000.00

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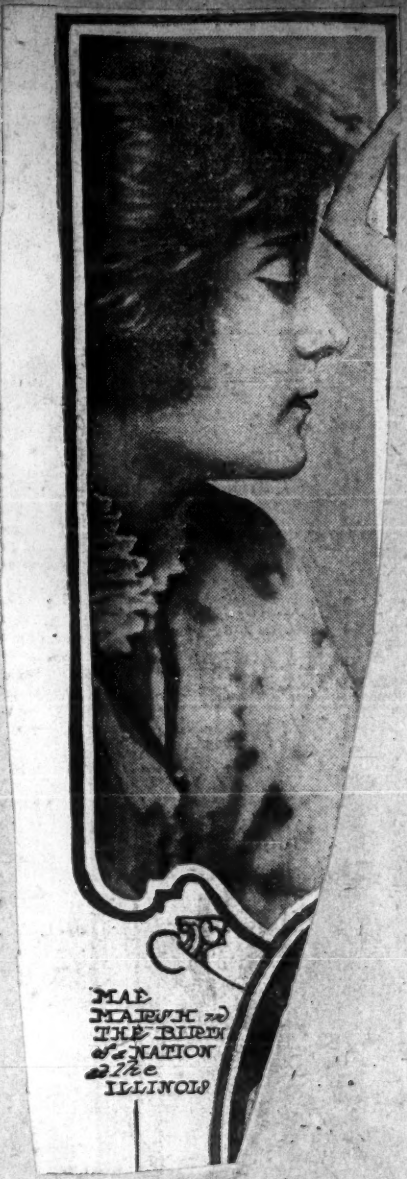
A series of wild rides that commandeered a county for a day and cost $10,000.

Night photography of battle scenes, invented and perfected at a cost of $12,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"War as it actually is."

A Musical Score of 50 pieces, synchronized to the several thousand distinct and individual scenes.

HIGHLY IMPORTANT: "The Birth of a Nation" Will Never Be Presented at Any but the Highest Class Theatres and at Prices Customarily Charged in Such Playhouses.
D. W. GRIFFITH



Herald 7-11

HENRY B. WALTHAL.

Herald 7-11

MIRIAM COOPER.

July 11

...o Examiner...The Best Newspaper for the Best Homes

Detecting Women's Ages Despite Dress

HOW old is any woman?

Is she in her thirties, although she wears the abbreviated frock of the school girl, a juvenile bonnet and a complexion which is the essence of milk and peaches?

Is she sweet sixteen, albeit her hair is tight-drawn, her dress is designed to fit a dashing widow, and her keen little face is knowingly punctuated with a beauty spot?

How old is any girl or woman—those are the questions which have baffled mankind since the outset of this new era of girlish garb for grandmammas, and grown-up togs for little maids in their little 'teens.

But alas, the delightful period of doubt and successful concealment is over. Science has flown to the rescue of poor man. Science, not in the interest of mere learning, but in behalf of the distracted management of a great amusement enterprise at a Chicago theater. Science is on the job, and its middle, or technical name, is Orthodontia. To this is added psychology, as practiced by the disciples of Sherlock Holmes.

"Thou shalt not give admittance to any person under twenty-one years of age."

This was the command uttered by the city authorities when the permit was given to display D. W. Griffith's marvelous spectacle, "The Birth of a Nation," at the Illinois Theater.

Forthwith the management took every precaution to obey the law to its letter. Because of opposition, political and otherwise, aimed against "The Birth of a Nation," because it reveals the part played by carpet-baggers and the Ku Klux Klan in the reconstruction of the South, there were especial reasons why the city's ruling should be respected. It was feared that attempts would be made to have minors seated in the theater. One such case would then be the basis for prosecution of the management and perhaps the cancellation of its permit.

"But how is it possible to say for certain that a girl is under twenty-one years of age?" was the baffling question. "Must every young looking woman who comes to the theater be stopped and interrogated? In view of present day styles, how can we avoid getting into arguments with women who are closer to forty than to twenty-one?"

But the problem has been brought successfully to a solution. No minors, boys or girls, are now obtaining entrance to the Illinois Theater under the guise of being "grown-up."

A force of "age detectors" is on duty at every performance in the foyer of the Illinois. They are real detectives, too, and they are under command of the greatest "age detector" of them all. He is William E. Webster, assistant superintendent of a national detective agency. Webster thoroughly demonstrated his age-detecting abilities to Manager George Bowles before he took up his unique duties at the portals of "The Birth of a Nation." Since he has been in charge, hundreds of young men and women have been denied entrance to the Illinois Theater each week because their age was instantly discerned, although to the average doortender they would easily have passed muster.

Webster's qualifications as an "age detector" are unsurpassed. In addition to years of the widest police experience, he is a licensed dentist and a specialist in Orthodontia. This is the science which deals with the placing of the teeth at various stages in life, resulting in decided changes in the contour of the face and its general appearance.

However, Webster denies that he tells age at the Illinois Theater by requiring visitors to display their teeth.

"We are able to detect the girl in her teens, no matter how mature her dress, by the whole shape of the face as affected by the teeth," explained Webster. "For one thing, wisdom teeth seldom appear until persons are close to being 'of age,' and when these teeth have fully sprouted there is generally a change in the facial outline. The jaws and the cheekbones are not fully formed until after the age of twenty-one, and of course the teeth are all-important in this transformation.

"Detecting youth by means of the principles of orthodontia is not an experiment in the case of 'The Birth of a Nation.' It has been used before and successfully, although never employed in connection with a theatrical production. In factories it is often desirable to secure the services of an expert in judging accurately the ages of girl employes and applicants for work.

"As for judging women by their dress, that is a complete impossibility in this age. That is why science must come to the succor of the harassed theater management which seeks to live up to the law. Dress is now a disguise for both age and youth among women. It is deceptive for the reason that elderly women are becoming more girlish, and young girls seek to look grown up and sophisticated. The result is confusion, especially in the crowded foyer of a theater before the matinee or evening performance.

"The length of skirts is deceiving, applying to age. So is the presence of curls, for middle-aged women are quite as addicted to these charmers as the young ones, in fact, more so. Girlish slippers cover the feet of the elderly, who a few years ago preferred comfortable walking gear. As for complexions—well, even an experienced detective must surrender and confess himself unable to descry the difference between eighteen and thirty-five."

Webster, however, admitted that he had other means of deciding the age question besides dental science. For instance:

"The young girl wears little jewelry. Her parents object to too much display, and, besides, she has not accumulated wedding gifts, etc., like the older woman. Nor does she have much perfumery. As for jewelry, it is accumulative from year to year.

The other evening a petite girl, handsomely dressed, entered the Illinois Theater lobby, accompanied by an attentive escort.

Pardon me, but are you twenty-one?" demanded Webster.

"Am I twenty-one? Why, how you flatter me," replied the girl, beaming with smiles. "But I am twenty-two, thank you."

A few minutes later the incident was repeated, Webster receiving exactly the same reply to his question.

"It pleases them all to be asked if they are twenty-one," he explained. "That is, it pleases any woman beyond that age, but the real young things, who are trying their best to be grown up, unappreciative of their precious, fleeting youth, often become indignant. It is often the case that we have to bar out a girl who is not only married, but is the mother of one or two children. According to the city order, she is not yet old enough to know her own mind or to witness the great historical episodes in 'The Birth of a Nation.'"

This statement naturally raises the question: If it is legal for a girl to choose her husband at eighteen, why is it illegal to let her choose her evening's amusement at a first-class theater?

But this problem is too much for Age-Detector Webster to solve. In the meantime he is forced to make many young folks unhappy by refusing them admission to the Griffith masterpiece. And he is not thanking the latest styles as a help in detecting ages.

P. Mad 7-13

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT. — Orchestra .....$1 & $2; 1st Bal'y, 50c, 75c & $1; 2d Balcony ...25 & 50c
OTHER MATINEES — Orchestra.....50c & $1; 1st Bal'y.....50c & $1; 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle
THE BIRTH OF A NATION
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50—COST $500,000
SEATS SELLING 4 WEEKS AHEAD

A. Mad 7-14

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT. — Orchestra.....$1 & $2; 1st Bal'y, 50c, 75c & $1; 2nd Balcony..25c & 50c
OTHER MATINEES — Orchestra.....50c & $1; 1st Balcony.....50c & $1; 2nd Balcony.....25c
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SEATS SELLING 4 WEEKS AHEAD

American 7-13

Dorothy Gish, the Griffith star and player in many Reliance and Majestic features, is so fond of ice cream she took a freezer with her recently on a trip to the San Bernardino mountains for the filming of "The Mountain Girl." Snow took the place of ice.

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Sunday July 7-11

ILLINOIS THEATRE

TWICE DAILY (INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

EVENINGS AND SATURDAY MATS.
Orchestra.....$1 and $2
First Balcony..50c, 75c and $1
Second Balcony....25c and 50c

OTHER MATINEES
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D. W. GRIFFITH.

Herald July 19

52

Jitney Jim Discovers Why Tall Matinee Idols Will Not Do in the Movies of Today

By GENE MORGAN.

OH, JITNEY, this lets you out of it,' giggled Myrtle, the lovely box office girl. She rustled a newspaper inside the ticket cage and Jitney Jim moved his lanky, elongated form toward the scene of mirth.

"This lets you out," chuckled Myrtle some more. "Here in the paper it says that only short actors are wanted in the movies. Tall fellahs ain't in demand. Now you'll never be a star."

Jitney Jim, the champion movie fan, failed to look disappointed.

"Why don't you spring something new?" he said. "Something new that makes my hair stand on the left root—something that wasn't printed in last year's almanac? Of course, I know that sawed-off actors are kings in the movies. I had the anti-giant act read to me several months ago. They wouldn't hire me as an extra man, at three bucks per sometimes, because I was too tall. But, then, I'm sort of like a snake. Every spring I shed a new skin of disappointment and go merrily rattling along.

"When I lost that job I wanted to sue the city. What for? Why, for building the sidewalk so far away from my chin."

Myrtle was puzzled to know the prejudice that movie directors had against tall men.

"No prejudice 't all," declared Jitney Jim. "There's a sound reason why the high guys are a drug on the market and the short guys now come high. And it isn't because the big actors are able to pound the stage director to a pulp when he calls 'em boob, half-wit, solid ivory, nobody home and empty cars on the train of thought. Nor is it because the short actor will take a lot of panning, especially when there are tourists and visitors around, and the boss likes to show he is boss and present some $2,000-a-week star with his walking papers draped neatly in a can.

"Such is not the case.

"Tall men don't fit into the movies as well as sawed-offers, it seems. In fiction and romance and drama a hero is always supposed to be tall. He must be stalwart and handsome, and he must measure at least six feet in his lilac-hued stocking feet.

"But that was the day before the close-up, Mrytle dear. Haven't you ever heard of a close-up? How many photoplays you wrote have been sent back with thanks? A close-up is the scene where the characters are brought close to the camera, and you can study their features and the lines under their eyes. Close-ups come thick and often in modern films, because it's the best way to 'register' love, hate, jealousy—in fact, the whole suitcase of human emotions.

"Now, a tall actor has his troubles fitting into a close-up. He finds it harder than fitting into a large, roomy room with a southern exposure in a summer hotel—the kind of a room which makes you feel like a boob sandwich because the floor and the ceiling are so close to one another.

"The tall man doesn't belong in a close-up. He doesn't belong in it any more than he belongs in his kid brother's clothes. His head is so high that the camera can't get close enough.

"But with the short actor it's entirely different. He is the close-up kid.

"Still, there will be a lot of drawbacks if the movies are snapped up by the short actors and five-foot heroes rule the close-up roost. Think of the illusions that will be shattered when the dear girls get a look at the real J. Warren Huntingham on the street! They'll take one once-over at the famous movie star and then cry, 'My gracious, what a little shrimp! I thought he was a hero, and here he isn't waist-high to a roller skate!'"

Myrtle cut in on the circuit at this point. She allowed that little men could be just as brave as big men, and coldly suggested that Jitney look at Napoleon, for instance.

"Yes, it's a pity about Napoleon," admitted Jitney Jim. "Fate was cruel to send him on earth in the days of baseball league warfare. Why wasn't he held in reserve until the era of the movies? Think what D. W. Griffith could do with an actor like that. Instead, when Griff wants to produce the battle of Waterloo he's got to hire an ex-jockey or somebody to command the troops."

Instruction for the Amateur Photoplaywright

By Louella Parsons

LIGHTS and shades—all there is to photography—have reached an unbelievable period of progress in these later years of picture development.

Expert camera men are now as essential to the success of motion pictures as the actor or producer.

The Essanay Film Company, in addition to employing a corps of expert camera men, has Harry Zeck in charge of all its men. Mr. Zeck is an inventor and is largely responsible for the excellent photography that has marked all the recent Essanay productions. Different shaped masking discs have been designed by Mr. Zeck for the purpose of presenting in every conceivable shape a dissolve or vision.

A dissolve is the gradual appearance or disappearance of a character by means of double exposure. Where there is a series of the same person appearing simultaneously this is done by a number of exposures made at different times to complete the picture.

The double appearance on the screen of Francis Bushman or King Baggott has filled the spectator with awe and sent thousands of inquiries to the motion picture editor as to how this can be accomplished.

The photoplay writer is especially anxious to know how the wizard of a camera produces this double exposure—this dual personality.

One side of the camera is masked and one side exposed. The action is photographed on the exposed side. Then the film is rewound and the side that has been exposed is masked and the masked side exposed. The different action of the same character is then filmed on the reverse side. This all sounds complicated, but it is very simple. Only last month Universal released "The Corsican Brothers," with King Baggott playing the role of both brothers. The same system of masking was undoubtedly used in this well-produced picture.

Dreams and visions are always of great interest to the photoplaywright.

In photographing a dream or vision scene the film has to be marked at the aperture opening in front of the camera, so that when the film is rewound and the second exposure is made on the same film scene the holes or perforations register in the same place in the aperture. If this is not done the two pictures will not be simultaneous on the screen.

In explaining the vision scene, for example, where a woman sees the vision of her dead father, the picture is taken from beginning to end. Note is made just when the dead father appears. This is done by means of a dial which records the number of feet exposed, and at the same time the length of time in feet (one foot to the second) that she saw the dead father. The film is then rewound.

The camera is reloaded, making sure that the marked aperture on the film is in the proper place. The film is turned to the beginning, with the lens masked to the place where the vision is recorded in feet. The vision is faded in, the film timed and dissolved out. The lens is then masked again and the rest of the scene taken.

Close-ups are photographed at close range—they are used as effective means of expressing emotion.

The working line averages six feet or less in width, so that when one sees how small is the place in which the action is photographed he is astonished at the splendid effect of depth that the camera man gets.

In the battle scene of "The Birth of a Nation" David Griffith takes a scene such a distance away that his direction is communicated by the aid of a system of telephones placed at intervals. He has a number of aids provided at the telephones to carry the direction to the actors.

NEGRO EDITOR FINED $100 ON A CHARGE OF LIBEL

Julius F. Taylor of Broad Ax Tried After Nineteen Judges Are Objected To.

Julius F. Taylor, editor of the Broad Ax, a negro publication, was fined $100 and costs yesterday afternoon when arraigned before Judge H. C. Moran in the Municipal Court on a charge of libel.

Nineteen judges of the Municipal Court were objected to by Taylor before the case was heard.

The charge arose out of an article printed in the Broad Ax in which Taylor accused the Rev. Archibald James Carey and Thomas Wallace Swann.

Both are members of the commission appointed in 1913 by Governor Dunne to take charge of the Half-Century Anniversary Exposition, to be held in Chicago Aug. 22 to Sept. 16. Mr. Swann is secretary of the commission and appeared as prosecuting witness against Taylor.

Herald 7-18

Examiner 7-12

AMUSEMENTS.

ILLINOIS THEATRE
TWICE DAILY
(INCLUDING SUNDAYS)

$1.00 AND $2.00 MAT. TODAY. OTHER MATINEES ORCHESTRA, $1; BALCONY, 50c, 75c, $1. 1st BALCONY, 50c, 75c, $1. 2nd BALCONY, 25c & 50c. MATINEES, 2:15. NIGHTS, 8:15

1,000 HORSES

D. W. GRIFFITH'S Gigantic Spectacle

The Birth of a Nation

18,000 PEOPLE

ORCHESTRA OF 50—COST $500,000.00
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SEATS SELLING 4 WEEKS AHEAD

P. Mail 7-12

Tribune 7-11

Poe on Screen, Walthall's Ambition.

SEVERAL months ago when the Essanay company discovered it was about to be shorn of its yum-yum hero, it became vurr' busy and now is purring like a sixty horse power pussy cat over the acquisition of an actor who is, at the same time, a regular man. Mr. Henry B. Walthall, at your service. He of "The Birth of a Nation," "The Avenging Conscience," "Ghosts," and other memorable films. Having adored him on the screen I found myself possessed with an insatiable desire to know him off it. I took it for granted that you'd be curious, too. Thuffur—this interview.

It's a sad but true fact that with many film favorites—once on the screen is to be always made up. Working or idling, they are, nevertheless, constantly intent on "registering." I wondered how it would be with Mr. Walthall as I sat waiting for his appearance in the pleasant office of the studio. Would he, as another had done before him, grasp me by both hands, peer into my eyes, and exclaim low and huskily:

"Ah, at last—I have found you! Those eyes! And you have come. Here—where am I? Ah-h-h, fate—were—kind!" Would he? I hoped and prayed not, for one such experience is quite as much enough as is one operation for appendicitis. The fact that Mr. Walthall was late worried me a little. Was he timing his entrance? Would he be heralded and announced and presented with acclaim? On the contrary——

He entered the room quite unostentatiously—a slender, brown eyed, black haired man of medium height, and stood for a moment, hesitating. Just then my companion spied him and rushed to the rescue. Mr. Walthall went through with introductions pleasantly and sat down opposite me.

"I suppose," he said, "they've been telling you things about me—that I had probably wandered away and got lost? You know I did that a couple of times—not being accustomed to the city. Now, though, I think I have my sense of directions adjusted. The reason I'm late is that the thunderstorm kept me awake last night—you see, having lived in California, I haven't seen any lightning for a long time—and I couldn't miss the chance of watching it. Result—late to arise. Then on my way over I happened to think how good a cup of coffee would taste, and so——" He paused, and his sunshiny smile was the winning smile of the screen. I smiled back.

"I'm mighty glad you had it," I said. "Otherwise I'd probably be engaged in placating a bear—that is, if you're a bit like I am before my morning coffee."

"I—just—am!" my interviewee said, with conviction. "I surely—just—am!" (You see, we had something in common right from the start—the rest was easy.)

To begin with I hold him quite frankly that I admired his work.

"Why?" he asked, and in the same breath, "Well, you see, I like it. I'd much rather be working than doing anything else. I never take vacations—that is, not regular ones. I'm always within range of the camera, as it were."

In answer to his "why" I proceeded:

"You never seem in the least conscious that your picture's being taken. Probably you are—but you don't seem to be. I should think it would give a person the willies to know that one's expressions and emotions were being ground out so much to foot!"

Said Mr. Walthall: "I was afraid the camera would fuss me when I first started in, but, strange as it may seem, I no sooner get into the spirit of a scene than I forget its presence, and, on the other hand, have to be watched carefully in order that I don't play over the lines. That's my great trouble, Miss Tinee," and he looked at me with a little frown as though this were a vurr' great trouble indeed. I couldn't see it, however, and spoke with enthusiasm regarding his perfect work in "The Avenging Conscience."

"Well," he told me, "I was completely absorbed in that. After the scene where I'm tortured by the detective—you remember?—I was all in—absolutely incapable of doing another bit of work for the day. Mr. Griffith himself was so affected that he had to walk away. He said he couldn't bear it. I'm fond of playing parts of the kind, but they're wearing." Again there was the little frown and the look of absorption.

I said thoughtfully: "Did you ever play the part of a man who goes slowly mad? I should think——" He interrupted me eagerly. "Yes, in 'The House with the Closed Shutters' I had a part like that. A man supposed to have been killed in the army in reality deserted, and his family kept him incarcerated for years, during which he slowly lost his mind. That was a grewsome part, but interesting. Vagaries of the mind provide marvelous and illimitable material for picture work. The desire of my life—I don't know that this is the time and place to divulge it—but the desire of my life is to put the life of Poe into pictures. He, of course, did not go mad, but his life was a strange, feverish mixture of red dreams and weird realities. Yes, I want to play Poe. A play has been written around it and is in my possession. I alone have been given the right to screen it. I hope they'll let me do it here!"

"They'll probably let you do anything you want to," I hazarded, and we both said we hoped so. Gradually, then, the conversation drifted. We discussed "The Birth of a Nation," which Mr. Walthall thinks is a great picture—but not so great as "The Avenging Conscience." He had seen the complete picture for the first time the night before. Imagine! A great many scenes, he says, have fallen under the scissors—scenes that would have had greatly to do with enlivening the production.

He said, laughing, "Opposition was expected—and to some extent courted. Publicity, you know. But in this town the wind reaped the whirlwind with a vengeance—didn't it?"

Recalling the chilled and lonely Illinois theater during the weeks of parley between mayor, censors, producers, and representatives of the various races, I agreed. Then—with frequent boosts from me—Mr. Walthall told about how he came to "go into" pictures. He doesn't like talking about himself a bit—that's a fact—and so whole heartedly evasive was he that I had to keep prodding him on pretty constantly.

He was born and spent twenty-two years on a plantation in Alabama. Then the spark that was in him struck fire and he went on the stage. Purely by accident he chanced to visit the Biograph studio one day. D. W. Griffith was directing a picture. Spotting Mr. Walthall, whom he had seen on the stage, Mr. Griffith asked him how he'd like to be screened for the summer. Having nothing else to do, the former said he didn't mind trying. So he went to work, his first picture being "The Convict's Sacrifice."

"I reckon, though, you said to yourself, 'Can it be possible I have come to this?'" I conjectured. "That's the way the 'legitimates' used to feel, you know."

He shook his head. "Far from that—I saw the possibilities from the start," he told me. "I went back to the stage for a time, but it had lost its charm. So again, in response to an invitation, I sought out Mr. Griffith—and, well—here I am—and glad to be here." His heart warming smile flashed across eyes and mouth.

"Well," I said, "I'm glad, too. We're all glad." I rose to go—hesitated. There was something, fans, I must ask him—for you. How would he take it? Bravely I took the plunge.

"Are you married, Mr. Walthall?"

"Yes, indeed," replied this remarkable man. I stag-gag-gered backward.

"Am those two words for publication?" I gasped. And with surprise writ in every tone of his voice, Mr. Walthall rejoined:

"Why, yes. Why not?"

Well—why not?

MAYOR AROUSES IRE OF NEGROES

Appointment of Pastor to Law Department Arouses Factional Feeling.

Factional feeling among Chicago's negro voters, who made possible Mayor Thompson's election by casting the vote which nominated him at the primaries, was stirred up yesterday when the Mayor announced the appointment of the Rev. A. J. Carey, negro pastor of the Institutional Church, to a $2,000 a year job as investigator in the City Law Department.

Carey was not endorsed by the Second Ward Republican organization. He belongs to the Ettelson faction in the ward and has the enmity of the opposed negro faction. He was also accused of aiding the Democrats, as he was appointed a member of the moving picture censor board by former Mayor Harrison.

In his new job Carey will have charge of six or seven claim investigators, who are white men.

Negroes swarmed in the City Hall most of the day. Some protested audibly against the appointment of Carey.

Vacancies in quota of assistant prosecuting attorneys also were filled by the Mayor, Daniel Webster, 3718 Webster avenue, was made chief assistant prosecutor at a salary of $3,250. Roger Faherty, 2735 Pine Grove avenue, a son of M. J. Faherty, president of the Board of Local Improvements, drew a $2,700 job. Lawrence B. Jacobs, a former assistant U. S. District Attorney, was given a $2,400 position. Charles Roloff, 2000 South California avenue, Adolph Borgmeier, 1522 North Oakley boulevard; Ben Brown, 114 East Oak street; Stanley Klarkowski, 1922 Evergreen avenue; John Richardson, 3119 Calumet avenue, and Francis C. Day, 1436 West Monroe street, drew $2,000 jobs. L. P. Piquett, 44 East Chicago avenue, was named as chief clerk, at a salary of $2,000.

Louis B. Anderson, 2821 South Wabash avenue, a negro, was given a $3,000 job as an assistant corporation counsel.

A few days ago the Mayor appointed William G. Gregori, a brother-in-law of William Lorimer, as third assistant superintendent of streets.

The Mayor announced during the day that he would not make any appointments to the School Board until Fall. Terms of seven board members will expire July 22, but the Mayor said he wanted to wait until a Senate committee has finished its inquiry into School Board expenditures before he reappoints any of the old members or fill their places with new ones.

Examiner 7-12 Journal 7-13

The makers of motion pictures threaten to enter the "legitimate" producing field on a wholesale scale, according to a story told by Rennold Wolf in the New York Telegraph. He tells that three of the biggest and most prosperous of the picture firms are about to combine, and that they have plans for producing plays as rapidly as they can unearth them. They figure that, even if a play fail, it still will be valuable for filming, the idea apparently being that failure in the theater is not inhibitory to success in the optitoria. The idea would appear to be sound; at least an abundance of photographic trash finds a ready market. Since "The Birth of a Nation" came to the Illinois this public has thoroughly revised its opinion as to what constitutes good motion pictures. If many of the "features" which are sold at a dime are worth the price charged for them, then "The Birth of a Nation" is worth several times the $1 and $2 charged for it. There is more interest in 1,000 feet of that great picture than in 1,000 miles of ordinary film.

Another newly discussed scheme for combining theatrical and motion picture production moves Wolf to write so:

"That the playwright will shortly be the most important factor in the motion picture situation, and that the field of the regular stage producers is soon to be invaded by the motion picture men, now seems an assured fact. The writer knows of an offer, recently made by a reputable moving picture company to a theatrical manager of prominence, stipulating that the former would pay the cost of the stage production of any play which the theatrical manager wished to place upon the stage, in return for the motion picture rights. In other words, according to this proposition, a regular theatrical manager may induce a motion picture firm to pay the cost of stage production by merely assigning to the latter the film rights—that is, he may produce a film play without any initial risk."

Tribune 7-16

In Again; Out Again.

"The Birth of a Nation" had some more of its chronic court experience yesterday afternoon when the appeal for its dispersal was presented before Judge William Fennimore Cooper. The case was not decided, however, and the Appellate court adjourns on Saturday, not to be reconvened until October, in the meantime of which the picture may go on unreeling with no legal restraint so long as it violates no ordinances. A number of negroes were present at the hearing.

It isn't often that a younger sister's fame reflects a favoring light upon that of an elder, but so it does in the Marsh family. That is the reason Marguerite Loveridge is going to revert to her original name, Marguerite Marsh. She is the elder sister of the gifted Mae Marsh, who has achieved so many noteworthy successes, the latest being Flora Cameron in "The Birth of a Nation."

Herald 7-16

Who says the "movies" are not here to stay? The LaSalle, the Illinois, the Studebaker, the Colonial, the Fine Arts, Orchestra Hall and the Ziegfeld are all devoted exclusively to the motion pictures. The rumor of another loop theater turning filmward makes it seem as if the popularity of the silent drama is increasing with greater strides than ever before.

The "legitimate" would rather not acknowledge the hold that pictures have upon the amusement-loving public, even though many of the erstwhile theatrical magnates are coming into the fold, "still, truth is mighty and will prevail!" The picture houses are crowded every night and each day sees greater and bigger things loom up in the celluloid horizon. Surely this is the day of the "movies."

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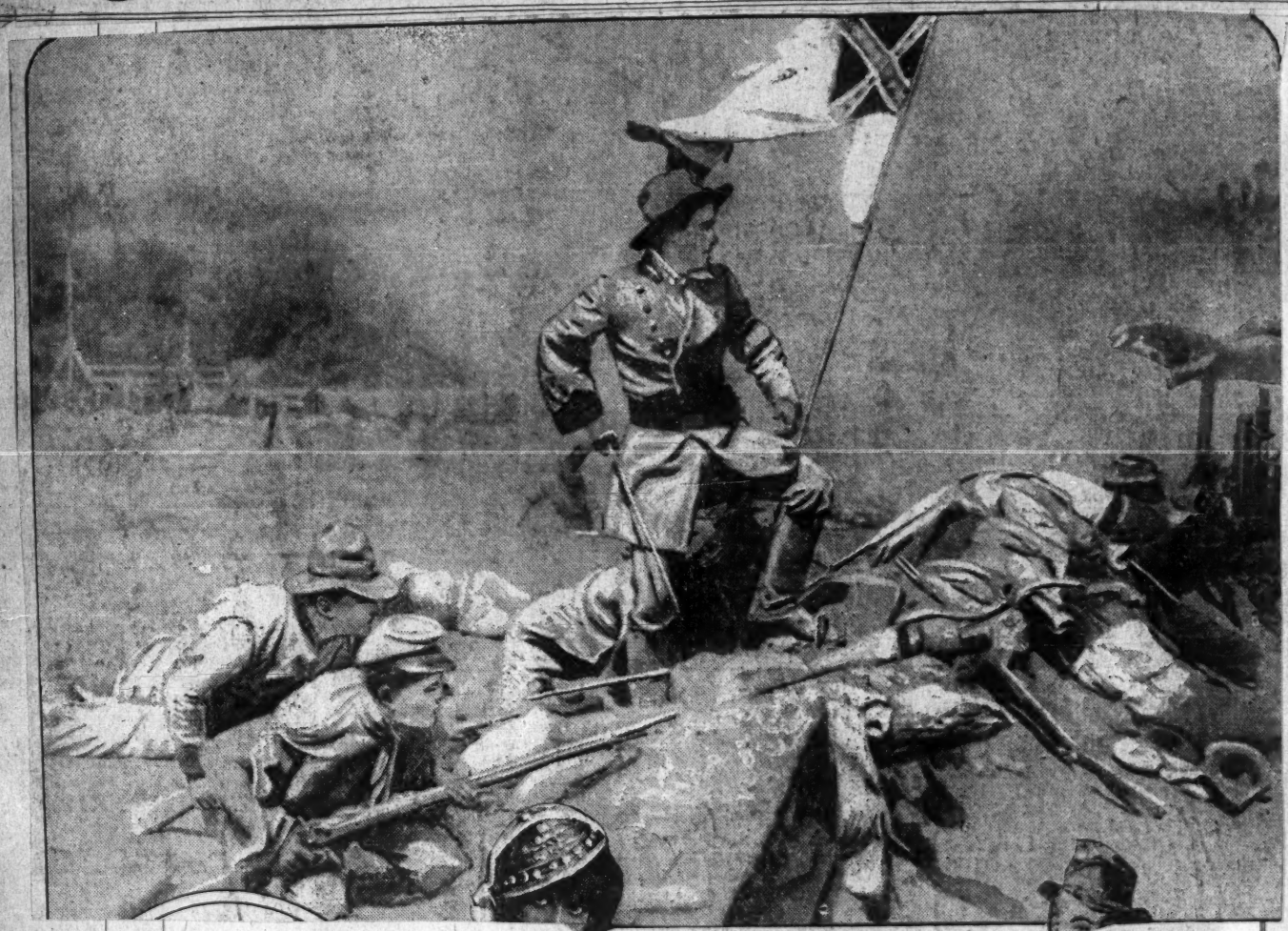
Sunday July 11

The Morning Telegraph



AT THE CREST OF A CHARGE IN "THE BIRTH OF A NATION" LIBERTY THEATRE

Pic. ad 7-14

ILLINOIS THEATER

TWICE DAILY (INCLUDING SUNDAYS)

EV'GS AND SAT. MAT. ORCHESTRA..$1 & $2 1st BALCONY 50c-75c-$1 2nd BALCONY 25c & 50c

OTHER MATINEES ORCHESTRA..50c & $1 1st BALCONY..50c & $1 2nd BALCONY.....25c

MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle

The Birth of a Nation

18,000 PEOPLE

3,000 HORSES

ORCHESTRA OF 50—COST $500,000.00

SEATS SELLING 4 WEEKS AHEAD

American 7-14

J. J. McCarthy, who has been in Chicago in connection with his production of Griffith's "The Birth of a Nation" at the Illinois Theater, departed for the East yesterday to make final arrangements for the Atlantic City opening.

* * *

Herald 7-15

Notes From the Screen

The final details of the $500,000 corporation organized by David Griffith, Mack Sennet and Tom Ince were revealed yesterday by J. J. McCarthy, general manager of the Epoch Producing Company. This is the organization under which "The Birth of a Nation" was produced.

The information was given out by Mr. McCarthy during a flying visit to Chicago. The first play under the Griffith-Sennet-Ince auspices will be released in September, according to Mr. McCarthy. De Wolf Hopper will be star, and his dramatic vehicle will be one of the three now being completed. They are "Wang," "Don Quixote" and "David Copperfield."

Raymond Hitchcock will play the lead in the first Keystone comedy to supplement the first production. The new offering of drama and comedy will be presented exclusively in a chain of high-class theaters which will have been established in the leading cities by the time the first picture is ready for release.

* * *

Journal 7/17

"The Birth of a Nation"

"The Birth of a Nation" nears the end of its second great month at the Illinois theater, and still scores new achievements in record-breaking attendance. From all indications it will be rated eventually as the one big smashing success of the theatrical year in Chicago from the financial as well as the spectacular and artistic points of view. Patriotic outbursts at the showing of the Griffith masterpiece are significant of the temper of the American people at this time. "The Birth of a Nation" serves to bring back Americans to the bedrock of freedom's ideals and reaffirms the patriotic devotion of a great united nation.

American 7-17

"Birth of a Nation" Prosecuted by City

Final papers of the appeal granted the city in its prosecution of the promoters of the "Birth of a Nation" motion picture, for failure to submit the film to the board of censors, were signed before Judge William Fenimore Cooper to-day. Assistant Corporation Counsel Louis B. Anderson and George L. Reker obtained the papers.

Post 7-17

Illinois—"The Birth of a Nation" nears the completion of its second stupendous month at the Illinois Theater, and still scores new surplus achievements in record-breaking attendance figures. From all indications it will be rated eventually as the one big smashing success of the theatrical year in Chicago from the financial as well as the spectacular and artistic point of view. Two performances are given daily. A large orchestra of superior caliber and numerous realistic effects are adjuncts of the production.

* * *

P. Mail 7-17

ILLINOIS THEATRE

TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT. Orchestra.....$1 & $2 1st Balc'y. 50c 75c & $1 2d Balcony..25c & 50c

OTHER MATINEES Orchestra.....50c & $1 1st Balcony....50c & $1 2d Balcony.....25c

MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

ORCHESTRA OF 50—COST $500,000.00

SEATS SELLING 4 WEEKS AHEAD

AMERICAN, JULY 17, 1915.

"The Birth of a Nation" Is Hit of Summer

ILLINOIS.

"The Birth of a Nation" nears the completion of its second stupendous month at the Illinois Theater, and still scores new surplus achievements in record-breaking attendance figures. From indications it will be rated eventually as the one big smashing success of the theatrical year in Chicago from the financial as well as the spectacular and artistic points of view.

Patriotic outbursts evoked at every performance of the D. W. Griffith masterpiece are significant of the temper of the American people at this time. "The Birth of a Nation" more than any thing else serves to bring back Americans to the bedrock of freedom's ideals and the patriotic devotion of a great united nation.

Two performances of "The Birth of a Nation," visualizing the greatest crisis in American history, humanized by a charming love story, are given daily. A large orchestra of superior caliber and numerous realistic effects are adjuncts of the production.

ONE ON THE AISLE

CONCERNING THINGS — BY — W. W. Dunkle — THEATRICAL—MOSTLY

R 101 ORCHESTRA OPERA HOUSE 73 Return Mail Check

This is not a press notice as that term is frequently used. It's our personal opinion of the greatest motion picture we ever saw. We paid real money to see it, so did our friends, and so has every one else that we know of who has seen it. That's mentioned to dispel the idea that we mighta been handed a coupla ducats to say a good word when we got back home. Besides, we've had morna week to cool off and we disclaim any insinuation that we're still unduly excited.

We're talking about "The Birth of a Nation," founded on Thomas Dixon's "The Clansman," produced by D. W. Grimith, and now showing in Chicago. Never mind the theater; you can find it if you wanta. At the performance we attended there were more tears, more applause, more cheers and a bigger crowd at regular $2 prices than any dramatic show we saw last season. And we attended over 100. How many? Well, five or six, anyway.

This isn't an atteinpt to criticize or even describe the picture. Historically it is magnificent; it is a great, true, artistic photograph of the crisis of the civil war. Educationally it excels our best war records and it's lots easier to take.

There are bits which reminded us of "Cabiria," such as the silhouette of the Ku Klux Klan crossing the brow of the hill in the moonlight, as the camels did in the other picture. There is a fist fight which overshadows the man-to-man scrap in "The Spoilers." There are correct reproductions of historical scenes like Lee's surrender and the assassination of Lincoln. Never before, on canvas, by photography, or by literature, has the great struggle of the civil war been so graphically pictured. We had always remembered the panorama of "The Battle of Gettysburg," as a wonderful war painting. It pales to insignificance beside this latter achievement.

The burning of Atlanta, Sherman's march to the sea, and the downfall of Petersburg, impressive and stirring scenes, are instances of the clever use of photography. Time and time again the action in the big scenes stretches away in the distance as far as the eye can reach; again two parallel lines of fighters move slowly across the line of vision; again there are close-up views in the trenches that are shocking in realism. The advertised thousands must have been employed, for many times the horses and men cover the screen in the battle scenes and the action depicted must cover miles of ground.

The first half unfolds, without a break, or a division into parts, for one hour and 40 minutes. Then there is a six minute intermission. The second half is devoted to the conflict between the whites and the Negroes in the reconstruction period of the south. It is a strong combination of spectacle and story. The plot grips. The actors are real. The action is strong and stirring. There is a cleverly worked up quadruple climax. The whites are besieged by the Negroes. The Ku Klux are gathering. The actions flash back and forth from the galloping Klans to the street fighting. Then comes the rescue and the disarming of the blacks. Then follows the allegorical scenes decrying war, pleading for peace.

The tension relieved you stumble out into the light of the street, subdued, amazed, impressed. The quaintly dressed little colonial maid, with ringlet-framed face, who ushered you in, smiles at you sweetly and sympathetically. The confederate-uniformed door man directs you the the street. Strains from the 50-piece orchestra can still be heard. The trumpet calls and the crash of battle is still in your ears. Your mind is filled with the thousands of impressive scenes you've just witnessed.

By George! It's no wonder you—I mean we—come home and say it is a great picture!

How's this for nuthin'?

A. Mad 6-17

ILLINOIS THEATRE — TWICE DAILY (INCLUDING SUNDAYS)

EV'GS & SAT. MAT. Orchestra.....$1 & $2; 1st Bale'y, 50c, 75c & $1; 2nd Balcony..25c & 50c

OTHER MATINEES Orchestra.....50c & $1; 1st Balcony..50c & $1; 2nd Balcony.....25c

MATINEES 2:15—NIGHTS, 8:10

D.W. GRIFFITH'S Gigantic Spectacle

THE BIRTH OF A NATION

18,000 PEOPLE — 3,000 HORSES

ORCHESTRA OF 50—COST $500,000.00

SEATS SELLING 4 WEEKS AHEAD

Tribune 7-18

THE

GIRL DIVER GIVES CROWD A THRILL BY BRIDGE JUMP

Gallant Rescue Foiled When She Floats About Like a Cork.

A pretty 18 year old girl climbed to the railing on the Clark street bridge, poised there for a moment, and then, as a policeman reached out a pair of frantic arms to seize her, jumped deliberately into the river. Men gasped, women screamed, and the officer threw aside his coat to leap to the rescue.

But he did not leap. For the pretty girl came to the surface and, floating with all the buoyancy of the proverbial cork, proceeded calmly to disrobe.

Whole Crowd on Edge.

To put it mildly, the policeman was flabbergasted, as was the crowd which had gathered along the railing. A pretty girl disrobing in a river is not a usual sight, even in Chicago.

Suddenly a number of discoveries were made almost simultaneously. The girl was wearing a bathing suit and a new style life preserver under her clothing.

Ho! the Secret's Out.

A man in a checked suit informed the policeman that she was Miss Gertrude Agemar, usher at the Illinois theater, and that she was demonstrating the efficacy of the preserver. Then there appeared a number of young men, also wearing life preservers, who jumped into the river and cavorted for the benefit of the crowd.

Interest, however, centered about the girl until she was hurried away in an automobile to return to her duties at the theater. The young men remained on exhibition for a longer time, but the crowd thinned appreciably with the departure of Miss Agemar.

All in all, it was a most commonplace ending for an incident which appeared fraught with great possibilities.

Exam. 7-15

Chicag

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TURN OF THE REEL

BY JAMES WARREN CURRIE.

[redacted] Hopper in one of three productions, Cervantes' "Don Quixote," Reginald De Koven's "Wang," or Charles Dickens' "David Copperfield," will lead the first line of battle for the Griffith-Ince-Sennett forces in their battle for a $2 moving picture program which will clash with the stage for the patronage of amusement seekers.

J. J. McCarthy, general manager of the Epoch Producing Corporation, which is the name of the combine behind "The Birth of a Nation," stated yesterday that the first picture would be released in September, about the time that all the theaters come out of darkness. All of the three productions mentioned are being made under the direction of the three men. It is a question of chooce. One of the three plays will be used.

HITCHCOCK IN COMEDY.

Raymond Hitchcock will supplement De Wolf Hopper in the first comedy release of the corporation, which will be shown on the same program with the headliner. The programs of the company will be shown exclusively in a chain of first-class theaters, which have been established in all the leading cities, including New York, Chicago, Philadelphia, Boston, Cleveland, Cincinnati, St. Louis and Washington.

Each program will contain a master drama picture, a master comedy picture, the first of the regulation six-reel length or thereabouts, the latter from two to four reels. These will be supplemented by other pictures of the same quality, which because of their shortness or some other quality will take a minor place on the bill. The whole program, as it is planned, will take from three to four hours to show. This includes the intermission. The length of the bill will vary little from time to time.

A standard of $2 for the best seats will be maintained in all the theaters in the system controlled by the Griffith-Ince-Sennett interests.

OFFERED MUCH CAPITAL.

McCarthy in a statement regarding the attitude of the money powers of Wall street toward the moving picture as an investment said:

"The Griffith-Ince-Sennett interests were offered unlimited capital in the most solid banking and brokerage circles in the United States. The corporation now is a multi-million dollar one, but a capitalization of millions more might have been established had any one of the trio said the word. The reputation and the records of these three, and especially the financial success of 'The Birth of a Nation,' convinced the magnates, who, after a searching investigation of its costs, returns and prospects, announced themselves ready to put capital in any like enterprise.

"This picture of David Wark Griffith's was the last proof needed in financial circles. Time after time when they had announced their new project they were offered anything they wanted in any investment in moving pictures that the three would vouch for."

Among the first players who will be featured in the new corporation besides Hopper and Hitchcock are Henry Miller, Douglas Fairbanks and Nazimova. In the Sennett comedies will appear Weber, Fields and Eddie Foy.

• • •

De Wolf Hopper, whose advent on the screen will be the opening gun of the battle to establish $2 moving picture theaters in all the principal cities.

American 7-16

The first play released under the Griffith-Ince-Sennett $5,000,000 corporation is coming through in September, according to J. J. McCarthy, general manager of the Epoch Producing Company, which is behind the D. W. Griffith masterpiece, "The Birth of a Nation.' DeWolf Hopper will be the star. He will appear in "Don Quixote," "Wang" or "David Copperfield," which are now being completed.

Tribune 7-18

...ounces Film at Dedication.

...shop W. F. McDowell of Evanston, ...shop Isaiah B. Scott, missionary bishop of Africa, and the Rev. Charles Bayard Mitchell of St. James' church, preached yesterday at the dedication of St. Mark's Methodist Episcopal church, Fiftieth street and South Wabash avenue. An offering of $5,000 was contributed at the dedicatory exercises.

The church is the largest colored church of the Methodist Episcopal denomination in Chicago. Dr. Mitchell in his sermon denounced the film, "The Birth of the Nation," as being unjust in its delineation of negro character.

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Tribune 7-15

14 *

FLICKERINGS from FILM LAND
by KITTY KELLY

Combine Plans Huge Chain of Playhouses

THIS Griffith-Ince-Sennett combine—which, by the way, is the informal label it wears until it gets properly christened with a proper sort of name—is making some brief announcements of its plans through J. J. McCarthy, who has been confabbing in the midst of the manipulative minds.

Early in September the first picture will appear, one of three containing De Wolf Hopper, either "Don Quixote," "David Copperfield," or "Wang," produced under the direction of D. W. Griffith.

A chain of first class theaters, dabbling in the $2 top price, will be stretched across the country in such places as New York, Chicago, Boson, Philadelphia, St. Louis, Washington, and so on, which will house these productions. It appears now to be the aim to have a weekly change of program consisting of some such production as the De Wolf Hopper one, a two reel Keystone comedy, and another five or six reeler, furnishing an evening's complete entertainment. Then, occasionally, there will be interpolations of big things akin to "The Birth of a Nation," which will run for a greater length of time.

The present big thing about the organization is that it has command of more capital than it can possibly desire. Kesel & Bauman, the financial department of the New York Motion Picture company, are allied with H. E. Aitkin in backing the project, and, furthermore, according to Mr. McCarhy, money is to be had from recognized financiers actually without the asking.

The financiers, solid ones of weight and reputation, are for the first time in the industry's history extending to it their assistance, duplicating their espousal of the automobile cause in its days of infancy.

Griffith's last production, "The Birth of a Nation," is now regarded as more than an artistic triumph. Mr. McCarthy says it is the thing that has converted Wall street to the influence of the cinema.

Other players announced to appear on the Griffith-Ince screen are Henry Miller, Douglas Fairbanks, and Nazimova, while Sennett's recruits for funland are Weber and Fields, Raymond Hitchcock, Eddie Foy, and Sam Bernard.

* *

At the Colonial.

Mary Pickford has her second loop engagement in "Little Pal" at the Colonial beginning today. "Marse Covington" is the other feature that completes the double bill.

Miss MIRIAM COOPER
"The BIRTH OF A NATION."

MISS MIRIAM COOPER, the elder southern sister, along with all the other celluloid shadows who have succeeded in putting across excellent imitations of reality to the S. R. O. crowds at the Illinois witnessing "The Birth of a Nation," is soon going to journey to London, where arrangements for showing the great picture are being made. Here in Chicago it is running near the end of its second month, but not near the end of its engagement. Yesterday afternoon, for instance, hot as it was, every seat in the house was occupied, and hundreds were turned away.

Herald 7-18

Birth of Nation Makes Record

"ATTENDANCE plus" is the twice-daily story of patronage at the Illinois Theater, where "The Birth of a Nation" nears the completion of its second month. The Griffith masterpiece probably will be rated as the one big smashing success of the theatrical year in Chicago, from the financial as well as art-spectacular point of view.

Patriotic outbursts evoked at every performance of "The Birth of a Nation" are significant of the temper of the American people at this time. Griffith's production more than anything else serves to return Americans to the bedrock of freedom's ideals and the patriotic devotion of a great united nation.

Everything has been said that can be said in description and praise of the Abraham Lincoln episodes in "The Birth of a Nation." Words fall far short of picturing the impressive, gripping realism of this dramatization of Lincoln.

Two performances of "The Birth of a Nation," visualizing the greatest crisis in American history, humanized by a charming love story, are given daily. A large orchestra and numerous realistic effects are adjuncts to the production.

Herald 7-19

"MOVIE FAN" OF 99 VIEWS SCENES OF 50 YEARS AGO

"Kid" Williams of Home for Old Men Sees War-Time Photoplay.

Marquis De Lafayette Williams, 99 years old, who was considered "too old" to fight in the civil war, so paid bounties to several men to join the colors, yesterday saw again the scenes of fifty years ago, when he attended "The Birth of a Nation" at the Illinois Theater. Mr. Williams lives at the James C. King Home for Old Men, 360 East Garfield boulevard, where he is affectionately called "Kid" Williams, because he is the oldest "movie fan" in the city.

Examiner 7-18

At 99, He Lives Life Anew at Movie Show

Marquis DeLafayette Williams, ninety-nine years old, saw the motion pictures of Griffith's "Birth of a Nation" yesterday at the Illinois Theater as the guest of the Chicago Examiner. Williams was accompanied by Mrs. H. S. Moore, wife of the superintendent of the James C. King Home for Old Men.

According to Williams the show was one of the treats of his life. He declared he lived a part of his early life over again. He recalled the election and assassination of Lincoln and told of his personal acquaintance with Grant and Sherman.

When the pictured body of Lincoln was removed from the theater box, Williams declared that he never realized till then what the tragedy meant.

Herald 7-18

ILLINOIS — David Griffith's great spectacular drama continues playing to capacity houses. The heat has had no effect on the popularity of "The Birth of a Nation." Great crowds continue to witness every performance. The greatest photoplay of the age is not too extravagant a term.

Herald 7-19

"Mutes and Movies"

The two met last week when George Bowles of the Illinois Theater invited a number of the delegates to the deaf and dumb convention to attend a performance of "The Birth of a Nation."

Previous to that time some one had remarked that this play's success was in a measure due to the musical score prepared for it. The music that accompanies this production is beautiful, but so impressive is the picture that Mr. Bowles has been of the opinion that, were the play presented without a word of song or music, it would still be the greatest dramatic spectacle of the day. The following letter is cited in proof of this contention:

"Dear Mr. Bowles: Please allow me in behalf of the delegation of the deaf en route to California to thank you for your courtesy and generosity expressed in the invitation to witness "The Birth of a Nation."

"I have been asked if I felt or heard the musical vibrations or if the deaf people in our party did. The sound waves can be felt by many of the deaf who are high strung or supersensitive, but the sound is not palpable. It is only so in the sense that one would instinctively become aware that another person was in the same room without warning sound.

"But music is not necessary to convey the thrill of the pictures. It is inconceivable that such wonderful scenes as the gathering of the Ku Klux Klan could be brought to such a state of realism."

The letter is signed by Mr. Hodgson, who is editor of the Deaf Mutes' Journal.

Journal 7-19

A $5,000,000 photo-play corporation, to be known as the Griffith-Ince-Sennett combination, has been organized, and plays therefrom will issue forthwith. The first play under the new auspices will be released in September. De Wolf Hopper will be the star, and his dramatic vehicle will be one of three productions now being completed. They are "Don Quixote," "Wang" and "David Copperfield." Raymond Hitchcock will be the leading player in the first Keystone comedy release, which will supplement the main production.

ILLINOIS THEATER | TWICE DAILY Including SUNDAYS
EV'GS & SAT. MAT. Orchestra....$1 & $2 1st Bale'y.50c,75c & $1 2d Balcony..25c & 50c
OTHER MATINEES Orchestra.....50c & $1 1st Balcony....50c & $1 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle
The Birth of a Nation
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Ex. 7-20

THE only press agent in Chicago who does not seek publicity is George Bowles. His show, "The Birth of a Nation," at the Illinois Theater, is selling out at practically every performance, and he is worrying not a bit.

* * *

Post 7-20

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)
EV'GS & SAT. MAT. Orchestra.....$1 & $2 1st Bale'y 50c 75c & $1 2d Balcony..25c & 50c
OTHER MATINEES Orchestra....50c & $1 1st Balconv....50c & $1 2d Balconv.....25c
MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle
THE BIRTH OF A NATION
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Tribune 7-21

ILLINOIS THEATER | TWICE DAILY Including SUNDAYS
EV'GS & SAT. MAT. Orchestra....$1 & $2 1st Bale'y..50c,75c & $1 2d Balcony..25c & 50c
OTHER MATINEES Orchestra.....50c & $1 1st Balcony....50c & $1 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle
The Birth of a Nation
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3,000 HORSES
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Tribune 7-24

"Big Three" in Triangle Film.

New York, July 20.—[Special.]—The Triangle Film corporation was formed today with a capital of $5,000,000 in La Junta, Col., when David W. Griffith, Thomas H. Ince, anad Mack Sennett went from Los Angeles to La Junta and there met Harry E. Aitken, Adam and Charles Kessel, and Charles Baumann, who had gone from New York. Mr. Aitken, formerly president of the Mutual Film company, was chosen as head of the new company.

* *

Herald 7-21

* * *

Ralph Lewis, who plays Stoneman in "The Birth of a Nation," is said to be one of the most versatile actors in the business. "The Wolf Man" and "The Mountain Girl" are recent Mutual releases in which Mr. Lewis has starred.

* * *

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)
EV'GS & SAT. MAT. Orchestra.....$1 & $2 1st Bale'y..50c, 75c & $1 2d Balcony....25c & 50c
OTHER MATINEES Orchestra.....50c & $1 1st Balcony.....50c & $1 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle
THE BIRTH OF A NATION
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Herald 7-19

ILLINOIS THEATRE | TWICE DAILY (INCLUDING SUNDAYS)
EV'GS & SAT. MAT. Orchestra.....$1 & $2 1st Bale'y..50c, 75c & $1 2d Balcony....25c & 50c
OTHER MATINEES Orchestra.....50c & $1 1st Balcony.....50c & $1 2d Balcony.....25c
MATINEES 2:15—NIGHTS 8:10
D. W. GRIFFITH'S Gigantic Spectacle
THE BIRTH OF A NATION
18,000 PEOPLE
3,000 HORSES
ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Sunday Oct 7 - #18

Trans. 7-22

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

EVENINGS AND SATURDAY MATS.
Orchestra ..... $1 and $2
First Balcony .50c, 75c and $1
Second Balcony ..25c and 50c

Seats Selling 4 Weeks in Advance
MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

OTHER MATINEES
Orchestra..50c and $1
Balcony....50c and $1
Second Balcony...25c

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

2nd STUPENDOUS MONTH

IT WILL MAKE A BETTER AMERICAN OF YOU

5,000 SCENES

18,000 PEOPLE

THE BIRTH OF A NATION

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's Theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

COST $500,000.00

3,000 HORSES

A series of wild rides that commandeered a county for a day and cost $10,000.

Night photography of battle scenes, invented and perfected at a cost of $12,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"War as it actually is."

A Musical Score of 50 pieces, synchronized to the several thousand distinct and individual scenes.

HIGHLY IMPORTANT: "The Birth of a Nation" Will Never Be Presented at Any but the Highest Class Theatres and at Prices Customarily Charged in Such Playhouses.

D. W. GRIFFITH.

$2 ALL-YEAR MOVIES PLANNED

Moving pictures at $2 a seat are going to be shown in Chicago all the year round.

H. E. Aitken, president, and A. H. P. Banzhaf, secretary-treasurer of the Epoch Producing Company, the new $5,000,000 photoplay company backed by several Wall street men, will arrive here this morning to sign a long lease on a loop theater to house their productions.

The Colonial, Olympic and Studebaker have been mentioned in connection with the deal, which is a part of a general plan to establish a string of $2 movie houses in a dozen of the largest cities. Already leases have been taken on theaters in Boston, New York and Philadelphia.

There is every reason to believe that the Colonial will be the theater obtained by the new concern. George Bowles has been attending to the preliminary arrangements, and it is said that the only hitch in the negotiations between Bowles and Jones, Linick & Schaefer is the question as to who will spend the $5,000 necessary to renovate and redecorate the theater to bring it up to the standard fixed by Aitken and his associates.

Aitken and Banzhaf are coming from La Junta, Colo., where on Tuesday they met David Wark Griffiths, producer of "The Birth of a Nation." At that time contracts were signed by which Griffiths becomes the producing director of the new corporation. After the meeting he hurried back to Los Angeles, where he is directing the filming of another spectacle, which is said to be as good or better than "The Birth of a Nation."

Tribune Sunday July 6

By Percy Hammond.

NOW that summer is come it may be just as well to take stock of the resources available here for passing the sultry and idle hours away. Pilgrims from other ports depose that our riches in this respect are more abundant and more reputable than those elsewhere, running largely to al fresco affairs where music and the dance may be indulged in, vicariously and otherwise. Our indoor pleasures this season are few. By attending the Illinois we may view with disfavor the rough Union men mistreating the nice Rebels in that populous, spirited, and sentimental photograph, "The Birth of a Nation." At the Palace the naids of the New York Winter Garden disport themselves like the minor goddess in the poem, neither overdressed nor wholly bare; and at the Garrick the slim and agile Mr. Santley, in mellifluous song and story, puts additional bunkers on the fairway of the imperiled debutante, jeopardising virtue's bogey with hazards of curly hair and graceful waist line. Pretty music is to be heard in "The Lady in Red" at the Grand above the discords caused by the clashing temperaments of blonde tenor and brune prima donna; but there is naught else of importance since the movie fans have begun to surmise that Mr. Charles I. Chaplin is vulgar, thereby making suspect that eminent element in our life entomologic.

Tribune 7-22

FLICKERINGS from FILM LAND

by KITTY KELLY

Mr. Ince of Inceville; a Human Dynamo.

THE New Triangle Film corporation, triangling around D. W. Griffith, Mack Sennett, and Thomas Ince, had its first official birthday on Tuesday. Griffith and Sennett have been visited with in this column, while Thomas Ince, director of the New York Motion Picture company, another one of the human dynamos in filmland, was visited in his studio stronghold, "My Kingdom," as he calls Inceville, six miles up the coast from Santa Monica.

Ince is the man who in the space of five years has accumulated a million dollars and built up a tremendous selling reputation for his Domino, Broncho, and Kay Bee brands, and who has recently been hitting the mark with some exceedingly effective productions on the Mutual master picture program.

He is only 35, a person radiant with energy and bubbling with interest, on the working qui vive every minute.

When he took me into his office at Inceville, it was a few minutes after 12 by the clock above his head.

We talked, or rather he talked, with punctuations by various hungry seekers after help from the dark room, the stage, this actor and that Indian, until the clock pointed to after 2.

"Really, I work day and night," said Mr. Ince. "I do the scenarios for all the features we put on and I read all the synopses and revise the stories for our program pictures. Then I oversee all the direction and I dip into the dark room.

And then he related how it came about that he got started in what he called "the most interesting business in the world."

"It was an absolute necessity," prefaced Mr. Ince. "I needed the money. I had been an actor for nineteen years. I was fairly born in the business, for my father and mother were both in it, so I began it early, and it was the only thing I knew.

"I played juvenile and light comedian rôles, but work was uncertain, and my build was against other things. I always tried to keep with the best companies, for I figured that it was better to be a servant with a high type of company than to be a lead with a bunch of low brows. For that reason I never thought about pictures, which had up till then only attracted the flotsam and jetsam of the theater. Only the cheap people had gone in for them. There was among the good people something of the feeling of the bread line about them.

"But I was married and had a boy and five years ago in September I was walking along Broadway without a job, with only a $10 bill in my pocket and the $8 rent for my little flat uptown due.

"It was then I met a mediocre actor, dressed in the last splash, who drove up in a car with a great flourish. I had never seen the inside of a limousine," explained Mr. Ince whimsically, "and I thought anybody that rode in a car was very wealthy.

"He told me he was in the motion picture business and advised me to go to it. So I went to the Imp studio and applied. The director was not a theatrical man so he didn't know theatrical reputations and he was very upstage with me—O, very," mused Mr. Ince

"He gave me a job at $5 a day. I was not there long and then I went to the Biograph for a week. I wasn't under Griffith. Then the Imp sent for me, and after a week and a half I got my directorship. I was there for over a year and had Mary Pickford for seven or eight months.

"Then, after the mix-up, I came on a salary with Kessel and Baumann in this company—not a very wonderful salary, either. I was the first man to start big westerns, with plausible stories and real Indians. I insisted on a reason in things and the public liked it.

"Then I was flirted with by several organizations and we made an arrangement which took me into partnership. I didn't get much out of it for a while, for Kessel and Baumann were very good business men—but I was a good business man too," Mr. Ince twinkled shrewdly, "and the results have been satisfactory.

"We got Miller Bros. '101' circus and started in making the 'Bison 101' brand of pictures.

"Now we have a lease on this 20,000 acre ranch and a weekly pay roll of $10,000 for 325 people.

"For a creditable picture you've got to have everything perfect. Even after all of the acting and directing and setting and photographing are done as nearly perfectly as possible, you are at the mercy of the man who prints and develops, so you must have an artist in the dark room—and you have to pay artists. But we do pay our people well and they all stay with us, which probably will bankrupt us some time," chuckled the monologuer, "for we increase everybody's pay every year.

"We make an average of thirty-two reels a month for our program release besides our features.

"That's how it happens that we are now a $5,000,000 corporation grown from a shoestring," Mr. Ince explained in cheerful conclusion.

Eve Sun 7-22 News 7-23

LOU HOUSEMAN is going to give a private view of the famous Bernhardt pictures at the Illinois Theater at noon next Tuesday through an arrangement with Manager George Bowles of "The Birth of a Nation." The films show the "Divine Sarah" at home and are said to be remarkable in many respects.

NEW FIRM SEEKS LOOP LEASES

Triangle Interests Say First Releases Will Be Made in September.

Negotiations for permanent leases on two loop playhouses have been opened by the new $5,000,000 Triangle Film company, which is backing Directors David W. Griffith, Thomas H. Ince and Mack Sennett, it was announced yesterday by H. E. Aitken, president. Mr. Aitken, accompanied by Attorneys Walter Seligberg and C. T. U. Banzhof, were in Chicago for two hours on the way from Los Angeles to New York. They visited the Illinois theater, where "The Birth of a Nation," the product of the Epoch company of which Mr. Aitken is also head, is now playing.

"We are aiming to produce only dramas of great spectacular magnitude as well as of gripping interest," said Mr. Aitken. "The average length of our releases will be fourteen reels. At present we are eying two leading theaters in the loop district, which we may place on our circuit of surpassing photo play offerings. I can positively announce that the first Triangle production will be seen in September."

Headquarters of the Triangle company will be in New York. With Mr. Aitken in the direction of the firm are Ad Kessel and C. O. Bauman. Mr. Aitken expressed gratification over the continued "full house" patronage enjoyed by "The Birth of a Nation," which is held out as a forerunner of the type of production to be made by the Griffith-Ince-Sennett alliance.

Morning Telegraph 7-21

TRIANGLE FILM CORPORATION IS FORMED FOR $5,000,000

D. W. Griffith, Thomas H. Ince and Mack Sennett Head the New Company, Which Plans to Produce World's Best Pictures.

ELSIE JANIS STARTING HOME

William Morris Moves Jardin de Danse "Props" to Long Beach. Hall Caine's Son Will Appear Here—Kathryn Osterman to Pose.

By RENNOLD WOLF.

THE Triangle Film Corporation reports of the organizing of which have been current for several weeks, actually sprang into being yesterday, when the promoters met at La Junta, Col., and incorporated the company for $5,000,000.

This new concern, which will participate in every branch of the motion picture business, is perhaps the most comprehensive thus far organized. The three leading lights are David W. Griffith, of "The Birth of a Nation" fame; Thomas H. Ince, best known for his "Battle of Gettysburg," and Mack Sennett, the creator of Keystone comedy.

To attend the session at La Junta the three directors came from Los Angeles. They were met in Colorado yesterday morning by the executives from New York, including H. E. Aitken, Adam and Charles Kessel and Charles O. Baumann. Mr. Aitken, identified with the Mutual Film Corporation, brings the Griffith studies of the Reliance-Majestic combination into the new organization, together with great financial resources. The Messrs. Kessel and Baumann bring Ince and Sennett; the big plant of the New York Motion Picture Corporation and contracts with about thirty distinguished players.

The list of the latter includes Billie Burke, Mary Boland, Julia Dean, Bessie Barriscale, DeWolf Hopper, Raymond Hitchcock, Sam Bernard, Eddie Foy, Weber and Fields, Douglas Fairbanks, H. B. Warner, Dustin Farnum, Frank Keenan, Hale Hamilton, Willard Mack, W. S. Hart, Forrest Winant, Henry Woodruff, Orrin Johnson, Maurice Farkoe, Louise Dresser, House Peters, Jane Grey and William Desmond.

The officers elected at yesterday's meeting were: president, H. E. Aitkin; vice presidents, C. O. Baumann, D. W. Griffith, Thomas H. Ince and Mark Sennett; secretary, Adam Kessel, and auditor, Charles Kessel.

Among the plans of the new organization already approaching fruition are the leasing of a chain of first-class theatres covering the large cities of the country, the engagement of as many available distinguished players as possible, revolutionary improvement of shorter films, and the conquest of foreign lands by made-in-America films.

An idea of the progress already made is found in the fact that in Great Britain eighty prints of every Sennett-Keystone comedy are marketed. The Triangle Film Corporation is to be the parent company of the Triangle Film Corporations of Great Britain, Russia, France, Italy, Spain, Australia, Japan and the South American countries.

Tribune July 20

FLICKERINGS

by KITTY

More News About Triangle Combine.

THIS thing of having a great film corporation using the whole country in which to get itself formed is handy for Chicago. Yesterday H. E. Aitkin dropped into town on his way back to New York from his little jaunt out to La Junta, Colo., with some first hand news of what happened there on Tuesday, when D. W. Griffith, Mack Sennett, and Thomas Ince, having put their respective Reliance and Majestic, Keystone, Domino, Broncho, and Kay Bee companies into subdirector hands temporarily, Pullmanned off there for a little corporation fling.

The result of the party, as announced briefly in THE TRIBUNE Wednesday, was the formation of the Triangle Film corporation with a capital of $5,000,000. Mr. Aitkin brought more extensive news. The officers, for instance, all of whom were present, are, president, H. E. Aitkin; vice presidents, D. W. Griffith, Thomas Ince, and Adam Kessel; secretary, C. O. Baumann.

There is opportunity for theatrical shivering in the suggestion flung out that efforts would be directed toward having the stars engaged sign contracts not to appear on the stage for a set time, said appearance being deemed by the photoplay folks as detracting from the popularity of the picture.

The procedure of the Triangle will be a weekly release of two five reel and one two reel productions, made by the directors in chief and other directors selected by them for their competency and working under them. Two months' time is to be the regular allotment for the making of the five reelers.

To this corporation Mr. Aitkin contributed the Majestic and Reliance studios, with considerable financial backing, while Kessell and Baumann turned in the Inceville and the Keystone plants and contracts with about thirty prominent players.

The houses to be occupied here are not yet decided on. It is quite definitely stated that two are needed, one for "The Birth of a Nation" and one for the Triangle program which will begin in September. The Colonial has been glanced at, and of course, the Illinois is regarded as highly desirable, having already taught folks the way to the seeing of distinctive photodramas.

A fragment of rumor indicates the answering of Sothern and Marlowe to the celluloid call, though nothing definite is stated. Other stars already under contract are: Billie Burke, Mary Boland, Julia Dean, Bessie Barriscale, Louise Dresser, Raymond Hitchcock, H. B. Warner, Sam Bernard, Eddie Foy, Weber & Fields, Dustin Farnum, Douglas Fairbanks, Frank Keenan, Hale Hamilton Bruce McRae, Willard Mack, W. S. Hart, Forest Winant, Henry Woodruff, Orrin Johnson, Maurice Farkoa, House Peters, William Desmond, and Bert Clarke.

Telegram July 24

TRIANGLE FILM CORPORATION IS FORMED FOR $5,000,000

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Herald 7-24

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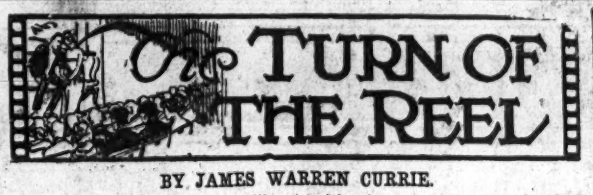
EVALYNNE—First of all let me thank you for your letter. I am grateful to you for your appreciation of the HERALD'S movie department. Your secret is a very pleasing one—thank you. I am sorry that your age barred you from seeing "The Birth of a Nation." It is unfortunate that you had to be disappointed after standing in line so long. J. Warren Kerrigan is very popular with the fans, and I am sure if you knew all the nice things I hear about him you would change your mind. "A Woman" has come in for more or less criticism, but I imagine it is Charley's last offense of that kind. Mary Pickford is adorable. I am glad you liked my criticism of Blanche Sweet. The Strand has very good programs, and you are only one of the many fans who have written and thus expressed themselves. Write to me again

Examiner July 23 Chicag



TURN OF THE REEL

BY JAMES WARREN CURRIE.

Formation of the Triangle Film Corporation, with a capital of $5,000,000, the election of officers, and some of the things the new company proposes to do for the photoplay were discussed by Harry E. Aitken, president of the company, in an interview given here yesterday while on his way to New York.

The meeting which resulted in the forming of the company was held at La Junta, Colo., on Monday last. The officers elected were: Aitken, president; Griffith, Ince, Sennett and Adam Kessels, vice presidents, and Charles Baumann of New York, secretary. The treasurer has not been named.

"The Griffith-Ince-Sennett crowd will have unlimited authority in the making of pictures, both as to money and judgment," said Aitken. "We have contracts with many of the prominent actors and actresses on the stage, among whom are Billy Burke, De Wolf Hopper, Mary Boland, Louis Dresser, Bessie Barriscale, Sam Bernard, Dustin Farnum, Douglas Fairbanks, Bruce McRae, Bert Clarke, House Peters and Willard Mack."

David Griffith is now working on another spectacle, "The Law and the Woman," which, it is believed, will surpass "The Birth of a Nation," according to Aitken. This picture will be released through the Epoch Film Company, which is distinct from the Triangle Film Corporation, although Aitken is president of both. Griffith will work on spectacles, besides contributing his share of work in the making of plays for the Triangle Company.

* * *

Herald 7-24

Bessie Barriscale, who made such a notable success on the stage in "Mrs. Wiggs of the Cabbage Patch" and in "Old Kentucky," has come into the picture field and is here to stay. As one of the Tom Ince Stock Company Miss Barriscale will have ample opportunity to have the best stories and best direction obtainable. Mr. Ince has just finished a five-reel picture, "The Mating," in which this actress has the stellar role. "The Cup of Life" is another picture in which Miss Barriscale had a prominent part. She will be one of the members of the new company in the Triangle Film Corporation.

+ + +

For some reason evidently best known to themselves the members of the censorship board of Pennsylvania have refused a permit to Essanay's latest feature film, "The Blindness of Virtue."

This picture, which is now showing at the LaSalle Theater, has much to commend it and very little to condemn it. It is decisions of this sort that are working harm not only for the film manufacturer, but for the censor boards. There is no sane reason why this picture should not be exhibited. It contains much less objectionable material than did the play. Perhaps the Essanay Company will ask for an injunction restraining the Pennsylvania board from refusing a license. This is what "The Birth of a Nation" did in Chicago. Judge Cooper's decision in the latter case has established a precedent that cannot help being of aid to the film company with the courage to fight for its rights.

Who ever heard of refusing a permit to a play or book whose only fault was its endeavor to teach a lesson and drive home to the young people a necessary truth? It's an unheard of thing. Why, then, shouldn't the same be true of the motion picture?

We have much to be thankful for in Chicago's board of censors, for it, on the whole, is fair-minded and not given to exaggerated decisions in regard to

Ev. 7-24

BY ASHTON STEVENS.

PIKER ITEM.—Chicago millionaires who object to paying two dollars for a seat at the Illinois, where "The Birth of a Nation" is being unreled, may board the limited for Oakland, Cal., where Manager W. H. Bishop, one of the original Morosco family, is showing at Ye Liberty, Oakland's best theater, movies for five cents for two seats. Theater parties attend thirty storng, and even the host that pays as his guests enter says the shows are worth the money. The latest New York movie idea is two seats for a ten-dollar bill, but what chance against two for a jitney! The railroads soon will be advertising: "Become a Native Son for 2½ cents."

Herald July 23

5.

SEEN ON THE SCREEN By LOU

HARRY AITKEN, who resigned the presidency of the Mutual Film Company to head the new $5,000,000 Triangle Film Corporation, was in Chicago yesterday on his way to New York from La Junta, Cal. The new concern was organized at La Junta earlier in the week, with Mr. Aitken as the president and general manager; Adam Kessel Jr., vice president; C. O. Bauman, secretary, and David Griffith, Mack Sennett and Tom Ince, vice presidents and members of advisory board.

"It was the most harmonious meeting I ever attended in the film business," said Mr. Aitken. "These three men—Griffith, Sennett and Ince, the acknowledged leaders in the development of the picture industry—all joined hands to contribute their dramatic genius to this one corporation. We call it 'The Triangle' because of this union. It was a delightful association of the biggest film directors in the world.

"Mr. Griffith admires Mack Sennett very much. He considers him the greatest genius in his line. The Sennett comedies will supplement each drama released, and they ought to be good, with Eddie Foy, Raymond Hitchcock and the rest of the famous comedians taking part."

+ + +

"You will open your $2 houses in September as you planned?" I asked Mr. Aitken.

"We are going to open at the Knickerbocker Theater in New York, possibly with Douglas Fairbanks in a play not yet ready for announcement," was the reply. "We shall have fourteen reels—two five-reel dramas and two two-reel comedies. No drama will be released without a comedy accompanying it. Mr. Griffith, Mr. Ince and Mr. Sennett each will be director general of his own companies and will work independently. They will have six or eight companies working all the time, and while we expect each production will take two or three months to finish we shall have fourteen reels ready for release each week.

"You see, only one theater in a city can handle our films. They will be works of art, with the finest actors in America. Each big drama will cost something like $30,000 to $50,000."

+ + +

Mr. Aitken was asked if he did not feel that Mr. Griffith's and Mr. Ince's work might conflict.

"Not at all," was the emphatic answer. "Tom Ince's pictures are so different. He has Inceville, with his western cowboys, Indians and 150 horses. Griffith's pictures deal with an entirely different angle, although Billy Burke will be in the Ince company. She is on her way there now.

"One thing, I believe, is not generally understood by the layman, and that is that the Epoch Producing Company and the Triangle Film Corporation are two separate and distinct organizations. The Epoch company was formed to promote 'The Birth of a Nation' and 'the Triangle' is to manage the output of the new company.

"That will necessitate obtaining two theaters in Chicago. One for 'The Birth of a Nation' and one for the pictures to be released in September. Mr. Griffith told me before I left him in California to have Mr. McCarthy send out ten companies with 'The Birth of a Nation.' David Griffith never looked as well in his life as he does right now," went on Mr. Aitken; "he is so enthusiastic about his new venture."

+ + +

Miriam Cooper.

"A little bird whispered to me," I said, "that Julia Marlow and Edward Sothern were contemplating an alliance with the Triangle Company."

"Better not say anything about that," put in Walter Seligberg, Mr. Aitken's legal adviser.

Mr. Aitken was noncommittal, but I gathered partly from what he said, but principally from what he did not say, that it would not be the most unheard-of thing to have these two artists join the Griffith company—some day.

"Will the contract with these stars give your company the exclusive right to their services?" I asked.

"De Wolf Hopper has come to us for wto years, and the others who will appear in our pictures are Billie Burke, Mary Boland, Douglas Fairbanks, H. B. Warner, Bruce McRae, Eddie Foy, Bessie Barrisicale, Henry Woodruff, W. S. Hart, and, of course, Lillian Gish, Mae Marsh, Bobby Harron and Miriam Cooper and a number of others whom I cannot recall just now.

+ + +

"One thing of interest is that Griffith, Ince and Sennett have each signed a three-year contract, the first of the kind ever entered into by any of them."

Mr. Aitken told me that his headquarters will be in New York. He was accompanied on his trip from California by A. H. W. Banzhof, treasurer and secretary of the Epoch Producing Company, and his attorney, Mr. Seligberg.

Sat Eve Post Sunday Morningal 7-24-25

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

EVENINGS AND SATURDAY MATS.
Orchestra.....$1 and $2
First Balcony..50c, 75c and $1
Second Balcony....25c and 50c

Seats Selling 4 Weeks in Advance
MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

OTHER MATINEES
Orchestra....50c and $1
Balcony.....50c and $1
Second Balcony.....25c

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

2nd MAMMOTH MONTH

5,000 SCENES

18,000 PEOPLE

THE BIRTH OF A NATION

FROM COAST TO COAST THE MOST STUPENDOUS DRAMATIC SENSATION THIS COUNTRY HAS EVER KNOWN.

NOW PLAYING TO DELIGHTED AND ENTHUSIASTIC MULTITUDES AT NEW YORK, BOSTON, BRIGHTON BEACH, SAN FRANCISCO, SEATTLE and ATLANTIC CITY, MILWAUKEE, ATLANTIC CITY

COST $500,000.00

3,000 HORSES

CHICAGO'S BIGGEST THRILL!
THE PLAY THAT MADE THE LOOP GASP!

DUE NEXT MONTH AT LONDON, ENGLAND, TO WAKE GREAT BRITAIN UP—THEN PARIS, PETROGRAD, MADRID and MILAN.

HIGHLY IMPORTANT: "The Birth of a Nation" Will Never Be Presented at Any but the Highest Class Theatres and at Prices Customarily Charged in Such Playhouses.

D. W. GRIFFITH.

Examiner 7/24

PAGE TWELVE

The TURN OF THE REEL

BY JAMES WARREN CURRIE.

The Pennsylvania State Board of Censorship has refused to grant the V. L. S. E. Corporation a permit to show Essanay's "The Blindness of Virtue" in Pennsylvania. No reason has been given. It is believed, however, that the barred picture will or has been classed under the head of "indecent" films by these custodians of community purity.

Now, "The Blindness of Virtue" ran for several seasons on the stage, with a self-admitted message to the young women of the nation. There was discussion over the stage version, but it was promoted by zealous and shrewd press agents who knew the value of argument as a magnet to draw the public. But there was no attempt to stop the play. Even Anthony Comstock hesitated and lost the opportunity to add to his laurels. He let the play alone.

The play was made into a picture by the Essanay Company, with Edna Mayo and Bryant Washburn in the leading roles. Immediately on its release it was booked in Chicago, in a downtown house, where it is running to-day under a permit from the Chicago Board of Censorship.

CUT CRIME FILMS.

Previous to this there was a picture, or a series of pictures, that dealt with all kinds of crime and race feelings and sex questions and such like. The reason that there were so many of this type of picture plays was that they furnished infinite varieties of opportunity for the introduction of the element of conflict into the stories they told.

Now, the Board of Censorship, with the realization of their responsibilities as guardians ove morals of the people of the always went to work with and a determination to use without mercy. In about cent of the cases the use of shears was desirable. It is to A lot of films that pass under Board of Censors should be But in several cases objections raised that they (the scis maimed some artistic films and their stories in a very uninteres form. The objections did little but the subsequent action of film people produced some re

LOSE CASE IN COURT.

Finally along came "The of a Nation," done into a tre dous spectacle by one David fith. There was a race que raised because the picture tol history of the Civil War by of photographs instead of w And the police authorities that it was immoral, prejudic inimical to the public peace the City of Chicago got out a junction against the owners bidding them to show the pic Griffith brought the fight into and Judge William Fra Cooper handed down a decis favor of Griffith that has be history in the development o photoplay as an art. He de against the City of Chicago.

Now the Board of Censorsh Chicago is careful, very ca about the things it cuts. They beginning to admit that the mo picture public has average int glance. And things here, excep isolated cases, are as they sh be.

Tribune 7-24

W. A. Brady Writes Drama Obituary.

NEW YORK, July 23.—William A. Brady tonight hit several hard blows at the motion picture, which he declared is killing the legitimate drama and at the legitimate drama as well, which he declared is making no attempt to defend itself.

The statement followed his receipt of the information that Robert B. Mantell, whom he raised to the spot light of fame in Shakspearean rôles, today signed a contract with the Fox Film corporation to act in canned drama, and that Genevieve Hamper, who in private life is Mrs. Mantell, also will forsake the speaking stage and appear under the same management as her husband.

"The big salaries of the motion pictures are drawing all our actors away from us," he declared. "The motion picture industry is going to kill the drama within twelve months. The Rialto has moved from Broadway to Los Angeles. Seventy-five per cent of the stars of the legitimate drama are in California now, where the majority of the big photo production companies are gathered for the opening of the picture season. They have got practically all of our best talent, from Billie Burke, Richard Carle, Raymond Hitchcock, William Farnum, and Nance O'Neil down.

"And not only have they got the actors but they have the playwrights.

"It's no use denying the motion picture industry has made giant strides, and we have been standing still or sleeping. The movies are going to hand us a couple of quick kicks soon—in fact, they are doing it already—which are going to wake us up."

Mr. Fox, head of the Fox Film corporation, tonight announced that he has decided to prohibit his stars by contract from appearing on the speaking stage while under his management.

Jour 7-24

"The Birth of a Nation"

"The Birth of a Nation" nears the end of its second great month at the Illinois theater, and still scores new achievements in record-breaking attendance. From all indications it will be rated eventually as the one big smashing success of the theatrical year in Chicago from the financial as well as the spectacular and artistic points of view. Patriotic outbursts at the showing of the Griffith masterpiece are significant of the temper of the American people at this time. "The Birth of a Nation" serves to bring back Americans to the bedrock of freedom's ideals and reaffirms the patriotic devotion of a great united nation.

Journal 7-23

With this coming week "The Birth of a Nation," the greatest spectacle drama in history, will complete its second "sell-out" month at the Illinois theater. After seven weeks, during which the "All Seats Sold" sign was moved to the fore twice daily, there is not the slightest indication of a lag in the tremendous patronage accorded the D. W. Griffith masterpiece by playgoers of Chicago and visitors from other cities.

Officials of the firm which produced "The Birth of a Nation" visited Chicago last week, and after reviewing the attendance at the Illinois came to the conclusion that this city is the new dramatic center of the United States. This is partly attributed to the tremendous advance Chicago has made as a summer resort and a mecca for tourists who formerly visited New York, Washington and other destinations for sightseers. But "The Birth of a Nation" has not visitors alone to thank for its striking success hereabouts, as the list of well-known Chicagoans who have seen the performance two and three times is a lengthy one and indicates the heavy ratio of local patronage.

The presentation of Abraham Lincoln in triumph and in tragedy is so inspiringly realistic that the great emancipator has become almost a living personage to many up-to-date Chicagoans who have witnessed "The Birth of a Nation." One feature of Griffith's great civil war epic which has not been commented upon so far consists of stray little touches of humor scattered through the long train of tremendous spectacles and national tragedy. The forlorn admiration of a union private for Miss Stoneman, daughter of the great statesman, is a gem in humorous silent acting, and is in sharp relief to the powerful situations in which it is encompassed.

T. T.
Reveiw
July 24. 1915

THEATRIC

Motion Picture Producers Seek Foreign Trade

Five Million Dollar Company Incorporated, with Messrs. Aitken, Griffith, Ince and Sennett in It.

David W. Griffith, Thomas H. Ince and Mack Sennett are directors in a new motion picture combination to be known as the Triangle Film Corporation. J. J. McCarthy, of Mr. Griffith's offices here, yesterday received a telegram from Harry E. Aitken, in La Junta, Col., stating that a company, with capital stock of $5,000,000, had been incorporated in that State.

Mr. Aitken, recent head of the Mutual interests and now associted with Mr. Griffith; Adam Kessel, Charles Kessel, Charles O. Baumann and other Eastern men, who will be executive officers of the Triangle company, met Messrs. Griffith, Ince and Sennett at La Junta to arrange the incorporation.

Mr. Griffith, producer of "The Birth of a Nation," was brought into the combination by Mr. Aitken, and Messrs. Kessell and Baumann brought the New York Motion Picture Corporation with its plant and contracts, with about thirty dramatic stars, including Miss Billie Burke, recently acquired; the Ince productions and the Sennett-Keystone line of comedy.

The ambitions of the new company, as announced last night, are the leasing of a chain of first class theatres in the larger cities, the engagement of as many prominent dramatic stars as possible, marked improvement of short films as well as the producing of features on the largest scale, and the placing of their product in all civilized nations. Each foreign country is to have a Triangle company, an offshoot of the American parent corporation.

The officers are Harry E. Aitken, president; C. O. Baumann, D. W. Griffith, Thomas H. Ince and Mack Sennett, vice presidents; Adam Kessel, secretary, and Charles Kessel, auditor.

Among the stars engaged besides Miss Burke are Misses Mary Boland, Julia Deane, Bessie Barriscale and Jane Grey, De Wolf Hopper, Raymond Hitchcock, Sam Bernard, Eddie Foy, Weber and Fields, Douglas Fairbanks, H. B. Warner, Dustin Farnum, Frank Keenan, Hale Hamilton, Willard Mack and Maurice Farkoa.

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2nd STUPENDOUS MONTH

5,000 SCENES

18,000 PEOPLE

THE BIRTH OF A NATION

IT WILL MAKE A BETTER AMERICAN OF YOU

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's Theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

COST $500,000.00

3,000 HORSES

A series of wild rides that commandeered a county for a day and cost $10,000.
Night photography of battle scenes, invented and perfected at a cost of $12,000.
Wonderful artillery duels in which real shells—costing $80 apiece—were used.
Miles of trenches—thousands of fighters—"War as it actually is."
A Musical Score of 50 pieces, synchronized to the several thousand distinct and individual scenes.

HIGHLY IMPORTANT: "The Birth of a Nation" Will Never Be Presented at Any but the Highest Class Theatres and at Prices Customarily Charged in Such Playhouses.

D. W. GRIFFITH.

IERICAN, JULY 24, 1915.

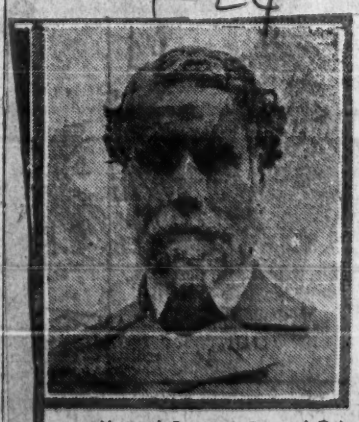
"All Seats Sold" Is the Regular Sign at "Birth of a Nation"

BY ROB REEL.

With the coming week "The Birth of a Nation," the greatest spectacle-drama in history, will complete its second sell-out" month at the Illinois Theater. After seven weeks, during which the "All Seats Sold" sign was moved to the fore twice daily, there is not the slightest indication of a lag in the tremendous patronage accorded the D. W. Griffith masterpiece by playgoers of Chicago and visitors from many other cities in surrounding states.

Officials of the controlling firm which produced "The Birth of a Nation" visited Chicago, and after reviewing the attendance at the Illinois Theater came to the conclusion that this city is now the dramatic center of the United States. This is partly attributed to the tremendous advance Chicago has made as a Summer resort and a Mecca for tourists who ormerly visited New York, Washing- and other destinations for sight- e. But "The Birth of a Nation" ot visitors alone to thank for its ing success hereabouts, as the f well-known Chicagoans who seen the performance two or imes is a lengthy one and in- the heavy ratio of local pat-

American 7-24



Howard Gaye, as General Robert E. Lee, in "Birth of a Nation," Illinois.

Ex. 7-26

'Birth of Nation' Greatest Movie

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62

Tribune 7-25

Movies to Aid Survivors.

The motion picture interests are astir with aims at practical assistance for the Eastland sufferers.

Yesterday while the cinemac reels kept turning in the manager's minds were mental reels going round toward the wisest, kindest course.

E. Q. Cordner, manager of Orchestra hall, declared: "We did stop seat sales for about an hour this morning, and then we decided that three days was a little too much. Nobody sympathizes in this case more than we do, but people can't moan all the time. Absolutely, we must stop for the funeral. That, of course, is the only thing to do. And as for a benefit, a day, maybe, in which all of the picture houses give their proceeds, I should think that a very good idea. That would be of more practical help than keeping closed."

The same idea prevailed in the office of the Illinois theater. "We did think of closing," said Mr. Griffith's personal representative, "and stopped our sale for a while. Then it hardly seemed right. The city is so full of gloom anyhow, that shutting down all amusements simply adds to it. However, we want to accord with the acting mayor's wishes."

George Bowles, mansger, said: "We at the Illinois haven't decided anything yet, except probably we will have a special performance at 10 o'clock in the morning, and will probably put it in the hands of some women's charitable organization."

George Moore, mansger of the Orpheum, and so speaking for the Jones, Linick, and Schaefer interests, including the Studebaker, Colonial, and La Salle picture houses, said: "We have had no official notice to stop and other houses are running and all of the amusement parks are open. However, we are perfectly willing to do whatever the authorities order."

H. A. Hahnemeyer, representing the Alfred Hamburger interests, the Fine Arts and the Ziegfeld in the loop, remarked: "It has all been so sudden there was no time to decide anything. We want to do whatever is decided as best. Mr. Hamburger has been thinking of a benefit."

A day in which all of the reels in the city would turn their quota for the benefit fund would be a fine day for picturedom's prestige in humanity's interest.

Tribune 7-26

Acting Mayor Asks City to Honor Dead.

The following proclamation was issued by Acting Mayor Moorhouse last night:

"Whereas, Chicago has been visited by a great disaster in the wrecking of the steamer Eastland, which has carried many of its citizens to their death in a moment of time and brought gloom and sorrow into hundreds of homes in this city;

"Whereas, The magnitude of this disaster, equaling if not exceeding any that has happened in the United States for years, has thoroughly overwhelmed our people and taught them that sorrow, too, 'makes the whole world kin.'

"Therefore, I, William R. Moorhouse, acting mayor of Chicago, at this time of bitter grief, when the sympathies of those untouched by this disaster are being generously extended to those who mourn their lost loved ones, do now request that tomorrow, Sunday, all places of amusement in this city, including theaters, parks, and other pleasure resorts, be closed and remain closed for two days, as a mark of respect to the dead, so suddenly snatched from life, and as an expression of universal sympathy for families bereaved by this great catastrophe.

"I also request that in all churches, at both morning and evening services, prayers be offered requesting divine help for these bereaved ones, to sustain them in their great sorrow.

"WILLIAM R. MOORHOUSE,
"Acting Mayor."

Trib-7-25

THEATRICAL MEN SEEK $50,000 FOR RELIEF FUND

Many Owners Pledge Receipts for Day to Make Up Amount.

The receipts of a monster benefit performance at the Auditorium theater on Friday afternoon; the proceeds of one performance of every moving picture theater in the city, and a percentage of receipts from special features at the amusement parks is expected to add to the general relief fund for bereaved families of Eastland victims at least $50,000.

At a meeting called by Harry Ridings, the managers of most of the loop theaters agreed to coöperate with the outlying theaters to make the contribution by the theatrical fraternity the largest of any other single profession.

Hamburger in Line.

Alfred Hamburger agreed to set aside the receipts of one performance of each of his fourteen theaters on any day selected by the committee. George Bowles, on behalf of David W. Griffith, announced a special benefit performance of "The Birth of a Nation" will be given on a date to be set by the committee.

A plan which was approved by Acting Mayor Moorhouse and Chief of Police Healy to have every policeman in the city visit the theaters in his district and request them to set aside one day's proceeds for the general relief fund was adopted by the committee.

City Cut Into Districts.

The city has been divided into three districts and dates given to each theater in the district. Following is a list of the districts and the date on which the benefit will be given in each: North side, July 28; south side, July 29; west side, July 30.

There are 600 moving picture theaters in the city. Tickets will be placed on sale at the Auditorium theater box office as soon as they are printed. Actors and actresses from all the loop attractions will contribute acts in the benefit.

Among the features and attractions to be represented are: Joseph Santley, "Maid in America;" Saranoff, Mlle. Dazie, Peggy O'Neill and company, Minerva Coverdale and chorus, Brice and King, Williams and Wolfus, Arthur Dunham, Svor and Mack, and Steindel Brothers. Silvio Hein will be general musical director.

Post 7-26

Open Emergency Headquarters.

"The Birth of a Nation" will give a benefit performance Saturday afternoon, its manager announced.

The relief committee—headed by Dr. John Dill Robertson, commissioner

SPECIAL DISCOUNT!

on all Wall Paper during July and August, (including a new shipment of mid-season specialties.)

We are in positien to take care of your work on immediate notice, and we guarantee you quality goods—plus satisfactory service at

THE I. W. LOWER DECORATING CO.

Yes, We Frame Pictures.

120 South Michigan St., South Bend, Ind.

Bill of Play

"Bartola" music more than ever now, as happy thoughts bring sweet music. Oh! yes, she is a Neenah girl, and a schoolmate of Ted's.

WEDNESDAY, JULY 28.

"The Ebb Tide," a very fine 3 reel Selig, featuring our very popular Kathlyn Williams—everybody's favorite. Wait till you see her in "The Rosary." Charley Chaplin in "His Rehistoric Past," a 2 reel knockout comedy. "A Timely Interception," a Biograph (re-issue) of 4 years ago and produced by the world's greatest producer David W. Griffith, who today receives one hundred and twenty five thousand a year for producing big pictures. His latest production is "The Birth of Our Nation," in 12 reels, now on a long run at the Illinois Theater, Chicago, with prices running up to $2.00 a seat, and yours truly and wife, gave up $4.00 for two seats, but it's well worth the price and more — ask Bily Dunkle, he saw it. Had you told the people two years ago that they would see the prices up to $2 a seat to a picture show, what would the answer be? This Biograph re-issue of David Griffith's has a cast of all big stars such as: Lillian Gish, Robert Harron, who are now big stars in "The Birth of Our Nation," Lional Barrymore (Ethel's brother), Loe. McDermott, W. Chrystie Miller, the oldest actor living, now living in the Actor's Mome in New York. This is some pcture and is one cracker-jack of a good show.

THURSDAY, JULY 29.

On this day we present an extra strong special feature in 3 reels, presenting the world's greatest stars, Sir J. Forbes Robertson and Getrude Elliott. (These two great stars will be seen at The Oliver during the coming season). We present these two stars supported by their entire Drury Lane company in 'Hamlet.' This will prove to be the seasons hit. The Selig weekly of current events, liked by everybody. "The Goddess," featuring

(Program Continued on Next Page)

The Best Newspaper for the Best Homes ★★★★★ SUNDAY, JULY 25, 191[illegible]

PART ONE—PAGE EIGHT Chicago Examiner... The 25[illegible]

FOUR INQUIRIES INTO EASTLAND DISASTER ORDERED BEGUN

Acting Mayor's Proclamation Asks All Amusement Places to Close To-Day

Office of the Mayor, Chicago, July 24, 1915.

Whereas, Chicago has been visited by a great disaster in the wrecking of the steamer Eastland, which has carried hundreds of its citizens to their death in a moment of time and brought gloom and sorrow into hundreds of homes in this city;

Whereas, the magnitude of this disaster, equaling, if not exceeding, any that has happened in the United States in years, has fairly overwhelmed our people and taught them that sorrow, too, "makes the whole world kin."

Therefore, I William R. Moorhouse, acting Mayor of Chicago, at this time of bitter grief, when the sympathies of those untouched by this disaster are being generously extended to those who mourn their lost loved ones, do now request that to-morrow, Sunday, all places of amusement in this city, including theaters, parks and other pleasure resorts, be closed and remain closed for the day, as a mark of respect for the dead so suddenly snatched from life and as an expression of universal sympathy for the families bereaved in this great catastrophe.

I also request that in all churches in Chicago, at both morning and evening services, prayers be offered requesting divine help for these bereaved ones, to sustain them in their great sorrow.

WILLIAM R. MOORHOUSE,
Acting Mayor.

7/27

UNE: TUESDAY. JULY

CHICAGO RIALTO PLANS BENEFITS FOR SURVIVORS

Theatrical and Movie Men Respond Generously to the Cry of the Needy.

Four big benefit performances and scores of lesser ones will be the Chicago amusement world's contribution to the funds which are being collected for the survivors of the Eastland disaster.

George Bowles, representative of David W. Griffith, announced yesterday that a special performance of "The Birth of a Nation," the greatest motion picture spectacle ever produced, will be given at the Illinois theater Saturday morning, the entire proceeds to be turned over to THE TRIBUNE'S relief fund.

At Midway Gardens.

At Midway Gardens on Friday afternoon there will be a benefit performance, for which Mlle. Anna Pavlowa, her entire company, and the orchestra have volunteered their services. Here, too, Chicagoans will have the opportunity of seeing the most finished art of its kind in the world—the dancing of Mlle. Pavlowa—and at the same time contribute to THE TRIBUNE'S relief fund, for the entire receipts for the afternoon will be set aside for that purpose.

Then there is the big joint performance to be given under the auspices of the Chicago Theater Managers' association. After a second conference held in the afternoon at Cohan's Grand Opera house the managers announced that this will be held at the Auditorium on Tuesday afternoon, Aug. 3, and not on Friday, as originally planned.

Movies to Aid.

The proceeds of this performance will be turned over to the mayor's committee, as will those of one day's performance at moving picture theaters throughout the city, each of which will forward its receipts for a specified day to the general relief fund.

The name of Mrs. Leslie Carter was added in the afternoon to the list of performers who will appear at the Auditorium benefit. Mrs. Carter, who makes her first Chicago appearance in vaudeville next week, sent word that she will be glad to give her services for the occasion.

Others Who Volunteer.

The other players who have volunteered to appear have been recruited from the casts of the various theatrical companies now in Chicago—"Maid in America" at the Palace Music Hall, "All Over Town" at the Garrick, "The Lady in Red" at the Grand, and "Peg o' My Heart" at the Cort.

They include Joseph Santley, Peggy O'Neil, Mlle. Dazie, Valli Valli, Saranoff, Swor and Mack, Williams and Wolfus, Minerva Coverdale, Bert Clark, Coogan and Cox, Glenn Hall, Gertrude Vanderbilt, Will Phillips, Hassard Short, and Clarence Handyside. Montgomery and Moore, formerly a "team" of considerable prominence in variety circles, will be reunited for the occasion, though Mr. Montgomery is now selling automobile contraptions and Miss Moore is appearing alone in "Maid in America."

Small Theaters Generous.

Several of the smaller theaters have volunteered contributions to THE TRIBUNE'S relief fund. K. H. Hulquist, proprietor of the Omar theater, at 532 South State street, announced that 5 per cent of his gross receipts for this week will be set aside for this purpose, and A. S. Schwartz, proprietor of the Rose theater, at 2860 Milwaukee avenue, has arranged to make Friday night, Aug. 6, a TRIBUNE benefit.

A unique performance will be given Saturday morning at Orchestra hall. Here the "children's matinee," a program of motion pictures produced especially for the children, will be turned into a benefit and the proceeds will be turned over to the general relief fund, with the request that the amount be used exclusively for children bereaved by the Eastland disaster.

In addition F. M. Tracy, manager of the Strand Theater company, lessees of Orchestra hall, is formulating a plan for selling 10,000 50 cent tickets at $1 each, good for any performance in August, the entire $10,000 to go to the general relief fund.

Electric Men to Aid.

The Chicago Electric club and Jovian league, which will hold its annual outing at Ravinia park Thursday, Aug. 5, announced last night that the entire proceeds of the occasion will be turned over to the general relief fund.

The organization represents the electrical trades and industries of Chicago, and includes in its membership many of the department heads of the Western Electric company, whose employés were the principal victims of the Eastland disaster.

Tribune
7-27

FLICKER[illegible]

"Tribune" Benefit to Aid Survivors.

ON Saturday morning "The Birth of a Nation, under the auspices of THE TRIBUNE, will unreel its wonder in special aid of those bereaved by the tragic toppling over of the Eastland. The whole proceeds from the whole Illinois theater will be turned over to the benefit fund.

The performance will be at 10:30 an seats will be on sale this afternoon places where you can't miss them. N telephone reservations will be made, bu there will be plenty of tickets.

Saturday morning offers a double op portunity.

The Eastland disaster is marked by pe culiarly far reaching woe, because i makes so for ultimate material need Homes are bereft of their supporters i so many instances, and homes themselve are endangered, through the probable in ability to meet payments, which mean the loss of the money already invested.

The overturned Eastland is responsible not only for the heartache of broker family ties, but the bitterness of economic wreckage as well.

For the latter there is a little hope of salvage. "The Birth of a Nation" on Saturday morning, with the public's cooperation, offers some. It is the public's chance to act as an economic insurance agent with a very small premium required on the part of each individual of the public.

Then there's "The Birth of a Nation" itself. No investment ever paid such dividend in thrill and glow and wonder as does a ticket to that picture marvel. It is agog every minute with history, romance, love, sorrow, beauty, grimness, glory.

If you haven't seen it yet you can't afford to miss it on this specially fortunately devised opportunity, when some material good will come out of your seeing it, aside from the pleasure you get yourself.

And if you have seen it once, now is the best time in the world to fulfill your certain determination "I must see it again." It is a picture that calls everybody back. Now is the time to answer the call.

To see the impressive replica of Lincoln's assassination alone is worth the whole effort; to see the widely staged battle scenes, or that bored soldier trying to flirt with demure Miss Lillian Gish, or Mae Marsh doing anything, or the gathering and riding of the clans—any of these single things for photographic artisticness and realism and amazement are wholly worth the effort.

Put Saturday, 10:30 a. m., down in your engagement book with "Illinois" after it—and then keep the date.

* *

Examiner July 27—

THEATER MANAGERS GIVE BEST ACTS FOR BIG SHOW

Stars Playing on Chicago Stage Donate Services for Next Tuesday Afternoon Performance at Auditorium.

The Generous Offer of Mr. Morosco

LOS ANGELES, Cal., July 25.—My deepest sympathy to the sufferers of the Eastland disaster. Please accept the services of my Chicago "Peg o' My Heart" company or any part of it for the sufferers' benefit. OLIVER MOROSCO.

Arrangements were made yesterday at a meeting of the Chicago Theater Managers' Association for the monster benefit performance to be given at the Auditorium Theater next Tuesday afternoon to swell the relief fund for families of victims of the Eastland disaster.

The association is arranging the benefit with the assistance of the Chicago Examiner, and the entire receipts will go to needy families. The committee which met at Cohan's Grand Opera House yesterday afternoon to plan the benefit includes Harry J. Ridings, head of the Theater Managers' Association; George Bowles, Mort Singer, Alfred Hamburger, Harry Singer, Augustus Pitou, Jr., J. J. Garrity, W. R. Bennett, U. J. Herrmann, Silvio Hein, Sam Gerson, Ed Cordner, Lou M. Houseman and Fred Eberts.

The Winter Garden Company from the Palace Music Hall will give the best act from the musical extravaganza, "Maid in America," with Edward Cox, Minerva Coverdale, Yvette, Rita Gould and Jack Coogan in "The Girlie From the Cabaret," "Manhattan Mad," "Sister Susie" and other favorites.

Other features on the Auditorium stage at this monster benefit will be Saranoff, Williams and Wolfus, Arthur Dunham, Mlle. Dazie, Montgomery and Moore, Hazzard Short, Brice and King, Steindel Brothers, Bly Brown, Louise Mink and Clarence Handysides. The Majestic and Powers' Theaters will co-operate, and the Jones, Linick & Schaefer houses, besides helping in the Auditorium benefit, will also give benefits on their own stages.

Silvio Hein will be musical director at the Auditorium benefit. Chairman Ridings has appointed the following committees: Publicity, Sam P. Gerson, Wallace Decker and George Warren; tickets, Harry Singer, U. J. Herrmann and Mort Singer; musicians, Silvio Hein and J. J. Garrity; players, Fred Eberts and Augustus Pitou, Jr., motion pictures, Lou Houseman, Alfred Hamburger and Ed Cordner.

Notwithstanding the brilliancy and length of the bill and the immense popular demand for seats which is inevitable, the committee on arrangements has decided not to increase the prices beyond those prevailing at first-class theaters. Seats on the main floor and in the front rows in the balcony will be $2 each, other balcony seats and those in the upper balcony, $1 and box seats, $3.

TO TEST LARGE CAPACITY.

Large as is the Auditorium, it will not be large enough to accommodate all who wish to be present at this wondrous benefit performance. Those who wish seats will do well to apply early at the Auditorium.

From news given out as to the magnitude of the benefit and the number of attractions, it is certain to be the biggest and best ever given in this city. While it will be the duty of every citizen of Chicago to aid in making it a success, the event would be noteworthy even without the added inducement that it is the crowning attempt of the amusement world to join in the city's attempt to raise a suitable fund for the Eastland relief work.

The best acts from all the loop theaters will be presented, and there will be many special features not hitherto seen on any stage here.

Gertrude Vanderbilt, with fifty of the prettiest girls of "The Lady in Red" company from Cohan's Grand Opera House, will sing her famous ragtime song, and Edward Martindell and the entire cast will sing "Where's the Girl for Me?"

SANTLEY ON PROGRAM.

Joseph Santley, with twenty girls from the "All Over Town" company at the Garrick, will give the "Toddle, Toddle, All Over Town" number. The girls of the company and Santley will also appear in a humorous piece, "The Clock Shop," written by John L. Golden. More than a score of the charming girls of "The Lady in Red" will sell programmes in the lobby and aisles of the Auditorium before the curtain rises.

Glenn Hall and Mlle. Valli Valli of "The Lady in Red" will sing a duet specially written for the occasion.

Peggy O'Neil, star of "Peg o' My Heart" at the Cort Theater, with her dog Mike, will appear. Mike has appeared in about 370 performances of "Peg o' My Heart" in Chicago, and is almost as much of a popular favorite as any one on the stage to-day.

Lou Houseman has just received from France the much talked about Sarah Bernhardt films, showing the famous tragedienne in many scenes in her chateau and estate at Belle Isle. These films, which have never been seen in public in the United States, will be shown for the first time in Chicago at the Auditorium benefit next Tuesday afternoon. Another film treat on the program will be the great Wilderness battle scene from "The Birth of a Nation" at the Illinois Theater.

The Man Who Drinks
Is Putting a Heavy Mortgage on the Future

Business doesn't want him—society won't have him. Come to the Keeley Institute now—put a stop to the liquor and drug habit—regain your self-confidence, your pride and your former health. Our exceptional success during 35 years proves the worth of our methods. Charges are reasonable. Treatments are given under the constant, kindly direction of skilled specialists. Write for free illustrated booklet. Everything confidential.

THE KEELEY INSTITUTE,
Dwight, Illinois.

Chicago office—70 W. Monroe St., Suite 906. Telephone Central 3355.

DIAMONDS, watches, jewelry. Pay 50c week. Stewart & Co., Stewart Building. —Advertisement.

MOVIES TO AID EASTLAND FUND

Theater Owners Agree to Throw Open Doors for Relief of Tragedy Victims.

EXAMINER'S RELIEF FUND.

William Randolph Hearst	$1,000
Mrs. Emmons Blaine	100
W. W. Gurley	100
Albert D. Lasker	100
Charles G. Dawes	50
Hobart Chatfield Chatfield-Taylor	10
Charles A. Comiskey	10
Andrew J. Graham	10
Charles H. Mitchell	10
Mrs. F. J. Lupp	.60

Donations to the Examiner's relief fund, whether large or small, will be acknowledged in these columns. They should be sent to Cashier, Chicago Examiner. The fund will be augmented daily by the proceeds of theatrical performances and gifts of receipts of motion picture houses and amusement parks and other entertainments to be hereafter arranged. Last night a number of managers of theaters and other amusement enterprises informed the Examiner that they would set aside one day's receipts to swell its fund.

Through the generosity of motion picture theater owners, Chicago will have an opportunity to contribute to the sufferers from the Eastland disaster in the easiest manner imaginable.

By merely attending a show in their particular neighborhood, at the regular prices, all men, women and children in the city may add a mite to the relief fund. Announcement of the time will be made by posters in front of each theater.

These notices, of "one-sheet" size, will be given out to-day at room 519 Hearst Building.

The offer of film show proprietors to donate the gross receipts of one show to prevent want among the families of victims of the river tragedy is one of the most remarkable demonstrations of charity ever seen in Chicago. There are 650 of the cozy family havens throughout the city, each practically a part of the lives of those who live in its vicinity. The unique plan for a general donation of receipts promises to put many thousands of dollars into the Examiner's relief fund.

The project, however, is in the hands of the Municipal Eastland Motion Picture Relief Committee, which is acting in association with downtown theatrical men, promoting the great benefit performance to be given at the Auditorium Theater Friday afternoon. The motion picture committee appointed by Chairman Harry Ridings, manager of Cohan's Grand Opera House, consists of Lou M. Houseman, Alfred Hamburger and Ed Cordner.

HAMBURGER STRTS OFFER.

Hamburger himself owns twelve houses and at the organization meeting he started the ball rolling by pledging the gross receipts of the entire dozen for one performance.

The Hamburger theaters are the Ardmore, the Pine Grove, the Pickford, the Twentieth Century, the Willard, the Apollo, the Panorama, the Hippodrome, the Ellis Avenue, the President, the Shakespeare and the Cosmopolitan.

Loop motion picture theaters will have their benefit shows on Wednesday, also the day of the North Side houses. The following downtown theaters volunteered last night:

Orpheum, 110 South State street.
Bijou Dream, 116 South State street.
Strand, 348 South State street.
Colonial, 23 West Randolph street.
McVicker's, 21 West Madison street.
La Salle Opera House, 110 West Madison street.

All these are Jones, Linick & Schaefer houses.

Alcazar, 69 West Madison street.
Rose, 63 West Madison street.
Boston, 21 North Clark street.

These three theaters are Harry C. Moir houses.

Cozy, 40 South Clark street.
Pastime, 66 West Madison street.
By courtesy of H. W. Thompson.
Theatorium, 178 North State street.
By courtesy of W. F. Masher.
World, 61 West Randolph street.
By courtesy of J. V. Seavers.
Casino, 58 West Madison street.
Courtesy of I. L. Lesserman.
Star, 68 West Madison street.
Courtesy of John Kean.

It has been planned for the motion picture benefits to begin Wednesday night on the North Side. Thursday will be the South Side's night and Friday residents of the West Side will contribute the thousands of nickels and dimes that will mean a small fortune for the widows and orphans bereft by the Eastland horror, at the same time obtaining an evening's diversion.

The following North Side theaters will give all of Wednesday's receipts to the fund:

Lake Shore Theater, Broadway and Belmont avenue; M. J. Weil.
Ariato Theater, 2650 Lincoln avenue; A. M. Hartman.
Julian Theater, 918 Belmont avenue; Frank M. Teter.

The following North Side theaters will give the receipts of the 9:30 o'clock show Wednesday night:

Liberty Theater, 3705 Fullerton avenue; H. D. Koffman (vaudeville).
Garden Theater, 3305 North Marshfield avenue; H. D. Koffman (vaudeville).
Newberry Theater, 854 North Clark street; M. A. Choynski.
John Sheerin's Theater, 633 North Clark street.
Janet Theater, 617 West North avenue; Harry Lindner.
Iola Theater, 1238 Milwaukee avenue; A. W. Roth.
Regent Theater, 6746 Sheridan road; E. P. White.
Parkway Theater, 2736 North Clark street; H. Tipton Steck.
Park Theater, 6916 North Clark street; Molinari Booth.
Orchard Theater, Orchard and North avenue; S. Levin.
Hub Theater, 1746 West Chicago avenue; I. E. Berkson.
Avon Theater, 3327 Fullerton avenue; Hyman & Katz.
Bertha Theater, 4717 Lincoln avenue; H. L. Gumbiner.
Broadway Theater, 5206 Broadway; Ernest J. Lochrl.
Erie Amusement Company, 641 North Clark street; D. L. Swarts.
De Luxe Theater, 1141 Wilson avenue; L. A. & E. F. Cuneo.
Wilson Avenue Theater, 940 Wilson avenue; L. A. & E. F. Cuneo.

The following theaters also have planned special programs for the benefit of the fund:

Elite Theater, Waukegan; all of Wednesday night's receipts.
Bryn Mawr Theater, 1123 Bryn Mawr avenue; H. A. Gundling; all of Thursday's receipts.
Biograph Theater, 2433 Lincoln avenue; Lubliner & Trinz; Friday's matinee receipts, with a guarantee of $100.
Vitagraph Theater, 3137 Lincoln avenue; Lubliner & Trinz; Friday's matinee receipts, with a guarantee of $100.
La Salle Theater, 153 West Division street; Thomas Mitchell; all of Thursday night's receipts.
Twentieth Century Theater, 3330 West Twelfth street; David Cooper; all of Friday's receipts.
Roseland Theater, 11331 Michigan avenue; M. Berkson; all door receipts on Friday and an amount equal to half the day's expenses.
Princess Theater, Joliet; L. M. Rubens; Thursday's receipts.
Harvard Theater, Sixty-third street and Harvard avenue; M. J. Munts; proceeds of two Wednesday afternoon shows.
The Strand Theater Company, Orchestra Hall; all the receipts of the regular Saturday morning children's performance.

The Chicago Cinematograph Company will give special shows in the Harper Theater, Fifty-third street and Harper avenue, and the Halfield Theater, Fifty-fifth and Halsted streets, at a date to be announced later.

Other motion picture theaters which will announce benefit dates later are the Plaisance, 434 Parkside avenue; the Crawford, Crawford avenue and West Madison street; the Virginia, Halsted and West Madison streets; the Orpheus, 1613 West Twelfth street; the Marshfield, Marshfield avenue and West Twelfth street; the Franklin, Thirty-first street and Calumet avenue; the Hamlin, West Madison street and Hamlin avenue, and the Ashland, West Madison street and Ashland avenue.

"WATCH FOR POSTERS."

Theater managers are invited to leave names and addresses of their houses when calling for the posters, so that the public may know where and on what day they will be given an opportunity to help the Eastland fund by their attendance. The Examiner also will be glad to make any announcements desired by managers, such as changes in dates from the committee's program.

To all North Siders: Watch for the posters announcing the Eastland benefit and GO TO THE MOVIES WEDNESDAY NIGHT.

To all South Siders: Watch for the posters announcing the Eastland benefit and GO TO THE MOVIES THURSDAY NIGHT.

To all West Siders: Watch for the posters announcing the Eastland benefit and GO TO THE MOVIES FRIDAY NIGHT.

The theater owners are giving you a chance to do a great charity in a small way. They are doing their part splendidly. Do yours and go where you see the signs.

To All Owners and Managers of Motion Picture Theaters

The "one-sheet" announcements of benefit shows have been printed by the Municipal Eastland Motion Picture Relief Committee. They may be had by calling at room 519 Hearst Building.

You are invited also to register at room 519 Hearst Building the name and address of your theater and such other data concerning your Eastland sufferers' benefit show that you may desire to announce in the Examiner.

The committee suggests that the gross receipts for the 9:30 o'clock performance be donated, on the following evenings:

Wednesday, July 28—North Side houses.
Thursday, July 29—South Side houses.
Friday, July 30—West Side houses.

Those for whom the dates mentioned would be inconvenient, may select another date and time.

The proceeds will be donated to the general relief fund through the Chicago Examiner.

$5,500 in Valuables Found on Eastland

De Witt C. Cregier, city custodian, after an inventory, announced yesterday that he had in his possession $3,000 worth of jewelry, $2,500 in currency and 250 pocketbooks, all from the bodies of the Eastland disaster. Identification of the various articles must be made in person at the city custodian's office, third floor, City Hall.

Post 7-27

feature.

* * *

Alfred Hamburger closed negotiations for a protracted run of "An Alien," a photo dramatization of George Beban's famous vaudeville playlet entitled "The Sign of the Rose." Mr. Beban himself appears in the title role, repeating the character of the beloved Italian who was most devoted to his baby Rosa. The play lends itself magnificently for screening, and under the masterful direction of Thomas H. Ince has resulted in a powerful dramatic production. Mr. Ince is one of the three directors—D. W. Griffith and Mack Sennett are the others—who, with H. E. Aitken, compose the Triangle Film Company, the newest film concern, organized to produce $2 film attractions.

* * *

Aaron M. Gollos, president of the Photoplays Releasing Company, announces a private exhibition of "Sarah Bernhardt at Home," the two-reel special feature recently arrived from France, at the Illinois Theater today at noon. This picture will be reviewed in detail in tomorrow's issue of THE POST.

News 7-28

NEW JOB FOR "JOE" SULLIVAN

Leaves Senator Lewis to Become "Movie" Chief's Secretary.

Joseph R. Sullivan, who has been private secretary to James Hamilton Lewis ever since the latter became United States senator from Illinois, resigned that position to-day. He becomes secretary to Henry E. Aitken, with headquarters at 71 West 23d street, New York city. Mr. Aitken is president of the Reliance Film corporation, the Majestic Moving Picture corporation, the Epoch Producing company and the recently organized $5,000,000 Triangle Film corporation.

"Joe" Sullivan is well known in local democratic politics. He is a twin brother of William L. Sullivan, private secretary to Gov. Dunne, and a younger brother of Judge John J. Sullivan of the Municipal court. During the Dunne and Busse administrations as mayor he was confidential secretary to Chiefs of Police Collins and Shippy. Senator Lewis will take a new secretary with him when he returns to Washington.

Tribune 7-28

FLICKERINGS from FILM LAND

by KITTY KELLY

Look for the Lady in the Hoop Skirts.

LOOK for the lady in hoop skirts and ruffles, the lady who has apparently just stepped out of the pages of the past. She is to be seen in various places around town today and tomorrow and all the rest of the week and she has something that intimately concerns you, sympathizers with the Eastland sorrowers.

She is the special insurance agent to collect your help for the Eastland benefit fund, and in exchange for your offering she'll give you as a receipt your ticket—better make it tickets—to the special performance of "The Birth of a Nation" on Saturday morning at 10:30 at the Illinois theater, given under the auspices of THE TRIBUNE.

This ticket—or, better, these tickets, for it takes more than one to get the fullest enjoyment out of this tremendous photodrama—admits the bearer into a world of wonder quite beyond the possibilities of human imagination until he has seen it. That one man—namely: D. W. Griffith—could convene in his brain and execute into finished results such tremendous effects as the magnificent battle scenes, such exquisite miniatures as the dogs and kittens playing, Mae Marsh making ermine from cotton and soot, is beyond realization until "seeing is believing" proves it.

As the final achievement in photodrama to date this picture ranks first. No season in Chicago is complete without seeing it for it is heralded the country over as supreme, and it is its own best testimony as to the possibilities to which the cinemac art may attain.

People who live here cannot afford to miss it, for it is the subject on everybody's tongue, and people who are here only for a short time, visitors and students, cannot afford to go back to their homes without taking along a memory of it, to revive for "the folks" who have not been able to see it.

Saturday morning is a specially propitious occasion for fulfilling this cultural duty, for it may be combined as well with the mission humanitarian in which the whole city is engaged. Your pleasure in "The Birth of a Nation" will be so much sweetened by the idea that it is going to bring a bit of present help to some heart in sorrow over the tragic event of Saturday.

So don't forget about the little lady in the hoop skirts. Look her up and let her help you out for your Saturday forenoon. She'll be around town in various places and she'll be out at Northwestern university and the University of Chicago. And if you don't happen to see her just drop around to the Illinois theater's box office and buy your ticket from the central source of supplies.

* *

Miss Hoopskirts Selling Lieut.-Gov. O'Hara First Ticket to "Tribune" Benefit.

FOUR girl ushers from the Illinois theater, clad in their hoop skirt costumes, made a round of downtown restaurants last night selling tickets for the Eastland survivors' benefit performance of "The Birth of a Nation," arranged by "The Tribune" for Saturday morning at 10:30. The first ticket was bought by Lieut. Gov. Barratt O'Hara at the Stratford. Subsequently the hoop skirt girls visited the College Inn, the Lambs', the Bismarck Berlin room, and the La Salle roof.

Tribune 7-24

FLICKERINGS from FILM LAND

by KITTY KELLY

Want to See Henry Walthall?

Henry Walthall, whose portrayal of the Little Colonel in "The Birth of a Nation" caused him to be hailed as the world's greatest motion picture actor, will be present in person at "The Tribune's" Eastland benefit showing of the Griffith masterpiece in the Illinois theater at 10:30 o'clock Saturday morning. Mr. Walthall, who now is starring with the Essanay players, will give those who know his figure so well a chance to hear his voice.

The Melting Pot?

The Hon. (?) Thomas Dixon in proper costume. The South not satisfied with its persecution of the race below the Mason and Dixon line, sends its imps broadcast through the land.

Ct. 7-29

MAYOR RUSH MARKS OPENING OF TICKET SALE AT THEATER

Hundreds Buy Admission to All-Star Performance for Disaster Victims at Auditorium Tuesday.

Beauties of Stage Will Tour Loop in Autos to Assist Project; Manager Hardy Sees Big Success.

Mayor William Hale Thompson yesterday put the seal of his official approbation upon and gave assurance of his hearty support to the big theatrical benefit for Eastland sufferers to be given in the Auditorium Theater next Tuesday afternoon.

"This co-operation by the Chicago Theater Managers' Association and leading stage favorites is most gratifying and is worthy of the support of all Chicagoans," said the Mayor. "I shall attend the benefit and do anything I can to add to its success."

Sale of seats began with a rush yesterday at the Auditorium Theater.

To the experienced eye of the box office manager it was evident from the first that the all-star program arranged by the theater managers, with the assistance of the Examiner, will result in the sale of all seats, with the demand too great to allow all to be supplied.

In his many years of familiarity with theatrical events, Guy Hardy, manager of the Auditorium Theater, said he had never known such an eager and early popular rush for tickets.

Although there has never been a benefit whose program was as attractive as that of next Tuesday, the committee has not set the price of tickets one iota higher than those paid for ordinary performances at a first-class loop theater. There are 959 main floor tickets at $2 each, 1,073 front balcony seats at $2 each, 356 balcony seats at $1 each, 905 upper balcony seats at $1 each and 348 box seats at $2 each.

STARS EAGER TO ASSIST.

Miss Margaret Illington wired her representative, Harry S. Fulton, to subscribe for a box. She authorized an expenditure of $50, with the desire that the tickets for the box be returned to the committee for resale. Miss Illington telegraphed from Asbury Park, N. J., where she is giving three preliminary performances of the Henry Arthur Jones play, "The Lie," preparatory to her appearance at the Cort Theater August 8.

Every star and favorite now appearing in a loop theater has enlisted for the benefit, and offers of co-operation from talented and high-priced performers poured in yesterday upon the committee of managers. This committee includes Harry J. Ridings, Mort Singer, Sam P. Gerson, Lou M. Houseman, U. J. Herrmann, Louis Macloon, Augustus Pitou, Jr., George Bowles, J. J. Garrity, Harry Singer, W. R. Bennett, Silvio Hein, Wallace Decker, Fred Eberts, Ed Cordner, George Warren and Alfred Hamburger.

The difficulty that faced them in making up the program was a veritable embarras de richesse, too many stars, too many brilliant acts, too many favorites, even for a four-hour performance. Here are some of the acts selected:

Mlle. Valli Valli, Gertrude Vanderbilt, Edward Martindel and Josie Intropidi of "The Lady in Red" company from Cohan's Grand Opera House in a musical melange, including the songs, "Just Like Eve," "Beautiful Lady in Red," "Ships That Pass in the Night," "Mister Love Will Get You Yet," and two dances.

Josephine Harriman, dancer at the Hotel La Salle roof garden, in a "terpsichorean dream."

Baby Violet Stroud and two others of the Stroud Trio in "A Day in Songland."

Miss Ann Herndon, assisted by Olive Thorn and Neil Moore, all members of the "Lady in Red" Company, in the "The Pipes of Pan."

Gertrude Vanderbilt and thirty of the prettiest girls in the "Lady in Red" Company in her famous ragtime song.

Joseph Santley with the "All Beauties" chorus from the "All Over Town" Company in "Toddle, Toddle, All Over Town," and also in a humor-

ous piece, "The Clock Shop," written by John L. Golden.

Glenn Hall and Mlle. Valli Valli of "The Lady in Red" Company in a duet specially written for the benefit.

Peggy O'Neill, star of "Peg o' My Heart," at the Cort Theater, with her dog, Mike.

Lou Houseman's films, showing Sarah Bernhardt at her chateau and estate at Belle Isle, France.

MUSICIANS OFFER SERVICES.

"Little Misses of '61" will sell flowers before and after the benefit dressed in the hoop skirts and pantalettes of the days of our grandmothers. It is also proposed by George Bowles, manager of the Illinois, to show a part of "The Birth of a Nation."

Will Phillips of Cohan's Grand Opera House will act as stage manager.

Ernest Woollett, president of the Chicago Federation of Musicians made Chairman Riddings an offer of the services of himself and fifty skilled musicians, which was gratefully accepted. President Robins of the American Posting Service volunteered to do all bill posting without charge.

Miss Annabelle Whitford, formerly of the Ziegfeld Follies, will have charge of the sale of programs.

A bevy of stage beauties, including Peggy O'Neil, star of "Peg o' My Heart" at the Cort Theater, Mlle. Valli Valli, Gertrude Vanderbilt, Phyllis Maude, Ann Herndon and Lucille Gardner of "The Lady in Red," Ruth Randall, Mignon McGibney, Dorothy Young, Beatrice Allen and Blanche Deyo of "All Over Town," and Florence Moore, Kathryn Andrews, Mlle. Yvette, Hazel Linden, Louise Mink, Minerva Coverdale, Rita Gould and Mlle. Dazie of "Maid in America" will make an automobile tour of the loop selling tickets for the performance.

F. O. Peers of the Midway Gardens

Tribune 7-30

Do you want to "DO YOUR BIT?"

Do you want to see the world's biggest photo-dramatic achievement, "The Birth of a Nation"?

Both desires can be accomplished tomorrow morning at THE TRIBUNE'S Eastland benefit showing of the picture at the Illinois theater.

Besides the picture's showing, there is going to be present in person its own hero and the recognized world's greatest film actor, Henry B. Walthall.

Several celebrities both in town and out bought tickets during the day. D. W. Griffith, who produced "The Birth of a Nation," sent the following wire from Los Angeles to Manager George Bowles of the Illinois theater:

Please buy for me one box for "Birth of Nation" account "Chicago Tribune" relief fund for Eastland sufferers for $100. Turn same over to "Tribune" to be auctioned off to the highest bidder. Extend to Mayor Thompson my sincere sympathy in Chicago's severest affliction. Thank "Tribune" for its wonderful response and cooperation.

Earlier in the day H. E. Aitken, former head of the Mutual Film corporation and now president of the newly organized Triangle Film company sent this:

Buy one gallery seat for me for "Birth of a Nation" Tribune relief fund for Eastland sufferers for $100.

Charles N. Wheeler of THE TRIBUNE will auction off the box and gallery seats at the board of trade this afternoon at 1 o'clock.

Mr. and Mrs. Carl Heisen, the dancers, at the head of their ballet, buttonholed every likely spender. Peggy O'Neil, the "Peg" of "Peg O' My Heart," ran into Mrs. Neisen at the Auditorium and bought a pair of tickets.

The girls who sold tickets were: Marie Meyers, Florence Traver, Rae Cole, Pearl Germonde, Beatrice Young, Laura Lyle, Ruth Cotten, and Harriet Gustin. The first three are from the Bismarck Garden ballet; the others are members of the Heisen Follies, playing at the Stratford.

Herald 7-29

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SEEN ON TI

"Movie" Theater Owners Join To Aid Eastland Sufferers

THE attendance at the motion picture houses this week is divided between the interest in the pictures and the sympathetic thought of those who perished in the Eastland tragedy. The audiences laugh at the comedies and applaud the dramas, but in a half-hearted manner. Their hearts and minds are with that little colony in Hawthorne and Cicero, where nearly every little home bears the signal of mourning—streamers of crepe upon the door.

Among the first to come forward and offer financial assistance were those who own the picture houses.

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Alfred Hamburger will give a benefit performance tomorrow afternoon at the Langley, Sixty-third street and Langely avenue; Willard, Fifty-first and Calumet avenue; Century, Forty-seventh street and Prairie avenue; Pickford, Thirty-fifth street and Michigan avenue; Pine Grove, Sheridan road and Pine Grove avenue, and Argmore, Argyle street and Kenmore avenue. In addition to these outlying houses, Mr. Hamburger will open his Ziegfeld Theater and give an entertainment consisting of "the Melting Pot" and "Puppet Crown." The theater will be open from 10 o'clock in the morning until 5:45 in the afternoon. The outlying theaters will open at 2:30 o'clock and continue until 6 o'clock.

The proceeds will be turned into the HERALD relief fund and will be used to alleviate the sufferers in this appalling disaster.

The admission price will be 25 cents. Twelve reels will be shown. This is the golden opportunity for those who wish to add their mite to the fund. Mr. Hamburger is naturally anxious to have the receipts as large as possible. Let all the "fans" and their friends join hands to make the amount as large as we can.

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Jones, Linick & Schaefer have set aside Thursday night to help the sufferers. They will give all the receipts from their theaters to the relief fund. This will include all of the theaters in the Jones, Linick & Schaefer circuit.

"The Birth of a Nation" at the Illinois will have a benefit performance Saturday morning at 10 o'clock.

Many of the small theaters in the outlying districts will have a special performance to aid the victims of the Eastland. In fact, all the "movie" portion of Chicago will do its share toward helping the needy.

Ed Q. Cordner, manager of Orchestra Hall, has set aside Saturday morning, the children's hour, for the Eastland sufferers.

"We have subscribed to the fund," said Mr. Cordner, "and, in addition, we expect to turn over the proceeds from the Saturday morning entertainment to the benefit fund."

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The General Film Company and Mrs. Carter H. Harrison announce that they will donate the use of Mrs. Harrison's photoplay, "The Lady of the Snows," to any picture theater or theatrical manager wishing to give a benefit performance for the Eastland sufferers.

Dates can be obtained by phoning Central 8039.

"The Lady of the Snows" is an Essanay feature in three acts, and is one of the popular pictures of the season.

The fund will be turned over to the relief committee headed by Mayor William Hale Thompson.

Tribune 7-29

"Little Colonel" at Eastland Benefit.

HENRY B. WALTHALL.

TWO Little Colonels will be seen at the special showing of "The Birth of a Nation" in the Illinois theater Saturday morning for the benefit of Eastland survivors.

One will be the Little Colonel of the screen, the other the Little Colonel of the flesh—Henry B. Walthall, hailed as a result of his work in Griffith's film masterpiece as the world's greatest motion picture actor.

With the heroic little figure of the man about whom the fastest action of "The Birth of a Nation" centers picture audiences the country over are familiar. Mr. Walthall, now starring with the Essanay company, will give Saturday morning's benefit audience a chance to hear his voice. From the stage he will talk to the Good Fellows "out front."

Every dollar the benefit tickets bring will go, through THE TRIBUNE, into Mayor Thompson's relief fund. To the last penny the Eastland orphans and the Eastland widows will have their struggle for livelihood lightened by the proceeds. The prices of seats will be just what they are at regular performances.

There were just 1,200 of the benefit to start with, and the rest will go fast when the special ticket booth in the Illinois theater lobby is opened this morning.

Good Fellows, are you going to DO YOUR BIT?

FLICKERINGS from FILM LAND

by KITTY KELLY

Want to See Henry Walthall?

Henry Walthall, whose portrayal of the Little Colonel in "The Birth of a Nation" caused him to be hailed as the world's greatest motion picture actor, will be present in person at "The Tribune's" Eastland benefit showing of the Griffith masterpiece in the Illinois theater at 10:30 o'clock Saturday morning. Mr. Walthall, who now is starring with the Essanay players, will give those who know his figure so well a chance to hear his voice.

his daughters without an exacting precocity on his part.

Mind you, "Madame Sarah Bernhardt at Home" is not a dramatic picture. It has none of the Griffith tricks, nothing of the huge Griffith drama. But it has certain naturalness that is irresistible. I've seen Sarah movied in a real play, and—to put it politely—thought it rotten.

But this is the real Sarah, without vaudevile frameup or a bogus leg. I say this only because it has been my great fortune to know Sarah Bernhardt herself.

Ex. 7-29

BERNHARDT AT HOME REAL PICTURE

Movie of House Party Shows Her Buoyant Youthfulness Infecting All.

BY ASHTON STEVENS.

LOU HOUSEMAN and George Bowles, worthy, if not needy, agents of publicity, got their friends up at noon the other day to see Sarah Bernhardt with two legs in an intimate screen entitled "Madame Sarah Bernhardt at Home."

Some of the critics, who had already squandered their vacation, were there bright and early at the Illinois; and no doubt [illegible] course of a devitalized the [illegible] season their papers [illegible] find space for their more or less classic review of how Madame Sarah used to move, look and listen when the absent member of her small legion of lower limbs was intact.

In "Madame Bernhardt at Home" we find a charming hostess who is as unafraid of the ocean as though she had been born in an American bath tub. She engages in deep-sea prawning—shrimping, as one would call it who threw his first net west of the Rockies—and also foreshore prawning, which is done not clamily with a shovel, but sportsmanly with a net as deadly as one of those used in the old Roman games.

And the brace of legs require no certification. They are lithe, active and live.

* * *

WHEN Sam Davis cabled from the '49 Camp at the World's Exposition for terms for the exhibition of the Bernhardt leg she quite properly replied, "Which one?"—thereby lifting Bob Davis' patronymic to the estate of fame held now only by Richard Harding and Oscar King.

She is a grand old Girl, is Sarah Bernhardt. San Francisco was down when I witnessed her performance of "Phedre" in the Greek theater given to the University of California by the distinguished gentleman whose most minor feat in journalism has been conspiring with his editors to keep me at work. What a Phedre! What thousands-on-thousands in the audience. Oh, for a movie of that!

But Griffith, the man that filmed "The Birth of a Nation," was then only a stock actor at San Francisco's Alcazar, and the last time I saw him he said that habitually I had reported him to the public as a notably bad actor. Far be it from me to say I drove him into the pictures. But, if he insists too hard, I'll make my modest plea of guilty.

* * *

BUE we stray from Madame Bernhardt, one of the hardest things I do. I was hers from a child. I all but hated the nights when Duse and Fiske taught me a new acting along with a new drama.

Bernhardt is all theater. Her veins run grease paint. She can cry to order. She can sing prose to arouse a composer's envy. Against all intelligence I loved her for keeping old art young.

And the one day I wanted her to act, to act all over the city, she wouldn't do it.

Arnold Genthe, the best camera artist on any continent, and I drove her through the ruins of San Francisco. She declined to act up to the terrific mise-en-scena. She was mute, with the tears cutting into her paint and powder like acid. She was dramatically useless for picture or pen.

When Sarah acts she acts, and only then.

* * *

THIS picture of her house party on Belle Isle, Brittany, shows it. Here again is she all naturalness, all buoyancy, all Sarah the friend of art and mankind. Rejoicing in her own fabulous youth, she infects it among what looks like three generations. Her son Gerald looks perfectly the second, and many of the gay girls could be

Tribune July 30

10

FLICKERINGS from FILM LAND

By KITTY KELLY

HENRY B. WALTHALL

DO you want to see Henry B. Walthall, the world's greatest motion picture leading man? Do you want to hear Henry B. Walthall, the star of more great feature productions than any other player?

As the "Little Colonel" alone in "The Birth of a Nation" he has appeared celluloidly in nearly fifteen hundred performances from Los Angeles to New York. Never once has he doubled his film appearance with a flesh one. For the first time tomorrow morning, at "The Tribune's" Eastland benefit showing of "The Birth of a Nation" at the Illinois theater, he will appear in person with his picture.

Not even in Los Angeles, where the picture was made and where he lived at the time of its opening, did he make a personal appearance in the theater showing it. He is a modest man and doesn't like to make speeches, but for the sake of the Eastland sufferers he has consented to do so, even though he has to take himself away from a scene in which he is working at the Essanay studio.

Herald

~~[illegible]~~ 7-30

THE SCREEN By LO

Signing Up Billie Burke

Tom Ince had an idea. He wished to bring Billie Burke to Inceville and convert her into a motion-picture actress. The story that Miss Burke had succumbed to the lure of the camera was flashed over the wires several weeks ago, but the long time it took to get her signature, the bundle of money demanded and the hours of lost sleep are just being related.

It's all over now, and Tom Ince sleeps peacefully, happy that he has acquired the brilliant little luminary of the theatrical firmament to shine in the "movie" constellation.

Kenneth O'Hara says: "Thomas H. Ince is not too proud to be a pursuer. He pursued the evasive almighty dollar until, by sheer determination and high artistic ability, he captured it. Little is the wonder then that he didn't hesitate to pursue Billie Burke. She will mean as much, if not a whole lot more, to the motion-picture art than either the almighty dollar or human interest. So thought Ince when he began the chase and became a member of the "Amalgamated Order of Pursuers."

The first attempt cost Mr. Ince less than a dollar. He sent a telegram. It read: "Want you to star in pictures." The reply was: "Cannot consider it now. Perhaps later."

Ince did not lose heart, but gritted his teeth and started all over again.

Time went on. Telegrams followed each other all over the United States. The necessary word was missing in each, but still Mr. Ince did not lose heart.

Miss Burke was starring in "Jerry." She came to Los Angeles to play.

By dint of much strategy and maneuvering the actress was brought to the very gates of Inceville, the place where Thomas H. reigns supreme.

Miss Burke was converted. She didn't say so that day, but the elaborate sets used by Ince and his skill as a director won her. Later, as a result of this visit, she visited the New York offices of Kessel & Bauman and wrote the much-sought name of Billie Burke opposite "Party of the first part." The amount involved is $40,000, that sum to be paid for five weeks' work.

Mr. Ince, the pursuer, captured the desired prize, and once more rests content—content in the knowledge that he has given an artist to the picture-play lovers of the world.

Tribune 7-31

Sells Tickets for Eastland Benefit.

MISS DIXIE BALDWIN
PHOTO MONFORT

This morning at 10:30 o'clock the film drama, "The Birth of a Nation," will be shown to the hundreds of persons who have bought tickets to help swell THE TRIBUNE Eastland relief fund.

Pretty girls from the Helsen Follies invaded the "pit" of the board of trade yesterday and sold the traders more than $50 worth of tickets. The Bismarck Garden Ballet sold a like amount at the garden. Miss Dixie Baldwin made the largest individual sale of the day—exceeding $28.

Flowers will be sold at the performance. Annabelle Whitford will have charge of the flower girls—Veronica McNeil, Dorothy Collins, Gertrude Jacobs, Marie Astor, Gertrude Azemar, Elsie Lowenstein, and Helen Utter.

Tribune 7-30

Promoters of film-making companies, finding the peddling of stock a fading game in New York, are working Chicago, Milwaukee, Cleveland, Pittsburgh, and Cincinnati. Their argumentative catch-line is, of course, this: "Believe me, sir, pictures are only in their infancy!"

Tribune July 30 1915

THE CHICAGO DAILY TRIBU

DOING THEIR BIT.

Diamond Jim Brady and Board of Trade Men Were Among the Purchasers of Tickets to "Birth of a Nation" Eastland Benefit for Saturday Morning

BEATRICE YOUNG OF THE HEISEN FOLLIES SELLING TICKETS TO "DIAMOND JIM" BRADY

Do you want to "DO YOUR BIT?"

Do you want to see the world's biggest photo-dramatic achievement, "The Birth of a Nation"?

Both desires can be accomplished tomorrow morning at THE TRIBUNE'S Eastland benefit showing of the picture at the Illinois theater.

Besides the picture's showing, there is going to be present in person its own hero and the recognized world's greatest film actor, Henry B. Walthall.

Several celebrities both in town and out bought tickets during the day. D. W. Griffith, who produced "The Birth of a Nation," sent the following wire from Los Angeles to Manager George Bowles of the Illinois theater:

> Please buy for me one box for "Birth of Nation" account "Chicago Tribune" relief fund for Eastland sufferers for $100. Turn same over to "Tribune" to be auctioned off to the highest bidder. Extend to Mayor Thompson my sincere sympathy in Chicago's severest affliction. Thank "Tribune" for its wonderful response and cooperation.

Earlier in the day H. E. Aitken, former head of the Mutual Film corporation and now president of the newly organized Triangle Film company sent this:

> Buy one gallery seat for me for "Birth of a Nation" Tribune relief fund for Eastland sufferers for $100.

Charles N. Wheeler of THE TRIBUNE will auction off the box and gallery seats at the board of trade this afternoon at 1 o'clock.

Mr. and Mrs. Carl Heisen, the dancers, at the head of their ballet, buttonholed every likely spender. Peggy O'Neil, the "Pegs" of "Peg O' My Heart," ran into Mrs. Neisen at the Auditorium and bought a pair of tickets.

The girls who sold tickets were: Marie Meyers, Florence Traver, Rae Cole, Pearl Germonde, Beatrice Young, Laura Lyle, Ruth Cotten, and Harriet Gustin. The first three are from the Bismarck Garden ballet; the others are members of the Heisen Follies, playing at the Stratford.

Tribune 7-31.

Melville Ellis will add to his manifold other activities the designing of the costumes for D. W. Griffith's filming of "The Holy Grail." He will come to Chicago later in the season as a member of the company headed by Elsie Janis.

July 31—

THE CHICAGO DAILY TRIBUNE: SATURDAY, JULY

FLICKERINGS from FILM LAND

by KITTY KELLY

MISS LILLIAN GISH

MISS MAE MARSH

HENRY B. WALTHALL

Mae Marsh and Lillian Gish, a la celluloid, and Henry Walthall, himself and his film shadow, will be seen this morning at "The Tribune's" Eastland benefit showing of "The Birth of a Nation" at the Illinois theater. Are you going to help the survivors and at the same time see the world's greatest moving picture?

Eastland Benefits for Old and Young.

TWO stirring benefit events occupy the attention of Saturday morningers in pictureland. There is the big affair at the Illinois, where "The Birth of a Nation," filmland's sensation, unreels at 10:30 for THE TRIBUNE'S Eastland fund. Besides the picture, the star of it, Henry Walthall, is going to shine in person as well as celluloidly.

But folks have to be 21 to be able to go there, and over at Orchestra hall is a place for the folks not of age. The Strand's regular morning matinee for little folks is turned into an Eastland benefit, where happy children may help those who are unhappy. It's a joy promising program, what with "The Sleeping Beauty," a bird picture, and one about a runaway leopard, and besides, Margot, a little classic dancer, and Harry Fullan Ayres, a young violinist, will perform. The party begins at 10 o'clock.

Today has only one picture change. "The Puppet Crown" at the Ziegfeld is succeeded by "Silver Threads Among the Gold" production, containing Richard J. Jose as the hero. The further announcement is that Mr. Jose will also appear in person at every performance of the picture and at appropriate times "render" three popular ballads, among them the inspiration of the picture.

On Monday the delightful Marguerite Clark in "Seven Sisters" disappears from the Strand's screen, replaced by the always delightful Mary Pickford in one of her typical plays, "Rags."

"Sealed Valley," with Dorothy Donnelly, comes to the Studebaker, succeeding "The Second in Command," and "The Fighting Hope," with Laura Hope Crews, appears at the Colonial.

The pictures continuing are "The Melting Pot" at the Fine Arts, "The Blindness of Virtue" at the La Salle, and "The Birth of a Nation" at the Illinois.

* *

Flickers.

Harold Lockwood is going to step out of features for a while into some two reel subjects for the American company, which will let those folks who like him see him often, as he will be in a number of program releases until arrangements are completed for more feature appearances.

Dorothy Gish is doing her vacationing at the San Francisco fair. She has her mother with her, and sister Lillian, who is best known as Elsie Stoneman in "The Birth of a Nation," is at home in Los Angeles confabbing with a Paris modiste in regard to an elaborate wardrobe which she is to use in a forthcoming feature.

Signs of the times—the notes that come rolling in from old Majestic-Reliance studios at 4500 Sunset boulevard, Los Angeles, now bear the label "Griffith Studio."

Edna Mayo, Essanay, is an advocate of the "smile an hour" beauty treatment. She declares that, if carefully followed, in a week the follower will be rewarded by a better looking reflection in the mirror. In addition to the smile system she prescribes a banishment of troubled thoughts which reflect themselves physically as ugliness.

Journal July 31

ILLINOIS—"The Birth of a Nation" enters into its third record-breaking month. Every one goes away thrilled with the wonder of this greatest motion picture. Many people have seen "The Birth of a Nation" two and three times.

American 7/31

CHICAGO EVENING AME

'BIRTH OF A NATION' AN INSTITUTION

City Has Adopted the Griffith Production—Programs in Film Houses.

BY ROB REEL.

"The Birth of a Nation" now enters its third record-smashing month of public favor at the Illinois Theater. Although two performances are given daily, not one opens without the significant appearance of the placard in the foyer—All Seats Sold.

It is the "Resta driven" success on the speedway of theatrical popularity.

D. W. Griffith's masterpiece has become a good deal more than a popular attraction in Chicago. It is now firmly established entertainment that is seen over and over again by the most critical play-goers. Many of these declare that they intend to visit "The Birth of a Nation" at frequent and regular intervals, if the historic spectacle remains in Chicago a year or more.

In the itinerary of thousands of Summer visitors "The Birth of a Nation" ranks in importance with the Art Institute, the Field Museum and the park system.

Post Aug 1st

ILLINOIS—Chicago's foremost amusement institution, "The Birth of a Nation," now enters its third record-smashing month of public favor at the Illinois Theater. The "al seats sold" sign appears at both performances every day. D. W. Griffith's masterpiece has become a good deal more than a popular attraction in Chicago. It is now a firmly established entertainment that is seen over and over again by the city's most critical playgoers.

Rev 7-31

D. W. Griffith has engaged Melville Ellis to design the costumes to be worn for the feature motion picture with the story of the holy grail for its theme. Mr. Ellis, who will be seen in the fall in the comedy in which Elsie Janis will be starred, is spending the summer in California, where the picture will be taken.

Examiner 8/1

Melville Ellis is to be with Miss Elsie Janis in her new play, now called "The Missing Link." Also he is to design the costumes for D. W. Griffith's forthcoming big movie, "The Holy Grail."

Sunday ad - Aug 15th

Grand Aug 1st

ILLINOIS THEATRE

TWICE DAILY
(INCLUDING SUNDAYS)
AFTERNOONS AT 2:15
EVENINGS AT 8:10

EVENINGS AND SATURDAY MATS.
Orchestra.....$1 and $2
First Balcony..50c, 75c and $1
Second Balcony....25c and 50c

Seats Selling 4 Weeks In Advance
MAIL and TELEGRAPH requests accompanied by check will be filled in the order of their receipt. Patrons will aid us in accommodating them by naming two dates if possible.

OTHER MATINEES
Orchestra....50c and $1
Balcony.....50c and $1
Second Balcony.....25c

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

THIRD TRIUMPHANT MONTH

5,000 SCENES

18,000 PEOPLE

THE BIRTH OF A NATION

LINCOLN
GRANT
LEE
APPOMATTOX
PETERSBURG
PIEDMONT
FORD'S THEATRE
THE WILD RIDES OF THE CLANS

COST $500,000.00

3,000 HORSES

A COMPOSITION OF NATIONAL FIGURES—THE UNIVERSE ITS BACKGROUND.

MOST EXTRAORDINARY AND WONDERFUL ART CONQUEST SINCE CIVILIZATION BEGAN.

TWO OF THE SWEETEST LOVE STORIES EVER TOLD.

! ITS DYNAMIC FORCE HAS ELECTRIFIED CHICAGO !

HIGHLY IMPORTANT: "The Birth of a Nation" Will Never Be Presented at Any but the Highest Class Theatres and at Prices Customarily Charged in Such Playhouses.

D. W. GRIFFITH.

Tribune 8/2/15

ILLINOIS THEATER | TWICE DAILY Including SUNDAYS

EV'GS & SAT. MAT.
Orchestra.....$1 & $2
1st Bal'cy,50c,75c & $1
2d Balcony...25c & 50c

OTHER MATINEES
Orchestra....50c & $1
1st Balcony...50c & $1
2d Balcony 25c

MATINEES 2:15—NIGHTS 8:10

D. W. GRIFFITH'S Gigantic Spectacle

The Birth 18,000 PEOPLE

3,000 HORSES of a Nation

ORCHESTRA OF 50—COST $500,000.00
SEATS SELLING 4 WEEKS AHEAD

Dreadnaught Orchestra for "Birth of a Nation"

A "dreadnaught orchestra," a musical organization worthy of playing at the head of a regiment of six-foot grenadiers, supplies the powerful accompaniments for "The Birth of a Nation" at the Illinois Theater. Every man of the fifty players is not only an accomplished artist, but a harmonic Hercules, performing a nightly endurance test which would appall a hardened athlete.

Three solid hours of playing, with only one rest interval of six minutes, is the task undertaken twice daily by the special orchestra with D. W. Griffith's spectacular masterpiece. The whole gamut of orchestra harmony, from soft plantation tunes and croons to the terrific battle music, is run by the lengthy score written for "The Birth of a Nation." The quick changes and violent contrasts from soft to heavy, from gay to tragic, impose a severe tax on the nerves of the musicians, whose vigilance must never relax for a moment during the three hours of playing.

Every musician in the Griffith orchestra was selected not only for artistic proficiency but because of hardy physique, chest measurement, lung expansion and comparative absence of "nerves."

With "The Birth of a Nation" the position of orchestra leader advances to a plane of new importance in the world of entertainment. O. L. Mayhood is the conductor. There are 214 separate music cues in a performance of "The Birth of a Nation." The cue is marked by certain action seen on the screen by the director, and this he must communicate by baton or spark lever to his many subordinates. Some of these cues call for the softest melody, dainty to the degree of gossamer. With the quickness of lightning the orchestra must plunge into the wildest, fiercest fanfare of savage war music. The sw... deness of the changes is account... by the fact that Director Griffith te... the story of "The Birth of a Natio... with swift transitions from bat... scene to quiet fireside, from swe... love episode to deed of violent mu... der. And the music of thirty mus... clans must shift in theme with t... quickness of whirling celluloid fil...

Mayhood is qualified for the lea... ership of this skillful corps of m... sicians. For two years he was in t... United States regulars as bandmas... of the Third Infantry. One of t... most stirring incidents in "The Bi... of a Nation" is the review of a co... federate regiment, leaving brave... and gaily for the front at the beg... ning of the civil war. The playing... "Dixie" by the orchestra is render... with a vim and a dash which sets t... blood of every spectator tingli... Later on "Marching Through Georgi... is rendered in the same dashing ma... ner.

Trumpet calls in the battle scen... of "The Birth of a Nation" are re... military calls, not the languid editi... of these signals given by the avera... orchestra cornist. Three trumpete... all with military experience, a... members of the orchestra. They a... able to sound "reveille" with the s... pert staccatto of an army "toote... and clarion the battle order "charg... with wild and joyous ferocity. Lik... wise they sound "taps" for the dea... with the lingering mournfulness th... reaches every heart.

The rallying call of the "Klu Klu... Klan" is a weird, haunting combina... tion of two notes and heads the m... sical theme of the second part o... "The Birth of a Nation." It is a... trumpet call peculiarly consistent... with the secret purposes of the whit... clad night riders of the South.

FLICKERINGS from FILM LAND

By KITTY KELLY

Two Loop Houses Taken by Triangle.

PROMISES by the Triangle Film corporation, recently formed by rebellious Mutualers, to give Chicagoans a chance to see its productions in two loop playhouses have been fulfilled.

The Studebaker and the Colonial have been taken over by the Griffith-Ince-Sennett combine, and Chicagoans soon will have the opportunity to see if the much heralded Triangle program fulfills its sponsors' predictions.

The advent of the new corporation into the local field also marks the retirement of two playhouses from the Jones, Linick & Schaeffer list of theaters. The Studebaker will be a permanent Triangle stronghold, opening about Sept. 6, it is understood. At that time the J., L. & S. flag will be hauled down and the Metro program now being given will be discontinued.

At the Colonial a different arrangement will be in effect. There, "The Birth of a Nation" will flip over from the Illinois on Aug. 23. It will run as long as Chicago takes enough interest to make it pay D. W. Griffith to keep it there. Film folk think this will be until about Dec. 1. At that date the $2 schedule will drop back to the present popular prices and Jones, Linick & Schaeffer will resume management with either vaudeville or feature pictures.

Another Film Row.

Well, here's a tempest in our own local motion picture teapot.

Along comes a note from Henry McRae Webster, director (or is it ex-director?) for the United Photo-Plays company, who has been at work with Gerda Holmes and Wilmuth Merkyl producing a five part feature picture, "The Victory of Virtue," announcing himself as at liberty with his company to make any production ordered by anybody. He explains also that he has made arrangements by which, if he wishes, he may take over the studios recently built at 2332 North California avenue.

Then along close on the heels of that comes a note from the United Photo-Plays company remarking firmly that Mr. Webster has not ceased relations with said company, since he is under a contract until Jan. 1 which can be canceled only by death or mutual agreement. The United Photo-Plays company express no intention either of material dissolution or of amicable relinquishment. So, once again, there y'are.

MRS. R. E. FRENCH

Sob Film Brings Hearty Laughter

"SILVER THREADS AMONG THE GOLD."

at the Ziegfeld.

Produced by K. & R. company.
Released by Celebrated Players' company.

Dick Martin	Richard J. Jose
Mrs. Martin	Mrs. R. E. French
Tom Martin	Guy D'Ennery
Jim Bradbury	Philip Quin
Mrs. Bradbury	Della Buckridge
Mary Chester	Dora Dean
Mrs. Chester	Anna Day
Judge Walcott	Jack Ridgway
Howard Baldwin	Carroll Johnson
Mrs. Baldwin	Jean Barry
Lucy Baldwin	Katherine Lee

THESE and many more contributes to the contents of the six reels, elaborated into a story out of the inspiration somebody's mind drew from the words of the old song, "Silver Threads Among the Gold."

The picture, to my notion, shares the distinction rather universally—in Chicago—accorded to one of its recent predecessors at another loop house, "Prohibition."

Maybe it is not quite so bad, and on Saturday afternoon a number of people laughed heartily—but, of course, there are two kinds of laughter and this is not a comedy.

It has in it a great many things besides people. There are crystallizations of many situations familiar from long usage.

Mr. Jose sings his ballads as per schedule, and the regular musical accompaniment for the whole picture comes from a piano and violin.

Juvenile Benefit Nets $600.

The juvenile benefit at Orchestra hall on Saturday morning was a big occasion for the little folks. A lot of them were present, to an extent that brought in nearly $600 for the Eastland fund.

* *

Triangle Film Just Business Venture, Says Its President

The interest of the public in the shares of the newly organized Triangle Film Company has been so acute since they were first quoted on the curb that President H. E. Aitken has found it necessary to publish advertisements pointing out that the corporation is the ordinary business venture and not of the bonanza type, with guaranteed profits and certainty of large return.

The personnel of the organizers of the company is largely responsible for the widespread belief that financially, the Triangle Film will be another Syndicate Film on a larger scale.

Aitken has the reputation of one who built the Mutual Film Company, of which he was president. C. O. Baumann and Adam and Charles Kessel were formerly connected with the New York Motion Picture Corporation of unparalleled prosperity. David W. Griffith, Mack Sennett and Thomas H. Ince are the three foremost art directors in the film world. Griffith achieved his greatest success in the $2-a-seat, "The Birth of a Nation." Mack Sennett will continue to produce his "Keystone Comedies" for the Triangle. Griffith and Ince each will produce a five-reel picture weekly.

Still Another "Movie" Rumor Proves Only Mere Gossip

CONTRARY to reports, the Colonial and Studebaker will remain under the management of the Jones, Linick & Schaefer Company.

"A booking arrangement has been entered into by Jones, Linick & Schaefer, operators of the Colonial Theater," said Ralph Kettering, advertising manager of this company, "whereby 'The Birth of a Nation' will be transferred from the Illinois Theater to the Colonial on Sunday, Aug. 22. The present Paramount policy of the Colonial will terminate Aug. 16, and the following six days will be devoted to renovation.

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"Jones, Linick & Schaefer," said Mr. Kettering, in a most emphatic manner, "will not give up this theater. Norman Fields will continue to represent the company as manager of the Colonial. The same $2 prices, of course, will continue.

"The Studebaker also will be under the management of Jones, Linick & Schaefer. A change in our booking policy does away with the Metro pictures and installs the new Griffith-Ince-Sennett production. The Triangle Film Company bookings will begin Sept. 15."

\+ \+ \+

"What about the Triangle management?" Mr. Kettering was asked.

"All nonsense," was the reply. "Louis J. Jones remains as manager of the Studebaker. I cannot see how any other report could have originated."

Therefore the bomb exploded yesterday in the "movie" circles announcing that Jones, Linick & Schaefer would give up two of their largest motion picture houses is like many similar reports—made of bubbles. The company will still control its own houses and keep its present managers.

The returns from the "movie" benefits show that the Eastland sufferers will receive substantial aid. The Hamburger benefit will amount to $600, while the children brought to Orchestra Hall something like $700. This with the "Birth of a Nation" benefit and the money received at the various outlying picture houses will make the "movies'" contribution to humanity worth while.

HOUSES BOOK TRIANGLE FILMS

Studebaker and Colonial Show Output of New Concern.

Negotiations have been completed by the Triangle Film company to present its feature attractions in the Studebaker and Colonial theaters, one house to be occupied permanently and the other only until the public ceases to patronize a current attraction which will be moved to it the latter part of this month. "The Birth of a Nation" will be removed from the Illinois theater to the Colonial Sunday, Aug. 22, while the Studebaker theater will present the new Triangle program at dramatic prices, beginning Sept. 15.

Both theaters are in possession of Jones, Linick & Schaefer, Chicago "movie" magnates, who will retain the management of them during the Triangle's occupancy. In a statement issued yesterday by Aaron Jones, president of the theatrical concern, he said:

"We have not relinquished our leases for the Colonial and Studebaker theaters, as was reported, but have merely entered into a booking arrangement with the film producing concern, as we would with any other theatrical or motion picture company wishing to present attractions at our playhouses. During the presentation of Triangle photo plays at our houses we will retain control of them and our managers will continue to supervise the direction of their respective theaters—Louis Jones at the Studebaker and Norman Fields at the Colonial."

The Colonial will house "The Birth of a Nation," opening August 22, but this is only a booking arrangement. The Studebaker on September 15 will begin showing the new Griffith-Ince-Sennet productions at a $2 top price. Both theaters remain under the direction of Jones, Linick & Schaefer.

* * *

Examiner Aug 3rd

Chicago Examiner...The Ba

LADY FOR EASTLAND

TWO STARS BOOKED FOR "GREATEST SHOW"

Miss Gertrude Jacobs and Miss Annabelle Whitford, who will take part in big Eastland benefit at the Auditorium today. These two are among the beauties who will make the show memorable in Chicago theatrical affairs.

CAUTION URGED FOR BOAT IN'O

Special Inspector of Eastla Warned Against Crowding o Passengers on Steamer.

Possibility of charges of crimi negligence being brought against ficials of the United States steamb Inspection service is said to lurk evidence presented yesterday bef Secretary of Comerce Redfield's

8/2/15

Warning!

From the moment the organization of the Triangle Film Corportation was announced, all sorts of fantastic tales of fabulous expenditure and still more fabulous profits, have been flying about.

Based chiefly on fact, these stories have, in some cases, grown into such gross exaggerations as to amount to misrepresentation.

Dealing with a subject that interests more than half the people of the United States, such exaggeration is not unnatural.

Most of the stock of the Triangle Film Corporation is held by Mr. Griffith, producer of "The Birth of a Nation"; Mr. Ince, producer of "The Battle of Gettysburg" and other big pictures of the big outdoors; Mr. Sennett, producer of "Keystone Comedies"; Messrs. Bauman & Kessel, proprietors of the New York Motion Picture Corportation, myself or others directly concerned in the management. All of this stock is deposited for two years and cannot come on sale.

The remainder has been underwritten by a syndicate which will in turn dispose of it through brokers in the open market.

While I, and the experienced and successful motion picture men who are with me in this Company, have every reason to believe the business will be highly profitable, and while it is, in our opinion, extremely likely that the stock will advance rapidly in value, there is no authority whatever for the statement that either the Company itself or any of its officers *guarantees* or promises dividends of given amount or within a stated time.

Any business yielding such amazing profits as this business yields is subject to great risks.

It is *not* the type of investment for the man who cannot afford the chance of loss.

The total capital is $5,000,000 — all common stock, par value $5.

There are no bonds—no notes—no preferred shares.

No matter how great nor how prompt his dividends a stockholder is *not* satisfied if he has been led to expect something greater or quicker.

So—

While I believe this venture will be even more profitable than any of my earlier ones, I am making no definite predictions as to date or amount And no one else has any authority to make them—

I want *satisfied* stockholders—

Which is why I am printing this advertisement.

H. E. Aitken

President, *Triangle Film Corporation*,
71 West 23d Street, New York.

Examiner Aug 4-1915

ONE OF STARS IN EASTLAND BENEFIT PERFORMANCE AND STAGE BEAUTIES WHO SOLD PROGRAMS AND FLOWERS

At the extreme left is Valli Valli and her dog. She is from "The Lady in Red" company at Cohan's Grand Opera House, and she appeared in "Do You Remember That Night in June When First We Met?" To the right, at the top, left to right, are Meta V. Peterson of the "Birth of a Nation" company at the Illinois Theater, and Louise Mink and Bly Brown of "Maid in America" at the Palace Music Hall. Below, in hoop skirts, are, left to right, Dorothy Collins and Gertrude Azemar of the "Birth of a Nation." Their efforts added considerably to the relief fund.

Examiner
THE AMERICAN PEOPLE'S
ST 4, 1915. WEDNESDAY. Registered U. S. Patent Office. PRICE ONE C

U. S. DEMAI

THAW, UNRECOGNIZED, STROLLS IN LOOP

BUYS TICKETS FOR EASTLAND BENEFIT

HARRY THAW BUYING BENEFIT TICKETS

After Harry Thaw returned from his stroll about the loop yesterday he entered the Auditorium Theater and bought ten Eastland benefit tickets at $1 apiece. He refused to pose with an actress, but agreed to have his picture taken with Miss Helen Utter, an usher.

Photo by International News Service

...to Tourist to Continue Trip to Fair When Muddy Roads Are Dried.

Harry Kendall Thaw, probably the most photographed and interviewed man in the world, for three hours yesterday rambled through the streets [illegible] dodged automobiles and [illegible] pedestrians [illegible]

gressman Charles S. Wharton, a personal friend, joined him. As Thaw concluded his purchases Wharton gave the Pittsburgher's name and [illegible] was might be sent to him.

"Which one of you is Mr. Thaw?"

GERMAN VAN IS 20 MILES FROM RIGA

Lines About Warsaw Tightened; Duma to Punish Munition Lack; Russ See White 'Victory Ghost'

By International News Service.

BERLIN, Aug. 3.—General von Buelow's cavalry army, which swept through Mitau on Sunday, is now only twenty miles from the important Russian port city of Riga on the Baltic Sea.

Field Marshal von Mackensen's army, southeast of Warsaw, has also made further progress and now the gap in the semi-circle around Warsaw is only 100 miles wide at its narrowest point east of the city.

While the wings of the Austro-German forces are being drawn closer the army of Field Marshal von Hindenburg is standing firm in front of the city, and the Russian forts are being shelled by the mightiest howitzers of the Teutonic forces.

NO ATTEMPT TO STORM.

PETROGRAD, Aug. 3.—With sanguinary fighting in progress northeast and southeast of Warsaw, where the Teutonic allies are struggling to draw closer the horns of the semi- [illegible] stretches around

BENEFIT FOR EASTLAND'S SUFFERERS NETS $3,000

Auditorium Theater Packed at Star Performance Arranged by Managers, Aided by Examiner.

Mayor Praises Chicagoans for Hearty Response for Relief; Harry K. Thaw Occupies Box.

More than $3,000 was raised for the Eastland sufferers at the mammoth benefit in the Auditorium Theater yesterday, arranged by the Chicago Theater Managers' Association, with the assistance of the Chicago Examiner.

Mrs. Potter Palmer and many other society leaders sat in the boxes, and the enormous auditorium was crowded to its limit.

Mayor Thompson was loudly applauded when he appeared on the stage at the opening. He said:

"It is very gratifying to me to be permitted to participate in this noble and generous enterprise, arranged by the show folks in Chicago for the relief of the want and misery following in the wake of the Eastland disaster.

"The promptness with which this benefit was planned is typical of the people behind the movement. There was never, to my knowledge, a great public calamity involving suffering and distress that did not have the immediate and generous support of [illegible] so many men and women with warm open hearts and purses.

CELEBRATION IS ENDED.

"It is a well known fact that one of the most powerful benevolent orders in this country had its origin among the thespians, and it claims as its membership the best people on earth.

"There is an old adage to the effect that if we laugh the world laughs with us, but if we weew, we must weep alone. That is splendid optimistic doctrine, but not alays true.

"When the terrible catastrophe occurred in the Chicago River last Saturday morning a week ago there had assembled in San Francisco the Governor of Illinois and several of his official family, the Mayor of Chicago and several city officials and our own First Regiment Band, to celebrate Illinois Day and Chicago Day at the Panama-Pacific International Exposition.

"Daylight was just fairly upon the city of San Francisco, and the soldiers were in busy preparation for the ceremonies of Illinois Day, when the awful news flashed across the continent. Arms wer stacked, trumpets were stilled, the rattle and throp of martial [illegible] of a Nation," at the Illinois Theater.

Harry K. Thaw paid Miss Helen Utter $10 for two box seats.

Miss Valli Valli of the "Lady in Red" company at Cohan's Grand Opera House led her pet dog, "Royce," down the aisles and into the boxes, and collected more than $70 for the fund.

WHAT PROGRAM INCLUDED.

The program, which was staged by Henry Lehmann, Will Phillips and William T. Steward, included the following:

Overture to Rossini's "William Tell," by fifty members of the Chicago Federation of Musicians, conducted by Max Bndix.

Josephine Herriman and William Reardon, Hotel La Salle Roof Garden, in a fox trot in hunting clothes.

Charles W. Clark, barytone from the National Conservatoire, Paris, in two songs, "This Great World Is a Trouble" and "Annie Laurie."

J. Aldrich Libby, La Salle Roof Garden, in the song "Sooner or Later."

Coogan and Cox, "Maid in America" company, in "Back to Dixie Land" and a syncopated waltz, followed by a song by Baby Coogan, seven years old.

"Mayor's March," composed by Silvio Hein in honor of Mayor Thompson, played by the orchestra of fifty performers, conducted by Max Bendix.

Mlle. Yvette, cabaret entertainer from the "Maid in America" company, violin solos.

Miss Minrva Coverdale and forty-five girls from "Maid in America" company in balloon chorus, in the singing of which 1,000 balloons were let loose among the audience.

Swor and Mack of "Maid in America" company in negro comics.

Miss Joan Peers, seven years old, smallest premiere danseuse in the world, dancing the Gavotte Mignon.

Miss Rita Gould, "Maid in America" company, who sold more than $500 worth of tickets for the benefit by visiting the Stock Exchange and the hotels, in her unique dance and song, "How Times Are Changed."

Edward Martindel and twenty girls from the "Lady in Red" company of Cohans Grand Opera House, in "Roving Here and There I Go."

Miss Florence Moore and William Montgomery, "Maid in America" company, in song and dance, "I Sigh for You the Whole Day Long."

Long Tack Sam and his company of clever Chinese jugglers from the Majestic Theater, in oriental mysteries.

Williams and Wolfus, Joseph Santley company, from the Garrick Theater.

Miles, Claire and Alicia von Klein, La Salle Roof Garden, in Beethoven's minuet and pizzicato polka by Delibes.

Mlle. Dazie, "Maid in America" company, in tip-toe dancing.

Miss Valli Valli, "Lady in Red" company, in "Do You Recall That Night in June When First We Met?"

Gertrude Vanderbilt, Ann Herndon, Phyllis Maude and thirty girls from the "Lady in Red" company; songs and dances.

Saranoff of Joseph Santley's "All Over Town" company; violin obligato.

Glenn Hall, tenor, "Lady in Red" company; songs.

Joseph Santley, star of "All Over Town" company, with Miss Beatrice Allen and thirty young women of the chorus, in "Toddle Over Town" and "Parisian Trot."

Pat Rooney and Marion Bent, Majestic Theater, in a second edition of "At the Newsstand."

Mr. and Mrs. Carl Hebsen, La Salle Roof Garden, in the tango up to date and other society dances.

Mary Magdalene Not to Be Tried Alone

"For ages it has been established custom to place Mary Magdalene in the docket when the social evil was on trial," said the Rev. John F. Still of Louisville, Ky., to the International Purity Congress in San Francisco, "but to-day we are beginning to demand that she shall stand in the docket no longer alone."

"To-morrow, when the new day is here, we shall place not alone Mary Magdalene, not alone the male offender in the docket—we shall put on trial with them, as particeps criminis, the judge, the jury, the state, the school, industry, the church society. And the purpose thereof shall be not to condemn, but to redeem."

Mayor Mitchel Tries to Avert Big Strike

NEW YORK, Aug. 3. — Mayor Mitchel's council of conciliation was endeavoring to-day to formulate a plan which would prevent a strike of 60,000 members of the International Ladies' Garment Workers' Union. Nearly 40,000 members of the union have voted to strike unless their differences with the Cloak, Suit and Skirt Manufacturers' Protective Association are adjusted to their satisfaction. It was stated that in the event of failure of the peace move the strike would begin to-morrow.

HAROLD: Cheer up. Join the Chicago "Vacation Club" and get a diamond ring for

...DAYS Tea
...he Cup that
...heers every home
[illegible]
[illegible]
[illegible]
MAJESTIC — Supreme Vaudeville
MRS. LESLIE CARTER
IN A TABLOID VERSION OF "ZAZA"
PAT ROONEY & MARION BENT
LONG TACK SAM & CO.
TOM SMITH & RALPH AUSTIN
EUGENE DAMOND—KENO & GREEN
LOCKETT & WALDRON—MOLAR & CLYDE
ORPHEUM CIRCUIT TRAVEL WEEKLY
Prices 15-25-50-75c. Mats. 15-25-50c, except Sat. and Sun. Tel. Cent. 6180
PALACE | $1 Mat. Today $1
Celeste Miller Garden Success
MAID IN AMERICA
10th Big Week
N. Y. WINTER GARDEN CO. OF 125
RAVINIA PARK GRAND OPERA and Symphony Orchestra
Concert 8 p. m. Tonight 8:15 "Thais" & "Manon"
Dancing 8-9 & 10 to midnight
C. & N. W. Ry. Special Train at 7:30 Nightly
Round Trip on this train, Inc. Admission, 75c.
THE MIDWAY GAMBOL
Miss [illegible]
The Quest of the Golden Girl
National Symphony Orchestra
MAX BENDIX, Conductor
College Grove Ave. and 63th St.
STATE SHOW
MIDWAY Gardens

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"When the terrible catastrophe occurred in the Chicago River last Saturday morning a week ago there had assembled in San Francisco the Governor of Illinois and several of his official family, the Mayor of Chicago and several city officials and our own First Regiment Band, to celebrate Illinois Day and Chicago Day at the Panama-Pacific International Exposition.

"Daylight was just fairly upon the city of San Francisco, and the soldiers were in busy preparation for the ceremonies of Illinois Day, when the awful news flashed across the continent. Arms were stacked, trumpets were stilled, the rattle and throb of martial music died away, while men and women, as if in the very presence of death, received the constantly growing accounts of the fatality.

JOY TURNS TO MOURNING.

"As the members of our party came together it was announced as by common impulse, 'We must go back.' All thoughts of celebration were banished, and what had been planned as a day of rejoicing became a day of mourning. The topic of conversation among our friends there, aside from exclamations of horror and sorrow, was solely on how quickly we could get back to our stricken people.

"It soon became evident that we did not mourn alone. Messages of sympathy and offers of assistance began to pour in from every part of our country. The President of the United States gave beautiful expression to the sympathy of the nation, while from across the seas my good friend, Sir Thomas Lipton, joined in the swelling chorus of sorrow, and cabled an offer of financial aid. So it was that a touch of sorrow made the whole world kin.

"Thanks are due to organizations such as yours and to the corporations and individuals which came speedily forward in the noble work of relief. There were too many to mention them singly, but each deserves a crown. Already, with what has been donated, and with the proceeds of this benefit, the committee will have ample funds for all purposes.

CHICAGO RESPONDS NOBLY.

"Chicago and her citizens responded [illegible] such bounteous measure to the [illegible]ds of our stricken people that it [illegible] not be necessary to avail our[illegible]s of the timely and generous of[illegible]rom other communities, and we [illegible] always hold them in grateful [illegible]mbrance.

"[illegible] account of a personal obliga[illegible]sire to make public acknowl[illegible]f the debt we owe those [illegible]ited men who, at a sacri[illegible]eir own personal affairs, [illegible] people so well and so [illegible]n what is known as the [illegible]ites, which had charge [illegible]rk.

of more than 600 bodies at the Reid-Murdoch warehouse, was in charge of a bevy of young women who sold programs, turning over $154.50 to the fund.

Her assistants were Mrs. Lyman A. Martin, Miss M. Nelson, Miss E. Sirbom, Louise Mink and Bly Brown of the "Maid in America" Company at the Palace Music Hall; Mrs. C. Russ Dashiel, Miss Meta V. Peterson, Miss Dorothy Collins, Miss Helen Utter and Miss Gertrude Azemar of the "Birth of a Nation," at the Illinois Theater.

Harry K. Thaw paid Miss Helen Utter $10 for two box seats.

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Mr. and Mrs. Carl Rosini, Ice Balle Roof [illegible]

THAW, UNRECOGNIZED, STROLLS IN L[illegible] BUYS TICKETS FOR EASTLAND BENE[illegible]

HARRY THAW BUYING BENEFIT TICKETS

After Harry Thaw returned from his stroll he bought ten Eastland benefit tickets at $1 apiece at the Auditorium. He posed for his picture with Miss Helen Utter, an usher.

Auto Tourist to Continue Trip to Fair When Muddy Roads Are Dried.

Harry Kendall Thaw, probably the most photographed and interviewed person in the world, for three hours yesterday rambled through the streets of Chicago's loop, gazed into shop windows, dodged automobiles and surface cars, bumped into pedestrians and picked his way through crowded department store aisles without being recognized in a single instance by those around him.

He saw his picture displayed in the newspapers at every corner he passed and hear persons near him remark that he was in Chicago, and sometimes expressed the desire to see him, yet no one knew him for other than a person whose name had never been heard outside a small circle of acquaintances.

STROLL AFTER BREAKFAST.

As he finished his breakfast at the Congress Hotel he donned an ill-shapen hat showing the effects of frequent drenchings during his automobile tour from Pittsburgh to Chicago, and started for a stroll on Michigan avenue. He walked north to Madison street, and turned toward the State street department stores.

At one of the stores former Congressman Charles S. Wharton [illegible] sonal friend, joined him. A[illegible] concluded his purchases, [illegible] gave the Pittsburgher's na[illegible] hotel to the salesman that t[illegible] ages might be sent to him.

"Which one of you is Mr.[illegible] asked the salesman as he loo[illegible] one of them to the other[illegible] chuckled gleefully later a[illegible] scribed his experiences.

RECOGNIZED BY URCHIN.

Late in the day, after he [illegible] turned to his hotel and [illegible] again, his name was called [illegible] first time while he was [illegible] along Van Buren street. [illegible] urchin, who recognized hi[illegible] out:

"Hello there, Mr. Thaw."

He turned around in surp[illegible] smiled. It was a new expe[illegible] a day of many thrills. Lat[illegible] evening he was recognized [illegible] second passerby.

In the telephone booth [illegible] cove of Peacock alley the [illegible] men found him later. He gre[illegible] cheerily, told of his junket[illegible] the streets during the day, a[illegible] about what they had written of [illegible] the evening before. Then he [illegible] questions to them about the [illegible] leading from Chicago to Omaha [illegible] Denver.

REPORTERS ARE CHIDED.

[illegible] he stepped away for a minute [illegible] answer a telephone call, a gray [illegible]red, motherly inclined woman ap[illegible]ached the reporters and said:

"Why don't you leave that poor [illegible]low alone. I'm sure you'll worry [illegible] to death. He must dread to see [illegible] coming."

The Pittsburgher smiled when this [illegible]as told him as he was hurrying toward the rooms of the Chicago Automobile Club in search of advice relative to the roads west of Chicago.

"A newspaper man is a corking good fellow to have around sometimes," he said. "I should know—judging from the number of them I have talked to in my time."

"Wednesday to be fair and warm in Iowa and Nebraska," he said, after hearing of heavy rains there for the last two days. "One hot day should dry up the mud. That means I start from here Thursday morning."

Carefully he considered roads by way of Rockford, Dixon and Ottawa, deciding finally to strike out due west from Chicago.

"I am only anxious that I don't get stuck in the mud somewhere and don't get out," said he.

BUYS EASTLAND TICKETS.

Leading the newspaper men a merry chase he started back in the direction of the Congress Hotel. As he reached the Auditorium Hotel he stopped.

"What's this?" he questioned. "Eastland benefit! What is it?"

When told that it was a benefit for the sufferers in the Eastland disaster he entered the theater and purchased ten tickets at a dollar each.

He refused to pose for a photograph with an actress, but consented to a picture of him buying a program and flower from Miss Helen Utter, 7251 South Shore avenue, an usher in the theater. As the camera snapped he hurried out at a side door to avoid the crowd that had gathered, and sped across the street to the Congress Hotel.

WILL AVOID MUDDY ROADS.

"Some one told me that fifty automobiles are stuck in the mud near the Mississippi River west of here," he said. "I don't care to join them, and I'll wait here until the rains stop."

With Wharton he went to the South Shore Country Club, where he spent the early hours of the evening. Often in his conversations during the day he referred to the petitions for which he is seeking signatures, memorializing Congress to pass a law providing for the return of a citizen of one state who is acquitted of a crime in another state to his native state without further ado after his acquittal.

WEDNESDAY.

U. S.

THAW DODGES SEERS WITH SPIRIT NEWS

Secretaries Bar Mediums Who Have Messages From Father of the Pittsburgh Visitor.

Harry Strolls About Loop District Unrecognized; He Buys Ten Eastland Benefit Tickets.

Prospect of a future of utopian bliss was dangled yesterday before the eyes of Harry K. Thaw.

Spiritualistic mediums calling to see him at the Congress Hotel tendered the service of their "psychic powers" as a means of enabling him to peer into the future, and, under the guidance of kindly disposed ancestors, avoid litigations and entanglements such as have involved him for nine years.

MEDIUMS TURNED AWAY.

The mediums were met by Thaw's secretaries, who told them that he did not care to avail himself of the opportunity to "talk with his ancestors."

"We have received a message from Mr. Thaw's father which is very important," the medium said. "The message came to us to-day and is of such nature that his father wishes it given to him at once."

"Mr. Thaw is very busy," replied the secretaries. When the visitors renewed their importunings they were told to return to the hotel Saturday. At that moment Thaw expects to be drving his automobile on the Lincoln highway in Iowa.

RICHARD YATES A VISITOR.

Many persons called to see the Pittsburgh man during the day, but none were able to evade the vigilant eyes of the secretaries, and he saw only those with whom he made appointmnts.

In this number was former Governor Richard Yates of Illinois with whom Thaw visited for an hour last night. Yates was an attorney for Congressman Caleb Powers several years ago when he was charged with being a party to an alleged conspiracy to take the life of William Goebel of Covington, Ky.

While probably the most photographed and interviewed person in the world, he for three hours yesterday rambled through the streets of the loop, gazed into shop windows, dodged automobiles and surface cars, bumped into hurrying pedestrians and picked his way through crowded department store aisles without being recognized in a single instance by those aroud him.

He saw his picture displayed in the newspapers at every corner he passed and hear persons near him remark that he was in Chicago, and sometimes expressed the desire to see him, yet no one knew him for other than a person whose name had never been heard outside a small circle of acquaintances.

"Which one of you is Mr. Thaw?" asked the salesman as he looked from one of them to the other. Thaw chuckled gleefully later as he described his experiences.

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"...the old adage to the effect ...that when the world laughs ...with us, if we weep, we must ...weep alone. That is splendid opti... ...mistic theme, but not always true. ...It is now evident that we did ...not realize. Messages of sym... ...pathy and offers of assistance began ...to pour in from every part of our ...country. The President of the United ...States sent beautiful expression to ...the sympathy of the nation, while ...from across the seas my good friend, ...Sir Thomas Lipton, joined in the ...world chorus of sorrow, and cabled ...his financial aid. So it was ...that a ray of sorrow made the ...whole world kin.

"...Thanks are due to organizations ...such as those of the corporations ...

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At the extreme left is Valli Valli and her dog. She is from "The Lady in Red" company at Cohan's Grand Opera House, and she appeared in "Do You Remember That Night in June When First We Met?" To the right, at the top, left to right, are Meta V. Peterson of the "Birth of a Nation" company at the Illinois Theater, and Louise Mink of "Maid in America" at the Palace Music Hall. Below, left to right, Dorothy Collins and Gertrude Azemar of "Birth of a Nation." Their efforts added considerably to the relief ...

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J. Aldrich Libby, La Salle Roof Garden, in the song "Sooner or Later."

Coogan and Cox, "Maid in America" company, in "Back to Dixie Land and a Suwanee Waltz."

'WE... MY...

So Says ... Charl...

A rich ... poor one ... same wo... painted ... when D... declarat... Charles ... Henry ... in the ... began a... Bosch ... Price in ... of unlin... Bosch w... away fr... able hom... Automot... fashiona... spending ... these. P... Bosch u... it th... pr... if ... nst ... in I... ons... le.

...IH... The ... Pr... ...wa... A ... the ... A ... ...of pition true to their word of twenty years be... ...t ...ipfuness in this country the purest beers ... ...aw, and the fact that the Brewers' Association ... ...ed sure they are satisfied that they make a pure ... article of commerce that cannot be tampered ... ...ra. The very nature of beer makes this im... ...every other beverage can be, and often is, ...d it is good that and worthless. If a keg is ...

...BE "DOCTORED"

...PURE DRINK

...ignment of the German women, down to the ...day of Tacitus, the Roman historian, ...declared one of the most healthful drinks, on ...the last ...grains and hops and sterilized water, it is ...home at ...ssary for adulteration or substitution, and ...April, Pr... easily obtained by varying the process ...that Bosch ...later unnecessary. ...ice say... ...analyst for the New York State Board ...secretly o... ...liquors and made this report: ...found and no harmful ingredients has been de... ...by it malt liquors officially analyzed contained either ...poisonous substances the use of which could, from any ...d as an adulteration."

...divorc... ...ion Bill by this resolution: "We are anxious to ...pass ...of full duty in our case, as this is the shortest, ...divor... ...pended talk about adulteration. If any law can ...ppotters." ...Th... ...ter, too and drink any more stringent, this ...

...Read Examiner 'Ads'

THE ST. CHARLES
Atlantic City, N. J.
Most select location Fronting the Beach, With an established reputation for its exceptional and high-class patronage. Thoroughly modern and completely equipped. Courteous service. Delightful porches and sun parlor overlooking the Boardwalk and Ocean. Always open. Golf privileges. Illustrated booklet.
NEWLIN HAINES COMPANY

Ridgways Tea
SAFE-TEA FIRST
"The Cup that cheers every home"

STAGE STARS HELP RAISE $3,000

BENEFIT SWELLS EASTLAND FUND

Photo by INTERNATIONAL NEWS SERVICE.

Left to right, Miss Gertrude Jacobs, Miss Annabelle Whitford, (in real life now Mrs. Edward J. Buchan, wife of a physician who gave his services the day the Eastland capsized) and Miss Veronica McNeil. Miss Whitford had charge of a bevy of pretty women who sold flowers during the Eastland benefit in the Auditorium yesterday, and collected $154.50. Photo made especially for the Chicago Evening American.

Herald 8/5/15

GEORGE BOWLES denies that Eddie Foy is the author of "The Birth of a Nation."

American aug 14

D. W. Griffith has about as much use for film censors as a prima donna has for a chorus girl.

Examiner aug. 5

Girl Pictured With Thaw Loses Watch

It cost Helen Utter, 7251 South Shore avenue, a gold wrist watch to help the Eastland sufferers at the benefit in the Auditorium.

She lost the watch in her haste to get to the Illinois Theater, where she is one of the "crinoline girls" in the production of "The Birth of a Nation."

Whether it was on the L train between Jackson Park avenue and Adams street or during the excitement of being photographed with Harry K. Thaw when he purchased tickets for the benefit, Helen can't say.

Daily News 5th aug. 5 = Examiner Early Edit. 8/6

MUTUAL ADDS NEW FEATURES.

Knickerbocker Plays to Be Released on Its Program in the Future.

Closely following the news that David Horsley has withdrawn his releases from the General Film company program and has affiliated with the Mutual Film corporation comes the information that the Knickerbocker Star Features, which have marketed three reel subjects through the General, also have contracted with the Mutual.

Since the resignation of Henry E. Aitken from the Mutual Film corporation to start his Triangle Film company, John R. Freuler, the newly elected president, has been busily engaged bolstering up the Mutual program. His first acquisition was Mr. Horsley with his animal pictures, a specialty which the Mutual program lacked.

Mr. Horsley has begun producing comedies with George Ovey as the principal comedian, which will appear under the trade mark of "Cub" comedies. Other new brand photo plays will be "Banner" and "Mustang."

The Knickerbocker Star Features film dramas bring to the Mutual such stars as Sir Forbes Robertson, Gertrude Elliott, Alice Brady and Florence Nash. These players are prominent figures on the "legitimate" stage and already have been seen on the screen.

'Two-Dollar-Movies' Lease the Colonial

The D. W. Griffith forces who put the two-dollar movie"—so-called—on the theatrical map and took over the Illinois Theater early in the Summer for their first spectacle, "The Birth of a Nation," have leased the Colonial Theater on Randolph street for a permanent home. The initial lease for this theater takes it from Jones, Linick and Shaeffer control and gies it to the Epoch Producing Corporation for one year. George Bowles, the manager for "The Birth of a Nation," will be in charge.

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Examiner aug. 6th

$2 MOVIES TO APPEAR AT COLONIAL

D. W. Griffith Interests Lease Theater for High Grade Productions.

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TRIBUNE aug 1st

HERO TALKS OF MOVIE BENEFIT

Walthall Praises Sympathetic Public and Work of "The Tribune."

FLOWER GIRLS HELP.

Henry Walthall himself was there at the Illinois theater yesterday morning for THE TRIBUNE'S Eastland benefit showing of "The Birth of a Nation." Several hundred people were there also to help the Eastland cause and see and hear the little colonel in the life, the hero of the big picture.

When the curtains glided together for the intermission Mr. Walthall appeared on the stage and a round of deafening applause greeted him. Every one leaned forward, listening intently while he spoke briefly in regard to the Eastland tragedy which had drawn them all together, expressing for himself gratification that he was able to help in any way.

Praises "The Tribune."

"It seems that it takes a terrible calamity like this of the Eastland to prove to ourselves and to the world how big is the American heart and how generous the American hand. The people of Chicago have rallied wonderfully to the need. Today we owe a great deal to THE TRIBUNE and to the managers and producer of this picture, who have enabled us to help in this way."

This is the first time Mr. Walthall has appeared on the stage with the masterpiece in which he heroed, the third time he has seen it.

The pretty little crinolined, pantaletted ushers, led by Miss Annabelle Whitford, sold flowers all day long in the theater's lobby and the adjacent hotels, netting a neat sum for the fund in addition to the tickets.

Flower Girls Who Helped.

The girls dispensing the flowers were: Veronica McNeil, Dorothy Collins, Gertrude Jacobs, Gertrude Azemar, Marie Astor, Helen Utter, and Gertrude Lowenstein.

The florists contributing masses of flowers, American beauties, and blossoms of the seasons were: Pohlmann Bros., Wieter Bros., Peter Reinberg, Chicago Flower Growers, Charles W. McKellar, Zech & Mann, A. Lange, G. Mangel, J. C. Craig, George Weinhoelen, and the Atlas Flower company.

Herald 8/6

FFITH, OF MOVIE FAME, AKES OVER THE COLONIAL

mises Another "$2 Film" When "The Birth of a Nation" Completes Run.

e Colonial Theater has been ed to D. W. Griffith, producer of e Birth of a Nation," and that ctacular film will be seen there bening Aug. 22. It will remain at Illinois until then. Griffith has the olonial for one year and plans to sent there another "two-dollar m" when the initial run is finished ire.

George Bowles, manager of the presitation at the Illinois, will be manger of the Colonial beginning Aug. , when the house will be redecorated d renovated. Griffith will be here that time and will superintend the tmospheric detail of fitting the theter with the same regard to minute ccidentals as he displayed in the direction of the famous film.

Jones, Linick & Schaefer, present ssees of the Colonial, will cease to e associated in the management hen Bowles takes the reins.

Journal 8/5 — CHICAGO DAILY

a, Music and Ar

GOSSIP OF THEATERS

Journal aug. 5th

GOSSIP OF THEATERS

Tribune aug. 6th

FLICKERINGS

by KITTY

Well, Who Cares About It, Anyway?

THERE is little satisfaction to a newspaper—and much less to the public—in getting involved in a managerial controversy. Consequently THE TRIBUNE, after unintentionally starting the present Jones, Linick & Schaefer-Triangle Film corporation-Studebaker-Colonial argument, has carefully avoided taking part. Other papers leaped boldly into the ring and from latest reports have learned, probably with regret, that all "official" press agent statements are, to say the least, not "official."

Here are the facts and Flickering readers may puzzle out what it's all about if they are interested enough to wade through this, or care in the slightest who manages the theaters they attend:

On Monday morning this department printed an exclusive story, obtained from heretofore unimpeachable sources, that the new Griffith-Ince-Sennett combine, known as the Triangle Film corporation, had concluded negotiations for control of the Studebaker and Colonial.

The following day a bitter wail of distress blew in from the press agent of Jones, Linick & Schaefer, present lessees of the Colonial and operators of the Studebaker. The latter house, owned by the Studebakers, is under lease to Klaw & Erlanger.

The P. A. wail declared emphatically that J. L. & S. were not going to lose control of the Colonial and Studebaker and suggested that THE TRIBUNE should never print any news about J. L. & S. affairs unless it came from the press agent. It further declared that J. L. & S would continue to manage both houses.

The next morning the story received from the J. L. & S. offices was printed in all the other papers.

Last night a statement was received from George Bowles, manager of the "Birth of a Nation," which reads in part as follows:

"I don't like the idea of having to contradict any statements that may have been given out, but the public has a right to know that whatever theater houses a Griffith production will be Griffith controlled. We are not booking 'The Birth of a Nation' and we are not likely to book any of the Griffith productions. Whatever house we go into we will control.

"The Colonial theater has been leased for a year, all statements to the contrary notwithstanding. I shall manage the Colonial and all of the attractions that play there during the time that it remains under the control of Mr. Griffith, Mr. McCarthy, and their associates.

"As for arrangements for other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out."

So, there you are. Decide it for yourselves.

* *

GEORGE BOWLES, who hasn't a gray hair but who remembers when State street was a prairie, was once a newspaper man. He was discharged because, in reporting Belshazzar's Feast, he forgot to mention the handwriting on the wall.

Herald - Aug 2

Herald Aug 4

THAW LACKS EYES FOR PRETTY GIRLS

Admires Skyscrapers Along Michigan Boulevard, but Doesn't See Women.

IGNORES "MASH" NOTES

Passes Through Crowds Unrecognized Except by Newsboy; Maps Auto Route.

Harry K. Thaw has no time for Chicago's pretty girls or their "adoring" letters. He paid no heed to any of them during the three hours he visited and shopped in the loop yesterday. On Michigan boulevard he expressed his admiration for the long row of mighty skyscrapers which adorn it, but he had not even a look for the fair promenaders.

The dozens of foolish letters which women sent to him at the Congress Hotel have been destroyed by his secretary. Thaw didn't care to look at one of them. A special delivery letter received last night was marked in a corner:

"Not from a woman."

RECOGNIZED BY NEWSBOY.

Thaw went about his business in the downtown district without being recognized, except by a newsboy with a stand at Van Buren and State streets. The boy had been selling papers all day with Thaw's picture on the first page and his sharp eye picked him out from the passers-by.

"Hello there, Mr. Thaw," he said.

Thaw flashed him a startled smile and continued down the street.

HELPS EASTLAND SUFFERERS.

On the return to the hotel he was attracted by posters in front of the Auditorium Theater advertising the Eastland benefit. He bought ten tickets at a dollar each and some flowers and programs from Miss Helen Utter of 7251 South Shore avenue.

Earlier in the day he visited the Chicago Automobile Club to learn the best roads to Waterloo, Iowa.

He decided to take the Lincoln highway to Grand Center, Iowa, where he expects to call on Horace Boies, former governor of Iowa, who, after Thaw's first habeas corpus case, published in legal journals an opinion differing with that of the court which ruled against the slayer of Stanford White.

Former Governor Richard T. Yates discussed Thaw's troubles with him for more than an hour in the evening.

Thaw, accompanied by Mr. Wharton, Attorney Frank K. Johnston of New York and P. E. Pendleton of Concord, N. H., will resume his journey westward tomorrow morning.

America - Aug 4

WEDNESDAY.

TO STAGE STARS ADD $3,000 TO SHIP FUNDS

Mayor Thompson Cheered When He Addresses Great Crowd at Auditorium.

Did you attend the Eastland benefit at the Auditorium?

No?

Then you missed one of the greatest shows ever produced in Chicago.

Also, you missed seeing on the program-flower-candy selling line some of the prettiest show girls on earth.

The show and the show girls added more than $3,000 to the benefit fund.

Harry K. Thaw paid Miss Helen Utter $10 for two box seats.

Miss Valli Valli of the "Lady In Red" company at Cohan's Grand Opera House led her pet dog, "Royce," down the aisles and into the boxes, and collected more than $70 for the fund.

Mrs. Potter Palmer and many other society leaders sat in the boxes, and the enormous auditorium was crowded to its limit.

Mayor Thompson was loudly applauded when he appeared on the stage at the opening. He said:

"It is very gratifying to me to be permitted to participate in this noble and generous enterprise, arranged by the show folks in Chicago for the relief of the want and misery following in the wake of the Eastland disaster.

"It is a well known fact that one of the most powerful benevolent orders in this country had its origin among the thespians, and it claims as its membership the best people on earth.

"Thanks are due to organizations such as yours and to the corporations and individuals which came speedily forward in the noble work of relief. There were too many to mention them singly, but each deserves a crown. Already, with what has been donated, and with the proceeds of this benefit, the committee will have ample funds for all purposes.

"Chicago and her people, always dear to me, have become doubly so in this trying ordeal. Every day it is borne in upon me what a glorious honor it is to be chief executive of such a community. My pride in you is justified; my humble hope is that, as Mayor, I may measure up to the standard of citizenship set by our people in recent events in this city."

HARRY THAW AT BENEFIT.

Miss Annabelle Whitford, formerly of the Ziegfeld Follies Company, now the wife of Dr. Edward J. Buchan, who distinguished himself after the Eastland disaster by taking charge of more than 600 bodies at the Reid-Murdoch warehouse, was in charge of a bevy of young women who sold programs, turning over $154.50 to the fund.

Her assistants were Mrs. Lyman A. Martin, Miss M. Nelson, Miss E. Sirbom, Louise Mink and Bly Brown of the "Maid in America" Company at the Palace Music Hall; Mrs. C. Russ Dashiel, Miss Meta V. Peterson, Miss Dorothy Collins, Miss Helen Utter and Miss Gertrude Azemar of the "Birth of a Nation," at the Illinois Theater.

WHAT PROGRAM INCLUDED.

The program, which was staged by Henry Lehmann, Will Phillips and William T. Steward, included the following:

Overture to Rossini's "William Tell," by fifty members of the Chicago Federation of Musicians, conducted by Max Bendix.

Josephine Harriman and William Reardon, Hotel La Salle Roof Garden, in a fox trot in hunting clothes.

Charles W. Clark, barytone from the National Conservatoire, Paris, in two songs, "This Great World Is a Trouble" and "Annie Laurie."

J. Aldrich Libby, La Salle Roof Garden, in ...e song "Sooner or Later."

...gan and Cox, "Maid in America" company, ...k to Dixie Land" and a syncopated waltz, ...s a song by Baby Cougan, seven years

...ch," composed by Silvio Rein in ...Thompson, played by the or... formers, conducted by Max

...ntertainer from the ... violin solos.

... forty-five girls ... in balloon ... balloons

...or

Examiner. Aug. 1st

MARIAN COOPER in the BIRTH of a NATION at the ILLINOIS

Dreadnaught Orchestra for "Birth of a Nation"

A "dreadnaught orchestra," a musical organization worthy of playing at the head of a regiment of six-foot grenadiers, supplies the powerful accompaniments for "The Birth of a Nation" at the Illinois Theater. Every man of the fifty players is not only an accomplished artist, but a harmonic Hercules, performing a nightly endurance test which would appall a hardened athlete.

Three solid hours of playing, with only one rest interval of six minutes, is the task undertaken twice daily by the special orchestra with D. W. Griffith's spectacular masterpiece. The whole gamut of orchestra harmony, from soft plantation tunes and croons to the terrific battle music, is run by the lengthy score written for "The Birth of a Nation." The quick changes and violent contrasts from soft to heavy, from gay to tragic, impose a severe tax on the nerves of the musicians, whose vigilance must never relax for a moment during the three hours of playing.

Every musician in the Griffith orchestra was selected not only for artistic proficiency but because of hardy physique, chest measurement, lung expansion and comparative absence of "nerves."

With "The Birth of a Nation" the position of orchestra leader advances to a plane of new importance in the world of entertainment. O. L. Mayhood is the conductor. There are 214 separate music cues in a performance of "The Birth of a Nation." The cue is marked by certain action seen on the screen by the director, and this he must communicate by baton or spark lever to his many subordinates. Some of these cues call for the softest melody, dainty to the degree of gossamer. With the quickness of lightning the orchestra must plunge into the wildest, fiercest fanfare of savage war music. The suddeness of the changes is accounted by the fact that Director Griffith tells the story of "The Birth of a Nation" with swift transitions from battle scene to quiet fireside, from sweet love episode to deed of violent murder. And the music of thirty musicians must shift in theme with the quickness of whirling celluloid film.

Mayhood is qualified for the leadership of this skillful corps of musicians. For two years he was in the United States regulars as bandmaster of the Third Infantry. One of the most stirring incidents in "The Birth of a Nation" is the review of a confederate regiment, leaving bravely and gaily for the front at the beginning of the civil war. The playing of "Dixie" by the orchestra is rendered with a vim and a dash which sets the blood of every spectator tingling. Later on "Marching Through Georgia" is rendered in the same dashing manner.

Trumpet calls in the battle scenes of "The Birth of a Nation" are real military calls, not the languid edition of these signals given by the average orchestra cornist. Three trumpeters, all with military experience, are members of the orchestra. They are able to sound "revielle" with the expert staccatto of an army "tooter" and clarion the battle order "charge" with wild and joyous ferocity. Likewise they sound "taps" for the dead with the lingering mournfulness that reaches every heart.

The rallying call of the "Klu Klux Klan" is a weird, haunting combination of two notes and leads the musical theme of the second part of "The Birth of a Nation." It is a trumpet call peculiarly consistent with the secret purposes of the white-clad night riders of the South.

American 8/6

NEW $5,000,000 FILMS TO COME HERE FIRST

BY ROB REEL.

Chicago, if you please, is to get the first runs of the Triangle Film Corporation. This $5,000,000 venture, with the biggest producers and players obtainable, has planned to market the output throughout America and foreign lands, but Chicago's fashionable playhouses are to have first view of the majority of the plays. New York also will be an introduction center for part of the output.

The investing public and the financial community as well as movie fans are taking keen interest in Triangle Film this week because of trading which has opened on the New York curb. A goodly number of investors have already been attracted by the prospects of large earnings and the names associated with the enterprise.

It is realized, however, that shareholders should have the benefit of an active market for their shares, such as the curb affords. There is no use for most persons to embark their funds in a business enterprise unless the securities they acquire are easily negotiable. This is particularly true in the case of small investors—the kind that is specially invited into this enterprise by reason of the low price of shares, $5 each. They acquire not only the opportunities for the ready transfer, sale and repurchase of their holdings, but also the ready means of ascertaining the worth of their stock. The best plan, therefore, is to have it dealt in on the curb, where the actual merits of the security are determined from day to day by the "open market" selling price.

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Mr. Sennett will produce exclusively for Triangle Film his "Keystone Comedies." Mr. Griffith will personally supervise the production of a five-reel picture each week; and Mr. Ince, noted for his Western dramas and his stupendous "The Battle of Gettysburg," will likewise present an important five-reel picture-drama weekly.

FORTY STAGE STARS.

With the three art directors have been associated about forty of the most prominent stage stars of America, many of whom will make their first stage appearance under the Triangle banner.

President Aitken is giving a large amount of his personal attention to the foreign department, which is being organized with subsidiary Triangle corporations in each of the foreign countries. The studio equipment of the concern at Los Angeles, Cal., ranks with the most extensive and complete in the world.

TURN OF THE REEL

BY JAMES WARREN CURRIE.

Never out of her native State of California and working for only one firm, yet one of the most popular screen actresses of the day, is the unique record of a little red-haired lady with a childlike personality who answers to the name of Bessie Eyton and who is frequently seen in pictures made by the Selig Polyscope Company.

Miss Eyton drifted into pictures via the extra girl route in the days when the pictures were younger than they are now and when every little lady who helped make up a mob scene had good grounds for visions of herself in the leading role. The red-haired lady kept on working and polishing off parts for which you wouldn't think she was fitted. In time she became a real leading lady with the record of many successes behind her.

Miss Eyton's recipe for success she gives if pressed sufficiently by her questioner. It is very simple and rather unpopular to people of her own age who have been smitten by the desire to sine on the screen in the tinsel of a leading woman.

"I am firmly convinced," she says, that I have not yet mastered all the principles of picture craft that will place me on the top. The point I have reached has been gained by work. I learned all I know by just working it out. If you want to learn how to act—act."

* * *

George Bowles, manager of the Griffith spectacle, "The Birth of a Nation," last night made the following statement regarding the leasing of the Colonial Theater by the Griffith forces:

"The Colonial Theater has been leased for a year. It has been taken over for the purpose of producing Griffith attractions, 'The Birth of a Nation,' owned and presented by the Epoch Producing Corporation, and also the future releases of that company, the general manager of which is J. J. McCarthy.

"I shall manage the Colonial and all the attractions that play there during the time that it remains under the control of Mr. Griffith, Mr. McCarthy and their associates. As for arrangements with other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out."

* * *

"The Children's Hour," given the Chicago kiddies each week by the Strand company, will start at 10:30 to-morrow morning as usual at Orchestra Hall with "Hans and Gretchel," the beloved fairy classic of the brothers Grimm, as the leading film feature of the weekly trip into the land of the "Little People." The other two celluloid features will be "The Kangaroo," a Pathe animal study, and "The Rivals," a Mutual production. Little Viola Harpman, juvenile elocutionist, will recite "Flo's Letter," "Somebody Did" and others. The musical program will be the kind that will interest the children.

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Pauline Frederic, emotional actress, who made her debut in "The Eternal City," a Paramount production, enters Chicago lists to-morrow in another production of the same company, entitled "Sold." "Crooky," a Vitagraph comedy, with Frank Daniels in the leading role, will be the supplement of the double bill.

Examiner 8/6

Examiner aug. 6.

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Examiner Comes 8/6

81

MUS

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Photo by Underwood & Underwood.

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HALF THE ... be saved by ... hunting ... Ads in the

American Aug 6

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Triangle Corporation Attracts Financiers as Well as Movie Army.

BY ROB REEL.

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• • •

Neva Gerber, who has won the

Joseph Santley Is Reorganizing His "All Over Town" Company; George Bowles to Manage Colonial; Drury Lane Melodrama Is Renamed; Caroline Lilja for "Molly and I"; Gossip of the Stage

By O. L. HALL

The Brothers Santley—Joseph and Frederick—will do their first acting together on the night of the approaching Sabbath. Frederick is going into Joseph's show, "All Over Town," as heir to the part which Richard Tabor has been playing since the beginning of the engagement at the Garrick. Two other changes will be made in the cast Sunday night. Frank Moulan will replace Walter Jones, who will hurry away to take up the part of the burglar, which Herbert Corthell has been acting in "A Full House" ("Keep Moving"), and Roy Atwell will surrender his role of detective to Herbert Williams, the comic pianist, who will for the first time take rating as something else than a specialty performer. After closing its run at the Garrick on August 28 "All Over Town" will visit cities in the Chicago territory, beginning at Milwaukee.

Word comes from George Bowles, manager of "The Birth of a Nation," that, beginning August 22, he will be manager of the Colonial theater for one year. He explains that the Randolph street playhouse has been leased for that length of time by David W. Griffith, J. J. McCarthy and their associates in the Epoch Producing corporation, and that it will be used for showing Griffith pictures, starting with "The Birth of a Nation." "I shall manage the Colonial and all the attractions that play there during the time that it remains under the control of Mr. Griffith, Mr. McCarthy and their associates," says Bowles. "As for arrangements for other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out." The closing statement evidently is in reference to the report that the Epoch Producing corporation also would take over the Studebaker.

Journal Aug 7

"The Birth of a Nation"

"The Birth of a Nation," a filmed spectacle of unusual magnificence and scope, enormously popular, remains on view at the Illinois. The earlier reels unroll scenes and incidents from the civil war—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the south during the days of reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Into all this is woven sentimental adventure between a soldier of the south and a woman of the north. Music points and emphasizes all the scenes of the huge spectacle.

News Aug 7

THESE ATTRACTIONS CONTINUE

"All Over Town," "Maid in America" and "Lady in Red" Stay.

Beginning to-morrow evening, Joseph Santley, at the Garrick, will begin his last three weeks in "All Over Town."

"The Lady in Red" continues at Cohan's Grand. A New York engagement is imminent at the close of the local run on Sept. 4.

The Palace Music hall continues its successful summer season with "Maid in America" as its attraction.

Walker Whiteside and "The Melting Pot" are rounding out a month's engagement at the Fine Arts theater.

The historical drama in pictures, "The Birth of a Nation," continues at the Illinois theater.

News Aug 7

ATTRACTIONS FOR NEXT WEEK.

Cohan's Grand—"The Lady in Red."
Colonial—Pictures.
Columbia—Burlesque.
Cort—Margaret Illington.
Fine Arts—Film drama.
Garrick—"All Over Town."
Great Northern Hippodrome—Varied acts.
Illinois—"Birth of a Nation" in pictures.
Majestic—Vaudeville.
McVicker's—Vaudeville.
National—"St. Elmo."
Orchestra hall—Music and pictures.
Palace Music hall—"Maid in America."
Studebaker—Pictures.
Ziegfeld—Pictures.

News Aug 7

NEW MOVIE BILLS AT THEATERS NEXT WEEK

Two Plays at Ziegfeld; Frank Daniels Makes Debut in One of Them.

'VAMPIRE' AT STUDEBAKER

Elsie Janis in "Nearly a Lady"; Other Plays Continue; "Seven Sisters" Moves to Colonial.

Alfred Hamburger inaugurates the policy of a double bill of motion pictures at the Ziegfeld theater to-day—two five reel photo plays, a comedy and a melodrama, presenting a prominent star of the stage. This week's plays are "Sold," a Famous Players production, featuring Pauline Frederick in her second film play, and "Crooky," a Vitagraph comedy, which marks the motion picture debut of Frank Daniels, comic opera star. Both pictures will be given at this playhouse for one week.

Miss Frederick gained a personal triumph in her first appearance in the "movies." She gave an impressive interpretation of Donna Roma in "The Eternal City," which the Famous Players celluloided. Her latest vehicle, "Sold," suits her histrionic abilities better than did her earlier production, it is said. Thomas Holding, who played the leading male role in "The Eternal City," also appears in "Sold." In the supporting cast are Julian L'Estrange, Lowell Sherman, Russell Bassett and Lucille Fursman.

"Sold" tells of a wife's devotion to her impoverished husband; her suffering endured to aid him; her sad predicament when her husband deliberately misconstrues her honorable intent; and, finally, her exoneration in his eyes.

Enter Frank Daniels.

Frank Daniels comes to the screen in an original play created especially for him by Paul West, author of the "In Our School" series appearing in The Daily News. The play is said to contain numberless funny situations, resulting from the confusion caused by an escaped convict's impersonation of a man of wealth and respectability.

At the Studebaker theater the weekly change brings Olga Petrova to Chicago Monday in "The Vampire." In her supporting cast are Vernon Steele, William A. Morse, Wallace Scott, Lawrence Grattan and Albert Howson.

In "The Vampire" Mme. Petrova has a role similar to one she has already played on the screen. She takes the part of a woman deceived and deserted by a married man. She vows vengeance against all men. She sets out to ruin, but ends with falling in love with a young man, only to discover he is the son of her betrayer. Her hatred is revived, but in time her heart softens.

Elsie Janis will be seen in her third film play at Orchestra hall, beginning Monday. "Nearly a Lady" is the title of the play which again brings the delightful musical comedy star to the "movies" and it comes from the studios of the Bosworth company. Owen Moore will be seen in the leading male role.

"Cowgirl" Turns Society Belle.

"Nearly a Lady" tells how a "cowgirl" from a western ranch is transformed into a radiant and popular social debutante; how she spurns a titled suitor after his character has been put to test, and how she finally accepts her western sweetheart, who had temporarily been overshadowed by his polished rival. The play gives Miss Janis excellent opportunities to display her talents.

That delightful film comedy, "Seven Sisters," in which Marguerite Clark played the role of Mici, will be shown at the Colonial theater for three days, beginning Monday, before it is released to the outlying theaters. It was shown at Orchestra hall last week. The remainder of the week at the Colonial "The Puppet Crown," shown at the Ziegfeld, with Ina Claire and Carlyle Blackwell in the leading roles, will be the offering.

"The Melting Pot" rounds out its month's engagement at the Fine Arts theater, starting to-morrow. Walker Whiteside as the star and the photographic effects of the play, together with its patriotic tenor, have brought it deserving success.

The Illinois theater continues to play "The Birth of a Nation" to crowded houses. The "All Seats Sold" continues to appear in the foyer of the theater after the performances begin.

General Film Company Rele

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Post Aug 7

Film Producer Controls Colonial Theater.

GEORGE BOWLES, manager of "The Birth of a Nation," makes the following statement regarding the taking over of the Colonial Theater for the display of that film drama:

"I don't like the idea of having to contradict any statements that may have been given out, but the public has a right to know that whatever theater houses a Griffith production will be Griffith-controlled. We are not booking 'The Birth of a Nation,' and we are not likely to book any of the Griffith productions. Whatever house we go into we will control.

"The Colonial Theater has been leased for a year, beginning Aug. 22, all statements to the contrary notwithstanding. It has been taken over for the purpose of producing Griffith attractions—'The Birth of a Nation'—owned and presented by the Epoch Producing Corporation, and the future releases of that company.

"I shall manage the Colonial and all of the attractions that play there during the time that it remains under the control of Mr. Griffith, and his associates. As for arrangements for other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out."

Aug 7

ENING POST, SATURDA

# of Filmdom

"Birth of a Nation" to Move; Griffith Leases The Colonial Theater

The D. W. Griffith forces who put the "two-dollar movie"—so called—on the theatrical map and took over the Illinois Theater early in the summer for their first spectacle, "The Birth of a Nation," have leased the Colonial Theater on Randolph street for a permanent home. The initial lease for this theater, which has housed many great dramatic spectacles, takes it from Jones, Linick & Schaeffer control and gives it over to the Epoch Producing Corporation for a period of one year. George Bowles, the manager for "The Birth of a Nation," will be in charge as manager of productions in this territory and of the Colonial.

"The Birth of a Nation," which closes at the Illinois Theater Saturday night, Aug. 21, will be moved to the new home for the first performance there Sunday afternoon, Aug. 22, but for the week previous the house will be given over to the decorators and other men required to put the playhouse in the best possible shape for the coming year.

The lease is dated from Aug. 16, at which time D. W. Griffith will be in Chicago to take charge of getting his new "two-dollar photo-drama house" ready for the opening. It is his purpose to rearrange everything pertaining to projection and the proper presentation of his masterpieces. He intends to give Chicagoans further reason to praise his former efforts.

He will have absolute control of the Colonial, having been given free rein in the theater to do as he pleases. Griffith devotes the same care and attention to the presentation of his pictures as he does to producing the stories. He contends that many productions have failed because of faulty projection and inartistic surroundings. It will be his aim in the Colonial to obtain the finest production—projection, stage setting, artistic surroundings and music—ever realized in this country, either for the spoken or the silent drama.

American Aug 7

Moviegrams

Yes, it's true, Douglas Fairbanks has been acclimated. At any rate he has settled down to live like a real human being in a California bungalow.

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Theodore Roosevelt took one peep at Roscoe Arbuckle, the fat child of the Keystone, and remarked, "Bully!" "It's an illness that makes me look this way," replied "Fatty."

• • •

New title for Mae Marsh—"Little Sister of the Screen."

• • •

They're calling Charlie Ray the "black man from Borneo." He is so tanned he plays the part well. Charles

...RAND THEATRE CO.
...TRA HALL

or La Salle; "Kick In" Coming

tage and Gossip of Musicians

Mae Marsh, Who Is Among the Players Cinematized in "The Birth of a Nation," at the Illinois Theater.

What's in Store for Movie Fans

THERE are many interesting picture prospects in store for the next eight days, beginning this morning.

The kiddies have their regular frolic at Orchestra hall at 10:30 today, with the "Hansel and Gretel" fairy tale of the Brothers Grimm, and two small pictures, "The Rivals" and "The Kangaroo," for their special program. Mary Pickford's "Rags" will continue on until Monday, when Elsie Janis will float on to the Strand screen in "Nearly a Lady."

Today's other opening feature will be Pauline Frederick in "Sold" at the Ziegfeld, a house for which Alfred Hamburger announces he has made a new five years' lease. "Crooky," a Vitagraph feature comedy, containing Frank Daniels, will complete the double bill.

The Studebaker on Monday will substitute for Dorothy Donnelly and the forest fastnesses of "Sealed Valley," a spicily interesting combination of Olga Petrova in "The Vampire."

The double charms of Marguerite Clark and "Seven Sisters" will again see the loop light on the Colonial screen on Monday, whither also Charles brings his Chaplinesque charms in his latest effect, "The Bank."

At the Fine Arts "The Melting Pot" with Walker Whiteside continues to continue, not at all influenced by the fact that Mr. Whiteside's appearance in the flesh is scheduled for Sept. 5 at the Princess, nor does it appear that the managers of his actual appearance are worried by the proximity of his film presence. In fact, the dual playing is regarded as a happy opportunity to test out the truth of the managerial wail that the film hurts the box office popularity of the player, or the arising moan of the picture producer that the play hurts his film.

"The Blindness of Virtue" has yet a little more continuance at the La Salle before it turns to its regular musical comedy winter offering, and "The Birth of a Nation" keeps on disappointing people who drop in at the last minute looking for a seat. It is the first motion picture in this town that has made a purchasing waiting line an institution and the "sold out" sign a regular accompaniment of almost all of its performances. On Aug. 22 it will be transferred, with its complete presentation equipment to the Colonial theater.

American-Aug. 7.

CHICAGO EVENING AMER

Birth of Nation Limit Still Out of Sight

BY ROB REEL.

No attraction on record ever enjoyed a Summer run in Chicago equal in success to that of "The Birth of a Nation" at the Illinois Theater. In its third month in this city the great D. W. Griffith spectacle is smashing precedent by displaying the "All Seats Sold" label of prosperity in the foyer after the opening of every performance on the twice-daily schedule.

The tide of great world events and the necessity for a general feeling for Americanism is reflected in inspiring manner by the patriotic scenes and episodes in "The Birth of a Nation." The spirit of Abraham Lincoln flames anew in the hearts of many thousands of citizens as the result of the realistic and reverent depiction of the great war President.

Spectators who are thrilled by the sight of daring deeds of horsemanship and by maneuvers by large bodies of mounted men find added pleasure in that part of the play devoted to the uprising of the Ku Klux Klan in the Southland during the carpet-bagger period of the civil war. The sight of 500 mounted riders, clad in ghostly white with shrouded faces, plunging up hill and down, through streams and over ditches, is one that stirs the blood and creates wonderment as to the master skill of the producer.

Elsie Janis exchanges lariat and leggings for ball gown and dancing slippers, performing a social leap from a Montana ranch to the inner circles of New York's "400" in "Nearly a Lady," the gay romantic play in which she will be starred beginning Monday at Orchestra Hall. The play is based on an attractive theme. It tells how a "cowgirl" from a West ern ranch was transformed into rare and radiant favorite of York society, how she spu titled lover after his real had been put to trial, an finally accepted the " West," who had been completely by her m mirer.

"Children's Mo devoted so effe the little E week, offer bright feat day in " loved c fairy

Exam 8/7

ILLINOIS.

The most wonderful Summer run in Chicago theatrical history is being enjoyed by "The Birth of a Nation" at the Illinois Theater. In its third month in this city the Griffith spectacle is playing to greater business than in its first weeks of popularity.

The tide of great world events and the necessity for a general feeling of stout Americanism is reflected by the patriotic scenes and episodes in "The Birth of a Nation." The spirit of Abraham Lincoln flames anew in the hearts of many thousands of citizens in the depiction of the great war president in "The Birth of a Nation."

Spectators who are thrilled by the sight of daring horsemanship and maneuvers by large bodies of mounted men find excitement in that part of the play devoted to the uprising of the Ku Klux Clan during the carpet bagger period after the Civil War. The sight of 500 mounted riders clad in ghostly white and with shrouded faces, plunging through streams and over ditches, is one that creates wonderment as to the master skill of the producer.

There is more skillful and daring riding in the incidental scenes of "The Birth of a Nation" than in ten Western dramas. The "Ku Klux Kall," a peculiar combination of trumpet notes, haunts the memory of those who have witnessed the ferocious charges of the Southern knights

Tribune Aug 7-15

Tribune aug. 8.

Stock in the new Triangle Film corporation, capitalized at $5,000,000 for the 1,000,000 shares, has been listed in the New York curb market at $5 a share.

American aug 9

The Epoch Producing Company having obtained the Colonial for a year, where "The Birth of a Nation" soon will be housed under the management of George Bowles, is dickering for the control of a second big theater. Who knows which?

Examiner aug 12

Next week the Colonial goes into darkness and renovation in preparation for the housing of "The Birth of a Nation," which will go there from the Illinois on August 22.

Post aug 12

"Puppet Crown" Closes Last Half of Colonial's Last Week Under Old Reign

Ina Claire in "The Puppet Crown," a Lasky production in five parts, appears as the feature on the last half of the Colonial Theater's program. Much credit for the excellency of this production is due to the producer, George H. Melford. Miss Claire is well supported by Carlyle Blackwell and Cleo Ridgely, who plays her usual role as the villainess. The production was prepared from one of Harold McGrath's romances. The love story of a rich young American and a poor and pretty princess is not a new thing in fiction, but the fact that the story is trite is easily forgiven when it is as attractively presented as in the case of "The Puppet Crown."

Alexia, the princess, is sent to an American boarding school to get a glimpse of American freedom. Bob Carewe, a young millionaire, gets a glimpse of Alexia over the wall of the school and immediately falls in love with her. A pretty romance is interrupted by the arrival of her father's elderly adviser, who comes to take the princess back to her native country.

Meanwhile, back in Osia, the Duchess Sylvia is plotting with some of the nobles and army officials to get the crown, so when Alexia comes back she finds the small kingdom in an uproar. She and her father are extremely unpopu the duchess is the idol of the pe termined to defy public opinion, plans to give his daughter a ba reads of the disturbances in Osia out with his American dollars t kingdom and come to the resc lovely princess.

Carewe overhears a group of plotting to start a revolution on of the ball and goes to the king offer of financial aid, which the arch is glad to accept. The place as planned, and in the mid festivities the mob breaks into the The king hides, and when the mob him he has already died of shock. duchess is proclaimed ruler and Alex Carewe are accompanied to the Alexia's sorrow at losing her king presumably softened by the fact th is free to marry Carewe.

Next week the Colonial Theater closed that it may be thoroly re and brought up to the high standa comfort and beauty, following the

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News - 8/12/15

ROOM FOR BOTH SHORT AND LONG FILM PLAYS

Thomas H. Ince Talks of One of the Problems of Movie Business These Days.

FUTURE IS DARK TO MANY

Avalanche of Features, as Well as One and Two Reelers, Continues to Flood Market, However.

With every announcement of the formation of a new film production concern comes the information that another brand of feature photoplays will be placed on the motion picture market. Some concerns have elaborate plans for old ideas, others depart from the beaten path and venture into new fields, but all agree on the length of the pictures, a five reel subject or over.

THOMAS H. INCE. (N. Y. Motion Picture Co. photo.)

The surprising growth of the feature field is filling producers of large and small subjects with apprehension over the future of the silent drama. Many are in doubt whether to continue releasing even the short pictures. Progressive ones have thrown care to the winds and are producing mammoth film plays at great expense. Whether the feature photo plays ever will supplant the shorter subject entirely is still a matter for conjecture, however.

No Difficulty Over Programs.

Meanwhile the theater owner or manager has little difficulty in picking a program from the avalanche of features which come to Chicago weekly and from the regular releases of the General Film company, Universal Film company and Mutual Film corporation. In addition to the small pictures he has his choice of Mutual masterpieces, Universal features, and the V. L. S. E., Metro, Pathe, Paramount, World, Fox, Kleine-Edison, and several other makes of feature pictures to complete his program each week.

Discussing the motion picture business generally and the feature subject particularly, Thomas H. Ince, managing director of the New York Motion Picture company and one of the three directors in the recently formed Triangle Film corporation, said:

"To say that the feature has come to stay would be putting it mildly. Not alone has it come to stay, but it has come to grow. It will not eliminate one and two reel pictures entirely, however. Both will find a market always. Neither ever will have to go begging for a place to show. Neither ever will have to fight to retain popularity with the multitudes of motion picture lovers throughout the country.

Like the Legitimate Stage.

"Motion pictures in a measure may be compared with 'legitimate' stage productions. Feature pictures rank with three or four act dramatic plays; single or two reel films with the numbers of a vaudeville program. There are those among the amusement seeking people of the world who can afford only a few moments at a time for their entertainment. They are not inclined to visit a theater where a three or four act play occupies an entire performance. So they visit a variety theater. Movie patrons are just the same.

"As an illustration, let me cite an incident of which I chanced to be a witness. It happened on Broadway, Los Angeles. Two salesgirls from one of the stores, who had about twenty minutes to spare during their lunch hour, approached two theaters in proximity to each other. At one house a feature photo play was being shown, at the other a program of one and two reel subjects. The girls promptly chose the playhouse where the short plays were being exhibited.

"That little incident proved to me that the smaller picture never will have trouble in finding a market."

Regarding the $2 "movie" idea, Mr. Ince holds that the public is prepared to patronize better picture entertainment, and will not hesitate to pay the price for it.

"We will have to provide picture plays such as have never before appeared regularly," he said. "Perfect pictures have been presented, but they lacked the '$2' punch."

Notes of Photo Plays.

Sam Bernard's advent in films will be made the 23d of this month, according to

American 8/13

The Colonial is housing Ina Claire in "The Puppet Crown" through Sunday. Next week the house goes dark for changes preceding the moving of "The Birth of a Nation" from the Illinois.

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The new Brady-World Film feature a [illegible]

Post 8/13

fastest machines in Chicago.

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Is there money in the picture business? Just a little. D. W. Griffith this week donated $8,000 for a 1916 Fiat limousine.

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William S. Hart, after finishing "The Disciple," has dropped the western character work for a while and is now ap-

Tribune Aug 16

Plenty to Interest Loop Film Goers.

THERE are a number of interesting things to engage the picture goer's attention in prospect this coming week in the loop.

First off, this morning at 10:3[illegible] there is the Strand kiddies' party at Orchestra hall with "The Heart of a Princess," "The Ten Cent Adventure," and "A Study in Birds" programed alluringly. Until Monday there continues Elsie Janis in her "Nearly a Lady" effort and that heart stirring bit of canine and infantile acting by Shep and Baby Helen Badgley in "A Dog's Love," which they gives place to a picturization of "The Marriage of Kitty," containing Fannie Ward.

Today at 10, the Ziegfeld inaugurates its new double feature bill, with Blanche Sweet in "The Secret Orchard," and Marie Tempest in "Mrs. Plum's Pudding." With this program the contest for lay critics opens, reaching through three other double programs.

Ann Murdoch in "A Royal Family" adorns the Studebaker screen on Monday.

The Colonial closes its doors for a renovatory experience in preparation of the coming of "The Birth of a Nation," which will shift over on Sunday afternoon, Aug. 22, from the Illinois, where it has held full house since Saturday, June 5.

"The Melting Pot" goes into its second month at the Fine Arts theater with no apparent signs of stopping. When it does, "The Alien," the big feature made from George Beban's vaudeville sketch "At the Sign of the Rose," is scheduled for showing.

Post aug 16

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"The Birth of a Nation," which has had such a long run at the Illinois Theater, will be transferred from that theater Saturday night, Aug. 28, and will begin Sunday, Aug. 29, at the Colonial Theater under the same management.

HERALD aug 17

New Triangle Manager

J. N. Naulty, formerly vice president and general manager of the Mutual Film Company, resigned his position to become general manager of the Triangle, the new feature company. Mr Naulty will have charge of marketing the Triangle products.

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EVANSTON, ILLINOIS, SATURDAY, AU

FORMER EVANSTONIAN NOW A PICTURE STAR

Ralph Lewis, N. U. Graduate and Athlete, Making Good as Film Player.

One of the motion picture stars, who is growing in magnitude right along, is Ralph Lewis, a native of Evanston, a graduate of Northwestern university and a member of the Phi Delta Theta fraternity. He is the son of Col. E. R. Lewis.

When in college he was an athlete of no little ability. He played right half back on the football team, and for two years was pitcher on the baseball team.

Lewis declined an offer to join the New York Giants in favor of a stage career. Eighteen years in the legitimate drama has given him a wide experience with some of the most famous stars and managers in the country, experience which he is now capitalizing in the motion picture field.

Lewis is with the Reliance-Majestic forces and played the strong role of the Judge in The Outcast, a four-reel Mutual masterpiece, based on the famous story by Thomas Nelson Page. His portraiture of the much discussed character of Stoneham, the radical leader in The Birth of a Nation, would be sufficient to rank him at the very top of the dramatic profession.

PICTURE POSTCARDS
[illegible]HEM IN TOUCH

Herald Aug 15

Bright Bulbs Bloom to Break Gloom as Randolph Street Comes Back to

RANDOLPH RIALTO AT NIGHT

After Far Wanderings Explorer Finds Every Thrill of Adventure, With All Home Comforts, in Chicago's Rollicking Rialto

By THE CHICAGO EXPLORER.

(Special Taxigram to the City Life Section.)

RANDOLPH STREET, Chicago, Aug. 14.—Bravo for good old Randolph street! It is coming back into its own. Randolph street in its new fall clothes will soon be the city's Rialto once more.

Every self-respecting city must have a Rialto, in addition to running water and gas. Even Lincoln, Ill., has a Rialto, in that giddy section where two moving picture theaters face the courthouse square. New York City has its Rialto, as you know, where hordes of actors remain out of work while waiting for the dull season. It helps keep the town up.

Rialto All Run Down.

Years ago Randolph street was officially appointed to act as Chicago's full-blown Rialto, and it did its work nobly and well. Then came parlous times for the drama, times when theaters closed and remained closed, and when theater crowds became ghost armies to haunt the old actor's memory.

After two months spent exploring suburbs and quiet residence neighborhoods in search of rest and rural repose of soul, your Explorer forged his way back to the Babylonic loop district. Mournful reports and glum rumors had prepared him for the worst. Randolph street was "dead," loophoundishly barking, he was told. The dear old days of the gaudy "first nights," social conclaves between the acts, taxicab fleet manuevers twixt theater and cabaret, rapturous processions of matinee girls—those days were gone, and the dustman of memory had begun his mournful task.

But there was nothing requiemlike in the clanging of trolley cars, the humming of motors and the patter of crowds as your Explorer turned boldly into the highway that had glittered in his youth. In another minute he was trying to keep pace with the quickstep of Randolph street crowds.

It was daylight, yet the electric signs dazzled him. They were new signs. The globe-frames were painted in white, and electricians were busily adorning them with Edison diamonds of the night.

"Two new shows already, and I've taken only one look," murmured your Explorer, as he closed his eyes to make ready for the second effort.

"Three new shows for Randolph street," corrected his guide. "And a fourth will keep on running for a record. It's going to be a real theatrical season on the gay old drag."

A flock of chorus girls—at least they wore enough feathers to array a flock—tripped past us.

"I wouldn't be seen in one o' them costumes, would you, Gertie?" protested the tall girl with brown eyes and the Queen Elizabeth walking skirt.

Apparently they were discussing the new women's bathing suits permitted on municipal bathing beaches.

Two gentlemen with felt hats and canes, one with curling hair tinged iron gray, stood at the curbside. He was admitting he had received several offers to go into the movies. The other observed that vaudeville was going to the dog pound circuit.

"He Comes Up Smiling—Sept. 5."

This was the electric sign inscription we read on the hat band of Powers' Theater entrance. It seemed to voice the spirit of Randolph street—a determination to come up smiling after a forlorn and neglected summertime.

Machines in the Weight.

"Kick In" was the terse mandate displayed in front of the Olympic Theater.

"Is it a musical comedy?" breathlessly inquired your Explorer, who was ready for anything after his lengthy exile in the woods.

"Certainly not," corrected his guide. "If 'Kick In' were a girl and melody show its title would be 'Kick Up.'"

A few doors east the genial and veracious advertising agent for Mr. Santley was announcing that 1,543,283,000 men, women and children had witnessed "All Over Town" since the opening.

In the block between Dearborn and State streets the dreadnought of Randolph street tricals was visited.

"Shades of George W. Lederer!" cried the guide, and stared through glass doors into the magnificent foyer. "What would he say about 'guess-your-weight' machines in the Colonial Theater?"

But it was presently explained that the weight machines—the only standing room permitted in a Chicago playhouse—would soon be removed from the Colonial is shortly to be rescued from its fate as a "ten-twenty-thirty" auditorium, an all-day temple of large-footed movie comedians, of juggling acts, trained geese and ragtime silhouettes of mangled melody.

Like Randolph street itself, the Colonial is going to come up smiling. A week hence it will become the permanent fall and winter home of a $2 per seat attraction. "The Birth of a Nation" comes to the Colonial after D. W. Griffith has made a complete new production of the theater's ventilating system. With it will arrive George Bowles' own troupe of mild lady ushers, beauteous in hoop skirts, crinolines and those lacy, cylindrical possessions of the frivolous '60s.

Base Threat of Reel-Alto.

Mr. Bowles threatens to make trouble when he says he intends to convert Chicago's beloved Rialto into a Reel-alto. But that's the result of mixing in moving pictures.

Joe Grein, who insists that the live crawfish, not the lobster, is the national bird of Randolph street—he sells 'em fresh every hour—declared that there was nothing to hold back the future of Randolph street, not even if you tried to speak of it in the past tense.

"Randolph street is going to show up Broadway, N. Y., one of these days, you mark my words," said Mr. Grein, permitting a playful crawfish to bite the end of his cigar. "There's only one thing left for us business men to do, and that is to stand up for our rights and insist that the front door to the city hall is located on Randolph street. We have heard enough of the idle boasts and slams of the Washington streeters, who claim the front entrance for themselves, and tell us that the door for tradesmen, peddlers and canvassers is on Randolph street. It is a matter of record that while city sealer of this municipality I secured the front door of both the city and county building for this, my own beloved Randolph street, the Rialto of the western hemisphere."

"Try a crawfish!"

Similar sentiments were expressed by other well known members of the Randolph Street Chapter, United Order of Loophounds.

Fall Styles in Electric Signs Bring Gin Grouchy and Raise Randolph S to Its Former High Estate

"Randolph street w proximity to the th Clark street to the partakes of a metr phere all its own," bett. "Here is the th theaters, and the th exchanges lend zest spirit which prevails needs is an even bre patronage to restore of vivacity and attr

Wigwagging t

Your Explorer des the rear admiral wh cabs and other light the Hotel Sherman. naval officer was w responsibilities and therefore, could not accosted by a mere suburban wilds.

Anyway, here's to May it live long, gl prosper!

We're going to ha in Chicago even if becomes extinct, and the films out for an

CHICAGO DAILY JOURNAL, SATURDAY, AUGUST 14, 1915

IN PLAYHOUSE AND PARK

Mary Carr. McVICKER'S.

Ernst Knoch. CONDUCTOR RAVINIA PARK.

Richard Bennett. "KICK IN." OLYMPIC.

D.W. Griffith. CREATOR OF "THE BIRTH OF A NATION." (PHOTOPLAY) ILLINOIS.

Swan Wood. MAJESTIC.

Examiner SUNDAY, AUGUST 15, 1915.

'ARDENS

War Shown as It Is in "Birth of a Nation"

THAT the "play spirit" in which war has been entered in the past by the American nation will never be repeated by this country, if it approaches the verge of combat, is declared by civil war veterans who have witnessed D. W. Griffith's historical spectacle, "The Birth of a Nation," at the Illinois Theater.

The play graphically portrays the gay and ebullient spirit in which war was welcomed by the youth of the North and South in 1861. This festive emotion stands in tragic contrast to the later era of grim horror, of hardship and overwhelming grief which held sway over the entire nation.

"The people of this country now know what war means—even if they have not yet displayed sufficient intelligence to prepare for it," said a former officer in the Union army who saw "The Birth of a Nation" with several G. A. R. comrades the other evening. "They would not again enter a conflict with the cock-sure, joyous air which prevailed North and South at the outbreak of the rebellion, and which in some degree was repeated when the war with Spain was begun in 1898.

"No aspect of the great conflict is drawn with greater fidelity in 'The Birth of a Nation' than the festive scenes attending the departure of troops to the front in 1861. In Griffith's drama we see a magnificent ball, given in the capital city of a Southern state, on the eve of the leave-taking of a Confederate regiment for the battle line.

"Officers, elegantly uniformed, women dressed in the height of fashion of the period, dance to the music of a regimental band. At midnight wine is opened and a toast to the Confederate banner is quaffed, amid fiery strains of a Southern war melody. Bonfires are lit in the city streets and public square—a magnificent stage effect, this—and the population dances about the flames, thrilled with the false 'picnic' spirit of war.

"These scenes are spectacular, but, to my own knowledge, they are dramatic records of actual happenings all over the North and South before the battle of Bull Run and other deadly clashes had a sobering effect upon the divided nation. The celebration shown in 'The Birth of a Nation' was presented as an occurrence following the Bull Run fight, in which the untrained levies of the North suffered a disastrous defeat.

"The South, therefore, was jubilant, while in the Union States came a much needed awakening as to the harsh facts of war. Perhaps this early victory of Southern troops had a reverse effect in the long run, as it inspired over-confidence amid the Confederate ranks, but jolted the Northern forces to a realization of the stern stuff that war is made of. But there is no doubt that in the opening months of the civil war there was festal celebration which became pathetic in the light of later tragedy.

"Troops, fancifully arrayed, were feted and dined before leaving for the front. Officers were presented with costly swords and decorations, amid eulogies by political stump speakers. Nowadays, guided by our own severe experiences and having studied the progress of the world's greatest war in Europe, it is not likely that the American nation will again welcome war in a holiday mood, as so strikingly depicted in 'The Birth of a Nation.'"

Examiner Aug 16, 1915

* * *

No Work When Ikey Moulted.

GEORGE BOWLES, the prince of press agents and one of the noblest egg and hen scientists on any shore, is a man of deep experience, an experience that ranges from Anna Held's milk bath to the cigaret-smoking elephant of Barnum & Bailey's Circus. He has plenty of time to talk these days, because "The Birth of a Nation," which drove him from his Eastern hennery once more to the road, is a success that requires nothing but big ads and box-office officials who are quick on making change.

Mr. Bowles was telling me yesterday about Sam Watson, a famous clown, whose other half of his circus sketch was Ikey, a goose. Well, one day Ikey began to moult. There were enough quill pens around the big tent to make a Victorian litterateur of even the lemonade chemist. And with the loss of his quills came the loss of Ikey's trickstership. He couldn't do a single thing, and Sam Watson was six months out of a job while restoring his fowl to efficiency.

* * *

Henry's Patience Rewarded.

TO me, more or less in the trade, that is a harrowingly funny story. But to him that wants it written on the wall for runners, here is an easier one by Bowles:

Charles T. Hutchinson has charge of the big money wagon for B. & B.'s Circus, and he owned a trustful fox terrier of the trustful name of Henry. Every night after his supper Mr. Hutchinson would bring back to the money wagon the spine of a porterhouse steak. He would turn this over to the dog, and the dog, Henry, after the manner of dogs immemorial, would bury the bone. And invariably he buried it between the front wheels of the ticket wagon. One-night stands were the order, and, of course, Henry would come to in a new town every morning with not a bone on deposit in the bank between the front wheels. That went along for five years and two months. Then the money wagon happened to stand where that long ago it had stood before. The optimist, Henry, dug as ever—and at last uncovered a bone. He sniffed it and ever after dined a la carte.

Examiner 15

THEATRES ✦ AMUSEMENT

MAE MARSH in
"THE BIRTH of a NATION"
at the ILLINOIS

BLANCHE SWEET in
"The SECRET ORCHA

American aug 18

Two and a H

ILLE :-:

"Birth of a Nation" to Be Moved

TO-DAY'S FILMS.

ILLINOIS—"Birth of a Nation."

FINE ARTS—"The Melting Pot."

ZIEGFELD—"The Secret Orchard" and "Mrs. Plum's Pudding."

ORCHESTRA HALL—"Nearly a Lady"; Monday, "The Marriage of Kitty."

STUDEBAKER — "The Vampire"; Monday, "The Royal Family."

COLONIAL — "The Puppet Crown."

BY ROB REEL.

D. W. GRIFFITH'S Titan of spectacles, "The Birth of a Nation," begins its last week of record-breaking triumphs at the Illinois Theater, and after the performance next Saturday (August 21) night will occupy its new home, the Colonial.

The first performance in the completely renovated Randolph street playhouse will take place on the following (Sunday) afternoon. The same scale of prices as that prevailing at the Illinois will be in order. The engagement at the Colonial Theater will be of indefinite length. As the demand for seats is steadily on the increase, with "sold out" houses the invariable rule, it is impossible to predict how many months this classic will be on view.

This week the Colonial will be closed, that it may be thoroughly renovated and brought up to the highest standards of comfort and beauty. The work of equipping the house for its new purposes is being done by a corps of experts. The entire arrangement of the interior is to be readjusted along scientific lines to conform with the focal requirements of the cinema art. The sight lines will be accurately measured and a new scheme perfected which will permit the eye to catch the faintest detail in the elaborate picture.

In conjunction with Professor Albrecht of Bonn University, Mr. Griffith has achieved a system of stimulated ventilation, whereby the Colonial will be filled with vitalized air. This removes every dust particle from the atmosphere, particles which interfere with absolute clearness of projection.

American 8/18

WEDNESDAY.

Moviegrams

Essanay has a number of genuine Indians around the Chicago studios waiting for work in the six-reel feature film, "The Man Trail," being produced from the story by the well-known writer, Henry Oyen, with Richard Travers and June Keith in the leading parts.

• • •

Tiring of waiting for sunshiny weather for an outdoor scene of "When My Lady Smiles," Essanay altered the photoplay to call for a rainy-day scene in place of the sunshiny one. Hence, on that day at least, rain didn't keey Essanay from working outdoors.

• • •

Few people know it, but Lillian Loraine is not a New Yorker after all. She's a native Californian.

• • •

Henry MacMahon, general press representative for the Triangle, is on the coast getting "atmosphere" for film stories for his company.

• • •

Owen Moore says that while he loves his wife—and who doesn't, she's Mary Pickford—he has no desire to be known simply as "Mary Pickford's husband."

• • •

Tribune 8/15

12 VII.

MAJESTIC.

Will Morrissey and Dorothy Hackett:

"You have traveled, haven't you?"

"I was in Paris all last night."

"Did you see the ruins of Rome?"

"Did I! I ruined 'em myself."

"How do you like Hamburg?"

"With onions."

"Do you know that the cost of living in England is extremely low?"

"So?"

"Yes; you can live for a week on a guinea."

"You can do that in State street if you can find the ginny. But Italians are scarce since the war began."

"What hotels did you put up at in Paris?"

"I didn't put up 'at' any of them. I put up 'with' them."

"Now we'll stage some movies: 'Lost in the Desert,' with Mary Pickford. That's a happy death. Next we'll have, 'Why Girls Leave Home,' with Arthur Johnson. And, lastly, 'The Birth of a Nation,' assisted by Eddie Foy."

The "Eternal" Triangle! New Plans of Concern Now in Public Eye

Henry McMahon, general press representative of the Triangle interests, has made public all the arrangements of the new combination. Contrary to general opinion, the $2 scale of prices will not prevail thruout the country, but only in the cities of New York and Chicago. It has been decided that these two places are the only ones able to pay such prices.

The Triangle will lease and conduct playhouses in both cities, where their newest and best features will be released at the $2 scale of prices. Labor day will probably see the opening and first showing of the new productions. Fourteen reels will comprise the first bills, and for the opening three famous stars have been selected. Douglas Fairbanks, who is now at the Griffith studio working under the direction of Christy Cabanne and the general supervision of Griffith, will represent the Griffith interest in a feature production. Mack Sennett will arrange to release a four-reel comedy featuring Raymond Hitchcock, to provide the comedy on the bill. In the future, however, it is quite probable that all of the Keystones will be two reels in length. Thomas H. Ince has selected a picture starring Frank Keenan which he himself is directing.

After about two weeks the rest of the country will have the opportunity of witnessing these pictures at prices ranging from 25 cents to $2. Los Angeles, however, being the home of the feature, will in all probability see them at the same time they are shown in New York and Chicago.

Commenting upon the stars that have been engaged by the Triangle interests, Mr. MacMahon was authority for the statement that a weeding-out process would be in effect; that is, legitimate stars that took well before the camera and proved to be favorites with the public would find the camera work so remunerative that they would stay in the business. All in all, he conceded that two years would decide just about who would be who in the picture world so far as legitimate actors were concerned.

The Triangle is engaging all of the best possible picture material. They have already obtained about a hundred people and expect to have about that many more in the very near future.

De Wolf Hopper in "Wang."

De Wolf Hopper is expected to arrive at the Griffith studios about the 25th of this month and it has been decided that one of his productions will be a picturization of his popular success, "Wang," and probably one or two other roles that he has made famous.

Billie Burke will arrive at about the same time and will act before the camera some of the parts that have made her such a favorite with the American public.

Besides the stars that have already been filmed the Triangle have Frank Mills, Frank Campeau, Forest Winant, De Wolf Hopper, H. B. Warner, Mary Boland, Louise Dressler, Billie Burke, Weber and Fields and Bert Clarke, Owen Moore, long time with the Keystone company, has been engaged by D. W. Griffith to work in the future productions.

After much debating it has been decided that the Triangle films will be known to the public as Fine Art Films. It is now the plan of the company to raise the science of picture-making to the highest possible plane. A special corp of scenario writers are now working on all available manuscripts, and where it is not possible to purchase the rights to some play that the actress or actor engaged has made famous they will endeavor to put over something as fresh and original as possible.

It is impossible to ascertain how the next big Griffith and Ince features will be released. It is quite probable, tho, that they will not be put out under the Triangle banner, but that the same methods will be used whereby the "Birth of a Nation" was successfully launched.

Post 8/18

American aug 18

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• • •

Tribune aug. 19

FLICKERINGS By KITTY

"Triangle" Starts Work in Chicago.

THE Triangle eagle, which has been fluttering uncertainly over our heads in filmland for some few weeks, has finally swooped down on Chicago and perched on the thirteenth floor of the Mallers building for a permanent home. There R. C. Seery, formerly manager of the middle west for the Mutual company, has settled down, too, as the keeper.

"I got back from New York on Friday, and by noon Saturday we were moving in here," explained Mr. Seery, indicating the "here" with a sweeping gesture, which included a great stretch of floor space, with small partitions knocked out, one desk, four chairs, and a constant din of hammering. "This is the Chicago headquarters for the Triangle company."

Then Mr. Seery explained some of the local angles of the Triangle program. Following the showing of the pictures in the Studebaker, which will begin on some date not fully decided yet, in September, the films, after a brief period of rest, will circulate among between twenty and thirty of the larger houses in the outlying districts, at prices not definitely decided on, but from 15 to 50 cents, probably.

The release of fourteen reels a week which have their first showing at the Studebaker, will be divided into two programs for the smaller houses, giving them a bi-weekly change.

This will present to managers a factor quite different from the regular daily change of program, in the opinion of the Triangle representative. The house will be catering, instead of to the population of three or four blocks, to that of three or four square miles. In the several days' showing of each bill the manager will have an opportunity to build up for an audience through the folder, the billboard, and the newspaper.

A weekly rental of from $300 to $1,000 was suggested as the material consideration prevailing, the scale being based on the population of the individual theater's field, and though no names were admitted for publication some of the large local theater interests were suggested as showing a favorable inclination toward the program.

* * *

A Mi...

ROOM FOR BOTH SHORT AND LONG FILM PLAYS

Thomas H. Ince Talks of One of the Problems of Movie Business These Days.

FUTURE IS DARK TO MANY

Avalanche of Features, as Well as One and Two Reelers, Continues to Flood Market, However.

With every announcement of the formation of a new film production concern comes the information that another brand of feature photoplays will be placed on the motion picture market. Some concerns have elaborate plans for old ideas, others depart from the beaten path and venture into new fields, but all agree on the length of the pictures, a five reel subject or over.

THOMAS H. INCE. (N. Y. Motion Picture Co. photo.)

The surprising growth of the feature field is filling producers of large and small subjects with apprehension over the future of the silent drama. Many are in doubt whether to continue releasing even the short pictures. Progressive ones have thrown care to the winds and are producing mammoth film plays at great expense. Whether the feature photo plays ever will supplant the shorter subject entirely is still a matter for conjecture, however.

No Difficulty Over Programs.

Meanwhile the theater owner or manager has little difficulty in picking a program from the avalanche of features which come to Chicago weekly and from the regular releases of the General Film company, Universal Film company and Mutual Film corporation. In addition to the small pictures he has his choice of Mutual masterpieces, Universal features, and the V. L. S. E., Metro, Pathe, Paramount, World, Fox, Kleine-Edison, and several other makes of feature pictures to complete his program each week.

Discussing the motion picture business generally and the feature subject particularly, Thomas H. Ince, managing director of the New York Motion Picture company and one of the three directors in the recently formed Triangle Film corporation, said:

"To say that the feature has come to stay would be putting it mildly. Not alone has it come to stay, but it has come to grow. It will not eliminate one and two reel pictures entirely, however. Both will find a market always. Neither ever will have to go begging for a place to show. Neither ever will have to fight to retain popularity with the multitudes of motion picture lovers throughout the country.

Like the Legitimate Stage.

"Motion pictures in a measure may be compared with 'legitimate' stage productions. Feature pictures rank with three or four act dramatic plays; single or two reel films with the numbers of a vaudeville program. There are those among the amusement seeking people of the world who can afford only a few moments at a time for their entertainment. They are not inclined to visit a theater where a three or four act play occupies an entire performance. So they visit a variety theater. Movie patrons are just the same.

"As an illustration, let me cite an incident of which I chanced to be a witness. It happened on Broadway, Los Angeles. Two salesgirls from one of the stores, who had about twenty minutes to spare during their lunch hour, approached two theaters in proximity to each other. At one house a feature photo play was being shown, at the other a program of one and two reel subjects. The girls promptly chose the playhouse where the short plays were being exhibited.

"That little incident proved to me that the smaller picture never will have trouble in finding a market."

Regarding the $2 "movie" idea, Mr. Ince holds that the public is prepared to patronize better picture entertainment, and will not hesitate to pay the price for it.

"We will have to provide picture plays such as have never before appeared regularly," he said. "Perfect pictures have been presented, but they lacked the '$2' punch."

Post aug 18

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Marion Green.

Whose solos are refreshingly in keeping with a remarkable photoplay program this week at Orchestra Hall.

De Wolf Hopper in "Wang."

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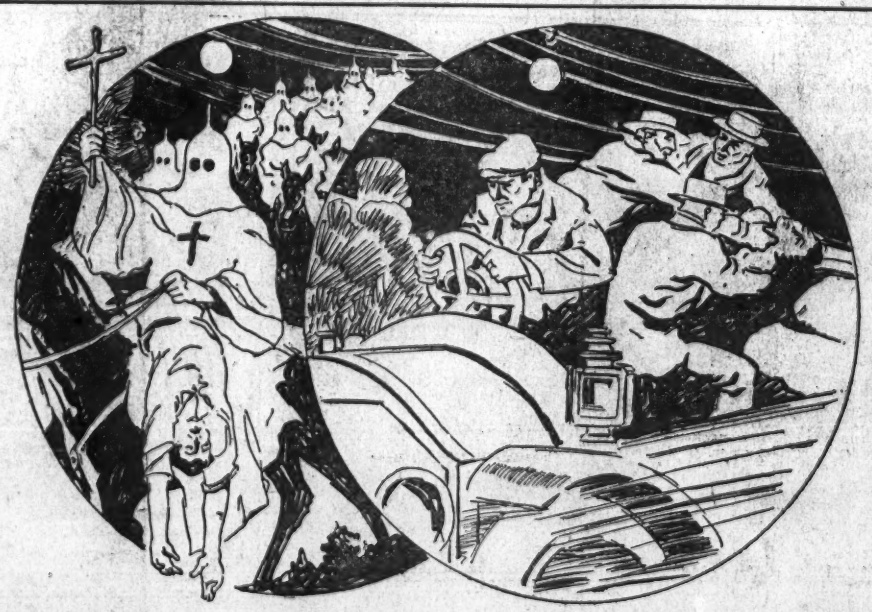
aug 20

THE CHICAGO EVENING POST, FRIDAY,

The Clansman of 1915



Thomas Dixon, in his book, "The Clansman," built a story around the operations of the "Klu Klux Klan," composed of men who banded together, pledged themselves to secrecy and struck horror to thousands by nocturnal raids in the South during the reconstruction period following the civil war.

The clansman of that time wore a robe of white, which covered his body, was ornamented by a bright red cross at the breast and topped by a pointed helmet. The fiery cross was the insignia of the band, which traveled by horseback in the silence of the night and bore its victims to death.

Dixon was severely criticised on the charge that he misrepresented the spirit of the South, and his story, dramatized, was barred from many cities. But if Dixon were to rewrite his story, following the lynching of Leo M. Frank, he would have to make only small changes in detail.

The clansman of 1915 used no disguise and traveled by automobile. There was no note of warning, couched in half mysterious phraseology and signed by the feared "K. K. K."

But the intent, purpose and end attained was the same.

Post aug 19

Colonial Theater Made to Meet Requirements of Griffith Style of Presentation

Saturday evening at the Illinois Theater there will close the first chapter of the greatest run of a spectacular drama in Chicago. "The Birth of a Nation," the D. W. Griffith masterpiece, moves triumphantly from its first home of successes to the Colonial Theater Beautiful, and will inaugurate a new era of prosperity unique in dramatic annals at the Randolph street playhouse Sunday afternoon.

The Colonial Theater is now in splendid condition, a worthy temple for the presentation of Griffith's epic of American history in its mightiest crisis. The theater has been entirely renovated and beautified anew. At heavy expense a ventilating system has been installed which insures a plentiful breathing supply of "the great outdoors" to every patron during the lengthy but always fascinating performance. Mr. Griffith secured the scientific aid of Professor Albrecht of Bonn University in perfecting the system of stimulated ventilation which now sweeps the Colonial Theater with vitalized ozone.

The new ventilating system has another important effect. Its atmospheric powers remove dust particles which might interfere with the clarity of vision. Every advantage has been taken of the magnificent foyer of the Colonial Theater for appropriate decoration, and patrons Sunday afternoon and thereafter will be greeted by the now famous corps of "crinoline girls" who act as ushers and reflect the fashions of the 60's worn by actresses in the brilliant cast.

The same price scale which prevailed at the Illinois will be the rule at the Colonial for afternoon and evening performances. It is significant that the first piece of "property" to be moved from the Illinois to the Colonial is the faithful and hard-working placard "All Seats Sold for This Performance."

Herald aug 20

The Colonial

The Colonial has been redecorated and renovated in a way that even its own moter would fail to recognize it.

This is being done for "The Birth of a Nation," which will carry its necessary belongings from the Illinois and open Aug. 22 with a Sunday matinee. Over a hundred men were working on the theater to get it in readiness for its new tenants. John Barry, David Griffith's secretary, has already arrived for the opening in the new theater, but Mr. Griffith's arrival has not been definitely stated.

HOLD FOR ORDERS—SET AUG. 11

Sunday Aug 15th

Into the Heart of the Loop!

On Sunday, August 22

D. W. GRIFFITH'S

Gigantic Spectacle

THE BIRTH OF A NATION

FIRST TIME AT THE COLONIAL SUNDAY MATINEE, AUGUST 22nd

WILL MOVE FROM THE ILLINOIS THEATRE TO THE

COLONIAL THEATRE BEAUTIFUL

WHERE THIS MIGHTIEST OF ALL STAGE OFFERINGS WILL REMAIN INDEFINITELY

The remodeling of the Colonial to meet the focal requirements of Mr. Griffith's wonderful art work, the decorating, vitalization of air, optical and projectory adjustments and all technical details will be personally supervised by Mr. Griffith.

THE GREAT SYMPHONY ORCHESTRA IS RETAINED

THE PRICES: EVENINGS AND SATURDAY MATINEES, 25c to $2.00
OTHER MATINEES, 25c to $1.00

TICKETS on Sale Four Weeks in Advance. They May Be Purchased at Either the Illinois Theatre or the Colonial

CHICAGO (Ill.) EXAMINER
MAY 27, 1915

MAY 27, 1915

Motography June 19, 1915

The Wonderful
DAVID W. GRIFFITH
Director-General
Reliance and Majestic
Studios

Lillian Gish
Majestic Star

Mae Marsh
Reliance Star

Henry Walthall
Majestic Star

CHICAGO (Ill.) HERALD
MAY 22, 1915

"Birth of a Nation."

Chicago, May 19. — To the Editor: I have read your editorial which covertly denounces the picture play "The Birth of a Nation." I should like to say that the references to obscenity, brothels, illicit sexual relations and other indecent things, and the endeavor to connect them with this spectacle, are not only stupid but criminally vicious. There is not one incident in this offering that suggests anything obscene or immoral. On the contrary, the highest, finest and most noble emotions are aroused and only the most patriotic and high-minded thoughts are inspired by the story this picture tells. Chicago must not be denied the privilege of enjoying what New York, Boston and other liberal and progressive cities have welcomed with open arms.

WILLYAM E. WEBSTER.

Ry. Mail May 23.
Herald Chicago

State Picture Censors Fail.

Chicago, May 20.—To the Editor: A bill contemplated against home rule in Chicago. All good citizens should take interest themselves in the bills under consideration at Springfield to establish a state board of three moving picture censors. The Chicago moving picture censor board has performed its work admirably. A few years ago many people would not attend a moving picture theater, but since pictures have been censored theaters have been opened in all parts of the city and one can attend feeling sure he will not be shocked by what he sees. State censorship has been tried in several states, but from the class of pictures passed conditions do not seem to have been improved.

E. J. JOHNSON.

CHICAGO (Ill.) EXAMINER
MAY 26, 1915

The TURN OF THE REEL

BY THE REV. DR. STUART B. EDMONDSON

Pastor Evanston Avenue Methodist Episcopal Church.

At the invitation of the Examiner I attended a presentation of the great photo-drama, "The Birth of a Nation," at the Illinois Theater. It is without question the most stupendous thing of its kind ever produced. The invited guests, numbering fifty or more, were thrilled again and again, and for three hours listened and looked breathlessly.

D. W. Griffitt has condensed into these three hours fifteen or more years of American history so that, seeing it, one can never forget it. Impressions of the evil of war and bloodshed pile upon the spectators until there is born in the heart an abhorrence of the thing which never can be eradicated. I have read history, but I have never felt it before.

There are some things one naturally wishes might have been eliminated, but then, it would not be true history. The negro "klus" pursuing and frightening "Little Sister" to her death is an ugly picture, but once seen it is so dire and hateful that instinctively one declares that by education and every God-given power we propose to lift every race of mankind above that sort of thing.

AUTHOR IS WRITING HISTORY.

It is nothing against any race. The picture could possibly be portrayed of every race, but the author, as stated before, is writing history.

The picture here is no worse than that portrayed in the history of the United States written by our honored President, Woodrow Wilson. The intention of his history and of this photo-drama is to bring before the young the horrors of that dark spot in our country's history, which, please God, never will be experienced again. Its effect upon children is difficult to estimate in satisfactory measure. There are heroes of war, of course, but the devastation pictured erases much of its glory.

And as we weep with the "Camerons" and other stricken ones of the South, it seems fit that the impression made upon the mind of any clean-thinking youngster would be against war.

NEGROES NOT TO BLAME.

The negroes are not to blame, and there can be little objection there. "Stoneman," the white man, is the villain. His is the master mind that uses ignorance and superstition to further his own interests, and the negro man is shown to great advantage in the closing pictures of the drama.

The closing scene, where the King of Peace takes the place of the cruel god of war, is indeed a beautiful one. On the whole, I would say that in my judgment it does not create a war spirit or race prejudice.

The loyalty of the old Union soldier and Dr. Cameron, and the loyalty of the two faithful old slaves, who give their lives for their master, bespeak the spirit of our beautiful Union to-day—one lakes, one rivers, one country, and, thank God, one flag.

And I believe this photo-drama will create this spirit of union in the hearts of all who see it.

Mayor Agrees to See "Clansman."

The Birth of a Nation," the motion picture dramatization of the novel "The Clansman" may yet win the approval of the city authorities and be given a permit in Chicago. Mayor Thompson stated yesterday that he was willing to view the film himself should it be arranged conveniently and urged that it be sent through the board of censors where he could view it.

It was pointed out to the Mayor that he had heard only one side of the case and that he had taken the word of those who declared the film would incite race prejudice and possibly riots. Mayor Thompson first announced his intention of barring the film at a meeting held in a South Side negro church.

The film play was presented to the censor board months ago for action. At that time, Charles C. Fitzmorris, secretary to the Mayor, acted as censor and the regular board was not asked for an opinion. A permit was issued as an executive order from Mayor Harrison's office.

The producers, however, fearing a reversal of opinion with the change of administration, preferred to hold off the initial expense of showing the play in Chicago until a final ruling could be obtained from Mayor Thompson.

CHICAGO (Ill.) TRIBUNE
MAY 26, 1915

VIEWS OF FILM CENSORSHIP.

Chicago, May 25.—[Editor of The Tribune.]—The Tribune editorial on "The Birth of a Nation" this morning contains a correct statement on the subject of censorship.

That there are many films produced which should never be shown we all realize. That an arbitrary board of censorship should have the final word on this means of influencing public opinion is absolutely inconceivable in our system of government.

Prompt arrest and legal—not arbitrary—penalties for showing improper films would achieve every object which may be obtained through censorship, and would do so without the danger of the censorial system.

When we read "Cut out by censor" many of us are inclined to smile and let it pass. When we read of one of Victor Hugo's plays that "it was interdicted by the censor," we immediately have a chilling sensation of continental officialism. Between the two there is no division

CHICAGO (Ill.) EXAMINER
MAY 27, 1915

...s No Excuse for Stopping This Show

THE ... people are justly uneasy at the institution, new to us, of ... censorship.

We progressed fairly well without it until the advent of the moving picture, and our press and our stage have been cleaner and more moral than those of countries where an official has to pass on everything published or shown.

A department of censorship inevitably seeks for something to prohibit rather than something to permit.

Just now there is a question whether one of the most important film productions ever attempted, "The Birth of a Nation," should be shown in Chicago. The same sort of agitation has preceded its exhibition in every great American city, and the verdict has been uniformly in favor of the production.

There is no matter of immorality involved; it is simply a question of whether a picture based largely on the reconstruction period following the civil war would give offense or engender disorder.

The Examiner frankly suggests that this question does not come within the reviewing power of the censor.

There is no possibility that the performance would endanger public morals. The scenes and incidents, based on history, carry a story of high purpose with dramatic intensity, but there is no wantonness, nor naked brutality, beyond what the theme demands.

There was no suggestion of suppressing the book that is the foundation of the film, nor is it likely that if the play was given in ordinary theatrical guise there would be any thought of stopping it.

Why should a picture play require special restraint?

Everybody knows what the play is about. If anybody does not care to see it he does not have to attend.

Recently we had a play dealing with German spies in England. Presumably Germans would not care to witness a stage production in which their people were pictured as treacherous blunderers inevitably circumvented and defeated by astute English heroes, but nobody suggested that the theater was not within its rights in giving such a performance.

How much less is it justifiable to apply censorship to a play based on our own history, so long past that most of us were unborn at the period described?

The founders of our country realized that there was more danger in the abuse of censorship than in the abuse of freedom. Jefferson's comment that he would rather have a country without government and a free press than one with government and an enslaved press reflects the jealousy with which any trespass on the people's right to know and learn was regarded when our country was in the making.

The libel laws and the statutes against indecency have always been a sufficient safeguard against gross abuse of the privileges of literature and the stage.

The people by withholding their patronage exercise a censorship to which no showman can be indifferent. Public opinion has banished the grotesque Irishman and the caricature of the Jew—it needed no censorship to eliminate these—and no play that holds up a race to ridicule or obloquy can ever succeed.

We are told that it cost $150,000 to prepare the spectacle now under consideration. The producer is risking such an amount on a production so offensive that the sentiment of the community would repudiate it, and if the officials of Chicago are not supposed to obey the dictates of the community it is a new note in American government.

The whole plan of censorship is contrary to the spirit of our country.

If an official can impose his views on us in the moving-picture house, the next attempt will be to tell the theater what it is allowed to show, and from that it is only a step to telling the press what it may print. That would spell an end to criticism of public acts and public men. It would substitute personal interest or personal prejudice for the truth as the standard in determining the right of publication.

Mayor Thompson has indicated that he would personally pass on "The Birth of a Nation."

The Examiner would respectfully suggest that he consider the precedent of other mayors in determining this question and keep in mind the unfairness of subjecting the investments of men in legitimate undertakings to a ... power that might put them out of business with a word.

CHICAGO (Ill.) HERALD
MAY 27, 1915

SEEN ON THE SCREEN By LOUELLA O. PARSONS

Terms David Wark Griffith "Belasco of the Movies"

EVER since the infancy of motion pictures, when the films were staggering bits of celluloid, presenting queer, unsteady figures, the eyes of the film world have been turned expectantly toward David Wark Griffith, the master producer of motion pictures.

It was Griffith who first lifted pictures from the mediocre and gave them the real creative power they now possess. This wizard of pictures, to whom the world owes more than it realizes, was in at the birth of this great industry and his concentrated energy and tremendous ability have made the motion picture of today a formidable rival of the spoken drama.

David Griffith is in Chicago for a few days. This man, who has made such actresses as Mary Pickford, Blanche Sweet, May Marsh and the Gish girls, is very reticent about his success.

✣ ✣ ✣

I felt that the failure of Chicago to grant a permit to his "Birth of a Nation" must be a sore trial to him. He had spent eight months in its production at a cost of over $150,000. Much to my surprise he spoke most charitably about the whole affair.

"I wish I could feel sure they had seen the picture," he said. "So many people have condemned it without even seeing it. It only seems fair for every one who fears its influence to see it before he judges. Naturally I lay the refusal of a permit to the fact that the city officials did not see the picture. New York accepted it in the light of an educational entertainment. Fifteen schools came to see the picture in lieu of a history lesson. I tried to give an exact reproduction of the reconstruction period and left out as many of the harrowing features as I could consistently. I desired the peace idea to be uppermost. I feel that is what the world needs just now."

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Mr. Griffith changed the subject then and did not return to "The Birth of a Nation," but I fancied I detected just a little bit of disappointment in his voice. It would be only human to desire a production of this magnitude to win approval, a production in which 18,000 persons and 3,000 horses took part.

David W. Griffith.

Perhaps in the days to come, when the "movies" have reached a higher pinnacle of fame, there will be other producers who will give us magnificent and matchless spectacular dramas; but I doubt if the world will ever have another David Griffith.

His early struggles with the camera and with raw material have helped him reach his present place. He has been director, writer and camera man, all that we might have better photo-dramas. He is the pioneer Belasco of pictures, and for his success, born both of hard work and talent, he deserves the highest praise.

Answers to Questions

M. C.—Morris Foster is the handsome man who plays opposite Miss Florence La Badie in "The Cycle of Hatred." He has been with the Thanhouser Film Company for eighteen months. One of his other well-known pictures is "God's Witness," released May 20. Francis X. Bushman says he is not married.

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LETTY—Mary Alden is playing opposite Harry Walthall in "Ghosts." Yes, it is still at the Bijou. I thank you for your nice letter. No, I never regarded myself quite in the light of a public benefactor, but I thank you for your good opinion, anyway.

MOTION PICTURE WORLD (N. Y. City)
MAY 22, 1915

DRASTIC LEGISLATION IN ILLINOIS.

On May 18, by a vote of 111 to 2, the lower house of the Illinois legislature passed the Jackson bill drafted for the purpose of barring from the state all pictures calculated to inspire race hatred. Jackson, the father of the bill, is a Chicago negro and aimed the bill at pictures of the "Clansman" type, but the opponents contend that it will eliminate all films raising the race issue, even to the prohibition of such pictures as "From the Manger to the Cross" and the "Passion Play." The measure has still to pass the senate.

Detroit Chicago

The Birth

with feature

RACE FILM BILL PASSES HOUSE

1915

Chicago, May 21.—A bill to prohibit the exhibition of any film that shows a lynching or unlawful hanging, and is based on the theory that presentation of such pictures tends to incite race hatred and rioting, passed the House at Springfield on May 18, by a vote of 111 to 2.

The bill was introduced by Representative Jackson, one of the two colored members from Chicago, and, if it becomes a law, such pictures as The Nigger, The Clansman and The Birth of a Nation would be barred from exhibition in Illinois.

Representative Louis J. Pierson, of Wilmette, led the fight against the bill. He made an extended argument, alleging that the bill as drawn affects much more than the negro race problems. He contended in his speech that the bill, if it becomes a law, prohibits in a religious way the use of any production of the crucifixion in any church, any film which would raise the racial issue in any way, and, in effect, would put moving pictures out of business.

CHICAGO (ILL) TRIBUNE
MAY 29, 1915

18

but on which money so paid has been

SATURDAY, MAY 29, 1915.

"Our country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong."
Stephen Decatur.

THE COURTS AND CENSORSHIP.

In New York the censor prohibited the production of a moving picture called "The Ordeal." It, like "The [illegible]ion," gave no offense to public morals or decency, but was feared as a provocative of nationalistic prejudice and bitterness. It presented the desolation and sadness in parts of France traversed by the Germans in the Franco-Prussian war. The censor held that it would offend German-Americans and refused to let it be shown.

The film company went to court, and the judge who issued an injunction restraining the commissioner of licenses from interfering with the photoplay said that national distinctions could not be urged in an American court as a reason for shaping or coloring decisions.

In the jurisdiction of the court there could be no classes of citizenship and no increase of rights by hyphenization. It is enough to give Americans a start to realize that we must have a judicial statement of this fact. The other important point is the assertion of judicial control over bureaucratic government.

The rights of the public are not to be abridged by bureaucracy, but are under the protection of the judiciary. The growth of censorship, undoubtedly stimulated by the moving picture, is a development which no American devoted to ideals of freedom can observe without alarm. The complexities in the situation are recognized and there is no disposition to push hard and fast rules to the extreme, but the censorship is an anti-American institution.

The use of censorship easily may tend to the misuse of it, and the position of the courts as a corrective to check abuse of power by what is virtually an extra legal authority and might easily become an autocratic and stupid authority, must constantly be kept in mind.

CHICAGO (ILL) TRIBUNE
MAY 29, 1915

THE BIRTH OF A NATION.

Chicago, May 28. [Editor of The Tribune.]—Relative to the views so well expressed in your editorial on "The Birth of a Nation," it may be said that Chicago is warmly to be commended for refusing to permit the show to appear within its borders. A storm of indignation has been aroused in Boston over its presentation, indignation voiced and spread by such men as Gov. Walsh, the Hon. Samuel W. McCall, and many of the clergy.

C. DE W. BROWER.

MOTION PICTURE WORLD (N. Y. City)
MAY 29, 1915

CHICAGO LETTER

BY JAS. S. McQUADE

1915

"The Birth of a Nation" Barred in Chicago.

THE fiat has gone forth from the office of Chicago's recently elected mayor, Wm. Hale Thompson, that "The Birth of a Nation" will not be permitted exhibition in this city. The scenes showing the assassination of President Lincoln and the events in the reconstruction period following the Civil War are mainly responsible for the mayor's action.

"I will not permit any theatrical man, or picture show company to operate or show a film in any theatre in Chicago which reflects on any race or nationality," said the Mayor on Saturday, May 22, after hearing arguments for and against the issuing of a permit and after viewing the picture himself. "I will not grant my permission for the exhibition of a picture just to give a theatrical man a chance to charge $2 a seat. Complaint was made to me that this particular photoplay was the cause of race riots in the east. We want nothing of that in Chicago."

On the other hand, the manufacturer of the film of this subject sought to establish the justness of his claims for exhibition in the following announcement:

"To the American people the outcome of four years of fratricidal strife, the nightmare of reconstruction, and the establishment of the south in its rightful position is the birth of a new nation. Lincoln's plan of restricting negroes to Africa was dreamed of only—never carried out. The new nation, the real United States, as the years glided by, turned away forever from the blood lust of war and anticipated with hope the world-millennium in which a brotherhood of love should bind all the nations together."

The Chicago Herald supported the mayor's action editorially, as follows.

Mayor Thompson has barred from Chicago the notorious photoplay based on the romances of racial hatred by the Rev. Thomas Dixon. Mayor Thompson is right. It should be barred.

In vain do the promoters protest that in their spectacle there is "a note of optimism, brotherly love and readjustment of racial conditions intended to soothe and brighten."

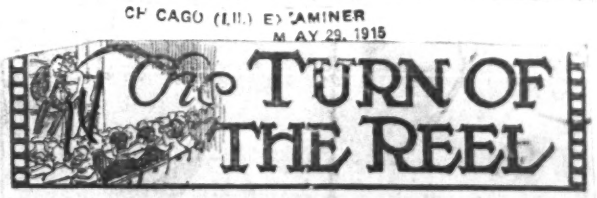
A famous French author dedicated to "My sons, when they reach the age of 20," a graphic account of the disasters that follow on yielding to enticements to enter into illicit sexual relations.

The book may, perhaps, be usefully read by many young men. Yet when presented in dramatic form it became merely the picture of a brothel and its inmates, affronting all clean-minded spectators and gratifying only the morbid emotions it stimulated.

However excellent the intentions, everything depends on the way they are carried out. The public derives no benefit from "popular" presentation of the scenes of the clinic and the confessional. This particular presentation, both in its ordinary and its film dramatization, has a riot-provoking record. Let it stay barred, so far as Chicago can bar it.

"The Birth of a Nation" was underlined in the Illinois theater program to open in that house May 1. Charles Fitzmorris, secretary to the preceding Mayor, Carter H. Harrison, inspected and passed the films some time before the primary election, in which Mayor Harrison was defeated.

CHICAGO (ILL.) EXAMINER
MAY 29, 1915



BY JAMES WARREN CURRIE.

The exhibitors of "The Birth of a Nation," a masterpiece of David Wark Griffith, are still awaiting permission to show the picture to Chicago. And daily bulletins given under stress to the newspapers and people who want to know are always the same, "The situation remains unchanged," like the monotonous response of hospital officials to the friends of a man who lies in danger of death.

I saw "The Birth of a Nation." When I left the theater I could not talk. My nerves were tense and quivering from suppressed emotions. I had seen an epic thrown boldly into the light, the sweep of armies and the clash of arms, the tears of women and the curses of men, the joy and sorrow of youthful love and the cadenced rhythm of a national hymn. For Griffith has visualized poetry.

Griffith says he conceived the idea of "The Birth of a Nation" one day while reading Woodrow Wilson's "Division and Reunion." He already knew "The Clansman," having read the book and seen the

"The era of the civil war and the reconstruction which followed," he says, "is the most dramatic part of the history of our country. I think it is the most dramatic part of the history of the world."

IDEA FROM WILSON.

So he went to work with the master mind, and the gift of welding men and women to his wishes and completed a work that savors of all the arts. "The Clansman" furnished him some dramatic incidents and some intimate knowledge of the methods of the Ku Klux Klan. Woodrow Wilson gave him the first idea of producing such a work. And libraries and paintings and a staff of scholars gave him the innumerable details that enabled him to complete it. For that is the way Griffith works.

There is a theme to "The Birth of a Nation" which is told in the name. There is not one story. "The Clansman" is one of the strands in the tapestry that tells of the little loves and hates of men on a background of tremendous struggle and history in the making.

For "The Birth of a Nation" is done in bold strokes, like a giant panel, and into the panel is painted with the tiny brush all the details of the stories of individuals. There is the panel and the miniature and one man has done both.

Before this picture all battle scenes taken before the camera were highly and justly dangerous. They were jokes. The battle scene in "The Birth of a Nation" raises the battle lust in the one who sees. There are new ideas in photography, new conceptions of the value of distances and panorama. There is a scene in which is a panorama of three miles.

STORY OF THE '60s.

The story tells of the people of the '60s. It deals strictly with history. There is nothing in it to arouse race prejudice or mob violence. The villain in the piece is the white man, always the white man. The negro is shown, as he was then, a people uncertain and a little fearful of freedom, a simple, lovable race, some members of which had been played upon by scheming and unscrupulous politicians.

And thus Griffith "splashed at a ten-league canvas with brushes of comet's hair." And there was seen a country in the throes of labor that a nation might be born, and the wild, tense struggle of a sovereign people with a force that for a while threatened them with worse than death, and the incessant sound of music, wild and soft and moody, fast or slow, or stirring, as when the klans were called with a weird trumpet note that roared in two notes like "yoho." If Chicago does not see "The Birth of a Nation" it is Chicago's loss. It is a royal painting.

WHEELING (W. Va.) REGISTER
MAY 30, 1915

[illegible] Chicago [illegible]
[illegible]tion in the [illegible]y of
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CHICAGO (Ill.) POST
MAY 31, 1915

While the hue and cry concerning "The Birth of a Nation," Alfred Hamburger [illegible] derive the benefit of the notoriety given films which are objectionable on account of their race-problem possibilities. "The Nigger," which Hamburger is showing at his [illegible] Theater under the title of "The New Governor," not only continues to draw but is apparently just beginning to realize its own drawing power.

BOSTON TRAVELER
JUNE 1, 1915

CHICAGO FACING RACE FILM NOW

CHICAGO, June 1—Mayor Thompson planned to solve the question of whether Chicagoans should see the picture drama based on "The Clansman"—"The Birth of a Nation." He asked 30 or 40 Negro ministers to say whether it will or will not arouse race hatred. It is up to the Negro ministers, said the mayor, whether whites and blacks shall see the drama.

CHICAGO (Ill.) TRIBUNE
JUNE 1, 1915

COLORED PASTORS MAY PASS ON 'BIRTH OF NATION.'

Mayor Suggests 30 or 40 Negro Ministers See Film—Will Abide by Their Verdict.

Mayor Thompson has made a new proposal to the owners of "The Birth of a Nation," the moving picture drama based on "The Clansman."

"I suggested to them that they get thirty or forty colored ministers," he said yesterday, "and let them pass on the picture. The only question I have in my mind is whether it will arouse race prejudice. If the colored ministers say it won't I have no objection to the picture being shown."

The owners of the film are out of the city. No one could be found who thought they might accept the mayor's proposition.

CHICAGO (Ill.) HERALD
JUNE, 1, 1915

COLORED CLERGYMEN MAY PASS ON A FILM

Mayor Thompson Makes a Suggestion to Manager of "The Birth of a Nation."

THEIR FINDING TO STAND

A board of censors, composed of colored ministers, may view the photoplay "The Birth of a Nation" for the purpose of aiding Mayor Thompson in deciding whether the films should be exhibited in Chicago.

The mayor revoked a permit for its exhibition a week ago after protests against it had been made by representatives of the colored race. A permit for the show was granted during the last days of former Mayor Harrison's administration, but it has never been publicly presented in Chicago.

ASK FOR PERMIT RENEWAL.

Managers of the production want to place it on exhibition in the near future, and they called on the mayor yesterday, urging him to renew the permit.

"I suggested to them," said the mayor last night, "that they give an exhibition of the picture before a delegation of colored ministers. If they approve the picture I will issue a permit.

PROTEST FROM COLORED MEN.

"I have not seen the film, but colored men have come to me and declared that to show it would stir up race prejudice. If the ministers indorse it I may go to see it myself."

DUNKIRK (N. Y.) OBSERVER
JUNE, 1, 1915

UP TO COLORED POPULATION.

Chicago, June 1.— Mayor Thompson today planned to solve the much-mooted quested of whether Chicagoans should see the picture drama based on "The Clansman"—"The Birth of a Nation." He asked thirty or forty colored ministers to say whether it will or will not rouse race hatred. It is up to the negro ministers, said the mayor, whether whites and blacks shall see the drama.

CHICAGO (Ill.) TRIBUNE
JUNE 1, 1915

VOICE OF THE PEOPLE

"THE BIRTH OF A NATION."

Chicago, May [illegible] Editor of The Tribune.]—Speaking of the photoplay called "The Birth of a Nation," you say: "It is in all essential episodes grounded on historical fact, representing the struggles of that terrible time in the south when the whites, back from war, saw their government taken over by the newly enfranchised blacks controlled by the northern carpetbaggers.

"What happened with the negro ascendant and how the white reestablished his supremacy is shown with obvious natural sympathy for the south, and no doubt with such heightening of effect as dramatic art has a right to employ. It presents what the south says and the north of our day, at least, is inclined to believe to be truth."

Exactly the reverse of this is true, for there never was a time when any one of the state governments of the south was taken over by the newly enfranchised blacks controlled by the northern carpetbaggers.

That some mistakes were made during the progress of reconstruction will not be denied. How could it be otherwise? The war had just come to an end. Sectional animosity was bitter and intense. The Republican party was looked upon as the enemy of the south. No white man could identify himself with the Republican party at that time in any one of the southern states without running the risk of being socially ostracised and publicly characterized as an enemy to his section, his state, and his race. Notwithstanding these things, not less than 25 per cent of the white men of that section—men who were to the manner born, many of them ex-Confederate soldiers, identified themselves with and became leaders of the Republican party. These, in the main, were the men that the newly enfranchised blacks selected as their leaders and whose leadership they loyally and faithfully followed.

I do not hesitate to assert that the reconstructed state governments at the south were the best governments those states ever had before or have ever had since. There never was a time when there was actual physical "Negro domination," or even carpetbag domination, in any one of the reconstructed states.

The play to which you refer, instead of being "grounded on historical facts," is grounded on historical misrepresentation, without having a single actual fact as the basis of its existence. It is fiction pure and simple, painted from a diseased and prejudiced imagination, with as false and deceptive background as a basis upon which to stand. Such a play could not be otherwise than mischievous in its inception and dangerous in its results, even if the scenes depicted were a truthful reproduction of actual occurrences. But when it is or ought to be a well known fact that the alleged scenes are pure fabrications with not a single background of truth to support them, their production can hardly be less than criminal. In the main they are false, slanderous, and malicious. They are calculated and intended to engender and intensify race prejudice and race hatred. In the interest of peace, order, truth, justice, and morality they should be suppressed. No good can come but much harm may result from them. It is, therefore, the duty of the authorities to suppress them, just as they would suppress any other nuisance that is calculated to incite crime and general disorder in the community.

In this connection allow me, as a southern man, to say, and to say whereof I know, that there are just two classes of white people at the south who keep this so-called race problem constantly before the public. The first class is composed of those who commercialize race prejudice simply for the dollars and cents they can make out of it. The second class is composed of those who utilize race prejudice for the purpose of securing political distinction and official recognition which they could never secure though any merit of their own. It makes no difference with these people how much harm to the public or injustice is done to any people or race as long as they can accomplish the purpose desired. They know there is not a particle of truth in anything they say or produce relative to this matter. But what difference does that make to them? The office seeker finds that this is his best paying political asset. What is the use, then, of considering or discussing the tariff, the financial, or any other subject or question as long as this mythical race question will answer the purpose? They find that this is the one question upon which they can hold the white men of the south in abject political subjection and upon which the average white man at the north can be easily fooled and deceived. As long, then, as the country believes, as you seem to believe, that these things are true and that public sentiment must tolerate them and approve methods that are criminal and practices that would be otherwise indefensible for the purpose of preventing "Negro domination," just so long will this state of affairs continue. Let us hope that the eyes of the people will eventually be opened and that justice and fair play for all will be the accepted rule of action in all parts of our country.

JOHN R. LYNCH,
Author of "The Facts of Reconstruction."

TOLEDO (O.) NEWS-BEE
JUNE 1, 1915

NEGRO MINISTER TO CENSOR MOVIE DRAMA

By United Press.

CHICAGO, June 1.—Mayor Thompson today planned to solve the much mooted question of whether Chicagoans should see the moving picture drama based on "The Clansman"—"The Birth of a Nation." He asked 30 or 40 colored ministers to say whether it will arouse race hatred. It is up to the negro ministers, the mayor said.

Tribune. Chicago Ill.
June 1, 1915

Rupert Hughes, gifted novelist, has crystallized in his sparkling phrase one of the finest appreciations of "The Birth of a Nation." And the way it came about was this, according to D. W. Griffith:

"I saw him at a performance and he was so affected by it that he cried, so I asked him to write something for me. He wrote this fine thing and then he wouldn't take a bit of pay. I told him to do some scenarios for us. And then he ordered his business agent never to sell anything to any company with which I was connected."

PEORIA (Ill.) [illegible]
JUNE [illegible], 1915

"THE CLANSMAN."

Forty Colored Ministers Called Upon By Mayor Thompson to Act as Censors.

Chicago, Tuesday.Mayor Thompson today planned to solve the much mooted question of whether Chicagoans should see the picture drama based on "The Clansman"—"The Birth of a Nation." He asked thirty or forty colored ministers to say whether it will or will not rouse race hatred. It is up to the negro ministers, said the mayor, whether whites and blacks shall see the drama.

AGO DAILY EXAMINER
JUNE 3, 1915

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CHICAGO (ILL.) TRIBUNE
JUNE 3, 1915

FLICKERINGS
& KIT
Ruling on Griffith Film Due Today.

Decision on the petition for an injunction restraining the city from preventing the exhibition of the film play, "The Birth of a Nation," at the Illinois theater is expected in the Superior court today.

The bill was filed yesterday by Attorneys Burkhalter & Grossberg, representing Joseph J. McCarthy, who is in charge of the film in Chicago. The attorneys state in the document that the film has been barred by reason of the activities of a group of Chicago negroes seeking notoriety among their own race. In defense of the teachings of the film it is stated that the characteristics of both white and black races as they existed during the period of reconstruction following the civil war are portrayed with truth, but that it does not pretend that the conditions of a historical period that is past exist at the present time.

The huge cost of the film is emphasized, together with the summary that the exhibition is of high artistic merit and is of great educational value both historically and geographically.

CHICAGO (ILL.) DAILY NEWS
JUNE 3, 1915

"BIRTH OF NATION" AT CRISIS

Injunction Against City as to "Movie" to Be Asked To-Morrow.

A temporary injunction restraining the city from interfering with the production of the motion picture play entitled "The Birth [redacted] will be asked in Judge Cooper's court at 10 a. m. to-morrow by the owners of the film. A petition in this connection was filed in the superior court yesterday and the petitioners went before Judge Foell, who could not hear the case. Judge Sullivan reassigned it to-day after spirited argument between the opposing attorneys.

Attorney George L. Beker, representing the city, objected at first to the assignment of the case to Judge Cooper on the ground that by such action the petitioners practically would be having their choice of judges, they having set up in their petition that five other judges of the Superior court might be prejudiced against them. Attorneys Robert P. Burkhalter and J. G. Grossberg, representing the film company, asserted that the action of the city in withdrawing the permit already given for the film production was contrary to law and an injustice to their clients, who had spent large sums of money in the preparation of the pictures.

"I could understand such high handed actions under the military regime of one of the warring European countries," said Mr. Grossberg.

Maj. M. L. C. Funkhouser was in court, but did not speak.

Photoplay Chicago, Ill. June

Griffith's Next?? DAVID W. GRIFFITH is already at work in California on a twelve-reel play which it is said will be a rival of "The Birth of A Nation" in size and impressiveness. Name and nature: very secret.

JUNE 4, 1915
CHICAGO (Ill.) HERALD

ASK WRIT TO END FIGHT AGAINST 'BIRTH OF A NATION'

Producers of "The Birth of a Nation" filed a petition in the Superior Court Wednesday asking an injunction against the City of Chicago, Mayor Thompson and other city officials restraining them from interfering with the production of the photoplay.

JUNE 4, 1915
CHICAGO (Ill.) DAILY NEWS

'REEL' TRIAL IS REAL DULL

Spirited Clash Expected at "Birth of a Nation" Hearing Absent.

Outcome May Decide Whether Film Is to Be Seen in Chicago.

"Movie fans" of Chicago received a se-[illegible]-day. They flocked into Judge Cooper's court to listen to a spirited passage at arms between warring counsel and were obliged to sit through a painfully technical argument having to do with the city's right to revoke a license. The occasion was the application for a temporary injunction to prevent the city from interfering with the production of the film entitled "The Birth of a Nation." A handful of negro listeners evidenced the interest of that race. The picture drama is "southern" and calculated, say some, to arouse race prejudice.

CHICAGO (Ill.) POST
JUNE 4, 1915

Court Arguments Over "Birth of a Nation"

Arguments were begun this morning before Judge Cooper in the Superior Court in support of the bill seeking an injunction to restrain the city from interfering with the production of "The Birth of a Nation," a motion picture. It was contended in behalf of the complainant that the city, inasmuch as it has previously issued permits for the presentation of the picture, has lost control of the matter, and is prevented from interfering. That the exercise of any discretion vested in the city has been abused was contended.

CHICAGO (Ill.) TRIBUNE
JUNE 4, 1915

More Praises for David W. Griffith

YOU can scarcely pick up a magazine nowadays without running into something or other "moviefied." And wherever you find an article on movies there you find the top notch of praise meted out to David Wark Griffith.

Rufus Steele in the current Sunset does it very interestingly: "The influx (of stage stars) followed the discovery that the screen could reproduce the shades and subtleties of acting and magnify them in the reproduction. The all-important discovery was due not so much to the actors as to the directors and to one certain director more than to the others.

"Through the brief, astonishing history of the pictures there has moved a Christopher Columbus, who has fairly leapt from threshold to threshold of unfoldment, a man in whose throbbing brain there was ever a larger dream and in whose hand there seemed always to be a magic key. Wherever pictures of intelligent sincerity are taking form the name of David Wark Griffith is spoken with a reverence that befits one who has not only led the way, but who has literally hewed the road.

"David W. Griffith is an artist who works in a more comprehensive medium than oil, a poet who expresses his thoughts on a surface broader and deeper than a printed page. No sooner had he convinced the trembling producers that the public would stand for pictures which departed from distorted clownish [illegible] than he undertook the filming of [illegible]ttle emotions.

"[illegible]evolutionist like Griffith was able [illegible]vive only because his revolutions [illegible]d to be revelations. His innova[illegible] stood the test which the doubting producers imposed. They paid."

The largest realized dream of Griffith's is "The Birth of a Nation," whose vibrant replica of life lies wrapped in its motionless reels here, while in other communities it is flashing its thrill and beauty to enthusiastic and enjoying multitudes. Being unable to dodge the subject in magazines, it seems almost like a matter of public culture—whether you like it or not—to see his picture, just as it is to read Dickens, or hear Mary Garden, or understand about wireless telegraphy.

CHICAGO (ILL.) POST
JUNE 5, 1915

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...opinion Judge Cooper paid ... black race.

"There are three points upon which the city opposed the issuance of the injunction," he said.

"First, that the permit was not lawfully issued.

"Second, that the permit was revoked and, lastly, that if the full play were produced it would engender race animosity among the citizens.

Would Discredit Intelligence.

"If the court is to consider the third or last contention as sound we would have to assume that the white citizens of the present day do not recognize the fact that the story told in the play deals with things as they were a half a century ago.

"We would have to assume that people are so stupid that they cannot realize that the persons exhibited upon the canvas are of two or three generations ago and that in the last generation the negro race has advanced almost immeasurably. No race has made such progress as they have in the last two decades."

All Plays Have Villains.

The court pointed out that if the portrayal of "a bad negro" on the canvas was ground for preventing the picture's production almost every play would be prohibitive because every play contains at least one "villain."

"From the evidence I am convinced that the 'bad negro' and the 'bad white' are equally prominent features in the play.

"The law is the same for black as for white and no play could be kept from being shown in which a white man is shown to be a scoundrel or villain."

Assistant Corporation Counsel Reker appealed the decision on behalf of the city, but the order was not made interlocutory, so that the production of the play will not be interfered with pending the hearing in the higher court.

CHICAGO (ILL.) AMER...
JUNE ...

"NATION'S BIRTH" FILM IS O. K.'D

...of "The Birth of a Na... the long fight ... the right to have the picture exhibited in Chicago theaters when Judge Cooper issued an injunction enjoining the ... from interfering with its production. The court order overruled the action of Mayor Thompson in refusing a permit.

Judge Cooper, in making his decision, gave praise to the negro race and went into a discussion of the objections brought forward by those who oppose the exhibition.

The battle over "The Birth of a Nation" began many weeks ago when the first estimation of the things it portrays reached Chicago from Los Angeles, where it was produced. The chief opposition to it was based on the ground that it would stir racial hatred.

KU KLUX KLAN SHOWN.

Leading Chicago negroes severely condemned not only the photoplay, but also Thomas Dixon's novel, "The Clansman," on which it is founded. The film seeks to justify the activities of the Ku Klux Klan, the "invisible empire" of the reconstruction period in the South.

The court found also that the moment a fee for a permit is accepted in good faith, a property right is vested in the applicant with which neither the mayor nor chief of police or any other city official may interfere without good cause.

Assistant Corporation Counsel Reker appealed the decision for the city. The enjoining order is not interlocutory, and the production of the film is not to be stopped pending the decision of the higher court.

CHICAGO (ILL.) DAILY-NEWS
JUNE 5, 1915

"BIRTH OF NATION" WINS

Judge Cooper Enjoins City from Interfering with Photo Play.

Declares Negro Is Treated Fairly in Story of "The Clansman."

"The Birth of a Nation," much discussed photo play of Ku Klux days, opposed because it was alleged that its production would incite race hatred, may be exhibited in Chicago without hindrance from the city authorities. Judge Cooper in the superior court to-day enjoined the city of Chicago from interfering with the showing of the film.

"Movie" people—producers, theater owners and actors—filled the courtroom at an early hour. A sprinkling of colored folk mingled with the crowd, which waited eagerly for the reading of the court's decision. As Judge Cooper ascended the bench a double force of bailiffs stepped out of chambers and scattered in the throng. The judge prefaced the reading of his ruling with a request that no demonstration of any sort follow, but when he had finished a wave of approval swept up from the assembled "movie" crowd, necessitating sharp calls to order.

Three Points Raised by City.

"There are three points upon which the city opposed the issuance of the injunction," said Judge Cooper in his opinion. "First, that the permit was not lawfully issued; second, that the permit was revoked, and, lastly, that if the photoplay were produced it would engender race animosity among our negro citizens."

"If the court were to consider the third and last contention as sound we would have to assume that the white citizens of the present day are not able to recognize the fact that the story told in the play deals with things as they were a half century ago," the opinion continued. "We would have to assume that the witnesses are so stupid that they cannot realize that the people represented upon the screen are of two or three generations ago and that the negror race has since developed almost immeasurably. No other race has made such progress in that time.

Convinced Play Is Fair.

"And I am confident that the 'good black man' and the 'bad white man' are equally represented in the play. Each and every play has its good and its bad characters, both essential to the moral of the piece. The law is the same for the black man as the white, and no play could be kept from being shown because a white man is shown as a scoundrel. There is no contention that such a play might give rise to animosity toward the nationality of the villain."

Assistant Corporation Counsel Reker appealed the decision, but the order was not made interlocutory and so will not interfere with production of the play pending hearing in the higher court.

"It is gratifying to receive this vindication," said D. W. Griffith, the film's producer, "regardless of the loss of money involved if we were barred from showing the pictures. It is my sincere belief that the negro race would be infinitely more hurt and that race hatred would be more surely aggravated if the film were prohibited."

"The Birth of a Nation" is the photo play dramatization of Thomas Dixon's "The Clansman," a story of reconstruction days in the south.

JUNE 5, 1915
MOTION PICTURE NEWS (New York City)

Director-General D. W. Griffith of the Reliance-Majestic studios left for Chicago Saturday, where he went to attend the premier performance of "The Birth of a Nation," which will be given at the Illinois theatre. At this engagement the same prices will be charged as at New York and Boston.

It was Mr. Griffith's intention not to take additional bookings for this subject until the fall, fearing the unfavorable weather conditions would cut the season short; but it was only after numerous urgent telegrams from the Chicago people that this engagement was accepted. It is understood a long time run is promised.

CHICAGO (ILL.) HERALD
JUNE 5, 1915

SEEN ON THE SCREEN By LOUELLA O. PARSONS

Fate of "Birth of a Nation" Will Be Decided Today

MOVING picture critics, playwrights, "movie" fans and forty negro ministers and their feminine cohorts crowded the court of Judge William Fenimore Cooper yesterday to hear the evidence offered in the suit filed by Joseph McCarthy for a temporary bill of injunction against the city interfering with the production of David W. Griffith's "The Birth of a Nation" in Chicago.

Judge Cooper will give his decision at 10 o'clock this morning.

Almost from the time court opened the spectators found much amusement in the testimony offered.

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J. G. Grossberg, one of the attorneys for the complainant, first cited instances where, after a license had been granted, the municipal authorities were unsuccessful in revoking the permit. He said the play in question was a "stationary mechanical," in which no change could be made after the licence was granted that could endanger the morals of a community.

Charles Reker, assistant corporation counsel, declared the permit granted was not legal. He charged it had been obtained in a roundabout way from former Mayor Harrison's secretary, Charles Fitzmorris, and that no censors were permitted to review the picture.

The first witness called was Major M. L. C. Funkhouser, who said he had not granted the permit, but that it had been given in his absence by Mrs. Eva L. Slawitsky, chief of the censors.

The major admitted seeing the picture in part before the permit was granted. The crowd laughed when he said he could remember nothing about it. He said the picture was exhibited about Feb. 23 or 24 and that Mr. Fitzmorris had stated the censor board was not to report on it.

Mrs. Slawitsky said she and probably four others of the censors had seen the picture. She failed to remember much about it.

When Judge Cooper invited anyone who had seen the picture and had anything to say against it to come forward no one responded.

C. J. Trainor, master in chancery, testified he had seen the picture, and that he considered it one of the greatest achievements of the age, both from an artistic and historical standpoint. He testified to seeing the censors taking notes and said the general supposition was that they were there to pass on the picture.

This testimony of Mr. Trainor was supported by his son, Attorney J. Fred Reever, and William Webster, a private detective.

Mr. Griffith, author and producer of "The Birth of a Nation," testified the story had not been written as a racial discussion, but rather to portray the history before and after the civil war. He said the picture had been running in New York for thirteen weeks and named Boston, Los Angeles and other cities where the picture had been shown.

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Mr. Reker asked the witness if it were true that "Gus," one of the negro characters in the play, was shown pursuing a white girl.

"I suppose so," answered Mr. Griffith. "In every play from Keystone comedies up to dramas the villain still pursues the heroine."

"Isn't he a renegade negro?"

"What is a renegade negro?" was the retort.

Mr. Reker admitted his ignorance on this question and waived it.

Mr. Griffith said there were now objections to the Italian villain, the German scoundrel and the Irish rogue, so it remained for the white American to take all the honors and be the star villain.

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Mr. Griffith showed the complimentary criticism of the national board of censorship given in New York, and also letters from the Rev. Charles Parkhurst and Thomas Gregory.

Attorney Grossberg in his closing argument called attention to $16,000 weekly expense incurred by his client in the renting of the theater and the employment of help while under the impression that the picture could be shown.

Answers to Questions

ROBERT—Send me a self-addressed, stamped envelope and I shall be delighted to answer your question. Norma Talmadge is a sister of Constance Talmadge. They are both with the Vitagraph Company.

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L. L. P.—You are very complimentary, and I am so pleased that I have friends in Atlanta. Lillian Gish, Mae Marsh and Miriam Cooper played in "The Birth of a Nation."

Billboard, Cinn., Ohio
June 5, 1915

Everyone in any way identified with the moving picture game should read an editorial, entitled "The Birth of a Nation," which was printed in The Chicago Tribune May 25.

CHICAGO (ILL.)
JUNE ...

FLICKERING ...from FILM LAND
by KITTY KELLY

"Birth of Nation" Decision Today.

THE battle for "The Birth of a Nation," the Griffith photoplay, was waged all day yesterday in the court of Judge William Fenimore Cooper, before a roomful of observers, a few of them negroes. The judge held the decision over until 10 o'clock this morning.

In the light of verbal combat a strange situation developed as existing in censorial quarters.

J. G. Grossberg of the defending firm, Burkhalter & Grossberg, stated that the permits had been granted under the two administrations, Carter H. Harrison's and William Hale Thompson's, respectively, April 25 and May 6, and the revocation made May 22. He quoted authorities to show that such action was warrantable only during the first three days after inspection, except on violation of the only provisory section in the ordinance, the admission of minors, when so conditioned.

In the ordinances he found no right of the mayor to revoke permits, and he regarded permits granted as binding the good faith of the city, making it safe for the licensee to go ahead in making contracts, as had been done in this case to an extent of a $30,000 consideration, in addition to the fortune spent in the original making of the picture.

No picture precedent existed, he said, but situations in regard to permits and buildings involving property losses were cited, in which it was shown that neither charters nor ordinances authorize the deprivation of a citizen in any invested rights, such power of forcing forfeiture resting plainly in the legislature.

Mr. Grossberg insisted that when the permits were issued and the three days allowed to lapse the judiciary power was exhausted, and that the effect of the further action by the chief of police was confiscation of the $30,000 invested on the good faith of the permits.

Assistant Corporation Counsel George Reker came back with the assurance that "E. W. Griffith knew permits had not been granted," a statement he illuminated by explaining the history of censorship from its installation in 1912, with the authorization of second deputy of police as motion picture censor, from whose office, he said, the permit of April 25 had been improperly issued, for the picture was never inspected nor authorized by the second deputy.

Thus, the permit being void or illegal, there was no occasion for a revocation, he explained, the one made simply being done to make it seem pleasant.

Mr. Reker was unable to see any element of damage in the situation to the owners of the film, declaring that none of the contracts engaged in held. He asserted that the permit was secured clandestinely by the "man who sneaked in and got it."

This aroused the interest of Judge Cooper in the physical issuing of the permits and led into a strange labyrinth. Counsel Reker didn't know who issued them—the second being shown merely as a duplicate—except that they came out of the office of the second deputy signed by a clerk.

Then Maj. Funkhouser was introduced into the situation.

"The mayor's secretary, Charles Fitzmorris," he said, "called me on the phone and asked to look at the picture the next morning (Feb. 25). He said he didn't want the censors there, so I arranged they should not be. Three or four were there unofficially, altogether about twenty people, including Mrs. Harrison. I did not go in until the ninth reel and I stayed only fifteen or twenty minutes—saw only about half of one reel.

"There was no one else there from the police department besides myself and I ordered the censor in charge to tell the censors not to view it officially.

"Mr. Fitzmorris gave instructions to issue the permit without any cuts and the records so show."

Maj. Funkhouser asserted Mr. Fitzmorris said he was the representative of the mayor to censor pictures, while he himself saw less than one reel and couldn't remember what that was about.

Counsel Reker complained that nobody had seen the picture and he expressed grievance that no colored people had been present at the city hall showing.

Judge Cooper invited any one who had seen the picture and wished to testify against its objectionability to come to the witness chair, but nobody responded, so D. W. Griffith was called upon as knowing more about it than any one.

He aroused Mr. Reker's ire and the audiences's laughter by his manipulation of the counsel's questions.

This motion picture play he declared to be founded on certain historical facts before the civil war, during the civil war, and the reconstruction period, and that it had in it no scene not portrayed in plays, dramas, and stories since the making of stories.

The question of the impropriety and indecency of the picture was battened about, but as no one opposing it had seen it and those who advocated it insisted there was nothing to question, no agreement of opinion could be arrived at.

Judge Cooper then took the case under ...

CHICAGO (ILL.) MOTOGRAPHY
JUNE 5, 1915

Boston's Film Censors

Governor Walsh of Massachusetts, on May 21, signed the new censorship bill which grants unlimited powers of censorship to Boston's mayor, police commissioner and chief justice of the Municipal Court, one clause in the bill providing that an objectionable production can be stopped by a majority vote of the three censors.

Previously the powers of censorship were vested jointly in the mayor and police commissioner, who had power only to stop plays of an immoral and obscene nature and claimed that the authority was not enough to prevent the production recently in Boston of "The Birth of a Nation."

Just before the governor signed the bill, Senator Hays of Brighton made a bitter speech attacking the measure and in his address particularly assailed the colored men employed at the state house and dared the negro voters of his district to oppose him for re-election.

BOSTON TRAVELE

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CHICAGO (Ill.) TRIB
JUNE 1

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CHICAGO (ILL.) MOTOGRAPHY
JUNE 5, 1915

FILM FOLK FLASHES.

Miriam Cooper, the Mutual player, is in New York for a vacation. She has a month's leave of absence and intends having a good rest. Besides her appearance in "The Birth of a Nation," Miss Cooper has worked hard the past season on her stellar appearances in a series of Mutual plays.

Mae Marsh, the Griffith-Mutual star, is "the happiest girl," to quote Miss Marsh herself, in Los Angeles these days for her sister, who is known in film circles as Margaret Loveridge, is paying her a visit. Miss Marsh is very fond of her sister and is doing her utmost to make her stay a permanent one.

Lillian and Dorothy Gish are having their dressing room in the Mutual studios at Hollywood remodelled. Designers, decorators and painters have been in charge for several days. It already begins to look as if it were to be the prettiest dressing room in Southern California.

CLIPPING FROM JUL 3 191
CHICAGO (Ill.) MOTOGRAPHY

On Wednesday last D. W. Griffith's great spectacle "The Birth of a Nation," passed its two hundredth performance at the Liberty theater in New York City, setting a record for the first $2 motion picture production which will likely stand for a long time. Special arrangements have been made to continue the run through the summer season and advance reservations for the next eight weeks can now be arranged.

CHICAGO (Ill.) TRIBUNE
JUNE 6, 1915

BIRTH OF NATION FILM ALLOWED BY COURT ORDER

Judge Cooper Holds to Bar the Picture Would Make Separate Law for Negroes.

STOPS INTERFERENCE OF CITY

After a long fight, carried into the courts over the head of Maj. M. L. C. Funkhouser, Chicago's official "movie" censor, "The Birth of a Nation" had its first local public showing in the Illinois theater last night.

The picture was shown by virtue of an injunction issued earlier in the day by Judge Cooper of the superior court, tying the hands of Maj. Funkhouser and restraining police interference of any sort.

Sets Censorship Precedent.

Judge Cooper's decision was one that is calculated to set an important precedent in future troubles of film producers with the Chicago censors.

The courtroom was crowded in the forenoon when the judge ascended the bench to give his decision. Blacks mingled with whites, as tensely interested in what was to happen to "The Birth of a Nation" as those having heavy financial interest in the case.

Fear that there might be disorder had led Judge Cooper to take certain precautions. As he came from chambers a double file of bailiffs marched into the court room and distributed themselves at strategic points. The court prefaced his decision with a request that there be no demonstration. Nevertheless, much pounding of the gavel was necessary to check a murmur of approval which swept over the room as it became apparent the censors had lost the day.

Text of Decision.

Judge Cooper proceeded to read as follows:

"The city contends against the issuance of the injunction on three grounds—that the permit to exhibit the photo play in question was not lawfully issued; that the permit issued was revoked, and that the photo play, if presented, will engender race animosity against the negro citizens of our community.

"This last ground is based purely on assumption. To find that this is a good objection to the allowing of the injunction, this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last half century.

Past Versus the Present.

"This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the canvas were of two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably.

"The court cannot assume that this will be so, when we know that there is universal recognition of the fact that no race has shown such great general advancement in from two to three generations as the negro race has done.

Cites Progress of Negro.

"In our own great community the fact is recognized by all well informed citizens that we have in the various professions and higher lines of business members of that race who are ministers, dentists, lawyers, physicians, and business men of fine ability and business character, who enjoy the respect and confidence of our community.

"This court is satisfied from the evidence that in this photo play the good black man and the bad white man are equally prominent figures in the play. Every night in every fair sized community in this broad land where the stage instructs or entertains each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play, and without which moral a play is of no educational value.

Peril to Theater Freedom.

"Every night in every theater there is produced the debased type of the white race of different nationalities, and if representative groups of the various nationalities so presented became acutely sensitive that such individual portrayal would cause them to suffer race hatred of their race, and all the plays in which a villain had played were stopped on that account, the theater as an educator and entertainer of the people would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of our people.

"No one race or nationality has greater right under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters so presented by contin-

using to accept themselves as law-abiding citizens who do not expect greater rights from the law than it allows all other men or nationalities.

Same Law for White and Black.

"If white men appeal to the courts to restrain the production of a play because one of its characters portrayed that of a dissolute white man whose acting would bring race hatred against the nation which his stage character assumed, their plea would be denied for want of law to support the same, and the law should be and is the same for black and white alike.

"It is the duty of the courts to protect the individual in the enjoyment of his right of property. The complainant in this case is the owner or lessee of the play called 'The Birth of a Nation.' Under the ordinances of our city, if one who desires to present a photoplay or moving picture complies with the law and obtains a license honestly and in good faith, and the play has been censored by the proper authorities of the city, and he has paid his money for a fee, from that time on [illegible] with an individual property right, which neither the city of Chicago, nor any official, be he mayor, general superintendent of police, or be he judge, can arbitrarily deprive him of, without giving him his hearing or day in court.

Harrison Permit Stands.

"The evidence in this case satisfies the court that this play was censored by the mayor's private secretary and by Mrs. Harrison, the wife of the former mayor of Chicago. Major Funkhouser admits that he received orders from the mayor's office 'to issue a permit for the production' of this photoplay, and gave directions to that effect. A permit was issued first by James Gleason, general superintendent of police, and later on the present general superintendent of police, Charles C. Healey, issued another permit.

"I am obliged to find under the law and the evidence in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the mayor, the chief of police, and the city of Chicago from interfering with the production of the play."

Griffith Highly Pleased.

D. W. Griffith, producer of the film, was probably the most interested listener.

"The decision is gratifying to me for other reasons than the fact there would be a heavy loss of money involved if the film were barred," he said. "I sincerely think more race prejudice would be aroused by the suppression of 'The Birth of a Nation' than by its exhibition. I realize, too, that such a decision took a great deal of nerve on the part of the court."

Assistant Corporation Counsel Baker announced his intention of taking the case to the Appellate court. Judge Cooper, however, expressed himself in an interview subsequently as of the opinion his injunction would stand.

Chief Healey directed Maj. Funkhouser to have four censors at last night's showing of the picture. Affidavits made by the censors will be presented to Judge Cooper Tuesday in an effort to have the injunction dissolved.

HOUSTON (TEX.) CHRONICLE
JUNE 6, 1915

about Chicago

must be handled in a big way.

BIRTH OF NATION CAN BE SHOWN TO CHICAGOANS

18

Special to The Chronicle.

Chicago, June 5.—Producers of "The Birth of Nation" today won their fight to be permitted to exhibit the moving picture in Chicago. Judge Cooper issued an injunction preventing the city authorities from interfering with its production. Mayor Thompson had refused to grant a permit for showing the film on the ground that it might stir race feeling.

Negroes of Chicago were the chief opponents of the film. Judge Cooper said that he did not consider the productions as serious as the city officials.

Field. Chicago Ill.
June 6/1915

sons for the mbitious Young Photoplaywright

By LOUELLA O. PARSONS.

USING still further the appropriate screen subject, I dwell for a moment on suspense. Every great story, play photoplay must have suspense. The intense moment, when e is uncertain, when the unreal plays upon our emotions trength of the real. All this is a vital element to the suc- photoplay, and is called suspense.

d a friend who had seen "The Birth of a Nation" in New had impressed her as being the most remarkable feature 's colossal production. She answered immediately and itation: "Its suspense. It carries you along to such a ental excitement that you fairly hang by the threads of until the climax saves the situation."

Griffith early learned the effectiveness of bringing sus- his stories. When he was just starting on the road to the Biograph company he put into his simple little single- s a suspense that made them better than any pictures were being turned out by the other film companies. Each com- used as its slogan, "As good as the Biograph pictures." In those days the film concerns were all trying to manufacture films that compared favorably with the Griffith productions.

Work of An Artist.

I have never seen a Griffith picture that did not contain suspense. "The Avenging Conscience" is full of it. David Griffith is an artist. He works upon the emotions of his audience, for he realizes that a play in which the outcome is a foregone conclusion is the essence of stupidity.

William Lord Wright says of suspense in the photoplay: "The art of suspense is another factor in constructing the photoplay plot. To keep the audience guessing, to have them breathlessly awaiting the denouement is a fine art." Mr. Wright goes on to say: "Suspense is an essential sensation to the dramatic photoplay when not overdone. It requires careful planning. Each incident must be logical, a consistent step to the next scene, and a careful preparation of earlier action is necessary to fulfill the expectation that has been deliberately fostered."

The girl is betrothed to the soldier. The false friend loves her and carries the report of the soldier's death to her. She, after much coaxing, consents to marry the friend. Meanwhile in a hospital in a distant country the soldier lies sick. The wedding day is set. The soldier gets out of bed and makes an attempt to get to his sweetheart. He is so weak he falls exhausted. The wedding festivities go on. The guests arrive; the bride and groom stand before the minister. The ceremony starts. The soldier, after harrowing experiences, arrives just before the fateful words are spoken.

That is suspense. We do not know whether the false friend or the brave soldier will win the girl. We keep up the suspense by dashing from the girl and the false friend to the soldier. We are familiar with the progress the soldier is making, but we do not know whether or not he will get to her side in time.

I am in receipt of some communications from the outside for you. I want to ask you to pardon me if I interrupt the lesson and give them to you.

A Call for Scenarios.

H. M. Herkheimer, president and general manager of the Balboa Amusement Producing Company, writes and asks me to ask any of my students who are sending scenarios to the Balboa company to kindly address them to the company. Frank Wiltermood, the editor, is no longer in his employ. There has been some difficulty in getting the scripts intended for the company. Mr. Herkheimer says:

"Our reputation is established and we will sustain it to the last ditch—i. e., we are one of the companies that pay for every scenario and every idea or title that we at any time in the past, present or future have or will use. No matter how small the price may seem, we are a company that has a clean record regarding paying or giving immediate answer on accepting or rejecting scenarios."

I have constantly urged my students to send their scenarios to the film companies and not the individual. In view of this I suggest that you profit by this letter and remember to send your scenarios addressed to the company and not to the editor.

Another letter worth our time and attention is from Mack Sennet, the well-known Keystone director. Mr. Sennet says:

"Where are all the comedy writers? Where are their minds? The world is full of comedy and yet out of all the thousands of stories that are received by the Keystone scenario department there is only an occasional idea that is new or bright. We maintain a staff of writers who do all our work simply because that is the only way we can obtain new comedy ideas. I believe the lack of comedy of a marketable sort is based on lack of study and thought on the part of the free lance writers. If they would study the comedy films that are shown and use a little analysis and brain effort they might assume the right mental attitude and increase their profits."

Read that over carefully, dear friends. Apply it to the drama as well as to the comedy. Then for the sake of your future welfare I beg of you don't submit any old idea that comes into your head. Wait until you are sure you have a "winner" and then submit it. Have as your motto, "Wait until you are sure you are right, then go ahead."

✦ ✦ ✦

N. B. E.—I wish I could help you. I would gladly criticise your scenario if I had the time, but if I were to read and suggest changes in my students' photoplays I would have to work twenty-four hours a day. I do not know of anyone that I could conscientiously recommend to assist you. Cannot you compare your scenario with those on the screen and with the sample I have given you and see wherein your difficulty lies? With your literary training this should be easy.

CHICAGO (Ill.) POST
JUNE 7, 1915

"Birth of a Nation" at Illinois Theater

Ku Klux Film Play Contains Many Thrills

A Photo-Pageant Of Fact and Myth

By Charles Collins.

THE MOTION-PICTURE exhibition called "The Birth of a Nation," having won a legal victory over official disapproval, now occupies the Illinois Theater. With pomp and circumstance, with ushers in civil-war uniforms and usherettes in crinolines, and an orchestral accompaniment that seduces the ear while the photography fascinates the eye, this $2 photo-pageant, which the movie fanatics discuss as if it were a greater achievement than "Paradise Lost," the invention of telegraphy, and the battle of the Marne rolled together, is being revealed.

There are reels and reels of it. The story spins its way from Bull Run to Appomattox, and then thru the ferment of the reconstruction period. It covers, in the peculiar, cinematographic way, the most terrible and exciting decade in the history of this nation; and it skips over that great epoch with a flamboyant sense of pictorial melodrama. It occupies the conventional three hours of theater time in its exhibition, and gives the observer a perfect gorge of film. I should say that "The Birth of a Nation" carries enough celluloid to make collars for the Russian army. I emerged after the unreeling blinking like a pop-eyed fish from the nocturnal waters of Mammoth Cave; but I must admit that my optic nerves were never made for use in the palaces of astigmatism now so much in the public favor.

The subject matter of "The Birth of a Nation" is familiar, partly thru the textbooks of American history and partly thru the novels of Thomas Dixon, that professional southerner for literary purposes who is obsessed with the fear of miscegenation. Its point of view, in its first part, is that which causes the tune of "Dixie" to be applauded in cafes—a chivalrous, romantic whimsy that is always accepted with sympathy. Its point of view, in the second part, is that of Mr. Dixon, the waver of the obsolete "bloody shirt," the stern surveyor of the color line, the Klu-Klux clansman of the pen.

Forty-five years have passed since the Klu-Klux bands put away their ghostly apparel and ceased their predatory or retributive rides by night, but Mr. Dixon still rides his hobby and carries the fiery torch. If he has children, I am sure that he compells them to address him as "Grand Cyclops" instead of father. He is the sole surviving inhabitant of the Invisible Empire. David W. Griffith, the Belasco of the films, has made that "empire" visible for him in "The Birth of a Nation," and I have no doubt but that he is sublimely content.

I shall leave Mr. Dixon to his artistic conscience, if he possesses that nonnegotiable asset, and with him, the entire question of "The Birth of a Nation," as anything but a film romance. I will state my conviction that the race conflict part of the picture (which means about three-fourths of it) touches an old sore in our national life in a clumsy, sensational, prejudiced way, but I will not argue the matter. I resent this aspect of "The Birth of a Nation," but rather than debate with the Dixon point of view I would hurl the thirteen heavy volumes of the congressional investigation of the Klu-Klux clan (an incident which closed in 1872) straight at Mr. Dixon's head, each volume with deadly aim.

Considered merely as a matter of the screen and the projecting lantern, "The Birth of a Nation" is magnificent. It is brilliant cinematography from the first to the last of its twelve reels. As a photographic stage director, Mr. Griffith deserves all of the superlatives which have been heaped upon him. He has erred in taste occasionally, but only, I think, thru the Dixonian influence. His panoramas are epic; his bits of detail, delightfully illustrative. He has visualized the civil war and the Klu-Klux aftermath, and still kept a human theme running thru the historical chaos—which is no small achievement in craftsmanship.

The battle scenes are ferociously exciting, and the representations of historical character are as exact as could be expected. The fidelity with which the assassination of Lincoln, in Ford's Theater, is shown is amazing, in every detail it follows the facts of that pitiful tragedy. For moving-picture rush, scutter and thrill, the last grand round-up of the Klu-Klux squadrons, when they race all over the State of South Carolina on their scooting quadrupeds and save the entire female population (white) from miscegenation, has never been equaled.

The music must not be forgotten. The accompaniment is constant, and is played by a fine orchestra. The score has been arranged with consummate musicianly skill, and the right melody is always played at the right time. Part of the fascination of this picture is due to the orchestra, and I suspect that photo-plays will develop more and more toward musical form.

As an antidote to Mr. Dixon's share in "The Birth of a Nation" I recommend, to all whose curiosity has been aroused in regard to the Klu-Klux, the writings of Albion W. Tourgee, referred to rather sneeringly in one of the labels that break the picture as "the carpet-baggers' judge." For a documentation of the case, take his "The Invisible Empire" written with the events at close range. It tells the story better and more fairly.

CHICAGO (Ill.) DAILY NEWS
JUNE 7, 1915

CROWDS GET THRILL AT "BIRTH OF A NATION"

David W. Griffith's Film Masterpiece Is Full to the Brim with Action.

TELLS CIVIL WAR STORY

War Scenes in Which Camera Covers Miles of Country—Fifteen Years of U. S. History.

"The Birth of a Nation," said to have cost its producers several hundred thousand dollars, lost no time in making its initial public presentation after the censorship bars had been let down by Judge William Fenimore Cooper Saturday. That same evening it made its appearance before a houseful of spectators. The audience applauded incidents depicted on the screen vociferously.

David W. Griffith, producer, has rivaled Europe's foremost producers in the staging and directing of his tremendous offering. He has, in the opinion of many, overshadowed "Cabiria," heretofore the supreme film subject, which also occupied the screen at the Illinois theater last summer, in most respects. While the foreign play was a massive production, it excelled only in its mammoth scenic splendor of especially constructed sets and the numerous supernumeraries it employed. It lacked, however, dramatic action.

Griffith has given a powerful story of historical interest, dramatically fascinating and well acted by an unusual cast of screen players. He has subordinated the spectacular, which in itself holds the spectators spellbound, for the dramatic, and thus has accomplished an unusual combination in the annals of film plays.

Great Mob and War Scenes.

The master mind and the stagecraftsmanship of the producer appear everywhere—in the acting of the individual players, settings, staging of minor as well as colossal mob and war scenes and in the directing of the thousands of men and women who frequently appear in single scenes. Seas of human being scrambling over each other lend realism to the scenes depicted. It seems as if each player in these mob scenes is living a real drama rather than acting one so determined does the average player appear. Horsemanship of the most daredevil kind is shown, with the riders speeding recklessly and falling from their running horses to the ground while the animal continues fleeing, followed by other horsemen on their steeds.

Battle scenes between actors representing northern and southern soldiers reveal the remarkable scope of the camera. The scenes apparently were obtained from a great height and show panoramic views of miles of country over which thousands of men are seen battling desperately. The staging of these scenes is a feat in itself. The action of the play and the emotion of the players are revealed splendidly in the facial expressions and in the gestures of the players, whose artistic attainments manifest themselves throughout the production.

"The Birth of a Nation" is a remarkable dramatic creation. The play interminglies pathos and humor so skillfully that sadness and grossomeness are forgotten in the funny incidents pictured. It is a study in contrasts seldom seen in motion pictures, scaling from extreme pathos to humorous situations or depicting the toll of war on the battle field and immediately afterward a peaceful home, thereby affording relief from the tensity of the situation.

Covers Period of Fifteen Years.

"The Birth of a Nation" deals with fifteen years of the reconstructive period of the south, opening before and closing after the civil war. Animated pictures are seen of Abraham Lincoln surrounded by his cabinet depicting his emancipation proclamation, and the martyred president's assassination at Ford's theater. Historic battles are pictured and other noteworthy incidents of those exciting days appear reproduced from authentic sources.

The days of the carpet bagger and the negro in the south are reenacted and the bad white man and the good negro, as well as the bad colored man and the oppressed southerner, are pictured. The activities of the historical Ku Klux Klan thrilled the spectators. Through the entire play a double romance between children of the north on one side and others of the south on the other is carried.

Henry B. Walthall heads a most imposing cast of players who share honors equally in their interpretations. Others in the cast include Lillian Gish, Mae Marsh, Miriam Cooper, Spottiswoode Aiken, Ralph Lewis, Robert Harron and George Siegmann.

CHICAGO (Ill.)
JUNE 7, 1915

CENSORS TO REPORT ON "BIRTH OF NATION" TODAY.

Four Members of Board See Griffith Film for Second Time—City to Ask New Trial.

The four censors detailed by Maj. Funkhouser to view the film The Birth of a Nation," on Saturday night were present again at the exhibition last night. They will hand a report in to Maj. Funkhouser and Assistant Corporation Counsel George L. Reker this morning. Mr. Reker, who says he will ask a new trial and take an appeal if this is denied, asserted he would drop in to see the film some time today himself.

JUNE 8, 1915
CHICAGO (Ill.) EXAMINER

WHOLE CIVIL WAR SHOWN ON SHEET"

So the Critic Summarizes "Birth of a Nation" at the Illinois.

BY ASHTON STEVENS.

ON A sheet of linen little larger than my mother used to make for the comfort of her sleepers, I witnessed the Civil War and its reconstruction as they have been flashed on a film by D. W. Griffith, the Wagner of screen. I am notoriously no friend of the movies. I am a dog too old to learn an occupation new—as we would say on blank. If these really are they, I have said, in the name of heaven retire me with whited whiskers, a la William Winter! Believe me, I went yesterday to "The Birth of a Nation" at the Illinois [illegible] in armor empowered to do his dangest.

After three hours' captivity to the spell of the show I emerged an enemy to every of him that [illegible] this Homeric film. It had to be raw to be true; it had to be grilling to be dramatic; it had to suggest the "bloody shirt" of platitude in order to make its art immediate, dynamic and plausible and sure-enough.

EPIC WITHOUT WORDS.

An epic without words, but with gorgeous poetry, is Mr. Griffith's filming of "The Birth of a Nation." It is a poet's picture. His art always is first, and he knows no black nor white to make his poem real. If Go dhad been the villain in the play, so Mr. Griffith, one takes it, would cave cast his deity.

To specialize in prejudice against this screen is to deny art in the face of a man who has picked his artist reputation on nothing less than art. How easier to have been conservative and won on a "checkerboard" (black and white) compromise! But he scorned placation. He plotted as urgently as did Eugene Walter in the best of our American plays, "The Easiest Way."

"The Birth of a Nation" is a huge, passionate, terrifying, enthralling glimpse of American history as never before has it been presented in concrete. It is perhaps the rarest pathos and poetry of our civil war that yet have been uttered. It employs a new means, new vocabulary, new senses. It is a hideous and victorious conflict against the warring of man against man. Curbed to the remotest gun-and-thunder items are its merely romantic details. Strung to their tenuous ultimate are the gross tragedies of embattlement. War, for good or evil, becomes murder in the first degree.

GRIFFITH MAKES SPEECH.

Mr. Griffith first spoke to the spectators during the nervous and necessary intermission. Or words to this effect, he said that he didn't mind telling us that his name was Griffith. He believed in the truth as advanced by the art of the camera. He had as much a right to picture as the historian had to write. Disparaging the spoken word as a medium, Mr. Griffith spoke well, winding up with loving mercy one of us, enemies included, to use his own well-picked words.

But his speech was not required to insure the success of the drama. It was a gratuitously successful as Mr. Belasco's well-known pulling of the forelock.

I met Griffith in the lobby after three hours of reel from which there was no human escape.

"You've made me late for my Western train," he said," he said. "I couldn't wait for the paper, but had to wait for your idea. When I was an actor at $5 a week you never noticed me——"

"But," se sI, "now that you are an artist at one hundred thousand per season——"

"Do we require those vulgar actions?"

"Your department of publicity has rather insisted."

CALLS IT "GREAT."

"That all comes under the head of obscene advertising," Mr. Griffith said. "I should like to know what you think of the show as an individual."

"Great," says I. "The limit—to date. Sometimes your actors hop rather than walk, but you have a wonder orchestr athat synchronizes to the last deed and syllable—yes?"

"Yes. Utterly yes," said the master photoist. "But both are speeded up to the jerk because we started late to-day."

"Are you going to eliminate the jerk from the movies?" I asked.

"I am," said Griffith; and I was very glad on account of my faith in him.

CHICAGO (Ill.) TRIBUNE
JUNE 8, 1915

Questions Motive of City in Fight on Birth of Nation

McCarthy Says Film Showing Negro's Progress Was Barred.

GRIFFITH MAKES PLEA

J. J. McCarthy, manager of "The Birth of a Nation," last night charged the municipal authorities are animated by some other motive than the advancement of the negro race.

Mr. McCarthy based his accusation on the fact that Second Deputy Funkhouser refused to issue a permit for "The New Era," a film shown as a postlude to "The Birth of a Nation." It portrays the moral and social advancement of the negro since reconstruction days.

Earlier in the day five municipal movie censors signed a report to be used in the city's court proceedings. The report was largely dictated by Assistant Corporation Counsel George L. Reker, who did not see the film till last night.

What Authorities Say.

"The city authorities say they are concerned for the negro," Mr. McCarthy said. "That is the reason they give for objecting to the photoplay.

"But there must be another explanation. Otherwise they would be anxious to have us show 'The New Era.' We prepared this part of the picture at the request of the trustees of Hampton and Tuskegee Institutes. But when we asked permission to exhibit it Maj. Funkhouser said 'Nothing doing.'

"'The New Era' gives a vivid impression of the progress of the race. It shows that in the last fifty years since the passing of the carpet bagger and his trail of evil influences over the colored people their wealth has increased from $17,000,000 to $300,000,000.

Shows Negro's Progress.

"It shows how Hampton institute is making valuable citizens. It shows the agricultural advance of the race. It exhibits progressive types of colored men and women. In fact, it is a tribute to the qualities of the race and their capabilities for industrial and social progress. Yet Maj. Funkhouser won't let us show it."

David W. Griffith, the producer of "The Birth of a Nation," made a plea last night from the stage of the Illinois theater for "a square deal for the motion picture."

"If you permit a censorship of the movies, there will soon be a censorship of the drama and then a censorship of the press. That would be Russia. I ask for the motion picture the same privilege as that accorded the historian, the dramatist, and the novelist. We should be permitted to portray the wrongs of the past in order that we may be able to avoid errors in the future."

Thanks Judge Cooper.

Mr. Griffith publicly thanked Judge Cooper—who was in the audience—for his courage in issuing an injunction against the city to restrain it from interfering with the production.

Judge Cooper saw the performance and heard the speech but he refused comment.

"I don't know myself what I think about it. I haven't allowed myself to form an opinion," he said.

Assistant Corporation Counsel George L. Reker, who has the city's case against the production in charge, was strong in his denunciation of the film.

"It is wonderful and thrilling, but it is an outrage," said Mr. Reker. "Say for me that it is a damnable insult against the negro. I am more positive than before in the dangerous effects of this production. It ought to be stopped. The negro has a hard enough battle even now in this country. This is another obstacle in his betterment. With the exception of a few conventional negro characters—the southern mammy type—there isn't a commendable action by a negro in the whole piece. They are connected definitely, all the way through, with murder and rape and debauchery."

Mr. Reker said he has not determined what course to pursue in the matter. It is expected that he will ask that the injunction against the [illegible]

CHICAGO (Ill.) TRIBUNE
JUNE 8, 1915

REKER CONDEMNS BIRTH OF NATION ERE HE VIEWS IT

Helps Out Censors by Writing Part of Their Report Assailing Film.

Five municipal movie censors yesterday signed a report concerning "The Birth of a Nation," the findings of the censors being the arguments used by Assistant Corporation Counsel George L. Reker in court.

Mr. Reker supervised the preparation of the document. Four pages of synopsis were written by Samuel Block, one of the censors. The fifth page, setting forth conclusions, was dictatd by Mr. Reker, who, up to that time, had not seen the film.

The report was drafted for the purpose of having set aside the injunction preventing the city from interfering with the exhibition of the photoplay.

Go to Court Today.

The city's lawyers will ask Judge Cooper to dissolve his injunction today. In case the motion is denied they have arranged for a hearing before the Appellate court on Monday. All the appeal papers were prepared during the day.

"The censors reported to me the nature of the scenes," Reker said, "and I told them what to emphasize in their written report. Some of the worst scenes, I understand, have been eliminated. For instance, the negro pursuing the girl with the saliva dripping from his mouth and the scene showing the negro assemblymen taking off their shoes. But the play ought't to be shown."

Mr. Reker then handed the reporters a typewritten page.

"This is the substance of the report," he said.

"But it doesn't appear in just that form in the document itself," objected one of the newspapermen.

The "Fifth Page."

"Well, we'll make it the fifth page of the report and have the censors sign it," Mr. Reker said finally.

It is as follows:

"No clear thinking, level headed man or woman viewing the film 'The Birth of a Nation,' based on Thomas Dixon's book, 'The Clansman,' can help but be impressed with the thought that the negro is shown to be a firm believer in miscegination or the intermarriage between whites and blacks.

"From Gus, the negro renegade in pursuit of little Flora Cameron, the pet sister of the 'Little Colonel,' to Silas Lynch, the protégé of the Hon. Austin Stoneman, the great radical leade, of the house, the desire uppermost in their minds is to mate with a white woman—not with the same desire of honorable marriage as the lovers Ben Cameron and Elsie Stoneman or Phil Stoneman and Margaret Cameron but in the unholy alliance of the roué and rapist.

The Renegade's Leer.

"The glances and leers of Gus, the renegade; Lynch, the educated protégé, or the negro legislators who helped to pass the intermarriage bill were different from the flashes of love and honorable passion of the two white men.

"It is true that the film contains two subtitles to the effect that the two negro villains offer honorable marriage to Flora Cameron and Elsie Stoneman, but the eyes with which they look upon the two white girls are those of rapists and sensualists.

"The scenes in the cabin where the Camerons take refuge after the doctor's escape from the negro troops, showing the two men with guns raised ready to brain their daughters if the negro soldiers succeed in entering, is the final, convincing argument that the negro, whether he is ignorant or educated, is shown to be at heart nothing but a rapist and lustful beast."

"I have instructed the law department to continue the fight against the film," Mayor Thompson said. "I do not believe the assassination of President Lincoln should be shown. They say that suggestion is the breeder of crime, and there is [illegible] for

JUNE 8, 1915
CHICAGO (Ill.) EXAMINER

FILM CENSORS ARE CENSORED

"Birth of a Nation" Report Is Guided by Attorney to "Play High Spots."

City motion picture [illegible] are not to have a free rein in preparing their synopsis of "The Birth of a Nation" and the report on which the city will ask Judge Cooper to set aside his injunction restraining the police from interfering with the film production of "The Clansman" will be dictated by the corporation counsel's opinion rather than a technical discussion of the play.

This developed yesterday when the five censors sent to prepare a synopsis of the play were instructed now to make out their report by Assistant Corporation Counsel Reker. Reker, when asked who had written the report, admitted that the censors had been told to "play up" those scenes on which the city will base its contention that the drama will excite race prejudice.

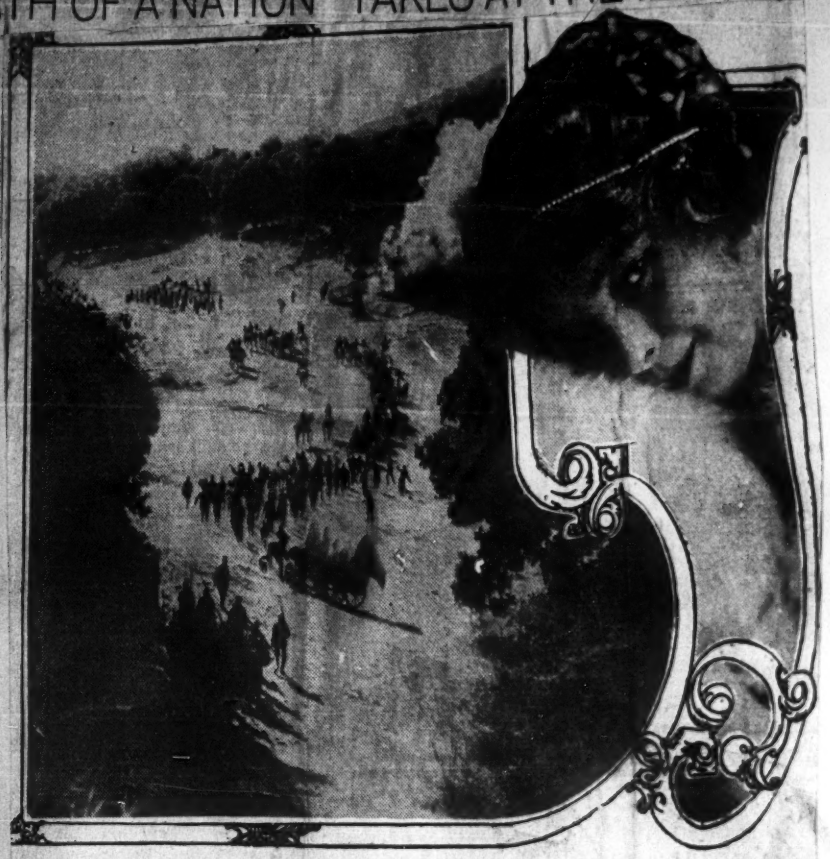
Anticipating Judge Cooper's refusal to set aside his temporary injunction, a hearing has been arranged tentatively in the Appellate Court for next Monday. The city will ask the dissolution of the restraining order to-day or to-morrow.

When the censors were told to view "The Birth of a Nation" they were instructed to confine their report to a technically written synopsis similar to that which would be prepared by any analyst of the drama or any scene writer. Reker contended that certain scenes were so biased against the negro race that a mere presentation of the synopsis would convince Judge Cooper that it was dangerous to public welfare to permit the film to continue.

Reker prepared a resume of the censors' report, but reserved the body of the report as the surprise which he intended to spring in court as the basis of his arguments. When compared with the original report of the censors, however, it was found that Reker's "resume" was in fact an expression of his own opinion and did not contain the original phrasing of the synopsis which was submitted to Second Deputy Superintendent of Police Funkhouser. Mr. Reker then attached his "resume" to the original report and the entire document will be submitted to the court signed by the censor board.

CHICAGO (Ill.) AMERICAN
JUNE 8, 1915

"BIRTH OF A NATION" TAKES AT THE ILLINOIS;



Sherman's March to the Sea, one of the many big scenes in the Griffith masterpiece, and Lillian Gish, who plays Elsie Stoneman in the "Birth of a Nati

CHICAGO (Ill.) TRIBUNE
JUNE 9, 1915

"Our country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong."
Stephen Decatur.

THE IRRATIONAL CENSOR.

The question of censorship raised by the photo play "The Birth of a Nation" has revealed as much official muddleheadedness as any one could reasonably expect to be disclosed. Mayor Thompson is quoted as saying:

"Some of my friends who have seen it say that it ought not to be shown. There are several objectionable scenes. I understand that the assassination of President Lincoln is shown. I cannot understand how any one can approve of that sort of a picture under any circumstances. Anything of that kind simply breeds crime."

We have conceded that this photo play presents an intricate question and one which might govern public policy, but Mayor Thompson makes it apparent how blunderingly officialdom will approach and handle a delicate problem.

The fact that the assassination of Abraham Lincoln is represented with great effectiveness does not constitute a valid reason for forbidding the showing of the film. The emotion produced in the spectator who sees the acting of this tremendous piece of national tragedy is in kind, if of smaller force, that which filled Ford's theater when the crime was committed. It is poignant, but to say that the sobered folk who yield to it have been under a crime breeding influence is to take a wild flight into the extravagances of unreason.

The question raised by "The Birth of a Nation" is simply and utterly one of public policy, to be determined either upon fact or upon the most intelligent presumption as to what would be found to be the facts. If the community were as intelligent as such a community ought to be, censorship would be an intolerable outrage upon it.

Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence. We know that if moving pictures accessible to the immature, unreasoning, impressionable parts of the city portrayed the success of criminal acts, revealing their perpetrators in enjoyment of life easily made pleasurable, there would be an incentive to weak minds, and the public might suffer the consequences. The matter is one of public policy, and censorship, although in itself dangerous and abhorrent, is accepted as a necessary compromise.

But the question is always one of fact, and censorship, being in itself a denial of intelligence, or an acceptance of the fact that ignorance is impressionable, frequently proves that it itself is unintelligent.

The assassination of Abraham Lincoln, in whatever form it is brought to the attention, causes a reaction of profound horror and sympathy and of regret. It was a great and consequential fact in our national history. It meant immeasurable woe to the south. Few tragedies in history have had such appealing circumstance and such great consequences. And to contend that a representation of it "breeds crime" merely shows to what extremes of unreason censorship can and will go.

CHICAGO (Ill.) HERALD
JUNE 9, 1915

CENSORS FIND AGAINST 'THE BIRTH OF A NATION'

Report to Mayor Thompson That the Black-and-White Episodes Offend.

COURT FIGHT TO GO ON

An adverse report on the photoplay "The Birth of a Nation" was made by four members of the municipal censorship board yesterday. They saw the first exhibition at the Illinois Theater Saturday evening and again yesterday afternoon.

The report will be used by the city's lawyers when they appeal to Judge Cooper in the Superior Court tomorrow to set aside his injunction restraining the city authorities from interfering with the production.

THE MAYOR IN OBJECTION.

Mayor Thompson criticised the motion picture again yesterday.

"Some of my friends who have seen it say it ought not to be shown," he said. "There are several objectionable scenes. I understand that the assassination of President Lincoln is shown. I cannot understand how anyone can approve that sort of a picture under any circumstances. Anything of that kind simply breeds crime."

The "movie" censors say in part:

"No clear-thinking, level-headed man or woman viewing the film 'The Birth of a Nation,' based on Thomas Dixon's book, 'The Clansman,' can help but be impressed with the thought that the negro is shown to be a firm believer in miscegenation, or intermarriage between whites and blacks.

PRINCIPAL OBJECTIONS STATED.

"From Gus the Renegade, in pursuit of little Flora Cameron, the pet sister of the 'little colonel,' to Silas Lynch, the protege of the Hon. Austin Stoneman, the great radical leader of the house, the desire uppermost in their minds is to mate with a white woman.

"The glances and leers of Gus the Renegade, Lynch, the educated protege, or the negro legislators who helped to pass the intermarriage bill were different from the flashes of love and honorable passion of the two white men. The scenes at the meeting place where Lynch and Stoneman are present, banners with the inscription, 'Equal Rights, Equal Marriage,' also lead one to the forced belief that this is the main part of the plot in this [illegible] picture."

Kenesaw Landis 9.15
Chicago Jd.

CHICAGO (Ill.) JOURNAL
JUNE 10, 1916

PHOTOPLAY APPEAL DELAYED

City Attorneys Must Submit Bill of Exceptions to Movie Attorneys

The taking of an appeal on Judge Cooper's injunction restraining the city from interfering with the production of the motion-picture drama, "The Birth of a Nation," met with further delay in court today. Counsel representing the city appeared before Judge Cooper with a bill of exceptions and the judge ordered that the bill be submitted to attorneys for the other side for approval.

The extent of the delay will depend on the time it takes for the corporation counsel and Burkhalter and Gressberg, attorneys for the producers of the photo play, which is being shown at the Illinois theater, to come to an agreement over the bill of exceptions.

The City of Chicago has served notice on the attorneys for John McCarthy that they will appear before Judge William Fuinmore Cooper this morning at 10 o'clock to file a bill of exceptions to the injunction granted permitting the showing of "The Birth of a Nation" in order to take the case to the Appellate Court. They will ask that they be allowed to present additional affidavits. The play in question is being shown at the Illinois Theater.

CHICAGO (Ill.) AMERICAN
JUNE 10, 1916

"Birth of Nation" Appeal Is Up To-Day

The city's lawyers will appear before Judge Cooper this morning with a bill of exceptions in the "Birth of a Nation" film case, so that they may take it to the Appellate Court immediately. They will not try to have the temporary injunction, secured by Burkhalter & Gressberg as attorneys for John McCarthy, owner of the [illegible] rights in [illegible] set aside, but will appeal directly to the higher court.

CHICAGO (Ill.) EXAMINER
JUNE 11, 1915

"Birth of a Nation" Decision Out To-Day

The Appellate Court to-day will pass on the injunction suit brought by the owners of the photoplay "The Birth of a Nation" to restain the city authorities from interferring with its production. A temporary injunction has been issued and the city authorities are fighting it. Superior Court Judge Cooper yesterday allowed the matter to go to the Appellate Court.

VARIETY (New York City)
JUN 11 1915

"NATION" OPENS IN CHICAGO.

Chicago, June 9.

"The Birth of a Nation" was shown for the first time here Saturday night at the Illinois theatre. Through injunction proceedings in the Circuit court, the court ruled early Saturday the picture could be exhibited pending final decision.

The picture drew well at the opening but Sunday was the first scorching day of the summer and the Illinois suffered along with the other downtown theatres. Monday bigger business was reported with more favorable weather.

Herald, June 10 Chicago

Judge Cooper in the Superior Court yesterday allowed an appeal to be taken to the Appellate Court on his injunction, restraining the city authorities from interfering with the production of the photo-play "The Birth of a Nation."

VARIETY (New York City)
JUN 11 1915

D. W. Griffith, who obtained a permit from the outgoing Harrison administration in Chicago to show "The Birth of a Nation" at the Illinois, only to have it withdrawn by the new Mayor, Thompson, had the open support of every newspaper in Chicago in his efforts, first, to induce Thompson to reconsider the embargo, and then to obtain an injunction against the city's interfering. Chicago is not much of a negro town, even in close political scrapes; and there has been a general feeling that Griffith was treated unfairly when Thompson withdrew the permit at the request of half a dozen "representative" blacks, who held that the showing of the big film would "create race-hatred." The Tribune led the fight for Griffith's right to show the picture. Judge Cooper granted the injunction at 11 o'clock last Saturday morning—just in time to permit George Bowles, who is looking after the publicity for Griffith, to slip a half-page "To-night's the Night" ad into the later runs of the four afternoon papers. But it was the first June Saturday, divine as to weather, and half the town was in the country before the ad was seen. The first show, Saturday night, was given to half a house, most of it in on passes; but those present went wild with delight over the picture. The fate of "The Birth of a Nation" in Chicago depends on how the town will take the idea of paying $2 for a picture.

MOTION PICTURE WORLD (N. Y. City)
June 12, 1915
Chicago

I omitted to state in my last letter that a race film bill introduced by Representative Jackson, one of the two colored Republican members of the House at Springfield, hailing from Chicago, was passed by a vote of 111 to 2. "The Nigger" and "The Birth of a Nation" are barred from exhibition in Illinois by this bill. The measure prohibits the exhibition of any film that shows a lynching, or unlawful hanging, and is based on the theory that the presentation of such pictures tends to race hatred and rioting.

CHICAGO (Ill.) JOURNAL
JUNE 12, 1915

At the Film Shows

"The Birth of a Nation," greatest of the motion pictures, an illustrated history of the civil war and reconstruction periods, employing thousands of players in scenes intimate and battles spectacular, runs on at the Illinois. An orchestra plays specially composed music that effectively emphasizes and points the pictorial narrative.

The Colonial begins next week a summer season of feature pictures. A filming of Eugene Walter's play, "Fine Feathers," with Janet Beecher in it, and a variety of news and comedy pictures will be shown. An orchestra will play.

The Studebaker will keep on view Dr. George A. Dorsey's varied and interesting motion picture of life in China, which shows, among many other things, the traveler's experience on a journey up the Yangste Kiang river. Pictures of India will be shown week after next.

CHICAGO (Ill.) MOTOGRAPHY
June 12, 1915

Terriss Aims High

Tom Terriss, who has been engaged in making feature photoplays on the island of Jamaica, West Indies, for the past two months, has thrown his hat into the ring and is out with the declaration that he is soon to return to the States with the explicit purpose of producing a feature which, in size and splendor, will equal, if not surpass, D. W. Griffith's "The Birth of a Nation," which has been enjoying such phenomenal success in New York City.

The scenario for the big picture has already been prepared and is in such shape that the production can be begun immediately upon Mr. Terriss' return to the United States.

LAUGHS IN THE "BIRTH OF A NATION"

Lovesick Soldier Makes Audience Smile; China Reel Starts Second Week.

ILLINOIS.

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation" at the Illinois Theater proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old-style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul Le Blanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil war portraits in the magazines and newspapers are almost doubtlets of this sentry figure, showing what care Griffith has used in reproducing the Civil war type.

Miss Lillian Gish wears her costumes of Civil war and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

CHICAGO (Ill.) MOTOGRAPHY
6-12-15

Incidentally, we're seriously thinking of turning this column over to Paul Woodruff, who is pulling wheeze after wheeze in his editorial headings. Last week you noticed he referred to "The Birth of a Nation's Rebellion Against Censorship," and this week we lamp by the advance proofs he is going to announce "Censorship Succumbs to the Ordeal."

The Bellevard-Ann, Ohio. 6-12-15

GRIFFITH WINS IN CHICAGO HANDILY BIRTH OF A NATION OPENED JUNE 5

Famous Producer Secures an Injunction Against

Mayor, Chief of Police and City of Chicago

In the Court of Judge William Fennimore Cooper

Chicago, June 6.—D. W. Griffith, the producer of The Birth of a Nation, succeeded yesterday afternoon in securing an injunction from Judge Wm. Fennimore Cooper restraining the Mayor, Chief of Police and city of Chicago from interfering with the production of his photoplay. The decision was broad and establishes a precedent for pictures, being the first of the kind ever given in Chicago, paralleling that rendered in New York last week on The Ordeal by Supreme Court Justice Whitaker. Judge Cooper's decision was as follows:

JUDGE COOPER'S DECISION

"The city contends against the issuance of the injunction on three grounds—that the permit to exhibit the photoplay in question was not lawfully issued; that the permit issued was revoked and that the photoplay, if presented, will engender race animosity against the negro citizens of our community.

"This last ground is based purely on assumption. To find that this is a good objection to the allowing of the injunction this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last half century.

"This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the canvas were of two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably.

"In our own great community the fact is recognized by all well-informed citizens that we have in the various professions and higher lines of business members of that race who are ministers, dentists, lawyers, physicians, and business men of fine ability and business character, who enjoy the respect and confidence of our community.

"This court is satisfied from the evidence that in this photoplay the good black man and the bad white man are equally prominent figures in the play. Every night in every fair-sized community in this broad land where the stage instructs or entertains each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play, and without which moral a play is of no educational value.

"Every night in every theater there is produced the debased type of the white race of different nationalities, and if representative groups of the various nationalities so presented became acutely sensitive that such individual portrayal would cause them to suffer race hatred of their race, and all the plays in which a villain had played were stopped on account, the theater as an educator and entertainer of the people would become a misery of the past, and there would be nothing to fill its place for the education and enjoyment of our people.

"No one race or nationality has greater right under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters so presented by continuing to conduct themselves as law-abiding citizens who do not expect greater rights from the law than it allows all other men or nationalities.

"If white men appeal to the courts to restrain the production of a play because one of its characters portrayed that of a dissolute white man whose acting would bring race hatred against the nation of which his stage character assumed, their plea would be denied for want of law to support the same, and the law should be and is the same for black and white alike.

"It is the duty of the courts to protect the individual in the enjoyment of his right of property. The complainant in this case is the owner or lessee of the play called The Birth of a Nation. Under the ordinances of our city, if one who desires to present a photoplay or moving picture complies with the law and obtains a license honestly and in good faith, and the play has been censored by the proper authorities of the city, and he has paid his money for a fee, from that time on the owner of the play is vested with an individual property right which neither the city of Chicago, nor any official, be he mayor, general superintendent of police, or be he judge, can arbitrarily deprive him of, without giving him his hearing or day in court.

"The evidence in this case satisfies the court that this play was censored by the Mayor's private secretary and by Mrs. Harrison, the wife of the former Mayor of Chicago. Major Funkhouser admits that he received orders from the Mayor's office to issue a permit for the production of this photoplay, and gave directions to that effect. A permit was issued first by James Gleason, general superintendent of police, and later on the present general superintendent of police, Charles C. Healey, issued another permit.

"I am obliged to find under the law and the evidence in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the Mayor, the Chief of police and the city of Chicago from interfering with the production of the play."

Within a few hours after the injunction was granted the Illinois Theater, gaily bedecked with flags and bunting, was crowded with spectators witnessing the first public performance in this city. Major Funkhouser is said to have had four investigators on hand to watch the play, with instructions to takes notes of anything that might be of help in Judge Cooper's Court on Tuesday, should the city decide to make an attempt to get the injunction vacated.

If any disapproval of The Birth of a Nation was felt during the showing of the pictures it was not manifested by any outward sign, while on the other hand many scenes were enthusiastically cheered. During an intermission Mr. Griffith came before the curtain and made a brief address, telling how gratified he and his colleagues were over the victory won in court, and thanked Judge Cooper for permitting the play to be produced.

D. W. GRIFFITH

Mr. Griffith, producer of The Birth of a Nation, has succeeded in getting a showing of his film in Chicago.

News, 6-12-15 Chicago Ill.

"BIRTH OF A NATION"

LILLIAN GISH AND A SENTRY, IN A SCENE FROM DAVID W. GRIFFITH'S SCREEN MASTERPIECE APPEARING AT THE ILLINOIS THEATER.

At the Illinois theater "The Birth of a Nation" has been playing to capacity audiences since the opening performance last Saturday. Chicago has fallen in line with other cities where this remarkable result of the camera is being shown and is supporting it at the usual price paid for high class dramatic productions, $2. David W. Griffith has achieved dramatic action and spectacular effects that are a revelation in detail. Henry B. Walthall, Lillian Gish, Mae Marsh and Spottiswoode Aitken [illegible]

The Times-Leader Kansas City, Mo. 6-12-15 about Chicago

The Birth of a Nation, David W. Griffith's gigantic masterpiece, began an indefinite engagement at the Illinois theatre this week at $2.00 top.

CHICAGO (Ill.) POST
JUNE 13, 1915

It [illegible] "The Birth of a Nation," David Griffith's fam[illegible]tre-reel spectacular drama founded on "The Clansman," will be shown at this theater. The remarkable run this picture enjoyed in New York is being repeated in Chicago, and the advance sale of seats is said to exceed any attraction ever before shown at this theater.

CHICAGO (Ill.) TRIBUNE
JUNE 13, 1915

"The Birth of a Nation" a Great Spectacle.

By Percy Hammond.

MR. DAVID W. GRIFFITH, the producer of the play at the Illinois, did me the honor last week to come to me to tell him, frankly, what I thought of "The Birth of a Nation" as a work of dramatic art. I say that he did me an honor by this request, because he is indubitably a great man in his way. Mr. Griffith is an authority on the beat of the human heart; he feels to an atom what retards and what accelerates the rythm of that susceptible organ. Moreover, he is a master of the means by which its contractions and dilatations in the theater are accomplished. He calculates with the uncanny intuition of a genius the cryptic relation of the eye to the right ventricle; he knows color and sound and motion to their ultimate detail, and he has the nerve and the vision to assemble them in a vast spectacle which is the peer (pictorially) of any historical pageant that I have ever seen, and I have seen them all.

I suspect, however, that "The Birth of a Nation" would be more admirable as drama were it less partial as propaganda. Mr. Griffith, the son of a confederate brigadier, explicably sees the Lost Cause as a hallowed one, with its followers suffering not ignobly the injustice and cruelty which are the prime attributes of most of their antagonists in the play.

The Ku Klux, about the holiness of whose exploits historians, President Wilson among them, express some doubt, are pictured as exalted seraphim, members of a righteous and indignant hierarchy who did no wrong. Sherman's army, on the other hand, is visualized as a drunken mob, addicted to murder and rapine, pillaging a sweet and lovely countryside. The caption to this episode infers a sneer at the "great conqueror," who marches to the sea while southern women and children, subtly brought into contrast, are hungry and in tears. Lee is to Grant as Hyperion to a wharf rat; and Thaddeus Stevens, at his worst an honest bigot, is presented as an evil and carnal miscegenist with a mulatto sweetheart. Since "The Birth of a Nation" purports to be a great historical document, it should include a picture or two of Lee's invasion of Pennsylvania, for instance, and the burning of Thaddeus Stevens' home and iron mill in Chambersburg.

Mr. Griffith was no doubt impelled to these seemingly unfair extravagances by the Rev. Mr. Dixon, his collaborator, upon whose story, "The Clansman," "The Birth of a Nation" is founded. I believe Mr. Dixon to be sincere in his abhorrence of the negro; he loathes the race and he is insistent in his aversion to the so-called Afro-American. With that emotion I have nothing to do, but I believe that were his method to be less that of a charlatan, if he were not so much a bad loser, if his squawks were less like those of a lellow dog, his mission would be more effectively accomplished. A propagandist who shows the cloven hoof so obviously as does Mr. Dixon in all his works is more or less ineffective. Mr. Griffith disavows him, but he is there just the same, eager, florid, tawdry, tricky, the apotheosis of unreconstruction, a sinister element throughout the story of "The Birth of a Nation."

Perhaps when I say "ineffective" I am wrong. The other night at the Illinois the crowd cheered the Stars and Bars, and it was not moved by the Stars and Stripes. It applauded "Dixie" and greeted "Marching Through Georgia" with silence. I confess the prejudice of one whose father and grandfather marched with Sherman to the sea, and whose best boyhood friend was the statesman who drafted the fourteenth amendment. But I do not believe that in the attitude of the audiences of "The Birth of a Nation" there is much incentive to fighting for this indifferent republic in case the present impasse should develop into war.

That off my mind, I may tell Mr. Griffith what I think of him as an artist. Photographically and as a pag-ant master he is a marvel, but as a dramatist he is expedient rather than good. The absurd coincidences of the play are juvenile, maudlin, and incredible. You cannot imagine Thaddeus Stevens, the sardonic and fanatic negro lover, going to visit the fire eating South Carolina Camerons at a time when the south's wounds were the sorest. And that expedition is the heart of the play. The whole thing is grotesque, insolent, and absolutely barren of plausibility. In the words of a shrewd director of the cinemas, "we treat our audiences like babes."

To me the most artistic thing in "The Birth of a Nation" is that real and photographic event of the assassination of Lincoln. There is a wonder work of action and stage management—with its irresistible alternation of scenes—the audience, the play, the president's box, the assassin, the confusion, everything as it should be. And the eerie Ku Klux incidents, with a thousand shrouded knights, night riding to vengeance, and the Wagnerian trumpet call of the Valkyries as they congregate to lynch the ravaging negroes. That trumpet call is an opulent device of sound applied to the silent drama. No spoken play can duplicate its thrilling cadences. That moment when the Ku Klux ride against a red horizon, swift, with uplifted emblems of vengeance, is a fine spectacular interval, and in it you forgive Mr. Griffith for other partisan events in his panorama. It is a play to see, but to reflect upon, with the chill knowledge that it is not quite square. I advise all my readers to attend it, but at the end, when the band plays "The Star Spangled Banner," to arise dubiously, wondering whether after all the Mason and Dixon line was worth what it cost.

CHICAGO (Ill.) POST
JUNE 13, 1915

Realism in "The Birth of a Nation"

Above Is a Corner of the Ten Square Mile Battlefield Before Petersburg Shown in "The Birth of a Nation" at the Illinois Theater.

At the Left, Lillian Gish, Dainty Film Star of "The Birth of a Nation," Who Is Winning Public Approval.

CHICAGO (Ill.) AMERICAN
JUNE 15, 1915

WORTH WHILE FILMS ON VIEW

"The Birth of a Nation" still holds first place as a successful motion picture spectacle at the Illinois Theater.

"Have you seen 'The Birth of a Nation?' It's great. Don't miss it!" That's the advice of almost every person who has already made a pilgrimage to the wonderful Griffith work of art. That's the secret of the large box office receipts which are reported.

JUNE 15, 1915
SPRINGFIELD (Ill.) RECORD

THE AMERICAN people do not like censors.

Sometimes they tolerate them as a novelty, but eventually they get tired of them.

Even Anthony Comstock, who has become a national institution, is now to be relegated to private life.

Comstock started his career as a censor away back in 1876. He insisted on all art being dressed up in skirts. He wormed his way into a job as post-office inspector and kept his eyes open for little words or sentences that his prudery proscribed.

A work on medicine or a treatise on social vice and methods of eradicating it was sure to fall under his ban if it discussed certain truths in a straightforward way.

"Comstockery" will be defined in the dictionary some day as a word that means over-nicety; squeamishness; prudery.

At last the post-office department has enough of Comstock. He is to be discharged as an inspector. The present postmaster general probably lacks a sense of humor and couldn't see the joke in keeping this super-pure man.

But Comstock has no monopoly on Comstockery.

Every now and then one learns that some moving picture censorship board has barred a film which ordinary folks consider all right, but which doesn't meet the lady-like and gentleman-like approval of the members of the board.

"The Birth of a Nation," a film dealing with the negro problem in the south, is one of the pictures which has been thus unfortunate. The courts have come to its rescue, however, and it is to be shown in spite of the censors.

The attempt to force a moving picture censorship board on the people of this state is progressing in the general assembly.

The bill has passed one house. Unless the people show strong disfavor at once, Illinois is likely to have an affliction of moving picture Comstockery.

The public is its best censor, and it can be trusted. No other is needed.

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CHICAGO (Ill.) TRI
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CHICAGO (Ill.) DAILY NEWS
JUNE 17, 1915

A MOTION PICTURE EDI

The critics recently have been most generous with their praise of the most wonderful film that has yet been produced, "The Birth of a Nation." For the first time the movies had a fair presentation of historical facts.

My grandfather, Judge Richard O. L. Moncure of the Supreme court of Virginia, had an estate upon which the several troops were quartered during the civil war. The relatives who still occupy the old homestead, Glencairne, near Fredericksburg, tell of horrors during the "carpet bag" period which were far worse than the miseries of war time.

There was much that was charming and picturesque about conditions in the old south even for the negro. It is a splendid thing to have a union now, a great united people, but it is well to look back upon scenes of history that will give to the north the southern view and help to weld the friendship. And it is well to ask ourselves if we are consistent in the claim that the north has solved the racial equality problem. Has it? Theory is so delightful and fact so hard and cold.

Children ought to be allowed to see "The Birth of a Nation." The lessons it teaches are certainly better than the ideas they absorb about life in the nonsensical, blood and thunder, hair raising movies they are allowed to witness. This is an excellent way to teach history through pictures.

MARY MONCURE PARKER.

CHICAGO (Ill.) POST
JUNE 18, 1915

While "The Birth of A Nation" Continues.

Because of the publication of stories to the effect that the Jackson bill has passed the second reading in the senate at Springfield, even tho it has been amended and "censored" materially, the crowds at the Illinois Theater have been increasing. Much comment is heard in the lobby about this bill, which the theatergoers seem to realize is aimed at Griffith's "The Birth of a Nation." Fear that something may be done to stop the showing of this masterpiece in Chicago seems to be the cause of the rush to see the production.

Perhaps one of the most exciting moments during the viewing of Griffith's "The Birth of a Nation" at the Illinois Theater is when the little sister of the "Little Colonel" jumps to her death from the cliff to escape the pursuing negro. "Faked," snaps the unbeliever in the dale seat. "Faked, nothing!" sneers the man behind. "How could that be faked and appear so real?" "But how could a girl do that and live for future film death?" scoffs the unbeliever. A reporter asked George Bowles. "Well, no dummy was used," smiled G. B. as he walked away. Mr. Bowles is the press agent, but he knows enough not to tell all that he knows.

CHICAGO (Ill.) EXAMINER
JUNE 18, 1915

Movie Censors Take Rights of Parents

The movie censors have taken from fathers and mothers the right to say what pictures their sons and daughters shall see, and every night there is an outpouring of wrath in the lobby of the Illinois Theater, where "The Birth of a Nation" is shown. The rule is that "no person under twenty-one years of age" may see the pictures. One man brought his wife and daughter to see it and was enraged when the young lady was barred.

JUNE 19, 1915
CHICAGO (Ill.) EXAMINER

BY JAMES WARREN CURRIE.

The reasons for the unusual activity and frequent trips across country of David Mark Griffith and H. E. Aitken, producer and financier of "The Birth of a Nation," was disclosed yesterday [redacted] from the New York offices of Aitken that a new group of Wall street forces are descending on the moving picture industry.

Their plan of campaign is a combination of motion picture productions to be placed in competition with the principal theaters of the country.

H. E. Aitken is the president of the company and he has amalgamated the services of Griffith, Thomas H. Ince and Mack Sennett of Keystone fame. These directors will turn out weekly programs in a chain of theaters where the two dollar scale of prices will prevail.

The company is capitalized at $1,000,000 and includes the men mentioned together with some Wall street interests and the Western Import Company of London.

CABLE ADDRESS CLIPBURO
CLIPPING FROM Post
Chicago Ill
6-19-15

"Birth of a Nation" Should Be Shown The Children

FF

In school we were taught that an exception was necessary to prove a rule.

A rule has been made by a few Chicagoans for the many local playgoers, but as yet there has been no exception to prove it.

And that rule is the "none-under-21-admitted" clause, which has been used and abused ever since it was put into effect.

Several times since the screaming banners barring minors have been stretched across theater fronts there have been charges that certain managers have used this device to trick the unwary into picture houses. The truth of the accusation is not the point in question. Perhaps the rule has been abused; perhaps the rule in many cases is just.

But the supposition has been that such a rule was necessary only when so-called immoral plays have been screened and exhibited.

James Griffith's masterpiece, "The Birth of a Nation," to town. Much discussion, much opposition, much legislation and legal controversy. Result, an order prohibiting persons under 21 from seeing this historical, much-debated war drama.

It has been agreed that the play is not immoral. Teachers have advised children to have their parents take them to see this record from history. Parents having seen it gave [redacted] their children see it. Men and women of education and position in Chicago have attempted to force the management to permit their sons and daughters to see the production. They have seen it in New York and their friends and their friends' children have seen it.

Why not in Chicago?

That can't understand. But the management can and must suffer to remain under the cloud of a ban that raises a question as to the theme of the play.

There is the rule.

And there is no exception to prove it by.

CHICAGO (Ill.) JOURNAL
JUNE 19, 1915

At the Film Shows

"The Birth of a Nation," greatest of the motion pictures, [redacted] history of the civil war and reconstruction periods, employing thousands of players in scenes intimate and battles spectacular, runs on at the Illinois. An orchestra plays specially composed music that effectively emphasizes and points the pictorial narrative.

Herald June 19, 1915
Chicago Ill

21

ILLINOIS—"The Birth of a Nation," D. W. Griffith's epoch-making masterpiece of the civil war and the crisis that followed, enters another prosperous week at the Illinois Theater. Crowded houses every afternoon and evening take a course in American history as vividly depicted on the screen, which makes Abraham Lincoln, Grant, Sheridan, Sewell and other great figures of the '60s real personalities to this generation. Hoop-skirted romance threads through the powerful episodes and softens the thrilling sensations of grim war and national disaster.

CLIPPING FROM Tribune
Chicago Ill
6-19-15

Dangerous Business

FF

Advertising that says the truth but in such fine print that the chance passer-by don't get it lays itself fairly open to the accusation "deceptive," for which the courts provide relief, so it is a dangerous indulgence.

The Essanay company and Chaplin have been long suffering victims of this method of attracting trade by inducing the idea of some value to be received which doesn't happen to be present, and now "The Birth of a Nation" is the latest victim.

One Madison street all night picture theater of the ten cent variety traded on the credulity of its public by announcing first through newspaper ads, which were barred out when the misstatement was caught, and then by billboard posters, in small letters under the shadow of a large capitalization of "The Birth of Our Nation" its program, so that the hasty seer might easily rush in under the impression that he was about to observe the big twelve reel spectacle.

For this latter matter court pressure was applied and the poster went down in favor of a "No Children Admitted" sign.

In the last analysis it's the advertiser himself who gets most hurt, for there's nobody so unhappy as the public bunkoed. Once done, he's done for good.

CHICAGO (Ill.) AMERICAN
JUNE 19, 1915

The Be[redacted]

ILLINOIS.

FF

The no-person-under-twenty-one-admitted rule that has to be inforced at the Illinois Theater during the run of Griffith's "The Birth of a Nation" is causing annoyance to the management and to "innocent victims." Every night about a score of young persons are stopped before they get to the box office. A gentleman and his wife and daughter drove up to the theater in a motor car. They had their tickets. As they were about to pass in they were stopped and told that the girl could not see "The Birth of a Nation." Indignant, the man, who had seen the film drama in New York, exclaimed:

"Nonsense! There's nothing immoral about the play. That rule applies only to immoral pictures. I've seen this before and I want my daughter to see it. I believe I'm competent to decide what she should see."

But he had to be turned away. Another man was arguing that his small boy should see the Griffith masterpiece when his offspring, in an effort to clinch the argument, cried heatedly:

"Why, my schoolteacher told us we should see 'The Birth of a Nation.'"

Another little fellow refused to be bought off with a two-dollar bill offered by his father, sobbing, as he was led away:

"You promised to show me the battles, daddy."

But the city says no persons under twenty-one, and the theater management must comply with the rule.

CHICAGO (Ill.) TRIBUNE
JUNE 23, 1915

FLICKERINGS from FILM LAND
By KITTY KELLY

LILLIAN GISH in "THE BIRTH OF A NATION"

One of the most telling bits in all the 12,000 feet of "The Birth of a Nation" is this quaint little bit of futile flirtation of the guard with the girl. In the midst of war's alarums and love's disasters, it never fails to stir the great audiences to laughter. It is simply and exquisitely done, as telling a human touch as occurs anywhere in the picture's length.

CHICAGO (Ill.) AMERICAN
JUNE 22, 1915

AT THE BEST PICTURE SHOWS

No "Follies" show ever drew more consistently big houses to the Illinois than Mr. Griffith's "The Birth of a Nation." The film apparently is good for a run until Fall. The public owes a vote of thanks to Mr. Griffith for his enterprise and daring. It must take nerve to spend $500,000 for a photoplay. That is what the management announces as the amount spent in registering 18,000 people and 3,000 horses in the camera. When the prices were announced for seats —$2, ranging down to 25 cents—"movie" promoters and theater men alike predicted disaster.

A steady stream of humanity by the box office is the answer of the public.

CHICAGO (Ill.) AMERICAN
JUNE 21, 1915

Ad Men to Watch "Birth of a Nation"

Photoplay Magazine will present a special performance of D. W. Griffith's great screen drama, "The Birth of a Nation," to the Advertising Convention's delegates and the wives, mothers and sisters accompanying them. All will be invited guests of the publishers of Photoplay Magazine, who arranged the performance that the advertising men of the whole country might see what has been termed the foremost example of today's motion picture art. The performance will begin at 10 a. m. Wednesday in the Illinois Theater, which regularly houses it, exactly in the manner of the evening representations. Mimic belles and beaux of ante-bellum North and South will chaperon visitors to their places.

CHICAGO (Ill.) POST
JUNE 23, 1915

Films on a Large Scale.

The new film company headed by H. E. Aitken, president of the company which financed "The Birth of a Nation," is now being incorporated with a capital of $1,000,000, backed by powerful interests in Wall street.

The services of David Wark Griffith, Thomas H. Ince and Mack Sennett have been amalgamated by Mr. Aitken with a policy that calls for the production of $2 photoplays. Griffith, Ince and Sennett, who are recognized as three of the few master directors of filmdom, will turn out pictures which will be included in a weekly program in a chain of theaters where the $2 scale will prevail. It is stated that houses have been acquired not only in this country but abroad. Included among them is a theater on Broadway where the films will first be shown.

CHICAGO (Ill.) AMERICAN
JUNE 23, 1915

Admen Delegates See "Birth of a Nation"

A "morning matinee" was attended by more than 1,000 advertising men from all sections of the country at the Illinois Theater to-day. Many "played hookey" from departmental meetings and conferences and viewed "The Birth of a Nation." Every seat was free to accredited advertising men in the city. They were guests of the Photoplay Magazine.

CHICAGO (Ill.) POST
JUNE 23, 1915

1,000 Ad Men Guests At "Birth of a Nation"

A "morning matinee" was attended by more than 1,000 advertising men from all sections of the country at the Illinois Theater this forenoon. From 10 a. m. until noon convention headquarters practically shifted to the Jackson boulevard playhouse and many "played hookey" from departmental meetings and conferences in order to view "The Birth of a Nation." Every seat in the house was free, as all accredited advertising men had been invited as guests of the Photoplay Magazine.

CHICAGO (Ill.) HERALD
JUNE 23, 1915

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Delegates to the convention will be the guests of the Photoplay Magazine this morning at a special performance of "The Birth of a Nation" at the Illinois Theater.

It has been announced by the managers of the film drama that the performance would be given "exactly as at the night representations, with an orchestra of fifty and a massed chorus in the vocal excerpts."

Members of the Metropolitan Quartet, singers of plantation melodies, have volunteered their services for the special performance.

JUNE 21, 1915
CHICAGO (Ill.) POST

Special Performance of "The Birth of a Nation" for Ad Men.

Photoplay Magazine will present a special performance of D. W. Griffith's great screen drama, "The Birth of a Nation," to the advertising convention's delegates and their ladies, who will be its invited guests. The publishers of the Photoplay Magazine arranged for this performance in order that the advertising men of the whole country, assembled, might see the foremost concrete example of today's motion-picture art and witness to this picture and in its surroundings and accompaniments the faculties of the photoplay as a dynamo of emotions and as the vehicle for a great dramatic thought.

The Photoplay Magazine performance of "The Birth of a Nation" will begin at 10 a. m. Wednesday next. The picture will be presented in the Illinois Theater, which regularly houses it, exactly in the manner of the evening representations. The orchestra of fifty men will discourse its thrilling incidental music, the choruses will be sung by a large body of trained voices and the mimic belles and beau of the North and South will chaperon the visitors to their

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIII CHICAGO, JUNE 19, 1915 No. 25

Chicago Court's Epoch-Making Decision

OTHER IMPORTANT NEWS OF THE WEEK

ONE of the most epoch-making court decisions affecting the film business that has ever been handed down by a judge, was given on Saturday morning, June 5, when Judge Fenimore Cooper in Chicago granted an injunction restraining the city from prohibiting the exhibition of the great Griffith masterpiece, "The Birth of a Nation," at the Illinois theater in Chicago.

The case was hard fought by Mr. Griffith in person and his legal representatives and advisors, and Judge Cooper's decision undoubtedly is a victory not alone for Mr. Griffith and his picture, but for the whole film industry as well, since, following close upon the New York decision of last week on "The Ordeal," it indicates conclusively that a wave of opposition to censorship in every form is spreading throughout the country.

The decision of the Chicago judge not alone permits the showing of "The Birth of a Nation," but strongly rebukes the narrow-minded censors for even thinking of refusing to grant a permit for the picture because a certain race or nationality took offense at that film. Judge Cooper's decision in full is as follows:

The city contends against the issuance of the injunction on three grounds—that the permit to exhibit the photoplay in question was not lawfully issued; that the permit issued was revoked and that the photoplay, if presented, will engender race animosity against the negro citizens of our community.

This last ground is based purely on assumption. To find that this is a good objection to the allowing of the injunction, this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last half century.

This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the canvas were but two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably.

The court cannot assume that this will be so, when we know that there is universal recognition of the fact that no race has shown such great general advancement in from two to three generations as the negro race has done.

In our own great community the fact is recognized by well informed citizens that we have in the various professional and higher lines of business members of that race, who are ministers, dentists, lawyers, physicians, and business men of fine ability and business character, who enjoy the respect and confidence of our community.

This court is satisfied from the evidence that in this photoplay the good black man and the bad white man are equally prominent figures in the play. Every night in every well sized community in this broad land where the stage interprets or entertains each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play and without which moral a play is of no educational value.

Every night in every theater there is produced the debasing type of the white race of different nationalities, and if representative groups of the various nationalities so presented became acutely sensitive that such individual portrayal would cause them to suffer race hatred of their race, and all of the plays in which a villain had played were stopped on that account, the theater as an educator and entertainer of the people, would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of our people.

No one race or nationality has greater right under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters so presented by continuing to conduct themselves as law abiding citizens who do not expect greater rights from the law than it allows all other men or nationalities.

If white men appeal to the courts to restrain the production of a play because one of its characters portrayed that of a dissolute white man whose acting would bring race hatred against the nation which his stage character assumed, their plea would be denied for want of law to support the same, and the law should be and is the same for black and white alike.

It is the duty of the courts to protect the individual in the enjoyment of his right of property. The complainant in this case is the owner or lessee of the play called "The Birth of a Nation." Under the ordinances of our city, if one who desires to present a photoplay or moving picture complies with the law and obtains a license honestly and in good faith, and the play has been censored by the proper authorities of the city, and he has paid his money for a fee, from that time on the owner of the play is vested with an individual property right, which neither the city of Chicago, nor any official, be he mayor, general superintendent of police, or be he judge, can arbitrarily deprive him of, without giving him his hearing or day in court.

The evidence in this case satisfies the court that this play was censored by the mayor's private secretary and by Mrs. Harrison, the wife of the former mayor of Chicago. Major Funkhouser admits that he received orders from the mayor's office to issue a permit for the production of this photoplay, and gave directions to that effect. A permit was issued first by James Gleason, general superintendent of police, and later on the present general superintendent of police, Charles C. Healey, issued another permit.

I am obliged to find under the law and the evidnce in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the mayor, the chief of police, and the city of Chicago from interfering with the production of the play.

Despite the fact that the Griffith people have won such a sweeping decision it seems clearly evident that the obstreperous city administration is still longing for blood, and the corporation counsel as late as Monday of this week was still seeking columns of publicity in the newspapers in which to bitterly denounce "The Birth of a Nation" as a film that should never see the light of day, predicting that race riots and hatred would follow as a result of its showing, and generally making himself ridiculous in the eyes of the public.

At every performance of "The Birth of a Nation" at the Illinois theater, Mr. Griffith appeared in person on the stage to explain to his patrons the high motives that

Censorship Loses Again

THAT the exhibition of "The Birth of a Nation" might engender race animosity against negro citizens is a contention based purely on assumption. A license or permit to exhibit obtained honestly and in good faith vests the owner with an individual property right, which neither the city nor any official nor judge can arbitrarily deprive him of without a hearing in court. That is the nucleus of Judge William Fenimore Cooper's decision June 5, when he ordered an injunction restraining the mayor, the chief of police, and the city of Chicago from interfering with the production of the play. Thus, in the long story of censorship closes another chapter whose evidence shows the world's sentiment is turning against the censor.

Sincerity, accuracy and justice—these things the world demands of censors. It is a hard order; for the very word censor is arbitrary, arrogant and exacting. That is why it is an un-American institution, and why the world is turning against it.

The history of Chicago censors, especially, has not been a record of broad-mindedness or of "justice tempered with mercy." Always the apparent object of the board has been to find in every scene which offered any theoretical excuse for interference. We have always contended that such censoring power would not stand the test of decency, and now the record is bearing us out.

Our frequent reversals of Chicago's censorial power has not been based on prejudice. Even the present case, full in the eyes of the world and the courts, continues to bear witness to the narrow arbitrariness of those who are delegated to the "regulation" of pictures. For Chicago's argument before the court was that "The Birth of a Nation" libelled the negro race. Observe, then, the sequel to the court's decision:

At the request of two negro institutes a picture entitled "The New Era" was prepared and arranged to run as a postlude to "The Birth of a Nation." This postlude shows the development of the negro race and the important part it is taking in modern civilization. Apparently the censors should have welcomed it—doubly so after they had been enjoined from interfering with the master film. Did they receive it in all sincerity as a solution of their difficulty? They did not. Those powerful and intelligent arbiters of the people's rights refused to allow "The New Era" to be shown, on the ground that it was not a part of "The Birth of a Nation" when a permit was granted for that film. And they refused to issue a separate permit for it. Is that judicial action, or is it small-minded retaliation for defeat? What better evidence can we ask of the quality of our "censors"—those vested with the sacred and responsible duty of protecting the public morals—than that they refuse to do a good act because they resent being caught in a bad one?

One decision against the censors might not mean a great deal. If that were all the testimony we had that the world is awakening to the injustice of censorship, perhaps jubilation were unwise. But when one decision follows another in widely separated cases, when the very newspapers that were themselves violently censorious not long ago now predict the downfall of the whole censor system, there is much hope for the freedom of the picture.

Griffith's "The Birth of a Nation"

Reviewed by Neil G. Caward

CHICAGO obtained its first glimpse of the super-dreadnaught of all feature motion pictures, "The Birth of a Nation," on Saturday night, June 5, when, after a court decision of a sweeping nature, an injunction was granted by a Chicago judge restraining the city from interfering with the production.

Needless to say every man, woman and child who has attended the performance since its opening goes away amazed and awe-struck at the gigantic nature of the production and enthusiastic over its magnitude, fidelity to history and perfect direction.

It is hopeless to even try to compare "The Birth of a Nation" to any of the other feature films that have been shown, as it is so entirely different from all of the others. However, it is generally conceded that up to this time "Cabiria" may be referred to as the world's greatest production, and from the standpoint of stupendous grandeur, the number of supernumeraries handled, and the staging of spectacular battles and mob scenes, "The Birth of a Nation" in every way equals the great Itala production; and as an additional merit, the latter story, on account of its historical nature, is familiar to every school boy of the land; consequently it seems to have an even wider appeal and perhaps, therefore, merits the distinction of itself being called "the world's greatest production."

No review of the Chicago production would be complete without a special mention of the splendid orchestral accompaniment which undoubtedly adds much pleasure to the unreeling of the story. The music is so timed as to be exactly synchronous with the action of the film and weeks must have been spent in rehearsal to produce the perfect result obtained. The audience finds itself in the proper atmosphere immediately upon entering the theater, for the ushers are costumed in the quaint garb of the 60's, the girl ushers being dressed in hoop skirts and frocks of the period of 1863, while the male ushers wear Union and Confederate uniforms.

The story is so well known on account of previous reviews, at the time of its New York showing, together with feature articles that have appeared concerning its production, that it is needless to again describe it, and only necessary to mention the names of such stars as Messrs. Walthall, Aitken, Siegmann, Harron and the Misses Marsh, Gish, Alden and the other notable Mutual-Griffith photoplayers, to let every exhibitor know it is in every respect an all-star production.

CHICAGO (Ill.) MOTOGRAPHY

1917 Will Stay in Boston

A notable victory was won in Boston, Mass., on Wednesday, June 2, by "The Birth of a Nation" management that has been presenting the play at the Tremont theater in spite of the determined opposition of a group of white and colored agitators. The opponents of the play jammed through the legislature the previous week the so-called "Three-Men" censor bill, which provided that any play could be stopped without any reason being assigned and simply at the pleasure of two out of the three following officials: The mayor, the chief justice of the municipal court, and the police commissioner. The bill was promptly signed by Governor Walsh and the opponents joyfully looked forward to the end they had aimed at, namely, the driving of the Griffith spectacle out of Boston.

Mayor Curley, Chief Justice Bolster and Police Commissioner Stephen O'Meara decided to see for themselves the object of the attacks. They visited "The Birth of a Nation" at different times individually. Then on Wednesday they gave a hearing to the counsel for the negroes and the counsel for the theater. John F. Cusick, the sole theatrical counsel, was faced by former United States Assistant Attorney-General William H. Lewis and Butler R. Wilson, colored lawyers, and J. Mott Hallowell, representing the white protestants. The hearing lasted two hours, after which the board of censors went into executive session.

After a short session, Mayor Curley, in behalf of the board, issued a statement: "Having witnessed the performance, heard counsel and having given full consideration to the entire subject, we have decided that the license of the theater should not be revoked or suspended."

CHICAGO LETTER

BY JAS. S. McQUADE

Important Film Copyright Decision Just Rendered.

WHAT must be recognized as one of the most important decisions in the history of moving picture litigation has just been rendered by Judge Learned Hand, of the New York United States District Court, in the suit brought by George Kleine against Abraham Polacoff, doing business as the Quality Feature Film Co., for infringement of the plaintiff's copyright on the film called "The Golden Beetle." The decision upholds the claim of the plaintiff and directs the entry of a judgment for the costs and counsel fee against the defendant.

The interesting feature of the decision is found in the fact that it throws out the defense made on the basis that at least parts of the plaintiff's and defendant's prints of the film were made from different negatives. It states that, in spite of the fact that a number of scenes were printed from different negatives, "none the less there would be an infringement in the case, for the play is based on a scenario which is repeatedly acted, and it is part of the literary property, and the statutory copyright which is obtained under the statute, if the scenario is acted and if there are several negatives. Each one of those negatives, if obtained without the consent of the owner, would be an infringement of the dramatic rights in the motion play."

"The Golden Beetle," produced by the Cines Company, of Rome, was imported by George Kleine and copyrighted by him at Washington, April 20, 1914. In August, an unauthorized print of the film appeared in New York and was seized by the United States marshal upon complaint of Mr. Kleine as owner of the copyright. The question of the validity of this action, in regard to the copyright, was brought up before Judge Hand, and the defendant attempted to show that his film was different from the copyrighted picture.

According to his own witnesses, however, at least sixty per cent. of the scenes were identical, and the others, although evidently not printed from the same negative, nevertheless were so similar as to leave no doubt that they were different "takes" of the same story.

After Mr. Kleine's attorney, George F. Scull, had proved the facts upon which his case was based, and shown the exclusive rights of Mr. Kleine in regard to the film, Judge Hand made his decision.

During the course of the hearing the defendant testified that he had bought the unauthorized print from George Brodenburgh, of Philadelphia.

The films were purchased by the defendant from Bradenburgh in July, 1914. They were seized in August, 1914.

The suit was heard on or about Wednesday, May 26, 1915, and the decision was rendered May 28, 1915.

Following is the decision rendered by Judge Learned Hand of the United States Circuit Court, Southern District of New York, in May (1915) term:

This will be my disposition of the case: In this action it is substantially uncontroverted that there are large portions of the defendant's film which are identical with the plaintiff's film. Indeed the defendant's witnesses testify that so far as they can see, for great portions over a half or more, the films are probably produced from the identical negative. It is possible, however, and, indeed, I may say it is likely, that for very substantial portions the films of the defendant are not actually taken from the same negative. This arises from the fact that in securing these motion plays, the rehearsal is taken on the camera, and perhaps two or three performances, and each of these negatives is preserved, the final choice being the most desirable negative. Sometimes more than one negative is actually used. And, therefore, it is very easy to see that in this case what I may call this matrix negative may not have been the same as that from which the whole of the defendant's positive was produced. None the less, there would be infringement in the case, for the play is based on a scenario which is repeatedly acted, and it is part of the literary property, and the statutory copyright which is obtained under the statute, if the scenario is acted and if there are several negatives.

Each one of those negatives, if obtained without the consent of the owner, would be an infringement of the dramatic rights in the motion play. So I do not think it of very great consequence in the case, indeed I cannot see that it is of any consequence in the case, that portions of the reels may be from separate negatives.

However, that may be, and that is a question which I need not finally determine at this time, there is enough similarity between the films to justify an injunction against the whole of the defendant's film, and the first part of the disposition of this case will be so to enjoin the defendant from performing those films, as an entirely and as they stand.

The next question will be as to whether he can save any part of his own film. As I have said, there are portions which are probably from different negatives. I do not mean to say that on that account he can save those portions which are from different negatives. Without an inspection of the film I could not see whether the similarity between the two negatives was such as to make all of his negatives infringements, regardless of whether they were identical, although I must confess that the testimony seems to me to be that even in the scenes which differ there is a substantial copying of the scenario as it is written. But I am disposed to allow the defendant to try to make proof on that portion of the case. He may, therefore, take a reference to a master on this question:

Are those portions of his film which are not taken from the same negative as the plantiff's film a substantial infringement of the plaintiff's copyright? By this I mean, are they substantially a copy from the motion play based upon the scenario which was the subject matter of the negatives themselves? If there is any part of his film which is not taken from the negative which in turn does copy a motion play based upon that scenario, he may have that delivered back to him; no confiscation will go as to those portions. But if it appear that all of this is really an infringement of the motion play, defined as I have intended to define it, in that case he will recover no part of the film. The expenses of this reference in any event must be borne by the defendant, as he is the party who has by his own tort mingled the plaintiff's property with what may turn out to be his own property, and the expense of thus untangling the two is necessarily part of the costs of his wrong.

I will also reserve the question, if the case goes to a reference, as to what attorneys' fees are to be allowed to the attorney for the plaintiff under the statute for that reference, but I will fix now a fee for plaintiff's attorney up to date, and that fee I fix at $150.

There is no ground here for damages, because there has been no presentation, as I understand it.

Mr. Scull: We waive an accounting.

The Court: And the accounting is waived. The decree will be entered on notice to the defendant's attorney of one day.

Mr. Lane: But for the present, there will be no confiscation or seizure?

The Court: There will be no confiscation order until the defendant has had time to consider the question as to whether he will go to a reference. He must make that decision within ten days, and the parties will settle on the matter themselves. If you cannot settle I will fill it in, in the decree.

Mr. Scull: There is one point. If there is any portion of this film to be returned to the defendant, is it not proper that he should be enjoined from putting it out under the same title, or an analogous title as complainant's?

The Court: He will be enjoined from putting it out under the same title; and that will be included in the decree. I do not think myself that there is any possibility of his recovering any part, because that has all been on the assumption that he could recover what is not from the identical negative; and I think I have made it clear, I hope I have made it clear, in my opinion that I do not deem that the exclusive test of infringement, but there may be infringement by different rehearsals made of a motion play based upon the original scenario.

Appearances:
For Plaintiff, George F. Scull, Esq.
For Defendant, Charles F. Lane, Esq.

The Harper Theater, This City, Wins Its Case.

The trustees of the Hyde Park Presbyterian Church, this city, who have long and successfully prevailed against the opening of the Harper theater nearby, have decided to withdraw their opposition. It came about this way:

On April 23 Judge Lockwood Honore, of the Circuit Court, overruled a demurrer filed by the city of Chicago to a petition for a writ of mandamus brought by Frank Nahser, who sought a permit to open the house. The city halted this victory for the Harper theater by taking an appeal to the Supreme Court, and a state order was entered by Judge Honore, delaying execution of the mandamus until the Supreme Court had decided.

The church trustees abandoned a proposition to appeal the case when the city insisted that they should give an indemnity bond to secure the city against possible damages in case the upper court sustained Judge Honore's ruling. Mayor Thompson told the trustees that he would withhold issuance of the license to the Harper theater if they would give a sufficiently large bond. This the trustees refused to do.

It is held that Judge Honore's ruling, while it means so much to theater owners, has nothing to do with the ordinance which prohibits saloons being opened within a certain distance from a church.

Directions to the corporation counsel to redraft the building code so that it will conform with the decision which allows theaters to be operated within 200 feet of a church have been issued by the committee on buildings.

"The Birth of a Nation" Wins Second Bout.

Petition was filed in the Superior Court, this city, Wednesday, June 2, by the manufacturers of "The Birth of a Nation" asking an injunction against the City of Chicago. Mayor Thompson and other city officials restraining them from interfering with the presentation of that photoplay.

Arguments were heard before Judge William Fenimore Cooper, Friday, June 4, the complainant contending that the city, inasmuch as it had previously issued permits for the presentation of the picture, had lost control of the matter and should be prevented from further interference.

J. G. Grossberg, of counsel for the complainant, quoted authorities to show that such action was warrantable on during the first three days after inspection, except on vio tion of the only provisory section in the ordinance admission of minors, when so conditioned.

In the ordinances he found no right of the mayor

PROVIDENCE (R. I.) EVE. TRIBUNE
JUNE 27, 1915

times during the

Chicago's Verdict Confirms Boston's

False reports sent broadcast that D. W. Griffith's great Civil War and reconstruction spectacle, "The Birth of a Nation," would not be allowed to play in Chicago were dissipated when the drama started Saturday evening, June 5th, a run at the Illinois Theatre there which will probably continue for the next six months or a year. The premise of the play made much of the Chicago opposition just as they asserted that Massachusetts would find means to expel the play from Boston by special legislation. The special legislation of a new censor board to judge the Boston production was indeed adopted, but the board itself astonished the fanatics by approving "The Birth of a Nation." The facts regarding Chicago are as follows:

A legal permit for the Chicago production of the play was granted three months ago by the then Mayor Carter Harrison and the censor board under his direction. This permit was subsequently "revoked" by the new Mayor, William Hale Thompson, and Police Chief Healey. Joseph J. McCarthy, general manager of the production, then took the matter to the courts. His prayer for an injunction to restrain Mayor Thompson and Chief Healey from interfering came before Judge William Fennimore Cooper of the Superior Court. Much testimony was given and much argument adduced on both sides. The result of the court proceedings was a complete victory for "The Birth of a Nation." Judge Cooper said:

"This ground that it will engender race animosity is based purely on an assumption. To find that this is a good objection to the allowing of the injunction, this court will have to assume that our white citizens will not know or appreciate the fact that the days as presented in the play were early in the first years of the last half century. This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the films were of two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably. This court is satisfied from the evidence that in this photo play the good black man and the bad white man are equally prominent figures. No one race or nationality has greater rights under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters as presented by continuing to conduct themselves as law-abiding citizens. I am obliged to find under the law and the evidence in this case that the complainant is entitled to the relief prayed for, and I will enter an injunction restraining the Mayor, Chief of Police and the City of Chicago from interfering with the production of the play."

MOTION PICTURE NEWS (New York City)
June 19, 1915

Chicago Court Says "Birth of a Nation" May Go On

PRODUCERS of "The Birth of a Nation" won their long fight on Saturday, June 5, for the right to have the picture exhibited in Chicago theatres when Judge Cooper issued an injunction enjoining the city from interfering with its production. The court order over-ruled the action of Mayor Thompson in refusing a permit.

Judge Cooper, in making his decision, gave praise to the negro race and went into a discussion of the objections brought forward by those who oppose the exhibition.

The battle over "The Birth of a Nation" began many weeks ago when the first intimation of the things it portrays reached Chicago from Los Angeles, where it was produced. The chief objection to it was based on the ground that it would stir racial hatred.

Leading Chicago negroes severely condemned not only the photoplay, but also Thomas Dixon's novel, "The Clansman," on which it is founded. The film seeks to justify the activities of the Ku Klux Klan, the "invisible empire" of the reconstruction period in the South.

The court found also that the moment a fee for a permit is accepted in good faith, a property right is vested in the applicant with which neither the Mayor nor chief of police or any other city official may interfere without good cause.

Assistant Corporation Counsel Reker appealed the decision for the city. The enjoining order is not interlocutory, and the production of the film is not to be stopped pending the decision of the higher court.

MOTION PICTURE WORLD (N. Y. City)
JUN 26 1915

18 FF

Those State Censorship Bills.

Concerning the Olson and Curran censorship bills, now before the Legislature at Springfield, very little has leaked out since my letter in the issue of June 5.

Nothing at all has been learned of the Curran bill. A dispatch from Springfield, June 8, revealed that the Olson bill had passed the senate by a vote of 38 to 1, the bill creating a board of censors to be appointed by the secretary of state, with the governor's approval.

The bill applies to the entire state, but provides that Chicago may retain a local censorship board which may reject films which have been approved by the state authorities. No pictures may be shown in Chicago, however, which have not been passed by the state board.

Thus moving pictures exhibited in Chicago will have to be censored twice and fees must be paid to the city and the state, if the Olson bill becomes law. Of this double censorship the Chicago Examiner says editorially:

It is not because the payment of double fees to these two official boards of censorship is grossly unfair that this city has a manifest right to protest against the proposed action of the Legislature.

It is rather because the adoption of archaic ideas of censorship would be a reactionary step that could not fail to hamper a real educational work in behalf of the rising generation. The intelligence of Chicago's citizens is too high to render censorship, except on strictly moral lines, either necessary or expedient.

The Case of "The Birth of a Nation" Goes to the Appellate Court.

Joseph J. McCarthy, general manager of "The Birth of a Nation," was notified by his attorneys on Wednesday, June 9, that they had been served notice by the city of Chicago to appear before Judge William Fenimore Cooper, Thursday morning, June 10, when the city would file a bill of exceptions to the injunction granted permitting the exhibition of "The Birth of a Nation," in order that the case might be taken to the Appellate Court.

On that date Judge Cooper, in the Superior Court, allowed an appeal to be taken to the higher court, ordering that the bill of exceptions be submitted to the attorneys of Mr. McCarthy for approval. It is expected that the Appellate Court will give an early hearing and render an immediate decision, but up to the present writing action has not been reported.

The attendance at the Illinois theater, where the picture has been presented since Saturday evening, June 5, has been of the record-breaking kind. Long lines have been standing outside the theater at matinees and nightly, notwithstanding that evening prices have been kept up strictly to the two-dollar mark, and the matinees to one dollar and under. No disturbance of any kind has occurred, and praises of the great spectacle have been heralded by the city press and the public.

Mayor Thompson is being criticized from many angles, one of them on account of the following criticism:

"Some of my friends who have seen it say that it ought not to be shown. There are several objectionable scenes. I understand that the assassination of President Lincoln is shown. I cannot understand how anyone can approve of that sort of a picture under any circumstances. Anything of that kind simply breeds crime."

For this the Chicago Tribune sharply took him to task in the following editorial:

We have conceded that this photoplay presents an intricate question and one which might govern public policy, but Mayor Thompson makes it apparent how blunderingly officialdom will approach and handle a delicate problem.

The fact that the assassination of Abraham Lincoln is represented with great effectiveness does not constitute a valid reason for forbidding the showing of the film. The emotion produced in the spectator who sees the acting of this tremendous piece of national tragedy is in kind, if of smaller force, that which filled Ford's theatre when the crime was committed. It is poignant, but to say that the sobered folk who yield to it have been under a crime breeding influence is to take a wild flight into the extravagances of unreason.

The question raised by "The Birth of a Nation" is simply and utterly one of public policy, to be determined either upon fact or upon the most intelligent presumption as to what would be found to be the facts. If the community were as inteligent as such a community ought to be, censorship would be an intolerable outrage upon it.

Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence. We know that if moving pictures accessible to the immature, unreasoning impressionable parts of the city portrayed the success of criminal acts, revealing their perpetrators in enjoyment of life easily made pleasurable, there would be an incentive to weak minds, and the public might suffer the consequences. The matter is one of public policy, and censorship, although in itself dangerous and abhorrent, is accepted as a necessary compromise.

But the question is always one of fact, and censorship, being in itself a denial of intelligence, or an acceptance of the fact that ignorance is impressionable, frequently proves that it itself is unintelligent.

The assassination of Abraham Lincoln, in whatever form it is brought to the attention, causes a reaction of profound horror and sympathy and of regret. It was a great and consequential fact in our national history. It meant immeasurable woe to the south. Few tragedies in history have had such appealing circumstances and such great consequences. And to contend that a representation of it "breeds crime" merely shows to what extremes of unreason censorship can and will go.

Attorney Cusick, eastern counsel for the Epoch Producing Company, who was instrumental in bringing the contest against "The Birth of a Nation" to a successful conclusion for his clients when it was suppressed in Boston, and who is at present in Chicago, has predicted that the temporary injunction under which the picture is now being exhibited in Chicago will be made permanent.

"The legitimate producing companies are not opposed to properly defined censorship," Mr. Cusick stated. "On the contrary, they realize that they, as well as the public, are safeguarded by such supervision."

CHICAGO Herald POST JUN 26 1915

Three Feminine Film Favorites at the Illinois

FF

Appearing in "The Birth of a Nation," the Masterpiece of a Master Craftsman.

From Left to Right—Lillian Gish as Elsie Stoneman, Miriam Cooper as Margaret Cameron and Mae Marsh as Flora Cameron. Below—David Wark Griffith, the Great Genius of Photoplay Production, Who Built "The Birth of a Nation."

THE fourth week of daily victories in the battle for popular success will be entered tomorrow by "The Birth of a Nation," the world's greatest war spectacle, at the Illinois Theater. D. W. Griffith's masterpiece photodrama, depicting with realism beyond description the most terrible crisis in American history, is easily breaking attendance records and gives promise of doing so during the rest of its limited Chicago engagement.

The story of simple love between maid and man carried to eventual happiness by the tremendous tide of brutal war, is told while the spectator is led thru spectacular episodes in the great American conflict of '61-'65. From a trysting place in a southern cotton field the onlooker is whisked to battlefields where many thousands of men engage in combat to decide the fate of a continent.

Military experts, including war veterans and regular army officers, from Fort Sheridan and other posts, have spontaneously indorsed the faithful realism of these battle scenes. Sheridan's march to the sea, the battle of Petersburg and other mighty moves of the "war game" as played in the '60s are reproduced in "The Birth of a Nation." Military men pronounce the staging of these vast spectacles to be historically and technically correct.

Abraham Lincoln and his Cabinet of famous statesmen are seen exactly as in life on the screen at the Illinois Theater. The characterization of Lincoln was the result of long research and painstaking rehearsal and is declared a miraculous feat by elders who knew the great emancipator. The assassination of the President in Ford's Theater, Washington, D. C., is filmed with such dramatic accuracy that the visitor to the Illinois Theater momentarily imagines himself a witness to the blackest tragedy of the ages.

Another historical episode less heart-

eral Robert E. Lee to General U. S. Grant in 1865. Like those scenes pertaining to Lincoln and official life in Washington this historical climax is portrayed with inspiring fidelity. The surrender of General Lee and the disbanding of the northern and southern armies, reunited under the Stars and Stripes, is followed by an onrush of striking events during reconstruction in the Southland.

"The Birth of a Nation" contains practically three full values as far as admission price is concerned. The civil war, the last days of Abraham Lincoln and the shocking story of southern suffering following Lee's surrender would each form a separate drama worthy of world-wide fame. Two performances of the Griffith cinema classic are given, afternoon and evening, at the Illinois Theater. A large orchestra, a chorus and a system of realistic sound effects are used with complimentary effect and aid the pictorial realism of

CHICAGO (Ill.) JOURNAL
JUNE 26, 1915

At the Film Shows

"The Birth of a Nation," D. W. Griffith's, vast spectacle of the civil war and reconstruction period, blending history and romance in a lovely and thrilling spectacle, enjoys its first and growing favor at the Illinois. It is the most stupendous thing in the motion-picture world. It is a picture with a personality.

The Studebaker offers a new six-reel picture called "Prohibition." The theme has been filmed on an extensive scale. An official description of it runs so: "It is not a sermon, but the unfolding of the story of a few, unfortunate or blessed as their case may be, whose lives are intertwined with joy and sorrows alike."

Chicago Herald 6-27-15

presented in an interesting manner.

FF

ILLINOIS—"The Birth of a Nation" continues to play to crowded houses twice a day, and daily wins more friends. The flare of the mortar shells, the bursting of shrapnel and the scarlet glare of burning cities proclaim this to be the most marvelous photographical wonder of the age. The historical episode and the simple love between a man and a maid carry the interest of the audience from the horrors of war to the entertainment of an interesting story.

CHICAGO (Ill.) AMERICAN
JUNE 26, 1915

"BIRTH OF A NATION."

FF

The fourth week of daily victories in the battle for popular success will be entered to-morrow by "The Birth of a Nation," the world's greatest war spectacle, at the Illinois Theater. D. W. Griffith's masterpiece photo-drama, depicting the crisis in American history, is easily breaking attendance records and gives promise of doing so during the rest of its Chicago's engagement.

The story of simple love between maid and man carried to eventual happiness by the tremendous tide of brutal war is told while the spectator is led through spectacular episodes in the great American conflict of '61-'65. From a trysting place in a romantic southern garden the onlooker is hurled "to battle fields, where many thousands of men engage in combat to decide the fate of a continent. Military experts, including war veterans and regular army officers from Fort Sheridan and other posts, have spontaneously indorsed the realism of the battle scenes. Sheridan's march to the sea, the battle of Petersburgh and other mighty moves of the "war game" as played in the battles are reproduced in "The Birth of a Nation." Military men pronounce the staging of these vast spectacles to be historically and technically cor-

(Ill.) DAILY NEWS
JUNE 24, 1915

OPPOSED TO TWO FILMS.

Some colored citizens have made a protest for wrongs done to them, so I am now going to protest the two pictures, "The Birth of a Nation" and "The Governor," which I have lately seen in this city. I am white, a Canadian by birth and did not have to change my name when I became a citizen of this country.

The pictures are an insult to the colored race.

The colored man wants to be let alone, to forget the past and press forward, to enlighten himself, to keep to himself and his people.

Let us try to be fair to those who are seeking to get on and improve themselves. HENRY ST. L. CHANDLER.
Chicago.

CHICAGO (Ill.) DAILY NEWS
JULY 3, 1915

[illegible] to play to [illegible] at the [illegible] theater. Although in its 26th week and playing twice each day, interest in David W. Griffith's spectacle seems unabated. Judging from the crowded houses and the advance sale in seats. One of the many startling and realistic scenes in the picture is Lincoln's assassination. It is reported that the author pored over authentic books of this incident for correct details. Thus the Ford theater is reproduced with fidelity, as is the interior and the incidents leading [illegible] the crime.

CHICAGO (Ill.) POST
JULY 3, 1915

MAE MARSH

One of the Stars of "The Birth of a Nation," Which Continues at the Illinois.

PEORIA (Ills.) STAR
JULY 3, 1915

NEW YORK MILLION DOLLAR MOVIE CONCERN ORGANIZED

New York, Saturday.—A new movement in the movie world that will revolutionize even that startling and sensational industry is about completed and the plans of the organizers entertain an extension of the moving picture business on a scale heretofore not even dreamed of. H. E. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of a Nation," Thomas H. Ince and Mack Sennett, the producer of the famous funny movies. Sennett has organized more comics on the screen than any other man in the business.

The plan is to book movie productions in a regular chain of theaters throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably will also be raised but the backers of the new combination believe their productions will be worth the new price scale.

Aitken has announced that a big Broadway theater has been acquired and that others in every large city in the country are under consideration. The first showing of the new combination plays will be in New York and then will start on the round of other cities, the same as road companies do.

It is predicted by Aitken the new departure will overshadow anything of the kind ever before attempted and that the weekly cost of the films released will be near $5,000,000. Wall street is behind the movement in a financial way and large sums of money will be expended on branch offices in London, Paris, Vienna, Petrograd, Rome, South America and all big American cities, which will also act as producing centers.

CHICAGO (Ill.) DAILY NEWS
JULY 3, 1915

APPROVING A FILM PLAY.

Artistically "The Bir[illegible] is overwhelming in its beauty and the wonder of its technique. In the presentation itself there is nothing to my mind that could offend the moral sense, nor would the average child see in any incident of the play the intentions which a perverted trend of thought might seek.

The play gives to us of the north a clearer comprehension of the social and political problems which confronted the white south of that day. The blame for the evils of the reconstruction period is placed where it belongs—upon the irresponsible, self seeking and therefore short sighted northern politicians and not upon the colored man, who is not pictured as responsible for his lack of wisdom in the use of his newly acquired freedom, that instrument of greatest danger in the hands of the unprepared. Since that time colored people in the mass have amply proved that, in spite of staggering handicaps testing their moral strength to the utmost, they have been able through their own endeavors to raise themselves to the status of respected citizenship. They can therefore view these portrayals with less sorrow than we of German blood can view the scenes of despoiled Belgium and France.

The period with which the play deals has passed into history. Neither the colored nor the white man is the same today. The last fifty years have taught valuable lessons to both, not the least valuable that it is not wise to feed beefsteak to a toothless baby.

Considered from an impartial historical standpoint, the play is profitable as an accurate reflection of the motives and impulses behind the thought and act of the times. Furthermore, in a more than national scope it is an object lesson which impresses the uselessness and viciousness of war more indelibly upon the mind than even "The Trojan Women." Because of its intensely human interest it is more intelligible and convincing than any number of lectures. And the far reaching extent of war's tragedies is more vividly manifested to the average individual by their enactment before his very eyes than by the most illuminating recital.

LINDA PRUSSING AZAMAR.

Maywood, Ill.

Press
July 1st

JOLTS "MOVIE" BILL HARD

Folsom Aid Calls Censor Measure Viciously Anti Home Rule.

Reker Dissects Plan Which, It Is Said, Governor Will O. K.

"The most vicious still home rule bill that has been before the legislature in many sessions."

That is Assistant Corporation Counsel George L. Reker's characterization of the bill creating a state censorship board for moving pictures, which, according to a special dispatch to The Daily News from Springfield, will be signed by Gov. Dunne. Persons who have studied the measure assert that when the state body gets into action the Chicago censor board will have no more authority than any "movie fan."

"The bill practically establishes a one man censorship board," said the municipal lawyer, "and that man the secretary of state, who will be the censor of all pictures shown in Illinois—the most cosmopolitan, perhaps, of all the states.

Hates Rule on Chicago.

"Absolutely no standard could ever be fixed which would suit the people of Waukegan and the people of Cairo too. Even in Chicago it is difficult to adopt a standard that is acceptable to people of the loop and to residents of the outlying districts.

"Chicago's foreign population and members of other races may well expect to be insulted every day if this bill goes through, as the censors, not being selected from Chicago, would be likely to censor from the standpoint of the rural communities. There would be no relief for Chicago, for proceedings to overrule the censor would have to be filed in the Sangamon county Circuit court. Under the present act proceedings to overrule the censor may be filed on a day's notice in the local courts.

Power of Secretary of State.

"If Maj. Funkhouser acts arbitrarily he hears about it from the aldermen or the people—and knows what the people want. The city council may take his power from him and give it to the superintendent of schools if it wants to. Now the plan is to give all power to the secretary of state, and however arbitrary or capricious his judgment may be, there is no relief. Never before was an individual given such autocratic power as this bill gives the secretary of state and he never was elected to exercise such powers. The bill provides for three censors, but also provides that the secretary of state may remove them.

"Censorship is opposed by people generally. It is un-American and exists only as a necessary evil. Ideal censorship, if it must exist, is what we now have."

Deplored by the Mayor.

Mayor Thompson deplored the prospective signing of the film measure, also.

"I can only say," he remarked, "that I deplore the passage of any bill that takes away the principle of home rule. That applies to this and other matters. The people must make up their minds whether municipal matters are to be administered from Springfield or here at home."

Maj. Funkhouser referred inquisitors to Mr. Reker.

CHICAGO HERALD TRIBUNE
JULY 3, 1915

"BIRTH OF A NATION" [illegible]

With the seeming arrival of the long-delayed [illegible] usually reaches a climax on the Fourth of July, there seems to be no let-up in the demand for seats and future reservations for Griffith's "The Birth of a Nation" at the Illinois Theater. For this masterpiece and its artistic presentation make up an ideal summer show.

Everything possible has been done for the comfort of the patrons. In addition there is the soothing cool that is associated with the front room of an elm-shaded country home when the blinds are drawn.

"This is the first show I ever really enjoyed in hot weather," remarked an old soldier to George Bowles, who is in charge of the production in Chicago. "I went through the war, and because Griffith's wonderful spectacle took me back to the hotter times than I ever expect to suffer again, I was cool by contrast."

As he passed out onto the street he heard a young man complain of the heat, and the veteran smiled.

It is not likely that the Colonial, now in motion pictures, will be restored to the vaudeville [illegible] are almost perfect for [illegible] with improvements, the new film policy. Beginning Thursday, an eleven-reel exhibition will be offered. This policy probably will be continued throughout the summer, and when the new theatrical season begins at the Illinois in September "The Birth of a Nation" may be moved to the Randolph street house. The great picture at the Illinois is doing a tremendous business, and its owners expect it to stay here for a year.

CHICAGO TRIBUNE
JULY 3, 1915

down.

CLASSICS IN THE MOVIES.

An interesting and charming experiment has been made by the famed producer of "The Birth of a Nation." [illegible] taken Charles Kingsley's classic, "The Sands o' Dee," and built on suggestions from the lines a poignant little play expressed in dramatic pictures of the sea. Between the episodes the eloquent quaint lines of the unforgettable ballad are thrown on the screen, and the familiar music to which it has been set is played as accompaniment.

The whole effort is really a work of art, straight, simple, expressing sentiment, not sentimentality. As such it represents a great advance on the quality of contemporary plays of sentiment which are full of bad logic and false emotional appeals.

Every producer is not a Griffith, but any producer will do better with real material than false, and any audience will adore the true, even if it may not always sense the motive. "The Sands o' Dee" [illegible] because it has a universal appeal, and Mr. Griffith has been careful in inventing a story not to falsify it.

Why could not other simple classics of English literature and of other literatures be drawn upon for the film? The Scotch ballads are full of striking material. The Ret King suggests itself from the Germans for what seem wonderful picture possibilities. This is material of the widest and deepest appeal. It has grown into the emotional and imaginative life of all nations, and it would not only touch every person, but it would bring into the moving picture art taste of real beauty and distinction which could not fail of benefiting its producers in every phase.

It is to be hoped Mr. Griffith will follow his success in "The Sands o' Dee" with other stories from the English classics, many of which he could put on the film with eternally no alteration or addition in the way of plot.

At the Film Shows

"The Birth of a Nation," D. W. Griffith's vast spectacle of the Civil war and reconstruction period, blending history and romance in a lovely and thrilling spectacle, enjoys enormous favor at the Illinois. It is the biggest thing in the motion-picture world. Very effective music, well played, points and emphasizes the pictorial narrative.

SEEING "THE BIRTH OF A NATION" AT THE ILLINOIS THEATER

CHICAGO (Ill.) AMERICAN
JULY 9, 1915

CHICAGO (Ill.) HERALD
JULY 12, 1915

WEST-BOUND DEAF-MUTES SEE "BIRTH OF A NATION"

One of the Visitors as a Child Attended the Funeral of President Lincoln.

In an effort to get first-sight information following a discussion of the war in Europe, the party of deaf-mutes stopping at the Hotel LaSalle, on their way to San Francisco from Atlantic coast cities, attended Griffith's "The Birth of a Nation" yesterday afternoon. Twelve of the thirteen in the party, led by E. A. Hodgson, editor of the Deaf-Mute Journal of New York, witnessed the production portraying the close of the civil war and the period of reconstruction following the assassination of Abraham Lincoln.

In the party was Mrs. Mary Haight of New York, who, as a little girl, remembers the assassination of Lincoln and funeral of the martyr President, which she attended. Miss Pauline Hall of New York is with the party as interpreter.

In San Francisco they will attend a convention of deaf-mutes, and while on the Pacific coast will attend both expositions.

CHICAGO (Ill.) POST
JULY 10, 1915

"THE BIRTH OF A NATION." A photo pageant of the history of the civil war, continues capacity business at the Illinois Theater. The excellent orchestral accompaniment to this spectacular photo production makes it doubly interesting.

CHICAGO (Ill.) DAILY NEWS
JULY 8, 1915

The characterization of Abraham Lincoln in "The Birth of a Nation" at the Illinois theater was the result of weeks of faithful research and dramatic experiment. A group of trained historians ransacked libraries and museums for all available portraits and prints of President Lincoln in every attitude. War veterans and statesmen still living who knew Lincoln intimately were called upon to aid in perfecting the presentation. Twelve capable actors were tried out in camera experiments. At last, when one of their number was selected for his realistic "makeup" and personality, he was put through an arduous course of drills, so that every minute gesture, every pose should duplicate the well remembered characteristics of the great emancipator. Men who knew the martyred president declare that the spectator is brought face to face with the real Lincoln in "The Birth of a Nation."

Tribune
July 7 1915

THE STATE CENSORS BILL.

The duplication of censorship which will follow the establishment of a state board of censors, so far as it affects Chicago, is an injustice from the standpoint of moving picture enterprise and an improvident as well as unnecessary regulation of public entertainment.

The movies are the people's entertainment, a great democratic development which gives legitimate amusement to all the public. They ought not to be subjected to undue official obstructions and unnecessary regulations. Some reliance should be put upon the conscience and good sense of moving picture patrons, and every extension of official control should be compelled clearly to prove its expediency. America believes in the individual and is not yet ready to put itself under the monstrosity of interminable bureaus.

A board of censors for the state means, also, an added expense for salaries and expenses, a new drain on the treasury. At a time when the governor is trying sincerely to cut expenditures and has reduced several otherwise highly desirable appropriations, such as, for example, the good roads and armory funds, the creation of a body of censors, the need for which is challenged, would seem inconsistent and uncalled for.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV | CHICAGO, JULY 3, 1915 | No. 1

Freuler Elected Mutual's President

OTHER IMPORTANT NEWS OF THE WEEK

June 23, 1915.

Pd. 56 He-New York 422P 23— Motography, Chicago.

Mutual officerss president and general manager, Freuler; vice-president, Thanhouser; treasurer, Felix Kahn; secretary and counsel, Samuel Field; assistant treasurer, Naulty; executive committee, Freuler, Thanhouser, Field, Kahn, Crawford Livingston. Aitken not a candidate; Freuler's election unanimous. Seligsberg cast vote for board electing Freuler, automatically displacing himself. A. C. Roebuck nominated Freuler, seconded by Livingston. Shortest meeting yet; over at twelve forty-five.

WEDNESDAY, June 23, was an eventful day for the Mutual Film Corporation for on that day the board of directors proceeded with the election of officers for the ensuing year, and as the whole film world knows, interest in that election has been keen for many weeks past.

As MOTOGRAPHY goes to press, it is learned that John R. Freuler has been chosen as president of the Mutual Film Corporation; Edwin Thanhouser as vice-president, and Felix Kahn as treasurer, a result which was practically forecast at the annual meeting held in Richmond, Virginia, on Wednesday, June 16, when J. W. Smith of New York and S. M. Field of Milwaukee were chosen as directors to succeed Roy Aitken, a brother of H. E. Aitken, and A. P. Gleickman, who was also considered as belonging to the Aitken faction. S. M. Field now becomes secretary and general counsel.

Mr. Freuler, who is president of the North American Film Corporation and vice-president of the American Film Manufacturing Company, is, as the trade well knows, a man of lofty ideals, an advocate of clean pictures, and above all one of the best equipped film men in the country to head such a gigantic corporation as the Mutual. He was born in Monroe, Wisconsin, forty-two years ago, the family later locating in Milwaukee, where Mr. Freuler received his schooling and early business education. He started one of the first film exchanges in Wisconsin, and when that was on a paying basis extended his activities to St. Louis and Joplin, Mo., and other western points, besides establishing the Calumet Film Exchange in Chicago, which subsequently was sold to the General Film Company, when Mr. Freuler immediately opened the Western Film Exchange of New York City. With S. S. Hutchinson, Mr. Freuler organized the American Film Manufacturing Company and was one of those most actively interested in the original formation of the Mutual Film Corporation. In conjunction with Mr. Hutchinson he planned the manufacture and distribution of the continued photoplay, "The Diamond from the Sky," out of which grew the North American Film Corporation, of which Mr. Freuler is also president. It is understood he will immediately take up his residence in New York, to which city he is moving with Mrs. Freuler and their two daughters.

NEW COMPANY ORGANIZED.

As a result of the Mutual election, it develops that another company will be incorporated in New York City within a few days, headed by H. E. Aitken, former president of the Mutual, and in which other offices will be held by Messrs. Kessel, Baumann, Livingston and other prominent directors of the Mutual Film Corporation.

The new organization, it is stated, has amalgamated the services of David W. Griffith, creator of "The Birth of a Nation" and other big feature films; Thomas H. Ince, director general of the New York Motion Picture Corporation and producer of many of the Mutual Master-Pictures; and Mack Sennett, originator and still chief producer of the Keystone comedies. These directors are expected to turn out pictures which will be shown in a chain of theaters where the two dollar scale of high prices will prevail.

The new company is said to be a four million dollar corporation, and associated with Mr. Aitken in it will be a group of financiers, who are making their entry into the financial end of the moving picture business. Though Mr. Aitken has refused to discuss these reports of his new organization he has admitted that a combination will be formed in which Messrs. Griffith, Ince, Sennett, Kessel, Baumann, new Wall street interests and the Western Import Company of London will be the leading figures. Headquarters of the new concern, it is understood, will be in New York City with branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America, and the new combination will acquire control of a chain of theaters throughout the world with a central house on Broadway, New York, where the attractions will be given their premier showing. All productions are to be put forth on an elaborate scale and presented at the same prices as are charged for the best class of spoken drama.

Griffith to Direct Hopper

DeWolf Hopper is the first of the big American stars to be secured for the new Griffith-Ince-Sennett combination which is to present $2 motion pictures in a chain of theaters throughout this country and Europe.

Late Saturday evening H. E. Aitken, the head of

CHICAGO (Ill.) AMERICAN
JULY 14, 1915

J. J. McCarthy, who has been in Chicago in connection with his production of Griffith's "The Birth of a Nation" at the Illinois Theater, departed for the East yesterday to make final arrangements for the Atlantic City opening.

CHICAGO (Ill.) DAILY NEWS
JUNE 24, 1915

A PHOTO PLAY CONDEMNED.

Mary Moncure Parker writes praising "The Birth of a Nation" because "for the first time the south has had a fair play representation of historical facts." If there ever was a caricature of real history it can be found in the pretense of historical fact in these wonderful films.

The pictures are founded on the negro baiting book by Thomas Dixon, "The Clansman." This exhibition is a daily insult to the union soldier, as it leaves the impression that the men in blue were a raiding, burning mob. It is too late in the day to attempt to glorify the infamous Ku-Klux Klan, which was guilty of every form of murderous atrocity.

To picture Thaddeus Stevens as a "carpet bagger" and in favor of miscegenation and going down south to help outrage southern homes is simply absurd.

The reconstruction period was a sad chapter in this nation's history, but the rule of the carpet baggers and their use of the negro in dominating some of the southern states may be paralleled by the open attempts of southern men virtually to annul negro emancipation and keep the negroes in ignorance and degradation. The best people of the south, as well as the north, are glad to cease emphasizing these painful and shameful events, for which both sections were responsible.

The pictures relating to the negro help to magnify racial prejudice. With young people and new citizens they will leave the impression that the chief characteristic of the colored people is lust. In the face of the tremendous growth and development of the colored people in education and religion and their coming up from absolute poverty to great increase of property and wealth, it is a shame that this exhibition should be allowed that tends to create hatred.

A dramatic critic says "the absurd coincidences of the play are juvenile, maudlin and incredible." He also says that the Thaddeus Stevens incident which is the heart of the play "is grotesque, insolent and absolutely barren of plausibility."

As to the averment that children ought to be allowed to see "The Birth of a Nation," the one mark of good judgment shown by the management is that children are excluded. As an old soldier and an old minister as I looked at the pictures I counted the crowning shame the use of the pictures of Abraham Lincoln and Jesus Christ.

Chicago. DUNCAN C. MILNER.

CHICAGO (Ill.) MOTOGRAPHY

JUL 17 1915

To Prepare Musical Score

Frederick Arundel, who has general charge of the music for D. W. Griffith's motion picture productions, returned to New York Tuesday from a trip to the west where he was in consultation with Mr. Griffith regarding details for future photo-spectacles which this master director is planning to bring out.

Mr. Arundel will remain in New York long enough to equip the several orchestras which are to accompany the road tours of Griffith's current masterpiece, "The Birth of a Nation." As soon as this work is finished he leaves for Palestine and the Orient, to gather material for the forthcoming score which will be made an important detail of Griffith's ambitious plan to reproduce in motion pictures "The Quest of the Holy Grail," as outlined in Edwin Abbey's immortal paintings which now adorn the walls of the Boston Public Library. Mr. Arundel, before he returns to America to complete his score, will have visited the entire field covered by the locale of this celebrated work.

CHICAGO (Ill.) MOTOGRAPHY

JUL 17 1915

To Open in London

Thomas E. Davies, one of London's best known motion picture men, has reached America to take D. W. Griffith's great spectacle, "The Birth of a Nation," back to England. Mr. Davies saw the picture for the first time Monday night and is enthusiastic about it for English and foreign consumption. He predicts that it will more than duplicate its vogue in America when it reaches the other side.

Mr. Davies' present plan, which he has just completed with Mr. Griffith's consent, is to produce the picture in London at either the Alhambra or one of the more modern theaters there. Following it establishment in the British metropolis other productions will be organized for a tour of the provinces simultaneous with the run in London. In this move it is said that Mr. Davies will have the encouragement of the British military authorities who are keen for the great spectacle because of its tremendous appeal to national pride and patriotism. While it will not be used in any sense as a propaganda, the Englishmen who have seen the picture say it will be extremely useful at this time in stirring up sentiment that will encourage enlistments in the cause.

CHICAGO (Ill.) MOTOGRAPHY

JUL 17 1915

Arrangements have been completed by D. W. Griffith's forces for the presentation of "The Birth of a Nation" for a summer engagement at the Brighton Beach Music Hall beginning Friday night, July 2 and continuing indefinitely. This is the first time on record that a big Broadway hit has been duplicated for a summer engagement in the greater New York territory at the same time the original offering remains on Broadway. The same scale of prices will prevail in both places.

MOTION PICTURE NEWS (New York City)

Justice and the Advocates of Censorship

THE double victory for the motion picture industry, represented by the permission to continue granted "The Birth of a Nation" by Judge Fenimore Cooper, of Chicago, and the Boston Board of Censors, is a matter for universal congratulation.

It means something more than the defeat of the censorship agitators' efforts to mutilate a particular film. It signifies, unless we are very greatly mistaken, the beginning of a saner, calmer, fairer attitude toward motion pictures in general.

* * *

THE denouement in Boston, so far as the censor party is concerned, verges upon the ridiculous.

For weeks the friends of "the colored brother" toiled and labored for the passage of a law by the legislature that would give them the power to prohibit "The Birth of a Nation" from coming before the people.

They won. The law was passed. The officials they believed were with them were invested with authority to do precisely what the censor party wanted done.

* * *

AND then—

After due deliberation, after witnessing the drama in private and studying and analyzing its meaning and influence, reel by reel, the reformers' own censors endorse the picture, and announce that they will permit it to go on!

* * *

IN Chicago the situation was somewhat different.

But there, we have been treated to the refreshing spectacle of a judge, sitting far above the dust and smoke of prejudice, prudery and bigotry, seeing the truth as it is, and brushing aside fanaticism and hysteria to pronounce calm and uncompromising verdict.

* * *

THERE are passages in the decision of Judge Cooper that deserve repetition—not because they are remarkable for their acuteness, but because they are a sharp reminder that he is one of the first men, on or off the bench, to apply common sense and unbiased intelligence to a discussion of a motion picture.

One of the three charges brought by the Corporation Counsel of Chicago against the picture was that "the photoplay if presented will engender race animosity against the negro citizens of our community."

* * *

THE judge's rejoinder is an incisive one.

"This last ground is based purely upon assumption," he observes. "To find that this is a good objection to the allowing of the injunction" (against the Mayor's refusal to issue a permit) "this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last century.

"The court cannot assume this will be so, when we know that there is universal recognition of the fact that no race has shown such great general advancement in from two to three generations as the negro race has done."

* * *

EVERY night in every theatre there is produced the debased type of the white race of different nationalities, and if representative groups of the various nationalities so presented became acutely sensitive that such individual portrayal would cause them to suffer race hatred for their race, and all the plays in which a villain played were stopped on that account, the theatre, as educator and entertainer of the people, would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of the people.

* * *

IF white men appeal to the courts to restrain the production of a play because one of its characters portrayed [illegible] a dissolute white man whose acting would bring hatred against that nation which his stage character named, *their plea would be denied for want of law* [illegible] *the same, and the law should be and is the same for both black and white.*"

* * *

WHILE there are indications that there will be an appeal to a higher court, it is difficult to see upon what ground any superior tribunal will take exception to Judge Cooper's decision.

Incidentally, it may be recalled that a number of influential club women succeeded in bull-dozing Major Funkhouser, Chicago's erstwhile censor-czar, into believing that the Irish or Hebrew comedy which has entertained millions from coast to coast on the two-a-day stage, was a gratuitous insult to both the races in question, would engender race hatred, and that the police should, and had the power to prevent their exhibition.

* * *

THIS is as good a time as any for the much-censored manufacturers of comedies to make a test case of one of these examples of police tyranny, and give the Mayor and police department of Chicago another taste of Cooper justice."

THE SURVEY, NEW YORK

JUL 10 1915

FILM AND FACT

TO THE EDITOR: I have just read with much interest and been impressed with the pictures in the article in THE SURVEY for June 19 on Booker T. Washington and his associates speaking in Louisiana. My mind at once went to the photoplay The Birth of a Nation, now exhibiting in Chicago and elsewhere to crowded houses. Mr. Washington, as you report, said in one of his speeches: "The Negro is on trial and is judged not always by the best members of his race but largely by the loafing and idling class."

This moving-picture film represents very largely the Negro as a lustful drinker, a corrupt creature. To young people and to people from foreign lands not acquainted with the truth of American history the effect of this exhibition must contribute to race prejudice and hatred. There is not a suggestion in it of the progress of the colored people of our country for the past half century. I believe that their progress in education and wealth from ignorance and poverty has hardly had a parallel in human history.

This exhibition gives a caricature of the history of the civil war and the reconstruction period. In the years after the Civil War there were many painful and disgraceful things that we might want to be forgotten.

The disgraceful things, however, done by ignorant colored people under the lead of low-down "carpet-baggers," were fully paralleled by shameful performances of scalawag white people. This picture-play attempts to glorify the Ku Klux Klan which was simply a secret society guilty of horrible atrocities against the Negro, suppressed at last by President Grant.

The pictures are certainly remarkable as works of art, but, their glitter hides dangerous and evil influences. Our leading newspapers advertise and exploit the show, and admit little criticism. Percy Hammond in the Chicago *Tribune* is the one exception noticed by the the writer. As a dramatic critic he condemns the play as false to history and evil.

As an old soldier and an old minister, I was especially indignant as to the use of the pictures of Abraham Lincoln and Jesus Christ, to give a gilding to scenes of horror and misrepresentation.

DUNCAN C. MILNER.

Chicago.

Tribune
Detroit Mich
627 w

CHICAGO JUDGE RULES ON "BIRTH OF NATION"

"No one race or nationality has greater rights under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters so presented by continuing to conduct themselves as law-abiding citizens who do not expect greater rights from the law than it allows all other men or nationalities." The above is an extract from the decision rendered in Chicago by Judge W. F. Cooper, of the superior court, in which he enjoined Mayor Thompson and Police Chief Healey, of Chicago, from interfering with the presentation of "The Birth of a Nation." The latter had alleged that the play would engender anti-Negro animosity. The court refused to accept this assumption, and stated that as the city of Chicago had given a permit or license to "The Birth of a Nation" a property right had been conferred which it was impossible for the mayor or the chief of police to revoke. Following Judge Cooper's decision the play started a run at the Illinois theater, and the capacity business of the first fortnight, despite the handicap of the street car strike, indicates that its stay in Chicago will be long and successful.

CHICAGO (ILL.) TRIBUNE
JULY 12, 1915

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What of Movies Without Tunes?

BY RONALD WEBSTER.

THE canny management of "The Birth of a Nation" turned the Illinois theater into a kind of psychological laboratory yesterday afternoon in an attempt to determine just what part music plays in making their pseudo-historical film a success. They invited to the theater a group of deafmutes now stopping in Chicago on their way to a convention in San Francisco.

The experiment was interesting if not enlightening. It was almost impossible to get any expression of opinion from the visitors, even through an interpreter, because of the darkness. There were, however, certain outstanding facts.

So far as could be seen, none of the deaf mutes clapped or gave any outward expression of enthusiasm. When the audience of articulate persons clapped furiously over the death of Gus, the Renegade, they appeared placid, though interested.

Scenes such as the home coming of the little colonel, chiefly conveyed through songs of the "home and mother" type, tunes which reach the consciousness of most people from earliest childhood, did not as a rule call to their faces indications of sweet and pervading sentiment.

What chiefly nullified the experiment, however, was the fact that to the visitors music has never had any significance. Sound, except as a kind of bodily vibration, seemed to have no meaning to them because they have never experienced the emotional effects of sound. One of them said she could distinguish between gun fire and cannon fire as represented by the orchestra, and many of them were conscious of vibration. Whether the vibrations made the picture more interesting or not remained unanswered.

It must not be thought that they found the drama uninteresting. They were as keenly interested as any of the other beholders, though they were certainly not so much stirred.

If the management really cares to determine just how much it owes to music, it should omit the music for a week and study the results. The game would not be worth the candle.

Tribune
Chicago Ill.
July 10, 1915.

At the Illinois "The Birth of a Nation" keeps on telling its big story to satisfactorily big audiences—audiences who have learned the lesson of securing their colored strips of pasteboard assuring them of a place to sit before they go in order that they may avoid the unpleasantness of the phlegmatic gentleman's chant: "Seats all sold. Buy 'em ahead."

CHICAGO (ILL.) JOURNAL
JULY 10, 1915

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Clarence Handyside are in the cast.

At the Film Shows

"The Birth of a Nation," D. W. Grimth's vast [illegible] of the civil war and reconstruction period, blending history and romance in a lovely and thrilling spectacle, prospers mightily at the Illinois. Very effective music, well played, points and emphasizes the pictorial narrative.

The Story of Lillian Gish—"Most Beautiful Blonde in the World"

Post. Chicago Ill July 10 1915

CHICAGO (Ill.) JOURNAL
JUNE 7, 1915

Post. Chicago, Ill July 10

"The Birth of a Nation," the photoplay which has set all Chicago agog, both from a photoplay and a legitimate attraction standpoint, continues to play to crowded houses at the Illinois, the month of July seeming to have little effect in decreasing patronage. "The Birth of a Nation" is in twelve reels, and yet easily of sufficient strength to make one willing to sit thru it all over again after once witnessing this Griffith masterpiece.

"The Birth of a Nation" is photographed in twelve reels and the projection covers two hours and forty-five minutes. It is, with generous sentimental and romantic concessions and with various dramatic allowances, a history of the civil war and of the reconstruction period. In many respects it has exceptional value as a historical record; otherwise it is fiction. It is based in part upon "The Clansman," the novel of Thomas Dixon, a clergyman who has also undertaken to write plays and to act in them. However, "The Birth of a Nation" is Griffith's, not Dixon's. There is more real literature in the explanatory "cut ins" in the picture than there is in the entire novel of "The Clansman." But Dixon's story of the Ku-Klux-Klan and the Carpetbaggers gave Griffith a great inspiration and he answered it mightily.

It is not possible accurately to describe a motion picture, with its unlimited multiplication of scenes, with its frequent repetitions, and all its illustrative detail. Griffith's picture has two well-defined lines of interest—one the interest that lies in a historical record, the other that which lies in the mere story-telling which gives to history a sentimental and romantic foreground. The historical record, and even it may necessarily suffer from some perversion of fact, has to do with war and politics; the accompanying romantic story, concerning sons and daughters of the south and the north, has also a historical interest in that it is illustrative of individual suffering and loss. These two interests are heightened in a thousand ways. One looks now upon a far-flung battle line, a panorama of amazing vastness; he follows Sherman's army on its march to the sea; he sees the lone soldier and countless regiments of them. Here the picture reproduces easy-going southern affluence; there it shows a south desolated by war. A flicker on the curtain and Abraham Lincoln moves about the white house, and again, for historical record, is shown the assassination, a really wonderful scene in what is said to be a perfect reproduction of Ford's theater. The picture of this tragic event is believably real, and in Lincoln is the Lincoln we know in picture, statue and tradition.

CHICAGO (Ill.) MOTOGRAPHY

JUN 7 1915

ter picture films for the Mutual Company.

H. E. Aitken, energetic, businesslike, returned from La Junta, Colo., after obtaining all the signatures to incorporate arrangements for the Triangle Film Company, arriving in Chicago on the 22nd. Mr. Aitken said that his new company was going to devote ample time to the making of the very best kind of five-reel photoplays and that the product would be fully up to that demanded by the public from the three big directors who form a part of this company. The

officers of the Triangle Film Company are H. E. Aitken, president; D. W. Griffith, Thomas Ince, Mack Sennett and Adam Kessel, Jr., vice-presidents; C. O. Bauman, secretary. It is understood that Mr. Kessel will also act as treasurer.

Stanly Twist arrived in town on Sat-

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CHICAGO (Ill.) MOTOGRAPHY

July 7, 1915

RECORD BREAKING RUN CONTINUES

"The Birth of a Nation" passes out of its fifth month at the Liberty theater, New York City, with the performances this week and starts the sixth month of its successful engagement at that theater with no sign of diminishing interest. At the same time D. W. Griffith's wonderful spectacle is playing record-breaking engagements in the Brighton Beach Music Hall at the sea side, and also at Boston, Chicago, San Francisco, and has begun a summer engagement in Atlantic City. The big attraction is being presented to over 50,000 people a week in these points.

This Striking Pose of Lillian Gish Shows Her as the Fans Love Her Best—Exhibiting Her Wealth of Yellow Hair.

Lillian Gish the Girl Says of Lillian Gish the Star—

MY DEBUT at the age of six years was just fun. It was a good game for me.

Mary Pickford, Vivian Prescott and I all were initiated into the stage business through the timeworn role of Little Eva.

Sister Dorothy and I owe everything we have accomplished in the picture world to David Griffith. He explains everything so carefully and he never loses his head.

Of course Dorothy and I are very jealous of one another. I'm so proud of her work and always interested in everything she does.

By LOUELLA O. PARSONS.

THE most beautiful blonde in the world," is the way David Griffith describes Lillian, the older of the famous Gish sisters. This same golden hair has been the object of deep admiration ever since Lillian, a quaint tot of 6, played Eva in "Uncle Tom's Cabin."

"Isn't it strange," said Lillian, "that Mary Pickford, Vivian Prescott and I were all initiated into the stage business in the timeworn role of little Eva?

"'I am going to join the angels, Uncle Tom. Don't weep for me,'" and Lillian did the affecting deathbed scene which for years has made so many people shed tears.

In answer to my applause Lillian said: "I have been acting ever since I was 4 years old. My schooling and Dorothy's has been largely from tutors, although I spent some months at the Ursuline convent in St. Louis. A sort of 'finish up' to my education, as it were."

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Lillian Gish's appearance in filmland was made in a perfectly natural way. She came into pictures by the stage door entrance, an undisputably good training school, that has served hundreds of the most proficient photoplayers.

"I was 6," volunteered Miss Gish, "when I was asked to act in 'The Little Red Schoolhouse.' I was so pleased and did not feel in the least embarrassed. It was just a good game to me, and I entered into it heart and soul. I remember the play quite well. Don't you recall that part where the little boy says to the little girl, 'Do you like chicken?' The little girl answers 'Yes,' and then the little boy says, 'Take a wing,' and holds out his arms and they go out? Well, that wee tot was I. That was my stage debut."

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When David Griffith was in Chicago some weeks ago he spoke of Lillian Gish as having ethereal loveliness and showing a rare depth of feeling in every part in which she was cast. These words remained in my mind, and after I had seen Lillian Gish as Elsie Cameron in "The Birth of a Nation" I was fully convinced that Mr. Griffith's compliment was not extravagant or fulsome praise.

Lillian Gish is so delicate and so pink and golden in her coloring that the word ethereal seems to fit her more nearly than any other term I have heard applied to her.

"I remember you in the old Biograph days, when you and your sister," I said, "were just starting to shine among the cinema stars. I recall especially a picture called 'Mother, Mother' something——"

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"You mean 'The Mothering Heart,'" supplied Miss Gish, her face lighting up with a smile. "I am so pleased that you remember that picture, because it has always been one of my favorites. Of course, I have been in much more elaborate productions, but that simple little story has a touch of heart interest that makes it stand in a class by itself."

"It is the mother thought in the picture," I said, "that bit of sentiment that gives the picture human appeal. I saw you as the little starving mother in 'Judith of Bethulia' and in 'The Battle of the Sexes' and of course as Elsie Cameron, but I want to say that through it all that one picture has remained indelibly fixed in my mind."

"Those are all Griffith pictures and naturally that places them among the masterpieces," said Miss Gish. "Do you know that I have never worked for another director?"

Like Anita Stewart, who has done all her work under the guidance of Ralph Ince, Lillian Gish says she is not quite sure she would be a success with any other producer but David Griffith.

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"Mr. Griffith explains everything so carefully. He is so calm and so cool. He never loses his head and never allows anything to annoy him or us. I couldn't stand to work for a director who shouts or yells and loses his temper. It would make me so nervous I could not keep my thoughts on my work.

"Of course, I think there never was such a person in the world as Mr. Griffith. Dorothy and I both owe everything we have accomplished in the motion picture business to David Griffith. Mary Pickford introduced us to Mr. Griffith and he gave us both a trial on Mary's recommendation, so, of course, we owe some of our success to her. We have always known the Pickford family, and Mary is one of my closest friends. She is a dear," said Miss Gish warmly.

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Lillian told me a secret. "I am to have a prominent part in Mr. Griffith's new picture, 'The Mother and the Law,'" she said. "We aren't telling very much about it, because Mr. Griffith always keeps the text and nature of his productions secret until they are ready for the market. I think it is a wise idea, because if a picture is advertised and advertised before it is finished people get tired of hearing about it."

"There is a strong resemblance between you and your sister," I said to Lillian.

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"Yes, I think we look alike. I have more color and I am more robust than she is. You see, we almost lost Dorothy last year. It was dreadful. She was in an automobile accident and was nearly killed. I think if anything had happened to her I would have almost died," and Lillian's pretty blue eyes filled with tears.

"Dorothy is the baby of the family. I went into pictures first and then she came a little later. Some people are unkind enough to ask if we are not jealous of each other. Did you ever hear of such a thing?" asked Lillian indignantly. "My own sister. I am so proud of everything she does, and she is so interested in my career. I think it would be very strange if we didn't sympathize with each other," and Lillian's blue eyes flashed wrathfully at the unlucky one who first put the notion of sisterly jealousy in her lovely head.

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The Gish girls, like many other young people who become prominent in the limelight, spend much of their time reading. Lillian has a large library and devotes a part of each week's salary to enlarging that ever-increasing list of books, which contains some very rare and valuable volumes de luxe.

"It will be a great thing, won't it," I said, "for you in after years to be able to say that you had one of the principal roles in the first $2 movie? 'The Birth of a Nation' has certainly had a [redacted] you a permanent place in filmland's hall of fame."

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"I am very thankful that Mr. Griffith cast me for Elsie. It took eight months of hard work to finish that picture, but it has been well worth the long months of work and the time we spent in giving our director what he wanted. Just imagine, he photographed over 75,000 feet of film for the necessary 12,000 feet. That means that we were in over five times as many scenes as you saw us on the screen. The first time that I saw myself in this big production I was as nervous as a prima donna making her first appearance. Mr. Griffith had a first night, and invited all the film folk at Los Angeles to be present. It was like performing before a room full of critics. They were all critics, but each one was kind enough to say some nice things about 'The Birth of a Nation,' and naturally that made me very happy."

I have come to the conclusion that one reason that Lillian Gish at 19 is such a recognized success is because of her sweet nature, which finds evil in no one and abundant charity for every one. She is a lovable child, is this 19-year-old star of the world's greatest photoplay. A girl deserving of all of her success, which has had only its beginning in "The Birth of a Nation."

CHICAGO (Ill.) TRIBUNE
JULY 15, 1915

FF

FLICKERINGS from FILM LAND

By KITTY KELLY

Combine Plans Huge Chain of Playhouses

THIS Griffith-Ince-Sennett combine—which, by the way, is the informal label it wears until it gets properly christened with a proper sort of name—is making some brief announcements of its plans through J. J. McCarthy, who has been confabbing in the midst of the mantpulative minds.

Early in September the first picture will appear, one of three containing De Wolf Hopper, either "Don Quixote," "David Copperfield," or "Wang," produced under the direction of D. W. Griffith.

A chain of first class theaters, dabbling in the $2 top price, will be stretched across the country in such places as New York, Chicago, Boson, Philadelphia, St. Louis, Washington, and so on, which will house these productions. It appears now to be the aim to have a weekly change of program consisting of some such production as the De Wolf Hopper one, a two reel Keystone comedy, and another five or six reeler, furnishing an evening's complete entertainment. Then, occasionally, there will be interpolations of big things akin to "The Birth of a Nation," which will run for a greater length of time.

The present big thing about the organization is that it has command of more capital than it can possibly desire. Kessel & Bauman, the financial department of the New York Motion Picture company, are allied with H. E. Aitkin in backing the project, and, furthermore, according to Mr. McCarhy, money is to be had from recognized financiers actually without the asking.

The financiers, solid ones of weight and reputation, are for the first time in the industry's history extending to it their assistance, duplicating their espousal of the automobile cause in its days of infancy.

Griffith's last production, "The Birth of a Nation," is now regarded as more than an artistic triumph. Mr. McCarthy says it is the thing that has converted Wall street to the influence of the cinema.

Other players announced to appear on the Griffith-Ince screen are Henry Miller, Douglas Fairbanks, and Nazimova, while Sennett's recruits for funland are Weber and Fields, Raymond Hitchcock, Eddie Foy, and Sam Bernard.

* *

Miss MIRIAM COOPER
"The BIRTH OF A NATION"

MISS MIRIAM COOPER, the elder southern sister, along with all the other celluloid shadows who have succeeded in putting across excellent imitations of reality to the S. R. O. crowds at the Illinois witnessing "The Birth of a Nation," is soon going to journey to London, where arrangements for showing the great picture are being made. Here in Chicago it is running near the end of its second month, but not near the end of its engagement. Yesterday afternoon, for instance, hot as it was, every seat in the house was occupied, and hundreds were turned away.

CLIPPING FROM
JUL 24 1915
CHICAGO (Ill.) MOTOGRAPHY

FF D. W. Griffith's spectacle, "The Birth of a Nation," has started in on the fifth month of the run at the Liberty Theater. Summer weather has not interfered with its popularity as the theater is kept at an even temperature by special mechanical arrangements which do not mar the presentation of the wonderful film story in any degree.

CLIPPING FROM
American
Chicago Ill.
7-15-15

CHICA

"The Birth of a Nation" Is Hit of Summer

ILLINOIS. FF

"The Birth of a Nation" nears the completion of its second stupendous month at the Illinois Theater, and still scores new surplus achievements in record-breaking attendance figures. From indications it will be rated eventually as the one big smashing success of the theatrical year in Chicago from the financial as well as the spectacular and artistic points of view.

Patriotic outbursts evoked at every performance of the D. W. Griffith masterpiece are significant of the temper of the American people at this time. "The Birth of a Nation" more than any thing else serves to bring back Americans to the bedrock of freedom's ideals and the patriotic devotion of a great united nation.

Two performances of "The Birth of a Nation," visualizing the greatest crisis in American history, humanized by a charming love story, are given daily. A large orchestra of superior caliber and numerous realistic effects are adjuncts of the produc-

CHICAGO (Ill.) MOTOGRAPHY
JUL 24 1915

FF With the turning of next week, D. W. Griffith's spectacle, "The Birth of a Nation," will register its 300th consecutive performance at the Liberty Theater, New York.

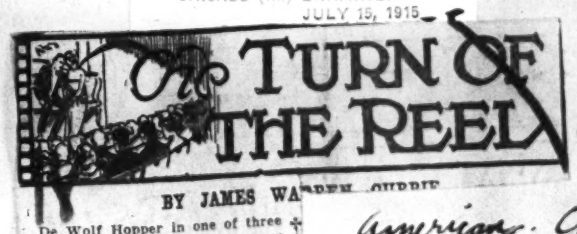
CHICAGO (Ill.) TRIBUNE
JULY 16, 1915

In Again; Out Again FF

"The Birth of a Nation" had some more of its chronic court experience yesterday afternoon when the appeal for its dispersal was presented before Judge William Fennimore Cooper. The case was not decided, however, and the Appellate court adjourns on Saturday, not to be reconvened until October, in the meantime of which the picture may go on unreeling with no legal restraint so long as it violates no ordinances. A number of negroes were present at the hearing.

It isn't often that a younger sister's fame reflects a favoring light upon that of an elder, but so it goes in the Marsh family. That is the reason Marguerite Loveridge is going to revert to her original name, Marguerite Marsh. She is the elder sister of the gifted Mae Marsh, who has achieved so many noteworthy successes, the latest being Flora Cameron in "The Birth of a Nation."

CHICAGO (Ill.) EXAMINER
JULY 15, 1915



BY JAMES WARREN CURRIE

American. Chicago Ill.
July 16, 1915

De Wolf Hopper in one of three classic productions, Cervantes' "Don Quixote," Reginald De Koven's "Wang," or Charles Dickens' "David Copperfield," will lead the first line of battle for the Griffith-Ince-Sennett forces in their battle for a $2 moving picture program which will clash with the stage for the patronage of amusement seekers.

J. J. McCarthy, general manager of the Epoch Producing Corporation, which is the name of the concern behind "The Birth of a Nation," stated yesterday that the first picture would be released in September, about the time that all the theaters come out of darkness. All of the three productions mentioned are being made under the direction of the three men. It is a question of chooce. One of the three plays will be used.

HITCHCOCK IN COMEDY.

Raymond Hitchcock will supplement De Wolf Hopper in the first comedy release of the corporation, which will be shown on the same program with the headliner. The programs of the company will be shown exclusively in a chain of first-class theaters, which have been established in all the leading cities, including New York, Chicago, Philadelphia, Boston, Cleveland, Cincinnati, St. Louis and Washington.

Each program will contain a master drama picture, a master comedy picture, the first of the regulation six-reel length or thereabouts, the latter from two to four reels. These will be supplemented by other pictures of the same quality, which because of their shortness or some other quality will take a minor place on the bill. The whole program, as it is planned, will take from three to four hours to show. This includes the intermission. The length of the bill will vary little from time to time.

A standard of $2 for the best seats will be maintained in all the theaters in the system controlled by the Griffith-Ince-Sennett interests.

OFFERED MUCH CAPITAL.

McCarthy in a statement regarding the attitude of the money powers of Wall street toward the moving picture as an investment said:

"The Griffith-Ince-Sennett interests were offered unlimited capital in the most solid banking and brokerage circles in the United States. The corporation now is a multi-million dollar one, but a capitalization of millions more might have been established had any one of the trio said the word. The reputation and the records of these three, and especially the financial success of 'The Birth of a Nation,' convinced the magnates, who, after a searching investigation of its costs, returns and prospects, announced themselves ready to put capital in any like enterprise.

"This picture of David Wark Griffith's was the last proof needed in financial circles. Time after time when they had announced their new project they were offered anything they wanted in any investment in moving pictures that the three would vouch for."

Among the first players who will be featured in the new corporation besides Hopper and Hitchcock are Henry Miller, Douglas Fairbanks and Nazimova. In the Sennett comedies will appear Weber, Fields and Eddie Foy.

The first play released under the Griffith-Ince-Sennett $5,000,000 corporation is coming through in September, according to J. J. McCarthy, general manager of the Epoch Producing Company, which is behind the D. W. Griffith masterpiece, "The Birth of a Nation." DeWolf Hopper will be the star. He will appear in "Don Quixote," "Wang" or "David Copperfield," which are now being completed.

CHICAGO (Ill.) HERALD
JULY 18, 1915

ILLINOIS – David Griffith's great spectacular drama continues playing to capacity houses. The heat has had no effect on the popularity of "The Birth of a Nation." Great crowds continue to witness every performance. The greatest photoplay of the age is not too extravagant a term.

CHICAGO (Ill.) JOURNAL
JULY 17, 1915

"The Birth of a Nation"

"The Birth of a Nation" nears the end of its second great month at the Illinois theater, and still scores new achievements in record-breaking attendance. From all indications it will be rated eventually as the one big smashing success of the theatrical year in Chicago from the financial as well as the spectacular and artistic points of view. Patriotic outbursts at the showing of the Griffith masterpiece are significant of the temper of the American people at this time. "The Birth of a Nation" serves to bring back Americans to the bedrock of freedom's ideals and reaffirms the patriotic devotion of a great united nation.

CHICAGO (Ill.) POST
JULY 17, 1915

Illinois—"The Birth of a Nation" nears the completion of its second stupendous month at the Illinois Theater, and still scores new surplus achievements in record-breaking attendance figures. From all indications it will be rated eventually as the one big smashing success of the theatrical year in Chicago from the financial as well as the spectacular and artistic point of view. Two performances are given daily. A large orchestra of superior caliber and numerous realistic effects are adjuncts of the production.

July 18, 1915
Examiner
Chicago. Ill 33

Birth of Nation Makes Record

"ATTENDANCE plus" is the twice-daily story of patronage at the Illinois Theater, where "The Birth of a Nation" nears the completion of its second month. The Griffith masterpiece probably will be rated as the one big smashing success of the theatrical year in Chicago, from the financial as well as art-spectacular point of view.

Patriotic outbursts evoked at every performance of "The Birth of a Nation" are significant of the temper of the American people at this time. Griffith's production more than anything else serves to return Americans to the bedrock of freedom's ideals and the patriotic devotion of a great united nation.

Everything has been said that can be said in description and praise of the Abraham Lincoln episodes in "The Birth of a Nation." Words fall far short of picturing the impressive, gripping realism of this dramatization of Lincoln.

Two performances of "The Birth of a Nation," visualizing the greatest crisis in American history, humanized by a charming love story, are given daily. A large orchestra and numerous realistic effects are adjuncts to the production.

Herald. Chicago. Ill.
July 19, 1915

"Mutes and Movies"

The two met last week when George Bowles of the Illinois Theater invited a number of the delegates to the deaf and dumb convention to attend a performance of "The Birth of a Nation."

Previous to that time some one had remarked that this play's success was in a measure due to the musical score prepared for it. The music that accompanies this production is beautiful, but so impressive is the picture that Mr. Bowles has been of the opinion that, were the play presented without a word of song or music, it would still be the greatest dramatic spectacle of the day. The following letter is cited in proof of this contention:

"Dear Mr. Bowles: Please allow me in behalf of the delegation of the deaf en route to California to thank you for your courtesy and generosity expressed in the invitation to witness "The Birth of a Nation."

"I have been asked if I felt or heard the musical vibrations or if the deaf people in our party did. The sound waves can be felt by many of the deaf who are high strung or supersensitive, but the sound is not palpable. It is only so in the sense that one would instinctively become aware that another person was in the same room without warning sound.

"But music is not necessary to convey the thrill of the pictures. It is inconceivable that such wonderful scenes as the gathering of the Ku Klux Klan could be brought to such a state of realism."

The letter is signed by Mr. Hodgson, who is editor of the Deaf Mutes' Journal.

Examiner
July 2nd

Chicag

MOVIE BILL TO BECOME A LAW

Governor Dunne Expected to Let Several Measures Take Effect Without His Signature.

BY A STAFF CORRESPONDENT.

SPRINGFIELD, Ill., July 1.—Indications to-day were that Governor Dunne would let the moving-picture bill become a law without his signature. According to Attorney General Lucey, the law would not be operative until July 1, 1916. Former Congressman James M. Graham contends that the bill is unconstitutional for the reason that it seeks to delegate power to boards and persons outside the state of Illinois.

It is likely also that the Governor will let the bill increasing the salaries of the members of the Legislature become a law without his signature. There would be no material difference whether this bill became a law at once or a year hence, as the new Legislature will not be elected until more than a year from now.

The Governor is as yet undecided with reference to the bill authorizing engineers to enter part of the field now occupied by architects.

The Lake Calumet bill also remains in doubt. This measure would authorize the city of Chicago to rent for manufacturing and mercantile purposes any lands that might be reclaimed from the bottom of the lake. South Chicago interests are united for the measure.

A legal fight is threatened with reference to the Governor's action in "scaling down" appropriations to the extent of $7,225,000. Interests hurt by these vetoes claim that the Governor has the right to veto a bill in its entirety, but no right to cut down the amount appropriated.

The Governor, as soon as he is through with the bills, will make announcement of appointments to the new boards created by this session.

CHICAGO (Ill.) EXAMINER
JULY 19, 1915

99, LIVES LIFE ANEW AT MOVIE

Marquis De Fafayette Williams Is Examiner Guest at "The Birth of a Nation."

Marquis DeLafayette Williams, who is "ninety-nine years young," yesterday was carried back to the days when he was fifty years old. Accompanied by Mrs. H. S. Moore, wife of the superintendent of the James C. King Home for Old Men, 360 East Garfield boulevard, Mr. Williams, who because he is known as the oldest movie fan in the country is affectionately called "Kid," attended Griffith's "The Birth of a Nation" at the Illinois Theater as a guest of the Chicago Examiner.

And according to the "Kid" it was one of the treats of his life.

LIVES PART OF LIFE AGAIN.

"I have lived a part of my old age over again," he said, and when the reporter seemed not to understand his meaning he added: "Why, I was considered an old man when the civil war began. I was too old to fight, but I was financially able to send several substitutes, so I consider I served my country—perhaps better than if I had gone to the front myself.

"I remember well when Lincoln was elected. I was living in Buffalo, N. Y., at the time and I saw him when he passed through that city on his way to Washington to take his oath of office as President of the United States. A few years later—to-day as I look back upon it it seems but a very short time—I saw his body lying in state in Buffalo.

"And to-day, a half century later, I saw the tragedy which before I had never really understood. It was terrifying. Had I not been afraid of attracting too much attention I would have stood with bowed head as the pictured body of Lincoln was carried from the theater box.

KNEW GRANT AND SHERMAN.

"As for the day of reconstruction in the South right after the civil war, I fear there were but few of us who really understood what must have been the suffering below the Mason and Dixon line soon after the assassination of Lincoln. It was all more or less new to me and up to now I thought I knew and realized.

"I had the good fortune to know personally Grant and Sherman and the presentation of these characters seemed so real that I seemed to see them again in real life to-day.

"I want to thank the Examiner for giving me this opportunity to live a part of my life over [illegible]

SEE IT TWICE,' SAY 'BIRTH OF NATION' FANS

One visit to the Illinois Theater to "The Birth of a Nation" is not ough, in the opinion of many well-own Chicagoans, including leading iety women. Numerous "Nation e" have viewed D. W. Griffith's rld famous masterpiece not only ce, but three times, and have made t reservations to view the peerless ctacle for the fourth time. As e Birth of a Nation" is about to er its fifth week of twice-daily mphs at the Illinois, it is anced that the number of playgoers have already seen two complete formances will amount to many dreds.

"To see 'The Birth of a Nation' once is to see it soon again," commented an experienced observer of theatrical events. "Folks who have already seen the production not only urge their friends to see it, but offer to go along with them, saying it is the one entertainment that bears repetition."

"SOLD OUT."

Hanging out the "Sold Out" sign is a nightly ceremony in the foyer of the Illinois Theater, and the amusement world is treated to the novel sight of packed houses at $2 per main floor seat. This is accepted as proof that Mr. Griffith's achievement has inaugurated the era in which a production of this sort may outrival the quality and popularity the finest of attractions on the "Cold stage" at equal prices.

Years of study in libraries containing large collections of works on Abraham Lincoln cannot give such a true impression of the great President as the scenes at the White House and Ford's Theater in "The Birth of a Nation." Admirers and students of Lincoln, from civil war veterans to young collegians, are unqualified in their praise of the presentation of the Emancipator in the Griffith masterpiece.

THE LINCOLN PORTRAYAL.

Here it is demonstrated that a faithful portrayal of Lincoln's personality is actually possible, despite previous failures on the stage and in films. The portrayal of President Lincoln in "The Birth of a Nation" is not only realistic to the finest degree. It is sympathetic as well as true, and renews admiration for "Honest Abe" in the hearts of those who are many years removed from historical study or patriotic thrills.

No reproduction of sidelights on the European war can even faintly approach the battle scenes of "The Birth of a Nation" in showing what grim war means. And perhaps no war correspondent, aviator or experienced army officer ever viewed a field of battle, with many thousands of men engaged, to such advantage as is enjoyed by the spectator at the Illinois Theater. It is as if the "innocent bystander," immune from danger, were transported to a mountain grandstand, there to view the terrible events of a nation's strife in a warmad valley of death. Artillery duels by night and day, sorties, bayonet charges and indomitable trench fighting are revealed with a fidelity which defies criticism by military experts.

In "The Birth of a Nation" a charming love story is woven through mighty historical chapters from the outbreak of the civil war to the terrific time of the reconstruction period.

CHICAGO (Ill.) TRIBUNE
JULY 23. 1915

FLICKERINGS
More News About Triangle Combine.

THIS thing of having a great film corporation using the whole country in which to get itself formed is handy for Chicago. Yesterday H. E. Aitkin dropped into town on his way back to New York from his little jaunt out to La Junta, Colo., with some first hand news of what happened there on Tuesday, when D. W. Griffith, Mack Sennett, and Thomas Ince, having put their respective Reliance and Majestic, Keystone, Domino, Broncho, and Kay Bee companies into subdirector hands temporarily, Pullmanned off there for a little corporation fling.

The result of the party, as announced briefly in THE TRIBUNE Wednesday, was the formation of the Triangle Film corporation with a capital of $5,000,000. Mr. Aitkin brought more extensive news. The officers, for instance, all of whom were present, are, president, H. E. Aitkin; vice presidents, D. W. Griffith, Thomas Ince, and Adam Kessel; secretary, C. O. Baumann.

There is opportunity for theatrical shivering in the suggestion flung out that efforts would be directed toward having the stars engaged sign contracts not to appear on the stage for a set time, said appearance being deemed by the photoplay folks as detracting from the popularity of the picture.

The procedure of the Triangle will be a weekly release of two five reel and one two reel productions, made by the directors in chief and other directors selected by them for their competency and working under them. Two months' time is to be the regular allotment for the making of the five reelers.

To this corporation Mr. Aitkin contributed the Majestic and Reliance studios, with considerable financial backing, while Kessell and Baumann turned in the Inceville and the Keystone plants and contracts with about thirty prominent players.

The houses to be occupied here are not yet decided on. It is quite definitely stated that two are needed, one for "The Birth of a Nation" and one for the Triangle program which will begin in September. The Colonial has been glanced at, and of course, the Illinois is regarded as highly desirable, having already taught folks the way to the seeing of distinctive photodramas.

A fragment of rumor indicates the answering of Sothern and Marlowe to the celluloid call, though nothing definite is stated. Other stars already under contract are: Billie Burke, Mary Boland, Julia Dean, Bessie Barriscale, Louise Dresser, Raymond Hitchcock, H. B. Warner, Sam Bernard, Eddie Foy, Weber & Fields, Dustin Farnum, Douglas Fairbanks, Frank Keenan, Hale Hamilton Bruce McRae, Willard Mack, W. S. Hart, Forest Winant, Henry Woodruff, Orrin Johnson, Maurice Farkoa, House Peters, William Desmond, and Bert Clarke.

JU 23 1915
CHICAGO (Ill.) EXAMINER

Formation of the Triangle Film Corporation, with a capital of $5,000,000, the election of officers, and some of the things the new company proposes to do for the photoplay were discussed by Harry E. Aitken, president of the company, in an interview given here yesterday while on his way to New York.

The meeting which resulted in the forming of the company was held at La Junta, Colo., on Monday last. The officers elected were: Aitken, president; Griffith, Ince, Bennett and Adam Kessels, vice presidents, and Charles Baumann of New York, secretary. The treasurer has not been named.

"The Griffith-Ince-Sennett crowd will have unlimited authority in the making of pictures, both as to money and judgment," said Aitken. "We have contracts with many of the prominent actors and actresses on the stage, among whom are Billy Burke, De Wolf Hopper, Mary Boland, Louis Dresser, Bessie Barriscale, Sam Bernard, Dustin Farnum, Douglas Fairbanks, Bruce McRae, Bert Clarke, House Peters and Willard Mack."

David Griffith is now working on another spectacle, "The Law and the Woman," which, it is believed, will surpass "The Birth of a Nation," according to Aitken. This picture will be released through the Epoch Film Company, which is distinct from the Triangle Film Corporation, although Aitken is president of both. Griffith will work on spectacles, besides contributing his share of work in the making of plays for the Triangle Company.

* * *

JULY 22. 1915
CHICAGO (Ill.) EXAMINER

$2 ALL-YEAR MOVIES PLANNED

Moving pictures at $2 a seat are going to be shown in Chicago all the year round.

H. E. Aitken, president, and A. H. P. Banshaf, secretary-treasurer of the Epoch Producing Company, the new $5,000,000 photoplay company backed by several Wall street men, will arrive here this morning to sign a long lease on a loop theater to house their productions.

The Colonial, Olympic and Studebaker have been mentioned in connection with the deal, which is a part of a general plan to establish a string of $2 movie houses in a dozen of the largest cities. Already leases have been taken on theaters in Boston, New York and Philadelphia.

There is every reason to believe that the Colonial will be the theater obtained by the new concern. George Bowles has been attending to the preliminary arrangements, and it is said that the only hitch in the negotiations between Bowles and Jones, Linick & Schaefer is the question as to who will spend the $5,000 necessary to renovate and redecorate the theater to bring it up to the standard fixed by Aitken and his associates.

Aitken and Banshaf are coming from La Junta, Colo., where on Tuesday they met David Wark Griffiths, producer of "The Birth of a Nation." At that time contracts were signed by which Griffiths becomes the producing director of the new corporation. After the meeting he hurried back to Los Angeles, where he is directing the filming of another spectacle, which is said to be [illegible] than "The Birth of a Nation."

CLIPPING FROM Post.
Chicago Ill
6, 22-15

Feature Film Department

One Point of Detail in "The Birth of a Nation."

Detail in the eyes of D. W. Griffith, "master producer," is the most important point to be remembered in the making of a photodrama. As much as it may be criticised, even the enemies of the film play admit that "The Birth of a Nation," being shown at the Illinois Theater, is a masterpiece as much for detail as for plot and stupendous dramatic action.

Another director—perhaps any other director—might have thought to have built an exact replica of Ford's Theater. Another director might have dressed the play and directed properly the performance that the martyred Lincoln was watching. Another director might have consulted all of the authorities to set a time for the actual shooting.

But who, save D. W. Griffith, would have noted in studying the stories of the shooting the fact that the temperature fell just before the assassination on that mild spring night in Washington. And who, save Griffith, would have directed his Lincoln to change his position in the box and slip a warm cape over his shoulders just before ordering his Booth to shoot down "the South's best friend"?

The absence of such detail would have been overlooked, but, being there, it stands out as a bit of history that most of us had forgotten if we ever knew of it.

That's the detail Griffith feels and understands. And detail is what he believes will do most to insure the success of the $2 photodrama.

CHICAGO (Ill.) JOURNAL
JULY 23, 1915

With this coming week "The Birth of a Nation," the greatest spectacle drama in history, will complete its second "sell-out" month at the Illinois theater. After seven weeks during which the "All Seats Sold" sign was moved to the fore twice daily, there is not the slightest indication of a lag in the tremendous patronage accorded the D. W. Griffith masterpiece by playgoers of Chicago and visitors from other cities.

Officials of the firm which produced "The Birth of a Nation" visited Chicago last week, and after reviewing the attendance here, the Illinois came to the conclusion that this city is the new dramatic center of the United States. This is partly attributed to the tremendous advance Chicago has made as a summer resort and a mecca for tourists who formerly visited New York, Washington and other destinations for sightseers. But "The Birth of a Nation" has not visitors alone to thank for its striking success hereabouts, as the list of well-known Chicagoans who have seen the performance two and three times is a lengthy one and indicates the heavy ratio of local patronage.

The presentation of Abraham Lincoln in triumph and in tragedy is so inspiringly realistic that the great emancipator has become almost a living personage to many up-to-date Chicagoans who have witnessed "The Birth of a Nation." One feature of Griffith's great civil war epic which has not been commented upon so far consists of stray little touches of humor scattered through the long train of tremendous spectacles and national tragedy. The forlorn admiration of a union private for Miss Stoneman, daughter of the great statesman, is a gem in humorous silent acting, and in sharp relief to the powerful situations in which it is [illegible]

CABLE ADDRESS
CLIPPING FROM
NEW YORK Mail

Vaudeville Plan Off

Triangle Film Corporation Is Also After Another Chicago Theatre Is Report.

(Special to The New York Review.)

CHICAGO, Ill., July 30.—"The Birth of a Nation" will be the attraction at the Colonial Theatre here indefinitely, beginning August 28. It was reported that Jones Linnick and Scachher would inaugurate a policy of vaudeville at the playhouse next month, but the booking of the "Nation" has changed their plans. It is reported that the Triangle Film Corporation is negotiating for the lease of the Studebaker Theatre here.

JULY 23. 1915
CHICAGO (Ill.) HERALD

SEEN ON THE SCREEN
By Lou

HARRY AITKEN, who resigned the presidency of the Mutual Film Company to head the new $5,000,000 Triangle Film Corporation, was in Chicago yesterday on his way to New York from La Junta, Col. The new concern was organized at La Junta earlier in the week, with Mr. Aitken as the president and general manager; Adam Kessel Jr., vice president; C. O. Bauman, secretary, and David Griffith, Mack Sennett and Tom Ince, vice presidents and members of advisory board.

"It was the most harmonious meeting I ever attended in the film business," said Mr. Aitken. "These three men—Griffith, Sennett and Ince, the acknowledged leaders in the development of the picture industry—all joined hands to concentrate their dramatic genius to this one corporation. We call it 'The Triangle' because of this union. It was a delightful association of the biggest film directors in the world.

"Mr. Griffith admires Mack Sennett very much. He considers him the greatest genius in his line. The Sennett comedies will supplement each drama released, and they ought to be good, with Eddie Foy, Raymond Hitchcock and the rest of the famous comedians taking part."

* * *

"You will open your $2 houses in September as you planned?" I asked Mr. Aitken.

"We are going to open at the Knickerbocker Theater in New York, possibly with Douglas Fairbanks in a play not yet ready for announcement," was the reply. "We shall have fourteen reels—two five-reel dramas and two two-reel comedies. No drama will be released without a comedy accompanying it. Mr. Griffith, Mr. Ince and Mr. Sennett each will be director general of his own companies and will work independently. They will have six or eight companies working all the time, and while we expect each production will take two or three months to finish we shall have fourteen reels ready for release each week.

"You see, only one theater in a city can handle our films. They will be works of art, with the finest actors in America. Each big drama will cost something like $35,000 to $50,000."

* * *

Mr. Aitken was asked if he did not feel that Mr. Griffith's and Mr. Ince's work might conflict.

"Not at all," was the emphatic answer. "Tom Ince's pictures are so different. He has Inceville, with his western cowboys, Indians and Mexicans. Griffith's pictures deal with an entirely different angle, although Billy Burke will be in the Ince company. She is on her way there now.

"One thing, I believe, is not generally understood by the layman, and that is that the Epoch Producing Company and the Triangle Film Corporation are two separate and distinct organizations. The Epoch company was formed to promote 'The Birth of a Nation' and 'The Triangle' is to manage the output of the new company.

"That will necessitate obtaining two theaters in Chicago, one for 'The Birth of a Nation' and one for the pictures to be released in September. Mr. Griffith told me before I left him in California to have Mr. McCarthy send out two companies with 'The Birth of a Nation.' David Griffith never looked as well in his life as he does right now," went on Mr. Aitken; "he is so enthusiastic about his new venture."

* * *

"A little bird whispered to me," I said, "that Julia Marlow and Edward Sothern were contemplating an alliance with the Triangle Company."

"Better not say anything about that," put in Walter Seligberg, Mr. Aitken's legal adviser.

Mr. Aitken was noncommittal, but I gathered partly from what he said, but principally from what he did not say, that it would not be the most unheard-of thing to have these two artists join the Griffith company some day.

"Will the contract with these plays give your company the exclusive right to their services?" I asked.

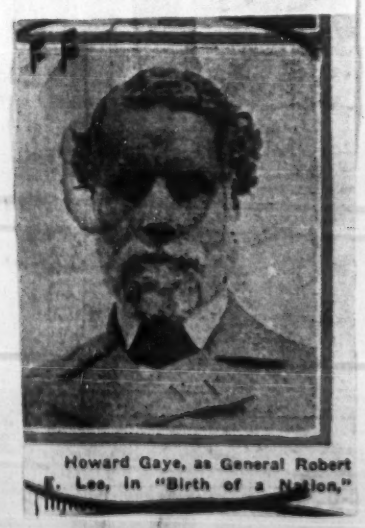
"De Wolf Hopper has come to us for six years, and the others who will appear in our pictures are Billie Burke, Mary Boland, Douglas Fairbanks, H. B. Warner, Bruce McRae, Eddie Foy, Bessie Barriscale, Henry Woodruff, W. S. Hart, and, of course, Lillian Gish, Mae Marsh, Bobby Harron and Miriam Cooper and a number of others whom I cannot recall just now.

Miriam Cooper.

"One thing of interest is that Griffith, Ince and Bennett have each signed a three-year contract, the first of the kind ever entered into by any of them."

Mr. Aitken told me that his headquarters will be in New York. He was accompanied on his trip from California by A. H. W. Banahof, treasurer and secretary of the Epoch Producing Company, and his attorney, Mr. Seligberg.

CLIPPING FROM American
Chicago Ill
Date 7-24-15



Howard Gaye, as General Robert E. Lee, in "Birth of a Nation."

CLIPPING FROM American
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Chicago Herald 7/24/15 3s

"All Seats Sold" Is the Regular Sign at "Birth of a Nation"

BY ROB REEL.

With the coming week "The Birth of a Nation," the greatest spectacle-drama in history, will complete its second sell-out" month at the Illinois Theater. After seven weeks, during which the "All Seats Sold" sign was moved to the fore twice daily, there is not the slightest indication of a lag in the tremendous patronage accorded the D. W. Griffith masterpiece by playgoers of Chicago and visitors from many other cities in surrounding states.

Officials of the controlling firm which produced "The Birth of a Nation" visited Chicago, and after reviewing the attendance at the Illinois Theater came to the conclusion that this city is now the dramatic center of the United States. This is partly attributed to the tremendous advance Chicago has made as a Summer resort and a Mecca for tourists who formerly visited New York, Washington and other destinations for sightseers. But "The Birth of a Nation" has not visitors alone to thank for its striking success hereabouts, as the list of well-known Chicagoans who have seen the performance two or three times in a lengthy one and indicates the heavy ratio of local patronage.

CHICAGO (Ill.) JOURNAL
JULY 24, 1915

"The Birth of a Nation"

"The Birth of a Nation" bears the seal of its second great month at the Illinois theater, and still scores new achievements in record-breaking attendance. From all indications it will be rated eventually as the one big smashing success of the theatrical year in Chicago from the financial as well as the spectacular and artistic points of view. Patriotic outbursts at the showing of the Griffith masterpiece are significant of the temper of the American people at this time. "The Birth of a Nation" serves to bring back Americans to the bedrock of freedom's ideals and reaffirms the patriotic devotion of a great united nation.

GALESBURG (Ill.) MAIL
JULY 23, 1915

"THE BIRTH OF A NATION"

Mr. D. W. Griffith used 18,000 people and 2,000 horses in this great production, the stage covered miles of carefully selected countryside. It is without doubt the greatest picture that has ever been produced. It was a great honor to be chosen as lead in this masterpiece and this honor was given to Henry Walthall who made such a great impression here in the Mutual Master picture "Ghosts." He appears again in tomorrow at the West theatre in the Essanay feature "Temper." Miss Viola Dana, the "Littlest Rebel" star in "The Stoning" is the chief attraction today.

CHICAGO (Ill.) EXAMINER
JULY 29, 1915

BY JAMES WARREN CURRIE.

The moving picture has wrought a change in the musical world and has introduced new methods by which the illusion of emotions flashed on the screen can be intensified and brought home to the photoplay-goers.

The new music is "mute music," and the effect attained is that of distance. The orchestral accompaniment of "The Birth of a Nation" is the pioneer of this style of music in Chicago. The music is distinctive. It comes in waves, coming alternately in volumes and dying away to the treble of the wood and stringed instruments. But, for the most part, it is "mute music," giving the illusion of distance or of a miniature orchestra.

BY JAMES WARREN CURRIE.

The Pennsylvania State Board of Censorship has refused to grant the K. L. S. K. Corporation a permit to show Essanay's "The Blindness of Virtue" in Pennsylvania. No reason has been given. It is believed, however, that the barred picture will or has been classed under the head of "indecent" films by these custodians of community purity.

Now, "The Blindness of Virtue" ran for several seasons on the stage, with a self-admitted message to the young women of the nation. There was discussion over the stage version, but it was promoted by zealous and shrewd press agents who knew the value of argument as a magnet to draw the public. But there was no attempt to stop the play. Even Anthony Comstock hesitated and lost the opportunity to add to his laurels. He let the play alone.

The play was made into a picture by the Essanay Company, with Edna Mayo and Bryant Washburn in the leading roles. Immediately on its release it was booked in Chicago, in a downtown house, where it is running to-day under a permit from the Chicago Board of Censorship.

CUT CRIME FILMS.

Previous to this there was a picture, or a series of pictures, that dealt with all kinds of crime and race feelings and sex questions and such like. The reason that there were so many of this type of picture plays was that they furnished infinite varieties of opportunity for the introduction of the element of conflict into the stories they told.

Now, the Board of Censorship, with the realization of their responsibilities as guardians over the morals of the people of the city, always went to work with shears and a determination to use them without mercy. In about 50 per cent of the cases the use of the shears was desirable. It is to-day. A lot of films that pass under the Board of Censors should be cut. But in several cases objections were raised that they (the scissors) maimed some artistic films and put their stories in a very uninteresting form. The objections did little good, but the subsequent action of the film people produced some results.

LOSE CASE IN COURT.

Finally along came "The Birth of a Nation," done into a tremendous spectacle by one David Griffith. There was a race question raised because the picture told the history of the Civil War by means of photographs instead of writing. And the police authorities judged that it was immoral, prejudiced and inimical to the public peace. So the City of Chicago got out an injunction against the owners, forbidding them to show the picture. Griffith brought the fight into court and Judge William Fenimore Cooper handed down a decison in favor of Griffith that has become history in the development of the photoplay as an art. He decided against the City of Chicago.

Now the Board of Censorship of Chicago is careful, very careful, about the things it cuts. They are beginning to admit that the moving picture public has average intelligence. And things here, except in isolated cases, are as they should be.

BY ASHTON STEVENS.

PIKER ITEM.—Chicago millionaires who object to paying two dollars for a seat at the Illinois, where "The Birth of a Nation" is being unreled, may board the limited for Oakland, Cal., where Manager W. H. Bishop, one of the original Morosco family, is showing at Ye Liberty, Oakland's best theater, movies for five cents for two seats. Theater parties attend thirty strong, and even the host that pays as his guests enter says the shows are worth the money. The latest New York movie idea is two seats for a ten-dollar bill, but what chance against two for a jitney! The railroads soon will be advertising: "Become a Native Son for 2½ cents."

CHICAGO (ILL.) TRIBUNE
JULY 30, 1915

FLICKERINGS from FILM LAND
by KITTY KELLY

HENRY B. WALTHALL

Do you want to see Henry B. Walthall, the world's greatest motion picture leading man? Do you want to hear Henry B. Walthall, the star of more great feature productions than any other player?

As the "Little Colonel" alone in "The Birth of a Nation" he has appeared celluloidly in nearly fifteen hundred performances from Los Angeles to New York. Never once has he doubled his film appearance with a flesh one. For the first time tomorrow morning, at "The Tribune's" Eastland benefit showing of "The Birth of a Nation" at the Illinois theater, he will appear in person with his picture.

Not even in Los Angeles, where the picture was made and where he lived at the time of its opening, did he make a personal appearance in the theater showing it. He is a modest man and doesn't like to make speeches, but for the sake of the Eastland sufferers he has consented to do so, even though he has to take himself away from a scene in which he is working at the Essanay studio.

CHICAGO (ILL.) TRIBUNE
JULY 31, 1915

Sells Tickets for Eastland Benefit.

MISS DIXIE BALDWIN
PHOTO MONFORT

This morning at 10:30 o'clock the film drama, "The Birth of a Nation," will be shown to the hundreds of persons who have bought tickets to help swell THE TRIBUNE Eastland relief fund.

Pretty girls from the Heisen Follies invaded the "pit" of the board of trade yesterday and sold the traders more than $50 worth of tickets. The Bismarck Garden Ballet sold a like amount at the garden. Miss Dixie Baldwin made the largest individual sale of the day—exceeding $28.

Flowers will be sold at the performance. Annabelle Whitford will have charge of the flower girls—Veronica McNeil, Dorothy Collins, Gertrude Jacobs, Marie Astor, Gertrude Azemar, Elsie Lowenstein, and Helen Utter.

CHICAGO (ILL.) AMERICAN
JULY 31, 1915

BIRTH OF A NATION' AN INSTITUTION

City Has Adopted the Griffith Production—Programs in Film Houses.

BY ROB REEL.

"The Birth of a Nation" now enters its third record-smashing month of public favor at the Illinois Theater. Although two performances are given daily, not one opens without the significant appearance of the placard in the foyer—All Seats Sold.

It is the "Resta driven" success on the speedway of theatrical popularity.

D. W. Griffith's masterpiece has become a good deal more than a popular attraction in Chicago. It is now firmly established entertainment that is seen over and over again by the most critical play-goers. Many of these declare that they intend to visit "The Birth of a Nation" at frequent and regular intervals, if the historic spectacle remains in Chicago a year or more.

In the itinerary of thousands of Summer visitors "The Birth of a Nation" ranks in importance with the Art Institute, the Field Museum and the park system.

CHICAGO (ILL.) DAILY NEWS
JULY 28, 1915

covered yesterday.

NEW JOB FOR "JOE" SULLIVAN

Leaves Senator Lewis to Become "Movie" Chief's Secretary.

Joseph R. Sullivan, who has been private secretary to James Hamilton Lewis ever since the latter became United States senator from Illinois, resigned that position to-day. He becomes secretary to Henry E. Aitken, with headquarters at 71 West 23d street, New York city. Mr. Aitken is president of the Reliance Film corporation, the Majestic Moving Picture corporation, the Epoch Producing company and the recently organized $5,000,000 Triangle Film corporation.

"Joe" Sullivan is well known in local democratic politics. He is a twin brother of William L. Sullivan, private secretary to Gov. Dunne, and a younger brother of Judge John J. Sullivan of the Municipal court. During the Dunne and Busse administrations as mayor he was confidential secretary to Chiefs of Police Collins and Shippy. Senator Lewis will take a new secretary with him when he returns to Washington.

CHICAGO (ILL.) TRIBUNE
JULY 28, 1915

FLICKERINGS from FILM LAND
by KITTY KELLY

Look for the Lady in the Hoop Skirts.

LOOK for the lady in hoop skirts and ruffles, the lady who has apparently just stepped out of the pages of the past. She is to be seen in various places around town today and tomorrow and all the rest of the week and she has something that intimately concerns you, sympathizers with the Eastland sorrowers.

She is the special insurance agent to collect your help for the Eastland benefit fund, and in exchange for your offering she'll give you as a receipt your ticket—better make it tickets—to the special performance of "The Birth of a Nation" on Saturday morning at 10:30 at the Illinois theater, given under the auspices of THE TRIBUNE.

This ticket—or, better, these tickets, for it takes more than one to get the fullest enjoyment out of this tremendous photo-drama—admits the bearer into a world of wonder quite beyond the possibilities of human imagination until he has seen it. That one man—namely: D. W. Griffith—could convene in his brain and execute into finished results such tremendous effects as the magnificent battle scenes, such exquisite miniatures as the dogs and kittens playing, Mae Marsh making ermine from cotton and soot, is beyond realization until "seeing is believing" proves it.

As the final achievement in photodrama to date this picture ranks first. No season in Chicago is complete without seeing it, for it is heralded the country over as supreme, and it is its own best testimony as to the possibilities to which the cinemac art may attain.

People who live here cannot afford to miss it, for it is the subject on everybody's tongue, and people who are here only for a short time, visitors and students, cannot afford to go back to their homes without taking along a memory of it, to revive for "the folks" who have not been able to see it.

Saturday morning is a specially propi- [illegible] duty, for it may be combined as well with the mission humanitarian in which the whole city is engaged. Your pleasure in "The Birth of a Nation" will be so much sweetened by the idea that it is going to bring a bit of present help to some heart th sorrow over the tragic event of Saturday.

So don't forget about the little lady in the hoop skirts. Look her up and let her help you out for your Saturday forenoon. She'll be around town in various places and she'll be out at Northwestern university and the University of Chicago. And if you don't happen to see her just drop around to the Illinois theater's box office and buy your ticket from the central source of supplies.

MISS MIRIAM COOPER.

CHICAGO (Ill.) TRIBUNE
JULY 31, 1915

FLICKERINGS from FILM LAND
by KITTY KELLY

MISS LILLIAN GISH

MISS MAE MARSH

HENRY B. WALTHALL

Mae Marsh and Lillian Gish, a la celluloid, and Henry Walthall, himself and his film shadow, will be seen this morning at "The Tribune's" Eastland benefit showing of "The Birth of a Nation" at the Illinois theater. Are you going to help the survivors and at the same time see the world's greatest moving picture?

Eastland Benefits for Old and Young.

TWO stirring benefit events occupy the attention of Saturday morningers in picturedom. There is the big affair at the Illinois, where "The Birth of a Nation," Griffith's sensation, unreels at 10:30 for THE TRIBUNE's Eastland fund. Besides the picture, the star of it, Henry Walthall, is going to shine in person as well as celluloidly.

But folks have to be 21 to be able to get there, and over at Orchestra hall is a place for the folks not of age. The Strand's regular morning matinee for little folks is turned into an Eastland benefit, where happy children may help those who are unhappy. It's a joy promising program, what with "The Sleeping Beauty," a libel picture, and one about a runaway leopard, and besides, Margot, a little classic dancer, and Harry Fullan Tyrrell, a young violinist, will perform. The party begins at 10 o'clock.

Journal, Chicago
Ill. July 31/1915

Donald Crisp.
AS GEN. U. S. GRANT.
IN "THE BIRTH OF A NATION"
ILLINOIS.

CHICAGO (Ill.) KOTOGRAPHY
JUL 31 1915

BIG THREE FORM TRIANGLE FILM

MOTOGRAPHY exclusively announces the completion of corporation details of the Triangle Film Corporation at La Junta, Colo., July 20. D. W. Griffith, Thomas Ince and Mack Sennett are to be producing directors as well as officers of the company.

Adam Kessel, Jr., Chas. Baumann of the New York Moving Picture Company are directors and officers. H. E. Aitken was agreed upon as president.

Crews, appears at the Colonial.

The pictures continuing are "The Melting Pot" at the Fine Arts, "The Blindness of Virtue" at the La Salle, and "The Birth of a Nation" at the Illinois.

* *

Flickers.

Harold Lockwood is going to step out of features for a while into some two reel subjects for the American company, which will let those folks who like him see him often, as he will be in a number of program releases until arrangements are completed for more feature appearances.

Dorothy Gish is doing her vacationing at the San Francisco fair. She has her mother with her, and sister Lillian, who is best known as Elsie Stoneman in "The Birth of a Nation," is at home in Los Angeles confabbing with a Paris modiste in regard to an elaborate wardrobe which she is to use in a forthcoming feature.

Signs of the times—the notes that come roaming in from old Majestic-Reliance studios at 4500 Sunset boulevard, Los Angeles, now bear the label "Griffith Studio."

New Chicago Ill.
July 30/1915

WHAT NEW FIRM PLANS TO DO.

Triangle Concern to Present Varied Program, Representative Says.

Henry MacMahon, general representative of the Triangle Film corporation, passed through Chicago on his way from New York to Los Angeles, where he will confer with the newly organized combine of producing directors, David W. Griffith, Mack Sennet and Thomas H. Ince. He remained long enough to divulge some of the concern's plans for future film presentations, including "The Birth of a Nation," now at the Illinois theater.

"Negotiations are pending for the lease of two theaters in Chicago to present the Triangle program," said Mr. MacMahon. "We hope to announce the names of these playhouses shortly, for we expect to offer our initial bill Sept. 6.

"I want to correct an impression which has gained circulation since the inception of our company," he continued. "We do not aim to present only such gigantic spectacles as 'The Birth of a Nation,' but rather a choice program which will appeal to the taste of the fastidious motion picture enthusiasts at dramatic prices. Such bills will include an Ince drama in plural reels, two Keystone comedies and a Griffith production. Periodically we will release an unusual offering of 'The Birth of a Nation' variety."

Ten companies will be out on the road with David W. Griffith's play between Aug. 25 and Oct. 1 to present this spectacle in the principal cities of the country. St. Louis, Pittsburgh, Philadelphia, Baltimore, Washington, Kansas City, Omaha and other cities will have their first view of this picture then. Thus far it has appeared only in Chicago, New York, Los Angeles, San Francisco and Boston.

CHICAGO (Ill.) JOURNAL
JULY 31, 1915
203

Haggard novel, Emelie Melville, Handyside are in the cast.

"The Birth of a Nation."

"The Birth of a Nation" rolls into its third month along the road of public favor at the Illinois theater. The significant placard "All seats sold" appears in the foyer after the opening of each performance—twice daily—with the regularity of clockwork. D. W. Griffith's world masterpiece has become a good deal more than a popular attraction in Chicago. It is now an amusement institution, a firmly established entertainment which is viewed over and over again by the city's most critical playgoers. It has more truly great scenes, more momentous crises of drama and historical action, than several dozen average productions of their

CHICAGO (Ill.) TRIBUNE
JULY 27, 1915

FLICKERI

"Tribune" Benefit to Aid Survivors.

ON Saturday morning "The Birth of a Nation, under the auspices of THE TRIBUNE, will unreel its wonders in special aid of those bereaved by the tragic toppling over of the Eastland. The whole proceeds from the whole Illinois theater will be turned over to the benefit fund.

The performance will be at 10:30 and seats will be on sale this afternoon in places where you can't miss them. No telephone reservations will be made, but there will be plenty of tickets.

Saturday morning offers a double opportunity.

The Eastland disaster is marked by peculiarly far reaching woe, because it makes so for ultimate material need. Homes are bereft of their supporters in so many instances, and homes themselves are endangered, through the probable inability to meet payments, which means the loss of the money already invested.

The overturned Eastland is responsible not only for the heartache of broken family ties, but the bitterness of economic wreckage as well.

For the latter there is a little hope of salvage. "The Birth of a Nation" on Saturday morning, with the public's cooperation, offers some. It is the public's chance to act as an economic insurance agent with a very small premium required on the part of each individual of the public.

Then there's "The Birth of a Nation" itself. No investment ever paid such dividend in thrill and glow and wonder as does a ticket to that picture marvel. It is agog every minute with history, romance, love, sorrow, beauty, grimness, glory.

If you haven't seen it yet you can't afford to miss it on this specially fortunately devised opportunity, when some material good will come out of your seeing it, aside from the pleasure you get yourself.

And if you have seen it once, now is the best time in the world to fulfill your certain determination "I must see it again." It is a picture that calls everybody back. Now is the time to answer the call.

To see the impressive replica of Lincoln's assassination alone is worth the whole effort; to see the widely staged battle scenes, or that bored soldier trying to flirt with demure Miss Lillian Gish, or Mae Marsh doing anything, or the gathering and riding of the clans—any of these single things for photographic artistic-ness and realism and amazement are wholly worth the effort.

Put Saturday, 10:30 a. m., down in your engagement book with "Illinois" after it—and then keep the date.

MOTION PICTURE WORLD (N. Y. City)
JUL 31 1915

"The Birth of a Nation" will soon close its second record-breaking month at the Illinois theater. Present indications point that it will be the great, big financial success of the present theatrical year in Chicago. The final papers of the appeal granted the city by Judge Wm. Fenimore Cooper were signed Saturday, July 17. Assistant Corporation Counsel Louis B. Anderson and George L. Reker secured the papers. The Appellate Court adjourned on that date, however, and will not be convened until October, so that the exhibition of the picture will go on unrestricted in the interim, so long as no ordinances are violated. At the dedication of St. Mark's Methodist Episcopal Church, which is the largest colored church of that denomination in Chicago, last week, "The Birth of a Nation" was denounced in the sermon as being unjust in its delineation of negro character. Bishop W. F. McDowell, of Evanston, and Bishop Isaiah B. Scott, bishop of Africa, were present.

Chicago Ill. TRIBUNE
July 29 1915

"Little Colonel" at Eastland Benefit.

HENRY B. WALTHALL.

TWO Little Colonels will be seen at the special showing of "The Birth of a Nation" in the Illinois theater Saturday morning for the benefit of Eastland survivors.

One will be the Little Colonel of the screen, the other the Little Colonel of the flesh—Henry B. Walthall, hailed as a result of his work in Griffith's film masterpiece as the world's greatest motion picture actor.

With the heroic little figure of the man about whom the fastest action of "The Birth of a Nation" centers picture audiences the country over are familiar. Mr. Walthall, now starring with the Essanay company, will give Saturday morning's benefit audience a chance to hear his voice. From the stage he will talk to the Good Fellows "out front."

Every dollar the benefit tickets bring will go, through THE TRIBUNE, into Mayor Thompson's relief fund. To the last penny the Eastland orphans and the Eastland widows will have their struggle for livelihood lightened by the proceeds. The prices of seats will be just what they are at regular performances.

There were just 1,200 of the benefit to start with, and the rest will go fast when the special ticket booth in the Illinois theater lobby is opened this morning.

Good Fellows, are you going to DO YOUR BIT?

Chicago Ill. TRIBUNE
July. 30 / 915

DOING THEIR BIT.

Diamond Jim Brady and Board of Trade Men Were Among the Purchasers of Tickets to "Birth of a Nation" Eastland Benefit for Saturday Morning.

PEARL GERMONDE, BEATRICE YOUNG LAURA LYLE, RUTH COTTEN, HARRIET GUSTIN SELLING TICKETS TO SWING STARRING AND HAL WILEY OF THE BOARD OF TRADE

BEATRICE YOUNG OF THE HEISEN FOLLIES SELLING TICKETS TO "DIAMOND JIM" BRADY

Do you want to "DO YOUR BIT?"

Do you want to see the world's biggest photo-dramatic achievement, "The Birth of a Nation"?

Both desires can be accomplished tomorrow morning at THE TRIBUNE'S Eastland benefit showing of the picture at the Illinois theater.

Besides the picture's showing, there is going to be present in person its own hero and the recognized world's greatest film actor, Henry B. Walthall.

Several celebrities both in town and out bought tickets during the day. D. W. Griffith, who produced "The Birth of a Nation," sent the following wire from Los Angeles to Manager George Bowles of the Illinois theater:

Please buy for me one box for "Birth of Nation" account "Chicago Tribune" relief fund for Eastland sufferers for $100. Turn same over to "Tribune" to be auctioned off to the highest bidder. Extend to Mayor Thompson my sincere sympathy in Chicago's severest affliction. Thank "Tribune" for its wonderful response and cooperation.

Earlier in the day H. E. Aitken, former head of the Mutual Film corporation and now president of the newly organized Triangle Film company sent this:

Buy one gallery seat for me for "Birth of a Nation" Tribune relief fund for Eastland sufferers for $100.

Charles N. Wheeler of THE TRIBUNE will auction off the box and gallery seats at the board of trade this afternoon at 1 o'clock.

Mr. and Mrs. Carl Heisen, the dancers, at the head of their ballet, buttonholed every likely spender. Peggy O'Neil, the "Peg" of "Peg O' My Heart," ran into Mrs. Neisen at the Auditorium and bought a pair of tickets.

The girls who sold tickets were: Maria Meyers, Florence Traver, Rae Cole, Pearl Germonde, Beatrice Young, Laura Lyle, Ruth Cotten, and Harriet Gustin. The first three are from the Bismarck Garden ballet; the others are members of the Heisen Follies, playing at the Stratford.

CHICAGO (Ill.) POST
AUG. 7, 1915

"Birth of a Nation" to Move; Griffith Leases The Colonial Theater

The D. W. Griffith forces who put the "two-dollar movie"—so called—on the theatrical map and took over the Illinois Theater early in the summer for their first spectacle, "The Birth of a Nation," have leased the Colonial Theater on Randolph street for a permanent home. The initial lease for this theater, which has housed many great dramatic spectacles, takes it from Jones, Linick & Schaeffer control and gives it over to the Epoch Producing Corporation for a period of one year. George Bowles, the manager for "The Birth of a Nation," will be in charge as manager of productions in this territory and of the Colonial.

"The Birth of a Nation," which closes at the Illinois Theater Saturday night, Aug. 21, will be moved to the new home for the first performance there Sunday afternoon, Aug. 22, but for the week previous the house will be given over to the decorators and other men required to put the playhouse in the best possible shape for the coming year.

The lease is dated from Aug. 16, at which time D. W. Griffith will be in Chicago to take charge of getting his new "two-dollar photo-drama house" ready for the opening. It is his purpose to rearrange everything pertaining to projection and the proper presentation of his masterpieces. He intends to give Chicagoans further reason to praise his former efforts.

He will have absolute control of the Colonial, having been given free rein in the theater to do as he pleases. Griffith devotes the same care and attention to the presentation of his pictures as he does to producing the stories. He contends that many productions have failed because of faulty projection and inartistic surroundings. It will be his aim in the Colonial to obtain the finest production—projection, stage setting, artistic surroundings and music—ever realized in this country, either for the spoken or the silent drama.

CLIPPING FROM Post
Date Chicago Ill. 8.11.15

Theater Company, in line with its policy of securing the finest vocal talent for its programs, in which the Strand Symphony Orchestra, led by Arthur Dunham, is always a leading feature.

* * *

"The Birth of a Nation," which has had such a long run at the Illinois Theater, will be transferred from that theater Saturday night, Aug. 28, and will begin Sunday, Aug. 29, at the Colonial Theater under the same management.

HERALD. CHICAGO. ILL
AUG-1 1915

ILLINOIS—"The Birth of a Nation" enters into its third record-breaking month. Every one goes away thrilled with the wonder of this greatest motion picture. Many people have seen "The Birth of a Nation" two and three times.

CHICAGO (ILL.) AMERICAN
AUG. 2, 1915

The $5,000,000 Triangle Corporation is after the Colonial and the Studebaker, figuring on the former as a "home" for the "Birth of a Nation."

CHICAGO (ILL.) TRIBUNE
AUG. 2, 1915

Two Loop Houses Taken by Triangle.

PROMISES by the Triangle Film Corporation, recently formed by rebellious Mutualers, to give Chicagoans a chance to see its productions in two loop playhouses have been fulfilled.

The Studebaker and the Colonial have been taken over by the Griffith-Ince-Sennett combine, and Chicagoans soon will have the opportunity to see if the much heralded Triangle program fulfills its sponsors' predictions.

The advent of the new corporation into the local field also marks the retirement of two playhouses from the Jones, Linick & Schaeffer list of theaters. The Studebaker will be a permanent Triangle stronghold, opening about Sept. 6, it is understood. At that time the J., L. & S. flag will be hauled down and the Metro program now being given will be discontinued.

At the Colonial a different arrangement will be in effect. There "The Birth of a Nation" will flip over from the Illinois on Aug. 22. It will run as long as Chicago takes enough interest to make it pay D. W. Griffith to keep it there. Film folk think this will be until about Dec. 1. At that date the $2 schedule will drop back to the present popular prices and Jones, Linick & Schaeffer will resume management with either vaudeville or feature pictures.

CHICAGO (ILL.) EXAMINER
AUG. 3, 1915

[illegible] out in the [illegible] of a [illegible] Aug. [illegible] why [illegible]

A booking arrangement has been entered into by Jones, Linick & Schaeffer, operators of the Colonial Theater, by which "The Birth of a Nation" will be transferred to the Randolph street playhouse on August 22. The present Paramount policy will terminate August 14. While "The Birth of a Nation" will continue at its present prices at the new house, Jones, Linick & Schaeffer do not give up the theater. Norman E. Field, the J. L. & S. manager of the Colonial, will continue as such during the run of the film.

Another booking arrangement by the same firm with the Triangle Film Corporation installs the new productions of Griffith-Ince-Sennet, giving the Triangle company bookings at the Studebaker beginning September 15. Louis J. Jones, the J. L. & S. house manager, continues as manager under the new arrangement.

HERALD. CHICAGO.
ILL. AUG 2, 1915.

[illegible] from the "movie" benefits show that the [illegible] will receive substantial aid. The Hamburger benefit will amount to $600, while the children brought to Orchestra Hall something like $700. This with the "Birth of a Nation" benefit and the money [illegible] at the various outlying picture houses will make the "movies'" contribution to humanity worth while.

AMERICAN. CHICAGO
ILL. AUG 3, 1915

The Colonial will house "The Birth of a Nation," opening August [illegible] this is only a booking arrangement. The Studebaker on September 15 will begin showing the new Griffith-Ince-Sennet productions at a $2 top price. Both theaters remain under the direction of Jones, Linick & Schaefer.

CHICAGO (ILL.) EXAMINER
AUG. 3, 1915

Triangle Film Just Business Venture, Says Its President

The interest of the public in the shares of the newly organized Triangle Film Company has been so acute since they were first quoted on the curb that President H. E. Aitken has found it necessary to publish advertisements pointing out that the corporation is the ordinary business venture and not of the bonanza type, with guaranteed profits and certainty of large return.

The personnel of the organizers of the company is largely responsible for the widespread belief that financially, the Triangle Film will be another Syndicate Film on a larger scale.

Aitken has the reputation of one who built the Mutual Film Company, of which he was president. C. O. Baumann and Adam and Charles Kessel were formerly connected with the New York Motion Picture Corporation of unparalleled prosperity. David W. Griffith, Mack Sennett and Thomas H. Ince are the three foremost art directors in the film world. Griffith achieved his greatest success in the $2-a-seat, "The Birth of a Nation." Mack Sennett will continue to produce his "Keystone Comedies" for the Triangle. Griffith and Ince each will produce a five-reel picture weekly.

News CHICAGO
ILL. AUG 2, 1915

HOUSES BOOK TRIANGLE FILMS

Studebaker and Colonial Show Output of New Concern.

Negotiations have been completed by the Triangle Film company to present its feature attractions in the Studebaker and Colonial theaters, one house to be occupied permanently and the other only until the public ceases to patronize a current attraction which will be moved to it the latter part of this month. "The Birth of a Nation" will be removed from the Illinois theater to the Colonial Sunday, Aug. 22, while the Studebaker theater will present the new Triangle program at dramatic prices, beginning Sept. 15.

Both theaters are in possession of Jones, Linick & Schaefer, Chicago "movie" magnates, who will retain the management of them during the Triangle's occupancy. In a statement issued yesterday by Aaron Jones, president of the theatrical concern, he said:

"We have not relinquished our lesses for the Colonial and Studebaker theaters, as was reported, but have merely entered into a booking arrangement with the film producing concern, as we would with any other theatrical or motion picture company wishing to present attractions at our playhouses. During the presentation of Triangle photo plays at our houses we will retain control of them and our managers will continue to supervise the direction of their respective theaters—Louis Jones at the Studebaker and Norman Fields at the Colonial."

CHICAGO (ILL.) HERALD
AUG. 6, 1915

GRIFFITH, OF MOVIE FAME, TAKES OVER THE COLONIAL

Promises Another "$2 Film" When "The Birth of a Nation" Completes Run.

The Colonial Theater has been leased to D. W. Griffith, producer of "The Birth of a Nation," and that spectacular film will be seen there beginning Aug. 22. It will remain at the Illinois until then. Griffith has the Colonial for one year and plans to present there another "two-dollar film" when the initial run is finished here.

George Bowles, manager of the presentation at the Illinois, will be manager of the Colonial beginning Aug. 16, when the house will be redecorated and renovated. Griffith will be here at that time and will superintend the atmospheric detail of fitting the theater with the same regard to minute incidentals as he displayed in the direction of the famous film.

Jones, Linick & Schaefer, present lessees of the Colonial, will cease to be associated in the management when Bowles takes the reins.

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IPPING [illegible] TRADER
AUG. 4, 1915

MAMMOTH PICTURE OF GREAT DRAMA TO BE SHOWN AT FAIR

With the signing of a contract for D. W. Griffith's famous new work, "The Birth of a Nation," plans have been made for a stupendous motion picture, [illegible] show attraction before the grand stand at the coming Central Canada Exhibition. This is a marked departure from the form of entertainment of other years but has been selected on account of its outstanding merit. The producer, Griffith, is said to have given the world more film favorites and devices for increasing the effectiveness of motion pictures than any other ten men in America. Not only the exhibition officers but several other Ottawa people who have seen this latest art conquest assert that it well deserves the new name it has earned, "The Eighth Wonder of the World."

In "The Birth of a Nation," a thrilling, terse history of the American Civil War over slavery is traced. The title is derived from the circumstance of the United States being reborn or reconstructed after the struggle of 14 years. Linked to the historical [illegible] is a beautiful romance in which the heroes of the war figure.

Dramatic critics of the leading New York papers were astonished at the capabilities of motion photography as revealed in "The Birth of a Nation." The standard drama was eclipsed and people are still paying up to $2 a seat in the large Liberty theatre to see the wonderful screen drama. It is never compared with the ordinary moving picture.

Eighteen thousand actors, appearing in 5,000 pictures, which cost half a million dollars, comprise "The Birth of a Nation." All the historical characters of the time, such as Lincoln and the generals, Grant and Lee, figure in the action. Sometimes a vast army fighting fills the screen and in a moment one or two of the principals occupy all the space. The devices employed in telling the story show beyond question the superiority of the motion picture to the ordinary stage for such a purpose.

Examiner
Chicago Ill.
Aug 3 15

at the MAJESTIC

[illegible] day festival of the Plattdeutsche given under the auspices of the Platt-[illegible] and Holsteiner mettwurst will be [illegible] off.

One feature of Griffith's great civil war epic which has been commented upon so far consists of stray little touches of humor scattered through the long train of tremendous spectacles and national tragedy. The forlorn admiration of a Union private for Miss Stoneman, daughter of the great statesman, is a gem in humorous silent acting, and is in sharp relief to the powerful situation in which it is encompassed.

'Birth of Nation' Greatest Movie

With this week "The Birth of a Nation," the greatest spectacle-drama in history, will complete its second "sell-out" month at the Illinois Theater. After seven weeks, during which the "All Seats Sold" sign was moved to the fore twice daily, there is not the slightest indication of a lag in the tremendous patronage accorded the D. W. Griffith masterpiece by playgoers of Chicago and visitors from many other cities in surrounding states.

Officials of the controlling firm which produced "The Birth of a Nation" visited Chicago last week and after reviewing the attendance at the Illinois Theater came to the conclusion that this city is the new dramatic center of the United States. This is partly attributed to the tremendous advance Chicago has made as a Summer resort and a mecca for tourists who formerly visited New York, Washington and other destinations for sightseers.

But "The Birth of a Nation" has not visitors alone to thank for its striking success hereabouts, as the list of well known Chicagoans who have seen the performance two and three times is a lengthy one and in-

CLIPPING FROM
Journal
Date Jan 22 15
F 5 15

[illegible] a princess (Miss Claire) and a clever [illegible]

In David W. Griffith's spectacle, "The Birth of a Nation," its high points of interest are the scenes showing civil war battles, Lee's surrender at Appomattox, President Lincoln's assassination in Ford's theater fifty years ago and the wild rides of the Ku Klux Klan.

JOURNAL. CHICAGO
ILL. AUG 6, 1915

Word comes from George Bowles, manager of "The Birth of a Nation," that, beginning August 22, he will be manager of the Colonial theater for one year. He explains that the Randolph street playhouse has been leased for that length of time by David W. Griffith, J. J. McCarthy and their associates in the Epoch Producing corporation, and that it will be used for showing Griffith pictures, starting with "The Birth of a Nation." "I shall manage the Colonial and all the attractions that play there during the time that it remains under the control of Mr. Griffith, Mr. McCarthy and their associates," says Bowles. "As for arrangements for other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out." The closing statement evidently is in reference to the report that the Epoch Producing corporation also would take over the Studebaker.

HERALD. CHICAGO
ILL. AUG 6, 1915

GRIFFITH, OF MOVIE FAME, TAKES OVER THE COLONIAL

Promises Another "$2 Film" When "The Birth of a Nation" Completes Run.

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George Bowles, manager of the presentation at the Illinois, will be manager of the Colonial beginning Aug. 16, when the house will be redecorated and renovated. Griffith will be here at that time and will superintend the atmospheric detail of fitting the theater with the same regard to minute incidentals as he displayed in the direction of the famous film.

Jones, Linick & Schaefer, present lessees of the Colonial, will cease to be associated in the management when Bowles takes the reins.

CHICAGO (Ill.) JOURNAL
AUG. 6, 1915

'BIRTH OF NATION' AT COLONIAL

Popular Movie Play to Move from Illinois Theater Aug. 22

"The Birth of a Nation," D. W. Griffith's filmed representation of southern life during the reconstruction period, will move from the Illinois theater to the Colonial on Aug. 22 and remain there indefinitely. For this purpose a lease has been made of the Colonial for a period of one year. George Bowles, the manager of "The Birth of a Nation," will be in charge as manager of productions in this territory and also of the Colonial.

CHICAGO (Ill.) AMERICAN
AUG. 7, 1915
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Birth of Nation Limit Still Out of Sight

BY ROB REEL.

No attraction on record ever enjoyed a Summer run in Chicago equal in success to that of "The Birth of a Nation" at the Illinois Theater. In its third month in this city the great D. W. Griffith spectacle is smashing precedent by displaying the "All Seats Sold" label of prosperity in the foyer after the opening of every performance on the twice-daily schedule.

The tide of great world events and the necessity for a general feeling for Americanism is reflected in inspiring manner by the patriotic scenes and episodes in "The Birth of a Nation." The spirit of Abraham Lincoln flames anew in the hearts of many thousands of citizens as the result of the realistic and reverent depiction of the great war President.

Spectators who are thrilled by the sight of daring deeds of horsemanship and by maneuvers by large bodies of mounted men find added pleasure in that part of the play devoted to the uprising of the Ku Klux Klan in the Southland during the carpet-bagger period of the civil war. The sight of 500 mounted riders, clad in ghostly white with shrouded faces, plunging up hill and down, through streams and over ditches, is one that tirs the blood and creates wonderment as to the master skill of the producer.

AMERICAN. CHICAGO
ILL. AUG 6, 1915

NEW $5,000,000 FILMS TO COME HERE FIRST

Triangle Corporation Attracts Financiers as Well as Movie Army.

BY ROB REEL.

Chicago, if you please, is to get the first runs of the Triangle Film Corporation. This $5,000,000 venture, with the biggest producers and players obtainable, has planned to market the output throughout America and foreign lands, but Chicago's fashionable playhouses are to have first view of the majority of the plays. New York also will be an introduction center for part of the output.

The investing public and the financial community as well as movie fans are taking keen interest in Triangle Film this week because of trading which has opened on the New York curb. A goodly number of investors have already been attracted by the prospects of large earnings and the names associated with the enterprise.

It is realized, however, that shareholders should have the benefit of an active market for their shares, such as the curb affords. There is no use for most persons to embark their funds in a business enterprise unless the securities they acquire are easily negotiable. This is particularly true in the case of small investors—the kind that is specially invited into this enterprise by reason of the low price of shares, $5 each. They acquire not only the opportunities for the ready transfer, sale and repurchase of their holdings, but also the ready means of ascertaining the worth of their stock. The best plan, therefore, is to have it dealt in on the curb, where the actual merits of the security are determined from day to day by the "open market" selling price.

LIST OF OFFICERS.

The officers and organizers of Triangle Film Corporation are H. E. Aitken, notable for his executive skill in having upbuilt Mutual Film, of which he was formerly president; C. O. Baumann, Adam and Charles Kessel of the hugely prosperous New York Motion Picture Corporation; David W. Griffith, Mack Sennett and Thomas H. Ince, the three foremost art directors of film manufacture. The overwhelming financial success of Griffith's celebrated $2 picture, "The Birth of a Nation," and even more particularly the enormous permanent market acquired in all lands by Mack Sennett's so-called "Keystone Comedies," would seem to indicate that the future products of such directors will continue to yield —as they have yielded in the past—the biggest financial returns.

Mr. Sennett will produce exclusively for Triangle Film his "Keystone Comedies." Mr. Griffith will personally supervise the production of a five-reel picture each week; and Mr. Ince, noted for his Western dramas and his stupendous "The Battle of Gettysburg," will likewise present an important five-reel picture-drama weekly.

FORTY STAGE STARS.

With the three art directors have been associated about forty of the most prominent stage stars of America, many of whom will make their first stage appearance under the Triangle banner.

President Aitken is giving a large amount of his personal attention to the foreign department, which is being organized with subsidiary Triangle corporations in each of the foreign countries. The studio equipment of the concern at Los Angeles, Cal., ranks with the most extensive and complete in the world.

Moviegrams.

The D. W. Griffith forces, who put the "two-dollar movie"—so-called—on the theatrical map and took over the Illinois Theater early in the Summer for their first spectacle, "The Birth of a Nation," have leased the Colonial Theater on Randolph street for a permanent home. George Bowles, the manager of "The Birth of a Nation," will be in charge as manager of productions in this territory and of the Colonial. "The Birth of a Nation," which closes at the Illinois Theater Saturday night, August 21, will be moved to the new home for the first performance there Sunday afternoon, August 22.

EXAMINER. CHICAGO
ILL AUG 6, 1915

$2 MOVIES TO APPEAR AT COLONIAL

D. W. Griffith Interests Lease Theater for High Grade Productions.

THE W. D. Griffith forces who put the "two-dollar movie"—so-called—on the theatrical map and took ovtr the Illinois Theater early in the Summer for their first spectacle, "The Birth of a Nation," have leased the Colonial Theater on Randolph street for a permanent home. The initial lease for this theater takes it from Jones, Linick & Shaeffer control and gives it to the Epoch Producing Corporation for one year. George Bowles, the manager for "The Birth of a Nation," will be in charge.

"The Birth of a Nation," which closes at the Illinois Theater Saturday night, August 21, will be moved to the new home for the first performance there Sunday afternoon, August 23. In the week previous the house will be redecorated.

The lease is dated from August 16, at which time D. W. Griffith will be in Chicago to take charge of getting his new "two-dollar photodrama house" ready for the opening. It will be his aim in the Colonial to obtain the finest production, projection, stage setting, artistic surroundings and music.

PEORIA (Ills.) STAR
AUG. 5, 1915

"THE BIRTH OF A NATION."

Photo Play Denounced by Grand Army Men as Slanderous and False to History.

Recently George H. Thomas Post, No. 5, Department of Illinois, G. A. R., of Chicago, appointed a committee to investigate the photo play, "The Birth of a Nation." The report of the committee has been made, a copy of which was received Wednesday by Colonel John M. Snyder, Illinois department commander. It is as follows:

"The play is a remarkable work of art, but is meant to reproduce in substance the book of Thomas Dixon entitled "The Clansman," whose chief purpose is to glorify the course of secession, create and intensify hatred against the negro and to make it appear that the infamous Ku Klux Klan was an organization of chivalrous white men to defend the people.

"In the moving picture show there is one scene that represents a company of United States colored soldiers in uniform commanded by a white officer in possession of a town, shooting and burning and acting like fiends. History does not record a single instance of the kind. It is a base slander on the men who wore blue. The negroes represented in the pictures are low down criminals, and totally debased. To people ignorant of the facts they make the impression that colored people are a depraved and criminal race governed only by brutal lusts. It has no suggestion as to the great advance made by the negroes since emancipation, in religion, education, in property and usefulness as citizens.

"The main point in the play seems to be to show that as to slavery and secession the south was altogether right, and that in the civil war and reconstruction the men who defended the union were wholly wrong. The whole influence of the exhibition is to exert sectional feeling and bitterness and its representations are utterly false to history.

"We recommended the adoption of the following resolution:

"The George H. Thomas Post, No. 5, Department of Illinois, G. A. R., protests against the exhibition called 'The Birth of a Nation.'

"First—Because it contains slanderous representations as to the soldiers who fought to preserve the union and caricatures the history of the war.

"Second—It represents the infamous Ku Klux Klan as a society of patriotic, chivalrous men.

"Third—Its whole influence is to excite and intensify hatred of the negro race and perpetuate sectional bitterness."

This report and resolutions were adopted by the post.

It is understood that Department Commander Snyder will call the attention of all the posts in the Illinois

TRIBUNE. CHICAGO
ILL. AUG. 6, 1915

Well, Who Cares About It, Anyway?

THERE is little satisfaction to a newspaper—and much less to the public—in getting involved in a managerial controversy. Consequently THE TRIBUNE, after unintentionally starting the present Jones, Linick & Schaefer-Triangle Film corporation-Studebaker-Colonial argument, has carefully avoided taking part. Other papers leaped boldly into the ring and from latest reports have learned, probably with regret, that all "official" press agent statements are, to say the least, not "official."

Here are the facts and Flickering readers may puzzle out what it's all about if they are interested enough to wade through this, or care in the slightest who manages the theaters they attend:

On Monday morning this department printed an exclusive story, obtained from heretofore unimpeachable sources, that the new Griffith-Ince-Sennett combine, known as the Triangle Film corporation, had concluded negotiations for control of the Studebaker and Colonial.

The following day a bitter wail of distress blew in from the press agent of Jones, Linick & Schaefer, present lessees of the Colonial and operators of the Studebaker. The latter house, owned by the Studebakers, is under lease to Klaw & Erlanger.

The P. A. wail declared emphatically that J. L. & S. were not going to lose control of the Colonial and Studebaker and suggested that THE TRIBUNE should never print any news about J. L. & S. affairs unless it came from the press agent. It further declared that J. L. & S. would continue to manage both houses.

The next morning the story received from the J. L. & S. offices was printed in all the other papers.

Last night a statement was received from George Bowles, manager of the "Birth of a Nation," which reads in part as follows:

"I don't like the idea of having to contradict any statements that may have been given out, but the public has a right to know that whatever theater houses a Griffith production will be Griffith controlled. We are not booking 'The Birth of a Nation' and we are not likely to book any of the Griffith productions. Whatever house we go into we will control.

"The Colonial theater has been leased for a year, all statements to the contrary notwithstanding. I shall manage the Colonial and all of the attractions that play there during the time that it remains under the control of Mr. Griffith, Mr. McCarthy, and their associates.

"As for arrangements for other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out."

So, there you are. Decide it for yourselves.

CAGO (Ill.) JOURNAL
AUG. 7, 1915

...ing beginning ... will change bill tomorrow afternoon, offering for next week the familiar southern ... "Uncle Tom."

"The Birth of a Nation"

"The Birth ... magnificence and ... popular, remains on view ... The earlier reels unroll ... incidents from the civil war ... march to the sea, the battle of ... Lee's surrender, and the assassination of Lincoln—on a scale of numbers and vividness new to motion pictures in America. Then follows a pictorial story of conditions in the south during the days of reconstruction, the career of the Ku-Klux Klan, ranging from all domestic life to turbulent war, between this is woven sentimental romance between a soldier of the south and a woman of the north. Music portrays all the scenes of the ...

Mae Marsh, Who Is Among the Players Cinematized in "The Birth of a Nation," at the Illinois Theater.

CHICAGO (Ill.) POST
AUG. 6. 1915

Mae Marsh, Who Is Among the Players Cinematized in "The Birth of a Nation," at the Illinois Theater.

CHICAGO (Ill.) TRIBUNE
AUG. 6, 1915

FLICKERINGS
by KITTY

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CHICAGO (Ill.) HERALD
AUG. 8. 1915

"ILLINOIS—"The Birth of a Nation" is still at this theater. It is playing to exceptionally large summer houses and is enjoyed by large audiences.

CHICAGO (Ill.) MOTOGRAPHY

Aug. 14, 1915

H. E. Aitken discussed last week some of the plans which he has in mind for the new Triangle Film Company and one of his ideas in particular is so splendid that we do not see how, when worked out, his idea can meet with failure. It is the intention of his company to lease one of the Michigan boulevard theaters in which will be shown, as a complete show, the entire week's release of the Triangle Film Company. The pictures will be staged similar to the manner in which the "Birth of a Nation" is projected, with shadow box effects, stage fittings, and an entire orchestra will rehearse every show before it is put on, so that the musical accompaniment will be of the finest character. Every exhibitor in Chicago is to have an annual pass to this theater in order that he may see the pictures before he books them and he will see them under the finest kind of conditions. It is an axiom that a booking on Michigan boulevard will absolutely "make" a picture in Chicago, and we predict that exhibitors will take to this new venture the moment it is started. It will also have the effect of showing exhibitors how pictures should be projected and should go a long way toward eliminating some of the bad features of projection as found in the smaller houses throughout the city. If sufficient of Chicago's theater-going public pay entrance fee to see the Triangle films at the Boulevard theater to cover the expense of the house the advertising will have cost the Triangle Film Company nothing, and even if they do not get a single paid admission the venture should prove tremendously profitable.

CHICAGO (Ill.) MOTOGRAPHY

Aug 14, 1915

Theodore Mitchell, press representative for **D. W. Griffith** in New York, is authority for the statement that Saturday, July 31, was one of the biggest days which the Liberty Theater has had since the opening of "The Birth of a Nation" there six months ago, despite the fact New York has not experienced as hot a day for many years.

CHICAGO (Ill.) MOTOGRAPHY

Aug 14, 1915

COLONIAL AND STUDEBAKER THEATERS SECURED BY TRIANGLE

The Triangle Film Corporation which inaugurates its new service of de luxe multiple reel features from such producers as D. W. Griffith, Thomas H. Ince and Mack Sennett in the best and largest theaters of the country at $2.00 prices early in September, last week secured booking arrangements with the firm of Jones, Linick & Schaefer, by which the Triangle productions will appear exclusively in the Colonial and Studebaker theaters of Chicago.

"The Birth of a Nation," which is now nearing the beginning of its fourth month in Chicago, will be transferred from the Illinois theater, where it is at present running, to the Colonial on Sunday, August 22, the present Paramount policy of the Colonial being terminated August 16, thus permitting a brief interval in which to renovate and redecorate the theater. Norman Fields, at present manager of the Colonial theater, will continue in charge of the house, and the same $2.00 prices will prevail as during the run at the Illinois.

The Metro pictures running at the Studebaker will give way to the new Griffith-Ince-Sennett productions on September 15, and from that date onward the Triangle Film Corporation will use the big Michigan avenue house for the debut of its attractions, though Louis J. Jones will remain as manager of the Studebaker and both the Studebaker and the Colonial will continue to be known as Jones, Linick & Schaefer houses.

CHICAGO (Ill.) MOTOGRAPHY

Adam Kessel, Jr., C. O. Baumann and Charles Kessel left Los Angeles on July 27. After a few days in San Francisco they will return to New York City, where the distributing plans of the newly organized Triangle Film Corporation will be carried out under their supervision. During their stay in Los Angeles they have been the guests of Mack Sennett, managing director of the Keystone Film Company and an officer of the Triangle Corporation.

CHICAGO (Ill.) MOTOGRAPHY

AUG 14 1915

A PRIVATE EXHIBITION OF SARAH BERNHARDT PICTURES

There was a private exhibition on Tuesday, July 28, of the A. M. Gollos pictures of "Madame Sarah Bernhardt at Home." The pictures, beautifully photographed, are very interesting, as they portray the everyday life of one who is probably the most marvelous and well-known actress in the world. The pictures were run at the Illinois theater, "the theater beautiful," in Chicago, at which Griffith's "The Birth of a Nation" is having its successful run. There was a very large attendance and many satisfactory comments were heard on all sides. A very good orchestra rendered appropriate selections throughout the exhibition.

MOTION PICTURE WORLD (N. Y. City)

AUG 14 1915

Chicago.

It now appears that the Griffith-Ince-Sennett combination, known legally as the Triangle Film Corporation, has secured the Studebaker and Colonial theaters, two large Loop houses, for the presentation of their output in this city. It is said that the Studebaker will be a permanent home for Triangle features, and will open about September 6. The Colonial will take over the "Birth of a Nation" from the Illinois on or about August 23. There it will be presented as long as the receipts show paying profits, at admissions from two dollars and down. When the receipts fall below that mark, Jones, Linick & Schaefer will resume management, most likely with vaudeville.

CHICAGO (Ill.) EXAMINER
AUG. 15, 1915

War Shown as It Is in "Birth of a Nation"

THAT the "play spirit" in which war has been entered in the past by the American nation will never be repeated by this country, if it approaches the verge of combat, is declared by civil war veterans who have witnessed D. W. Griffith's historical spectacle, "The Birth of a Nation," at the Illinois Theater.

The play graphically portrays the gay and ebullient spirit in which war was welcomed by the youth of the North and South in 1861. This festive emotion stands in tragic contrast to the later era of grim horror, of hardship and overwhelming grief which held sway over the entire nation.

"The people of this country now know what war means—even if they have not yet displayed sufficient intelligence to prepare for it," said a former officer in the Union army who saw "The Birth of a Nation" with several G. A. R. comrades the other evening. "They would not again enter a conflict with the cock-sure, joyous air which prevailed North and South at the outbreak of the rebellion, and which in some degree was repeated when the war with Spain was begun in 1898.

"No aspect of the great conflict is drawn with greater fidelity in 'The Birth of a Nation' than the festive scenes attending the departure of troops to the front in 1861. In Griffith's drama we see a magnificent ball, given in the capital city of a Southern state, on the eve of the leave-taking of a Confederate regiment for the battle line.

"Officers, elegantly uniformed, women dressed in the height of fashion of the period, dance to the music of a regimental band. At midnight wine is opened and a toast to the Confederate banner is quaffed, amid fiery strains of a Southern war melody. Bonfires are lit in the city streets and public square—a magnificent stage effect, this—and the population dances about the flames, thrilled with the false 'picnic' spirit of war.

"These scenes are spectacular, but, to my own knowledge, they are dramatic records of actual happenings all over the North and South before the battle of Bull Run and other deadly clashes had a sobering effect upon the divided nation. The celebration shown in 'The Birth of a Nation' was presented as an occurrence following the Bull Run fight, in which the untrained levies of the North suffered a disastrous defeat.

"The South, therefore, was jubilant, while in the Union States came a much needed awakening as to the harsh facts of war. Perhaps this early victory of Southern troops had a reverse effect in the long run, as it inspired over-confidence amid the Confederate ranks, but jolted the Northern forces to a realization of the stern stuff that war is made of. But there is no doubt that in the opening months of the civil war there was festal celebration which became pathetic in the light of later tragedy.

"Troops, fancifully arrayed, were feted and dined before leaving for the front. Officers were presented with costly swords and decorations, amid eulogies by political stump speakers. Nowadays, guided by our own severe experiences and having studied the progress of the world's greatest war in Europe, it is not likely that the American nation will again welcome war in a holiday mood, as so strikingly depicted in 'The Birth of a Nation.'"

CHICAGO (Ill.) AMERICAN
AUG. 14, 1915

"Birth of a Nation" to Be Moved

TO-DAY'S FILMS.

ILLINOIS—"Birth of a Nation."

FINE ARTS—"The Melting Pot."

ZIEGFELD—"The Secret Orchard" and "Mrs. Plum's Pudding."

ORCHESTRA HALL—"Nearly a Lady"; Monday, "The Marriage of Kitty."

STUDEBAKER — "The Vampire"; Monday, "The Royal Family."

COLONIAL — "The Puppet Crown."

BY ROB REEL.

D. W. GRIFFITH'S Titan of spectacles, "The Birth of a Nation," begins its last week of record-breaking triumphs at the Illinois Theater, and after the performance next Saturday (August 21) night will occupy its new home, the Colonial.

The first performance in the completely renovated Randolph street playhouse will take place on the following (Sunday) afternoon. The same scale of prices as that prevailing at the Illinois will be in order. The engagement at the Colonial theater will be of indefinite length, as the demand for seats is steadily on the increase, with "sold out" houses the invariable rule, it is impossible to predict how many months this classic will be on view.

This week the Colonial will be closed, that it may be thoroughly renovated and brought up to the highest standards of comfort and beauty. The work of equipping the house for its new purposes is being done by a corps of experts. The entire arrangement of the interior is to be readjusted along scientific lines to conform with the focal requirements of the cinema art. The sight lines will be accurately measured and a new scheme perfected which will permit the eye to catch the faintest detail in the elaborate picture.

In conjunction with Professor Albrecht of Bonn University, Mr. Griffith has achieved a system of stimulated ventilation, whereby the Colonial will be filled with vitalized air. This removes every dust particle from the atmosphere, particles which interfere with absolute clearness of projection.

BARRED OUT OF ONE STATE.

Beginning to-day, Alfred Hamburger will show at his Ziegfeld Theater a double feature program, a drama, "The Secret Orchard," with Blanche Sweet, and "Mrs. Plum's Pudding," a farce comedy with Marie Tempest. Miss Chicago believes in seeing everything that stands for betterment, and that is the reason why our censor board has allowed Mr. Hamburger to show "The Secret Orchard." Pennsylvania, the Quaker State, is still old maidish and its censor board has twice reviewed the play and came to the conclusion it would not do for Pennsylvanians to see on the screen the portrayal of a character who, to quote the censor, leads an "immoral life."

Perhaps Diana, who is portrayed by Miss Blanche Sweet, is not all a perfect lady should be. Maybe she did tread the borders of the primrose path, but Diana, as a character, has many a sister in the flesh and the Chicago censor board have to be complimented on allowing a play that gives such a strong moral lesson to be shown in this city. The Parisian life which Americans go abroad to see and never find are scenes that grip one in this drama.

"The Melting Pot," now at the Fine Arts Theater, is drawing large crowds. Over 100,000 people have so far seen this great drama, which pictures the Russian life as it really is, with Walker Whiteside as its leading character.

Perhaps the greatest film that was ever brought to Chicago is "An Alien," which will be shown at the Fine Arts at the close of "The Melting Pot" engagement. "An Alien" was shown at the Astor Theater for fifteen consecutive weeks. An admission price ranging from 50 cents to $2 classed it as "The play that makes dimples to catch the tears." George K. Beban will portray the leading character, Feitro, in the play.

ANN MURDOCH'S DEBUT.

Two names loom big on next week's films. They are Ann Murdoch and Fannie Ward. The latter is the Strand Theater Company's offering. In addition to this Marion Green, celebrated basso cantante, begins a limited engagement on the Orchestra Hall program.

Miss Murdoch makes her screen debut here in "A Royal Family."

CLIPPING FROM Herald
Chicago Ill.
Date 8-19-15

from [illegible]

* * *

OLIVE Speedswood Aitken was the uncle in "The Avenging Conscience." Mr. Aitken plays Mr. Cameron Sr. in "The Birth of a Nation." He is a very good actor, agree with you. Cleo Madison was the girl in "The Hour" (Gold Seal). Thank you so much for your pleasant letter. I am delighted that you enjoy the HERALD "movie" department. Write to me again. I shall be glad to hear from you.

George Rublee of Washington has been in Chicago for several days on business connected with the committee of industrial relations.

30 (Ill.) EXAMINER
AUG. 15, 1915

that a pudding sometimes can unearth a [illegible] describing persons.

FF

ILLINOIS.

The engagement of D. W. Griffith's master production, "The Birth of a Nation," ends at the Illinois with the performance next Saturday night, and will reopen promptly with a matinee at the Colonial Theater on Sunday afternoon. The engagement at the Randolph street playhouse will be of indefinite length. As the demand for seats is steadily on the increase, it is impossible to predict how many months the spectacle will be on view at the Colonial.

This week the Colonial Theater will be closed, so that it may be thoroughly renovated and brought up to the highest standards of comfort and beauty. The work of equipping the Colonial for its new purposes is being done by a corps of experts. The entire arrangement of the interior is to be readjusted along scientific lines to conform to the focal requirements of the cinema art. The sight lines will be accurately measured and a new scheme worked out which will permit the eye to catch the faintest detail in the most elaborate picture.

In conjunction with Professor Albrecht of Bonn University, Griffith has perfected a system of stimulated ventilation whereby the Colonial Theater will be filled with vitalised air. This removes every dust particle from the atmosphere, particles which interfere with absolute clearness of projection. It is Griffith's purpose to make the Colonial the ideal home for spectacular drama, worthy in every way to be the home

Ill.) EXAMINER
AUG. 15, 1915

45

FF

MAE MARSH in "THE BIRTH of a NATION" at the ILLINOIS --

CHICAGO (ILL.) EXAMINER AUG 8 1915

IN THE TURN OF THE REEL

BY JAMES WARREN CURRIE

Never out of her native State of California and working for only one firm, yet one of the most popular screen actresses of the day, is the unique record of a little red-haired lady with a childlike personality who answers to the name of Bessie Eyton and who is frequently seen in pictures made by the Selig Polyscope company.

Miss Eyton drifted into pictures via the extra girl route in the days when the pictures were younger than they are now and when every little lady who helped make up a mob scene had good grounds for visions of herself in the leading role. The red-haired lady kept on working and polishing off parts for which you wouldn't think she was fitted. In time she became a real leading lady with the record of many successes behind her.

Miss Eyton's recipe for success she gives if pressed sufficiently by her questioner. It is very simple and rather unpopular to people of her own age who have been smitten by the desire to shine on the screen in the tinsel of a leading woman.

"I am firmly convinced," she says, that I have not yet mastered all the principles of picture craft that will place me on the top. The point I have reached has been gained by work. I learned all I know by just working it out. If you want to learn how to act—act."

* * *

George Bowles, manager of the Griffith spectacle, "The Birth of a Nation," last night made the following statement regarding the leasing of the Colonial Theater by the Griffith forces:

"The Colonial Theater has been leased for a year. It has been taken over for the purpose of producing Griffith attractions, 'The Birth of a Nation,' owned and presented by the Epoch Producing Corporation, and also the future releases of that company, the general manager of which is J. J. McCarthy.

"I shall manage the Colonial and all the attractions that play there during the time that it remains under the control of Mr. Griffith, Mr. McCarthy and their associates. As for arrangements with other theaters, I am not quite ready to make any statements, but I hope before long to have something authentic to give out."

* * *

"The Children's Hour," given the Chicago kiddies each week by the Strand company, will start at 10:30 to-morrow morning as usual at Orchestra Hall with "Hans and Gretchel," the beloved fairy classic of the brothers Grimm, as the leading film feature of the weekly trip into the land of the "Little People." The other two celluloid features will be "The Kangaroo," a Pathe animal study, and "The Rivals," a Mutual production. Little Viola Harpman, juvenile elocutionist, will recite "Flo's Letter," "Somebody Did" and others. The musical program will be the kind that will interest the children.

* * *

Pauline Frederic, emotional actress, who made her debut in "The Eternal City," a Paramount production, enters Chicago lists to-morrow in another production of the same company, entitled "Sold." "Crooky," a Vitagraph comedy, with Frank Daniels in the leading role, will be the supplement of the double bill.

[illegible]GRAPHY
CHICAGO
AUG 21 1915

[illegible] director of the company, is sending every energy to complete the picture in record time.

Henry B. Walthall, leading man with Essanay, made his first appearance in person before the public since his advent in photoplay work when he appeared on the stage at the showing of "The Birth of a Nation" at the Chicago Tribune's benefit performance for the victims of the Eastland disaster. Mr. Walthall made a short speech at the intermission, in which he expressed his gratification at being able to contribute in any way toward alleviating the sufferings of those bereft by the terrible tragedy.

Peggy Burke in "Gloriana's Getaway," a Falstaff, pulls some [illegible] stuff in the

BIRTH OF MOB IS SHOWN IN "BIRTH OF NATION" FILM

Large Gathering at Olympic Applauds Stirring Scenes of $2 Photoplay.

By CARLOS F. HURD.

BEFORE the second act of "The Birth of a Nation," a photoplay, was put on the Olympic Theater's screen last night, announcement was made to the well-filled house that the act related to events of a half-century ago, and that the film was not intended to show "any race as it exists today." The same statement appeared, a minute later, on the screen.

Then began a drama in which negroes invaded and set fire to the homes of white families, besieged white women in huts and in cellars, drove white men from the polls, and dominating a Legislature, passed what was termed "a law for intermarriage of negroes and whites." A Southern girl of gentle breeding was pursued by a negro in soldier's uniform, and leaped to death to escape him. Before the horror of this incident had passed, a negro politician was shown, attempting to force a Northern white girl into immediate marriage with him.

Drama Is Stirring.

The scenes of this drama—and it was drama of the most stirring sort—were enacted before the motion camera within the last two years, by negroes of the present time—the negroes whom one can see in any city or town in the central, as well as the Southern, states.

But as the management gives assurance that these pictures were not representations of "any race as it exists today," doubtless everyone will view them in the calm light of history, and we need not fear a recurrence of the racial excitement, which, a few years ago, followed the presentation of the stage version of "The Clansman," and which culminated in wholesale lynchings in Springfield, Mo., and in Springfield and Cairo, Ill. Act 2 of "The Birth of a Nation" is taken from "The Clansman."

The Ku-Klux Klan appeared on the scene as the corrector of black misrule, and its sheeted members performed chivalrous deeds of rescue, such as men anywhere might be proud to perform in daylight, and without disguise. By way of giving historical authority for this portrayal of the Ku-Klux, the management showed sentences from Woodrow Wilson's historical works.

What Wilson Said.

One of these sentences told of the determination of certain northern leaders "to put the white South under the heel of the black South." In Wilson's History of the American People, from which this quotation was taken, there is also this description of the work of the Ku-Klux.

"Brutal crimes were committed; the innocent suffered with the guilty; a reign of terror was brought on, and society was infinitely more disturbed than defended."

Describing the final phase of the Ku-Klux, in the same chapter, Woodrow Wilson tells of the suppression, by Federal authority, of "the secret orders or the reckless fellows who plied their means of intimidation without scruple, or principle, or public object."

This is the view of a historian who cannot be accused of bias against the South, and who shows a discerning sympathy for the Southern people in the hardships and abuses which unquestionably attached to "carpet-bag" rule. It is worth reading, after one has seen, and has applauded, the scenes shown last night.

"The Birth of" the Mob.

The glorification of the Ku-Klux is the climax of "The Birth of a Nation." Viewed from the standpoint of history, the Ku-Klux episode might better be termed the birth of the mob, and of the mob spirit. The State of Georgia has lately given an example of the persistence of this spirit, and has learned its value as an asset to a State.

So much for the second act, which contains the scenes at issue in Prosecuting Attorney Sidener's attempt to prevent, by legal means, the repetition of this play in St. Louis. Judge Kimmel, who issued the injunction permitting last night's performance, and who set this afternoon as a time for passing on the continuance of the show for its proposed five weeks' run, was a spectator, as was Chief of Police Young.

The first act of "The Birth of a Nation" contains nothing which is likely to cause objection. It shows the Civil War, from the point of view of the South, closing with the assassination of Lincoln, "the South's best friend." The battle scene in this act is undoubtedly the greatest achievement of photo-drama. A battle takes place before the spectators, alternately at long range, when a whole battlefield is seen, and in the "close-up," where thrilling charges on intrenched positions are shown. Sherman's march, and the flight of refugees, are presented in the same fashion, with remarkable scenic power.

tion" immensely. If I were in the place of the Judge who has to pass on the continuance of this show, I would feel bound to consider the applause which greeted every scene in the second act, as well as in the first. But I would ask myself what my decision would be if it were religious prejudice, instead of race prejudice, to which the film appealed; and whether race prejudice is a safer thing to play with than religious prejudice.

Noted Figures Shown.

The first act is linked to the second by the conventional two pairs of lovers, common to all Civil War romance, and by the figure of Hon. Austin Stoneman, leader of the Radicals in Congress, and advocate of political and social equality for the negro. This is another name for Thaddeus Stevens of Pennsylvania. Charles Sumner is shown under his own name, and the figures of Lee and Grant appear in the surrender at Appomatox. Lincoln, not very satisfyingly portrayed, was in several scenes.

The film actors whose work was most effective were Henry Walthall as Col. Cameron of the Confederate army, later of the Ku-Klux; Spottiswoode Aiken as Dr. Cameron, a Southern gentleman, and George Seigmann as Silas Lynch, mulatto Lieutenant-Governor.

The audience—"audience" is correct, for a good-sized orchestra was playing all the time—liked "The Birth of a Na-

BUY a HOME! See the Real Estate pages—200 Home offers in the Post-Dispatch every Sunday

"Birth of Nation" Thrills a Big Audience at Olympic

With Bold Faithfulness to the History of the Reconstruction Period, Griffith's Photo-Spectacle Insults No One.

By Raymond A. Walsh,
Dramatic Critic, St. Louis Times.

To a gallery that stamped and shrieked its approval, to a balcony that swayed in its nervous excitement, to a parquet that applauded in that usual characteristic, manner peculiar to parquets, "The Birth of a Nation," the greatest photo-spectacle to date, was presented at the Olmpic Theater, Sunday night. It was a most representative gathering and a sort of auspicious occasion. Judge Karl Kimmel, whose temporary injunction restrained the police from interfering with the opening night's presentation, was there. Chief Young, who heads the department which was restrained, was there. And, of course, the morality squad or Censhorship Committee took due notice of each and every one of the 5000 scenes. Whether the morality squad, or so-called censors, decided that the film did or did not conform to Nicolay's or Hay's or Wilson's theories of the reconstruction period, I am unable to say. I suppose these details will be determined by the censors later—if the court grants them the right to exercise the profound judgment necessary.

If the guardians of our morals and safety insist upon censoring "The Birth of a Nation," they may as well go into the classrooms of our public schools and delete the pages of American history. If St. Louis is robbed of future presentations of "The Birth of a Nation" it will lose the opportunity of viewing one of the greatest—if not the greatest and most stirring—achievements of the theatrical world.

A Remarkable Picture of a Romantic Period.

D. W. Griffith, producer of "The Birth of a Nation," tells us that his sole purpose in placing the picture before the public was to set forth the spectacular horror of war in the interest of peace. He may have had some other very personal reason, but certainly he has demonstrated that he did not go out of his way to offend the negro nor to stir up the hatreds buried with Lee's surrender. He has given us a most vivid portrayal of the hatreds which were not buried for a time; he has stirred up no new ones. He has picturized page after page of our own history—history that has no charms, but a history that was necessary in the process of our nation's unification. And if there arises from a viewing of the picture any of those skeleton forms at which the nation might tremble, that spirit will be the result of a people's weakness or plasticity and can not be charged up to either Mr. Griffith or his picture.

We see unfolded all the atrocities which marked the years immediately following the first freedom of the negro. The Drama has failed, history has failed and writers have failed to place before us the struggle of the South with the early menace which the South stamped out. "The Birth of a Nation" by setting its terrors before us in concrete form tells the whole story. And yet in "The Birth of a Nation" we get the finer impulses which actuated the faithful negroes of the South—those impulses and characteristics that have saved the race from its conniving white and mulatto leaders. The crimes of the negroes which "The Birth of a Nation" presents are shown clearly as acts of the negro per se, but the result of a misguidance of which Stoneman, and Lynch were guilty—scroundles who forced the negro race to play its role in the history of the reconstruction.

Nothing to Offend.

"One and Inseparable" is the moral of the story—a story, told in the romantic ways of war and love, of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant of Appomattox; the assassination of the President; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the background and army men directed the battle campaigns. Altogether, it is the first time in art production that history in the large has been presented in living pictures.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the master's hall"—it fits the changing scenes of the story like a flowing garment.

Among the principals are Henry B. Walthall, the distinguished Alabama actor, whose family is historically connected with the story, in the role of the Clansman; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henaberry, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann as the mulatto Lieutenant-Governor of South Carolina; Walter Long as the renegade negro Gus, and Raoul Walsh as Wilkes Booth.

There are no revolting scenes. The pitifulness of the way the negroes were used as tools through the cupidity of the "carpet-baggers" from the North is shown, rather than any effort made to present them as acting brutally on their own initiative.

It is no exaggeration to say more than 10,000 are employed in the film's making, and it can readily be believed that the film cost more than $100,000. There will be daily matinees and night performances during the next five weeks, if the court proceedings today favor "The Birth of a Nation."

'BIRTH OF A NATION' WINS BIG APPLAUSE AT THE OLYMPIC

897 of the Audience Sign Cards Approving the Morals of the Production.

BY KATHERINE RICHARDSON.

Enthusiasm ran so high at the Olympic Theater last night at the first production of "The Birth of a Nation," the widely heralded $2 motion picture play, that 897 persons of the almost overflow audience signed cards petitioning Circuit Judge Kimmel to let the play be shown in St. Louis for the five weeks it is booked.

A temporary injunction was granted by Judge Kimmel at 10 o'clock Saturday night to permit last night's performance. A second hearing will be held by him today, and the 897 cards will be presented to him as the best argument for the play's continuance.

A master mind visualized "The Birth of a Nation" and a master hand directed its production, and David Griffith, owner of both, has produced the masterpiece of the screen. In acting, scenic arrangements, spectacular performance and true human interest the film surpasses.

No smallest detail is overlooked to render the whole a living, moving spectacle of the Civil War period, and the audience is divided in its sentiments between the North and South, only to be gathered into one cheering whole for the United States of America.

The plays follows fairly accurately the story told in "The Clansman." Griffith also makes a plea through his sub-titles for world peace, but the temper of last night's audience—reflected in its shouts of encouragement when the Confederate soldiers stormed the Union trenches—indicated a strong love of battle well fought.

As the play runs three hours, it is not possible to give any detailed description of scenes or of the story, or plot. The first part of the play deals with the events leading up to the Civil War, and shows several of the battles, and Sherman's march to the sea, and the burning of Atlanta. These are the great spectacular scenes in the first part, and the incidental music is at all times thrilling. The large symphony orchestra plays Tschaikowsky's "Burning of Moscow" during the burning of Atlanta. This picture, and that of the terrible aftermath of battle, with the dead lying on the field, are Griffith's best arguments for world peace.

Interwoven is the theme of the friendship of two Northern brothers, the Stoneman sons, for two Southern brothers, sons of Dr. Cameron of Piedmont, S. C. A Stoneman falls in love with a Cameron girl, and a Cameron girl with a Stoneman boy.

The surrender of General Lee to General Grant is shown—with the scenes adapted from historical descriptions—and the signing of the peace pacts. Abraham Lincoln is shown in several intimate studies, and his assassination by Booth in Ford Theater, Washington, provides one of the big moments of the film.

Stoneman, the radical leader of the house, comes into power, and in the second part, he is shown dispatching his carpet-baggers to the South. A reign of terror then begins, with Silas Lynch as the leader. He becomes Lieutenant Governor of the State, and a negro majority is given in the Legislature. Ensuing scenes are taken from descriptions in the history of the State.

The Ku Klux Klan is formed to protect the whites from the negroes, and the statement is made that while there were 400,000 of these men in the South, the identity of none was ever known.

The mighty rides of these clansmen; how they rescue the oppressed whites, and strike terror to the hearts of the negro, brought cheers from last night's audience.

Pittsburg Dispatch 2

THURSDAY, SEPTEMBER

BIG PHOTOPLAY CREATES STIR IN PITTSBURG

"The Birth of a Nation," Under Official Ban, Wins Public Approval

A MOVIE MASTERPIECE

Temporary Injunction on Municipal Interference to Be Argued Friday

Undoubtedly the greatest motion picture entertainment ever conceived is "The Birth of a Nation," which opened to a large audience at the Nixon last night. In every phase it is a wonderful film, surprising alike to regular theatergoers and to movie fans. The theme, our Civil War, is so resourceful, so tremendous, so full of possibilities as to be overwhelming. The incidents selected for the screen are so well chosen, so neatly dove-tailed, so elaborately presented, that the auditor, whether he be old enough to remember the days of 61-65, or just a youthful student of his country's history, will carry away mental pictures that he will never forget.

The piece is splendidly cast, the principals being actors of sufficient merit to make one forget that all this is posed. The spectacular effects give one a feeling of awe—you don't want to applaud; you just want to be silent. The posing of the large scenes is stupendous beyond comprehension. The reproductions of places, scenes and events, made as historically correct as genius could devise, were so real and convincing that they were greeted by spontaneous applause. The detail is so clever that one cannot tell about it—one must see to understand. Scenically the

May Marsh,
The pet sister in "The Birth of a Nation."

film is a wonder, the audience sometimes looking down a vista for miles, and all full of action. The photography is the best ever seen here in film work, and there is a continuity of things, even when the picture man carries along three themes or stories at once, that amazes an audience.

And besides the photographic and posing work, there is a story running through the film that is gripping, natural, pregnant with human interest and convincing. The literary end of the show is not deficient.

Some of the great scenes are the battles between Union and Confederate soldiers. These are fought with a fidelity to fact or possibility that makes old soldiers go into ecstacies of wonderment and appreciation. The less elaborate but none-the-less interesting scenes, such as Lee's surrender, Lincoln and his Cabinet, Lincoln's assassination, all bear the earmarks of the most careful consideration. In the whole there is a blending of pathos and tragedy that stir one's emotions to the highest point of intensity, and here and there a touch of natural comedy to relieve the strain. Part I of "The Birth of a Nation" is a historical monument.

Part II is an elaboration of Rev Dixon's play, "The Clansman," and the same objections lodged against the play will hold good to the film. Of course, an elaboration of scenario in the Ku-Klux episode makes the film much more interesting than the play, yet in both there is a too long drawn out presentation of incidents that are disagreeable. Rev Mr Dixon thought, in his books and plays, that he had a mission, and emphasized a dark page of our national history to make his point plain. This seems unessential in a masterpiece of pictorial work. The dragging out to great lengths of the chase of a girl by Renegade Gus, and of the drunken scene in Lieutenant Governor Lynch's apartments, is as unpleasant as it seems unnecessary to carry a lesson.

As a peace propaganda exhibition it is the most impressive yet put forth in any line. The horrors of war are so poignant that a lesson goes with the unrolling of the picture. Students may even find it useful in visualizing important historical events. But from any standpoint it is the most wonderful motion picture people ever saw, or are likely to see soon.

An orchestra of 25 pieces plays incidental music throughout the photoplay, and its apropos adaptations make it one of the most pleasing of all the different essential features.

When this film was first advertised in Pittsburg a delegation of colored people waited upon Mayor Armstrong and appealed to him to prohibit its showing in Pittsburg, as it was offensive to their race. The Mayor ordered it prohibited. The promoters then went into court and secured a temporary injunction upon the authorities interfering with the production. This will be argued in court tomorrow.

Pittsburg Post

Tuesday Sept 2

"Birth of Nation" Stirs Big Crowd

Swiftest succession of stirring scenes ever projected on a screen stirred last night's big attendance in the Nixon Theater to frequent applause for the marvels of animated pictures shown in D. W. Griffith's photo spectacle of "The Birth of a Nation." Action swept along with unparalleled speed. When Southern troops were represented coming through the streets of Piedmont, S. C., to the swinging march played by the special orchestra, while quick "cut-ins" pictured the rush and excitement and tearful partings between sons and mothers, the sight drew from the spectators an outburst of admiration—a tribute to the effective representation of martial spirit.

A hush followed when the scenes took the spectators to the flash and torture of the battlefield, and eyes dimmed with tears when they looked upon the sorrow of bereaved motherhood. The red flaming scene described as the torch of battle laid against the breast of Atlanta caused a murmur of wonder which broke into renewed rounds of applause at the sight of the conquering Sherman's army pictured on the march to the sea.

The entire photo spectacle, approved by the Pennsylvania board of censors, is shown at the Nixon, including such scenes as an attack on a girl representing features in the negro question confronting the South in the reconstruction period.

The musical accompaniment is a distinctive feature of this photo production. Last night's spectators were greeted in the theater by the novel vision of two girls in crinoline dress of the sixties, with white continuations fluffing around each ankle.

PITTSBURG (Pa.) POST
SEPT 9, 1915

a new picture, Dave Vanfield, comedy juggler, and the Rowland Sisters.

"David W. Griffith's stupendous photo spectacle, 'The Birth of a Nation,' the management announces, is not to be seen in any other theater within 100 miles of Pittsburgh. Since the opening performance on September 1 'The Birth of a Nation' has been seen by over 4,000 people each day. Such a record had never before been dreamed of in this city. Excursion trains from every direction are pouring crowds into the city coming to see the greatest success ever shown in a Pittsburgh theater."

KANKAKEE (Ill.) DEMOCRAT
SEPT 9, 1915

FEATURE FILM AT NEW PRINCESS

Henry B. Walthall, the world's greatest moving picture actor and star in "The Birth of a Nation," will be at the New Princess theatre Saturday in Agusta J. Evans' famous play, "Beulah," in six parts. A wonderfully acted and elaborately staged production of the heart-gripping classic of Louisiana, telling the pathetic story of Beulah, the daughter of the old south, her sorrows, her heroic struggles and her ultimate triumph in the love of a real man.

SEATTLE (Wash.) POST-INTEL.
SEPT. 9, 1915

In the Photo

New York to Hav Pictu

By CHARLES E

New Triangle Productions to Be Sho ter Prices. Photoplays Coming Sund

WISEACRES predicted that $2 motion picture productions would never succeed, but their predictions were falsified by D. W. Griffith's notable "Birth of a Nation" triumph. Now come plays produced at the Griffith-Ince-Sennett studios which are to be put forth by the Triangle Film Corporation, and for which in New York City $3 will be paid for some of the best seats. It is explained that the prices at the Knickerbocker theater will be the same as those charged now at the Liberty theater, where "The Birth of a Nation" is playing, except as to the so-called private loges. President H. E. Aitken, of the Triangle Film Corporation, has ordered the entire balcony front reconstructed. Aided by the counsel of McElfatrick, the architect of the building, small private boxes are to be built all the way around, like the famous horseshoe of the Metropolitan opera house. They will hold four seats, and $12 will be charged for each box. A private theater entrance from Thirty-eighth street and private box stairways will give direct access to the box holders, a large number of whom have already taken their sittings on the weekly subscription plan. The film plays for the opening are announced as "The Lamb," with Douglass Fairbanks in a character similar to that he played as Bertie in "The New Henrietta;" Raymond Hitchcock," in "My Valet," and Frank Keenan, in "The Coward."

PORTLAND (Ore.) TELEGRAM
SEPT 9, 1915

300 TELEGRAM CARRIERS GUESTS OF MANAGEMENT OF "BIRTH OF NATION"

Young Business Men Made Galleries Ring With Applause at Battle Scenes Depicted.

"Newspaper carriers' night" was celebrated last evening at the Heilig theater. Through the courtesy of the management of the "Birth of a Nation" and the Heilig theater the carrier boys of Portland witnessed the film that has been the talk of the town.

More than 300 Telegram carrier boys crowded the section of the gallery reserved for them. Never before has such a crowd of business boys (for that is what carrier boys are since all of them work on a commission basis) filled the gallery of the Heilig.

Applause given by the boys during the three-hour presentation was deafening. The lads enjoyed the performance and were not at all slow in manifesting it. Especially were the battle scenes and the Ku Klux Klan sections of the film applauded.

In typical boy fashion the carriers voiced their appreciation to their hosts at the conclusion of the evening. "It was 'some show,'" said the spokesman.

SAN FRANCISCO (Cal.) CALL & POST
SEPT. 9, 1915

supernatural work of Moussorgsky.

The soloist of the afternoon will be Mme. Matja Niessen-Stone, distinguished both on the concert and operatic stage, and who has sung with great success at the Metropolitan Opera House, New York, and in the principal musical centers of Europe and America. Her numbers will be the aria, "Che Fare," from Gluck's "Orpheus and Eurydice," and Bebnerg's arioso, "La Mort de Jeanne d'Arc."

"Birth of a Nation" Still Appeals

That "The Birth of a Nation," or "The Clansman," is still riding high in public favor is shown by the large audience that are being attracted to the Savoy Theater, where the great Griffith film is in the first week of its special return engagement and its ninth week in San Francisco.

The special scenic effects, the elaborate incidental music and the plantation song numbers, rendered by a chorus, add to the entertainment. Lillian Gish, Mae Marsh, Miriam Cooper and the other favorites of the screen have established followings that might well be the envy of many stars of the spoken drama.

"The Birth of a Nation" is founded on Thomas Dixon's novel, "The Clansman," but is is much more vital than the book. "The Birth of a Nation" is history vitalized and made living. The scenes where real battles were fought are its background. In it you see the counterfeit presentment of the great men of the Civil War as they were when they lived and moved and had their being—Lincoln, Grant, Lee, Sumner, Seward and a dozen others.

Lyric Vaudeville Continues Success

The attendance at the Lyric Theater on Fillmore street is holding up remarkably close to capacity since the format opening of the house last Saturday and the indications generally augur strongly for a gratifying financial success of the new indoor amusement venture.

Yesterday's midweek change of program presents a new exclusive feature photoplay and the following six Hippodrome circuit vaudeville attractions: McIntosh and his musical maids, harmony singers and instrumentalists; Early and Laight in a comedy talking skit, "On the Water Wagon"; Engle and Marshall, harmony vocalists; a veteran fireman comedy sketch entitled "The Old Fire Brigade," and introducing a collection of old time songs; Genevieve Blinn and Company in "Putting It Over," a dramatic playlet from the pen of one Ed Scott, a local writer; and Van Camp and his funny trained pigs.

PORTLAND (Ore.) TELE
SEPT 9,

GET $3 FOR MOVIE SEATS

Wiseacres predicted that $2 motion picture productions would never succeed, but their predictions were falsified by D. W. Griffith's notable "Birth of a Nation" triumph. Now come plays produced at the Griffith-Ince-Sennett studios which are to be put forth by the Triangle Film corporation, and for which in New York City $3 will be paid for some of the best seats. It is explained that the prices at the Knickerbocker theater will be the same as those charged now at the Liberty theater, where "The Birth of a Nation" is playing, except as to the so-called private loges. President H. E. Aitken, of the Triangle Film corporation, has ordered the entire balcony front reconstructed. Aided by the counsel of McElfatrick, the architect of the building, small private boxes are to be built all the way around, like the famous Horseshoe of the Metropolitan opera house. They will hold four seats, and $12 will be charged for

CLIPPING FROM
Chicago (Ill.)
Date 9-11-15

Best in the Films

BY ROB REEL.

Increasing in popularity every week, Griffith's spectacle, "The Birth of a Nation," at the Colonial, this week passed even last week's record breaking figures for attendance. In spite of the arrival of a belated Summer and the uncomfortable weather the house continued to "turn them away," and the prospects for a financially successful all-Winter run are brighter than ever.

The line in front of the box office is the talk of Chicago and especially the showmen along the Rialto. The "sold out" sign has become such a regular thing that it no longer is a matter of news.

Several changes are already under way with a view to making the production even more attractive than it

PITTSBURG (Pa.) LEADER
SEPT. 10, 1915

HISTORY IS RE-ENACTED IN "BIRTH OF NATION"

Battle Scenes Are Actual Duplicates of Several Scenes in the Civil War Conflicts.

David W. Griffith's most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation," now playing at the Nixon theater, is that of making history live. He has touched the high peaks of American history—the introduction of slavery, the war of secession, the surrender of Appomattox, the death of Lincoln, the miseries of reconstruction and the restoration of the south to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real human love story, based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theater, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "history by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil war conflicts, and so were the facsimiles of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the freedmen's bureau, the carpetbaggers' excesses, and the famous rides of the Ku-Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the picture are so skillfully managed that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis" marked steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic form having been thrown away and the epic or historical form substituted.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually posed scenes, involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into insignificance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the cinema replace the text-book in the public schools? Will the Walter Scotts and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet, in view of what is happening around us, it is hard—nay, impossible, to set any limits to the future achievements of the motion picture.

LITCHFIELD (Ill.) NEWS-HERALD
SEPT. 11, 1915

THE BIRTH OF A NATION.

"The Birth of a Nation", D. W. Grimth's mighty spectacle of Civil War and Reconstruction days, is in its second week at the Olympic theatre, St. Louis, where it has been eclipsing even its own sensational records in such cities as New York, Boston, Chicago and Los Angeles. The receipts for the first week here were larger than those of any first week in the history of the production, which is earning money for its owners faster than "Ben Hur" and "The Blue Bird" combined. The receipts from the various companies now playing in the large theatrical centers of America are at the rate of a million dollars every fifteen weeks—an earning power that eclipses in ratio to the amount of money invested any business enterprise in the world, not excepting Standard Oil.

At the Labor Day matinee, alone, 2500 people saw the spectacle, many of them out of town people, who are spreading the news of the wonders revealed among their friends in this and neighboring towns. They are telling of the marvels of the battles of the Civil War, so startlingly visualized, involving armies of 18,000 men; of the daring rides of the Ku Klux Klans on their grim, chivalrous errands; of the assassination of Lincoln, which they saw as purely as if they had been in Ford's theatre on that fatal night, and of the hundreds of other stirring scenes so vividly revealed by a special symphony orchestra of thirty skilled musicians.

The management of the spectacle announces that people of this city must see "The Birth of a Nation" in St. Louis or not at all this season. Nor will the production ever be presented in other than a first class theatre where first class prices prevail.

AT THE LYRIC.

That big five reel production tonight, "The Pit.", featuring Wilton Lackaye.

Curtis Jawdin, successful real estate dealer, is introduced to the Cressler family. He goes into a bear movement in wheat with Cressler, which is highly succesful. Jawdin meets Laura Cressler at a theatre box party and they become friends. In this scene is shown an entire theatre —a stage within a stage.

Sheldon Corthell, an artist, is in love with Laura Cressler, but Jawdin is the successful suitor. Laura is affectionate but Jawdin is heart and soul in his wheat speculations and unconsciously neglects Laura. She accidentally meets Corthell and in a fit of pique at her husband renews the old friendship.

While Jawdin is away Corthell spends the evening with Laura. Corthell's ability as an organist appeals to her imagination. They are abruptly interrupted by Jawdin's entrance. He triumphantly announces that he has made five hundred thousand dollars. He greets Corthell cordially and in the midst of the conversation falls asleep. Corthell leaves. Laura compares him with her sleeping husband and pities her neglected self.

Jawdin attempts to control a gigantic bull movement in wheat. He has a powerful adversary in Calvin Crookes.

In the fever and turmoil, Jawdin neglects Laura. The Bull corner is finally attacked by Crookes and the strongest scenes are now enacted in Jawdin and Cressler's office and on the floor of the Pit. Jawdin has pledged every dollar he possesses but cannot stem the overwhelming tide. Cressler, broken down, commits suicide.

Come to the Lyric tonight and see the remainder of the story on the screen. Come and see that wonderful picture featuring Wilton Lackaye in "The Pit".

Tomorrow Mrs. Wiggs and the Cabbage Patch.

Admission 5 and 10 cents.

CLIPPING FROM
Milwaukee
Date 9-1-15

PABST.

"The Birth of a Nation," the marvelous motion picture spectacle, which was the attraction at the Davidson during a record-breaking summer engagement, will come to the Pabst on Monday for an engagement of seven days only.

This pictorial production, the most elaborate and costly venture ever undertaken in the field of motion picture photography, deals with life in the south during the Civil war and reconstruction periods. It tells a moving story of love and adventure and presents with startling realism the great and tragic events of the great war. The battle scenes, in which 18,000 men and 3,000 horses with full artillery equipment take part, are little short of marvelous. One scene embraces miles of territory and its photography by the moving picture camera was only made possible by telescopic lenses.

Historic scenes which grip the heart of every American are presented with wonderful fidelity, among them the signing of the call for troops by President Lincoln; Sherman's march to the sea; the surrender of Lee at Appamattox and the assassination of Lincoln. A symphony orchestra of forty pieces renders the music which is an important feature of the production. Two performances will be given daily at 2:15 and 8:10 o'clock.

CLIPPING FROM
News
Milwaukee
Date 9-11-15

PABST—"The Birth of a Nation"

"The Birth of a Nation," the marvelous motion picture spectacle which was the attraction at the Davidson theater during a record-breaking summer engagement, will return to the Pabst theater Monday for an engagement of seven days only. The return engagement is in response to requests from many who were unable to see this astonishing film drama during the summer as well as from others who, although they have seen it once or oftener, still desire to see it again.

This pictorial production, the most elaborate and costly venture ever undertaken in the field of motion photography, deals with life in the South during the civil war and reconstruction periods. It tells a moving story of love and adventure and presents with startling realism the great and tragic events of the great war. The battle scenes, in which 18,000 men and 3,000 horses with full artillery equipment take part, are little short of marvelous. One scene embraces miles of territory and its photography by the moving picture camera was only made possible by telescopic lenses.

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LITCHFIELD (Ill.) NEWS-HERALD
SEPT. 11, 1915

THE BIRTH OF A NATION.

"The Birth of a Nation", D. W. Grimth's mighty spectacle of Civil War and Reconstruction days, is in its second week at the Olympic theatre, St. Louis, where it has been eclipsing even its own sensational records in such cities as New York, Boston, Chicago and Los Angeles. The receipts for the first week here were larger than those of any first week in the history of the production, which is earning money for its owners faster than "Ben Hur" and "The Blue Bird" combined. The receipts from the various companies now playing in the large theatrical centers of America are at the rate of a million dollars every fifteen weeks—an earning power that eclipses in ratio to the amount of money invested any business enterprise in the world, not excepting Standard Oil.

At the Labor Day matinee, alone, 2500 people saw the spectacle, many of them out of town people, who are spreading the news of the wonders revealed among their friends in this and neighboring towns. They are telling of the marvels of the battles of the Civil War, so startlingly visualized, involving armies of 18,000 men; of the daring rides of the Ku Klux Klans on their grim, chivalrous errands; of the assassination of Lincoln, which they saw as purely as if they had been in Ford's theatre on that fatal night, and of the hundreds of other stirring scenes so vividly revealed by a special symphony orchestra of thirty skilled musicians.

The management of the spectacle announces that people of this city must see "The Birth of a Nation" in St. Louis or not at all this season. Nor will the production ever be presented in other than a first class theatre where first class prices prevail.

MANCHESTER (Mass.) BREEZE
SEPT. 10, 1915 518

"THE BIRTH OF A NATION" MOVED TO MAJESTIC

Boston and New England simply would not allow to leave Boston D. W. Griffith's mighty spectacle "The Birth of a Nation," which was seen for six weeks at the Tremont Theatre by nearly half the population of Boston, and the past week at the Majestic, making its 23d big week in Boston. The 24th week begins next Monday, September 13. So insatiable has been the desire of the theatre-going population of New England to see this marvelous $500,000 production, and so forcible and overwhelming the demand for a longer stay in this city that arrangements had to be made for another theatre after its Boston home. And so the Majestic Theatre becomes the fortunate possessor of "The Birth of a Nation," as an attraction for a limited additional stay in Boston.

ST. LOUIS (Mo.) TIMES
SEPT. 11, 1915

subject of vast interest to the public. The play is one of intensely dramatic interest.

OLYMPIC: "Birth of a Nation."

D. W. Griffith, producer of "The Birth of a Nation," now being presented at the Olympic Theater, has suffered almost as much from his friends as from his enemies in the criticism of his gigantic spectacle. A case in point occurred in the lobby of the theater during a matinee intermission this week. A young woman who had just been thrilled by her first sight of a battle remarked:

"Mr. Griffith is certainly wonderful in his big spectacular pictures. I never knew anything to excite me so much as his battle of Petersburg. I was charmed, too, in the middle of it by a little incident that is frankly put in for melodramatic effect, for we can forgive Mr. Griffith a little melodrama in view of the big things he has done. It is the incident of the little Colonel pausing in the midst of the onrush to give a fallen foe a drink of water. Such things occur in story books, but never in life, and that's the reason I love story books."

The young woman was mistaken, just as are the great majority of Mr. Griffith's apologists and critics. The "little colonel" episode occurred not only once but a dozen times during the last fearful campaign of the war, when the armies of Lee and Grant were fighting at such close quarters. Some of the brightest pages of Masonic tradition are written around these incidents.

LITCHFIELD (Ill.) NEWS-HERALD
SEPT. 11, 1915

THE BIRTH OF A NATION.

"The Birth of a Nation", D. W. Grimth's mighty spectacle of Civil War and Reconstruction days, is in its second week at the Olympic theatre, St. Louis, where it has been eclipsing even its own sensational records in such cities as New York, Boston, Chicago and Los Angeles. The receipts for the first week here were larger than those of any first week in the history of the production, which is earning money for its owners faster than "Ben Hur" and "The Blue Bird" combined. The receipts from the various companies now playing in the large theatrical centers of America are at the rate of a million dollars every fifteen weeks—an earning power that eclipses in ratio to the amount of money invested any business enterprise in the world, not excepting Standard Oil.

At the Labor Day matinee, alone, 2500 people saw the spectacle, many of them out of town people, who are spreading the news of the wonders revealed among their friends in this and neighboring towns. They are telling of the marvels of the battles of the Civil War, so startlingly visualized, involving armies of 18,000 men; of the daring rides of the Ku Klux Klans on their grim, chivalrous errands; of the assassination of Lincoln, which they saw as purely as if they had been in Ford's theatre on that fatal night, and of the hundreds of other stirring scenes so vividly revealed by a special symphony orchestra of thirty skilled musicians.

The management of the spectacle announces that people of this city must see "The Birth of a Nation" in St. Louis or not at all this season. Nor will the production ever be presented in other than a first class theatre where first class prices prevail.

Date Houston 9-12-15

of Justice" the moral comes with a crash. A real final punch.

Birth of a Nation at the Prince

D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at the Prince, commencing an engagement of one week on Monday, October 18.

The management says: It will be brought here in exact reproduction of the great attraction which is now in New York, where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. Ten thousand yards of cloth were worked into the costumes worn by the women, while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

matinees a
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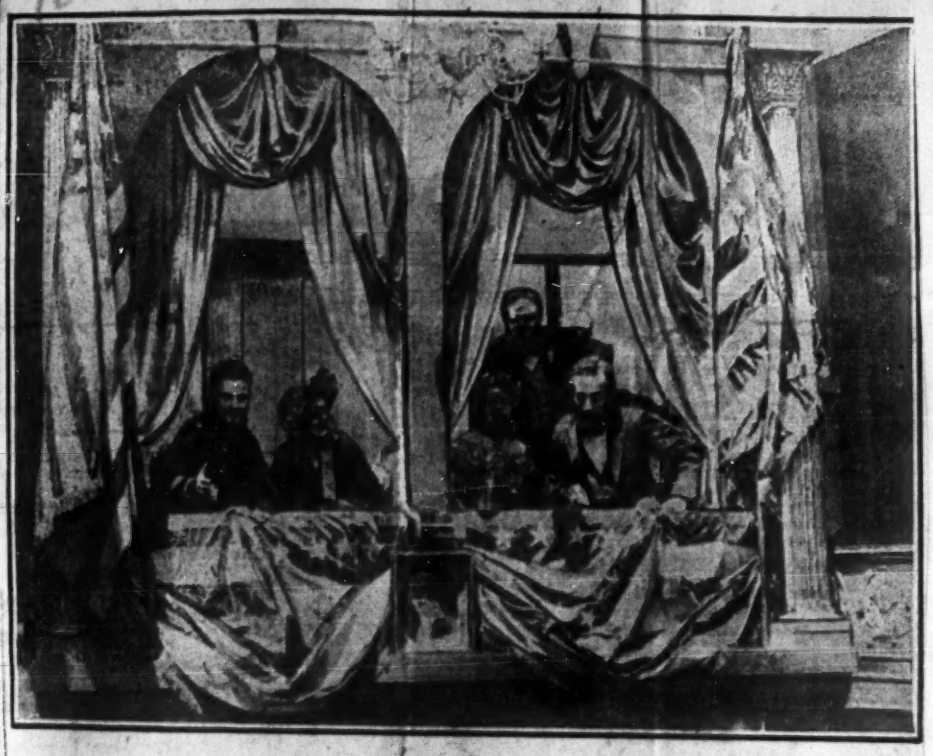
court proceedings
Birth of a Nation."

CLIPPING FROM
PHILADELPHIA, (PA.) PRESS
Date ..... SEP 12 1915

ADELPHIA PRESS, [illegible]

18

Realistic Scene in "Birth of a Nation"



No scene in the motion picture drama, "The Birth of a Nation," now at the Forrest Theater, is more realistic than that of Ford's Theater, Washington, on the night of April, 14, 1865, when President Lincoln was assassinated by John Wilkes Booth. It is the largest interior set ever built for a motion picture story. Numerous authentic works, several witnesses of the event, old prints, prompt books of the play and surviving actors of the cast supplied the facts regarding the appearance of the stage, orchestra, audience and of Lincoln which have been carried out to the minutest detail.

PITTSBURG (Pa.) POST
SEPT. 12, 1915

In addition to a regular photoplay, Mr. [illegible] other high-grade acts.

Nixon—"Birth of a Nation," Third Week.

David W. Griffith is conceded to have established a new art by his celebrated production, "The Birth of a Nation," entering the third week of its run at the Nixon. As disclosed at the Liberty Theater, New York, last March, and in Boston, Chicago and other big cities a little later, this photo spectacle of Civil war and reconstruction days, with music and mechanical effects, overshadowed all motion pictures. It was passed by all censor boards and it has received the overwhelming indorsement of 2,000,000 spectators.

The battle scenes pictured in the Civil war part of "The Birth of a Nation" mark the supreme achievement of motion photography up to date. The intensely vivid skirmishes and hand-to-hand struggles are not only well planned but well acted. But the most thrilling sights of all are the battles conducted on a big scale in vast stretches of field and valley. The impression made upon the spectator is that of viewing gigantic military movements from some great mountain.

Other great historic scenes in the play include skillful facsimiles of Lincoln's call for troops; Generals Lee and Grant at Appomattox; Sherman's march to the sea and the burning of Atlanta, and President Lincoln's assassination in Ford's Theater, Washington.

The second part of the spectacle is devoted to the reconstruction days, when the South threw off the carpetbaggers. The Ku Klux Klan are the protagonists of this part of the story. Their wild rides are represented on a vast scale, with thousands of men and horses and with the infinite spirit, dash and elan for which Mr. Griffith's spectacular work is so remarkable. There are two beautiful romances of the Blue and the Gray; Ben Cameron, the clansman, and his Northern sweetheart, Elsie; Captain Phil Stoneman, U. S. A., and sweet Margaret Cameron, the South Carolina lassie.

"The Birth of a Nation" took eight months to produce, cost $500,000, employed 18,000 actors, 2,000 horses. The managers of this attraction, the Epoch Producing Company, have seen to it that the production here is in every respect identical with that in New York, Boston and Chicago.

ST. LOUIS (Mo.) REPUBLIC
SEPT. 12, 1915

Olympic Theater.

In the great battle scenes of the earlier portions of "The Birth of a Nation," which will enter upon the third week of its St. Louis career at the Olympic Theater this afternoon, D. W. Griffith employed many novel appliances to get his effects. For the first time in the history of motion-picture art, he utilized the telephone extensively. Griffith, in person, handled thousands upon thousands of players in a single scene, directing them by wire.

The great battle scenes were also the first ever taken by a motion-picture camera at night. The scenes showing the escape of the refugees from Atlanta, the bonfire effects in Piedmont and the great red battle effects were all realized by night photography. Elaborate preparations for these were secretly laid, and several inventions were made on the ground to accomplish the desired end. Patented illuminators were distributed over an acre of two miles to get one midnight battle scene.

ST. LOUIS (Mo.) REPUBLIC
SEPT. 12, 1915

ANGELES (Cal.) EXAMINER
SEPT. 12, 1915

Moving Pictures

CLUNE'S AUDITORIUM—"Then We'll Sing One Song of the Old Kentucky Home." That and many more of the old-time favorites are sending their sweet strains to the hearts of the audiences at Clune's Auditorium theater as they view the romantic days of the South of long ago in "The Clansman." So much has been said of the Civil War side of the justly famous picture, but there is much that is appealingly beautiful in the play. The plantation scenes, where the darkies are called to dance for the master and his Northern guests; the harmony of a big Southern family home life. Such quaint little ladies as were raised then in both the North and the South, dainty and delicate, yet equal to the occasion when the war broke out. Is it any wonder that the demand for this beautiful picture is still so great that the management will have to give Los Angeles another week of it. The music of "The Clansman" is one of its greatest attractions. It not only carries a full orchestra, but the great pipe organ, the largest west of Chicago, is played by an artist who helps wonderfully the interpretation of the picture by his masterly playing.

LOS ANGELES (Cal.) EXAMINER
SEPT. 12, 1915

SEPT. 13. 1915
AWA (Can.) CITIZEN

THE BIRTH OF A NATION.

Of course, the big night attraction will be the wonderful motion picture production, The Birth of a Nation, which the public has heard so much about lately. This is a brilliant story of the American civil war, linking with it a splendid romance. Thousands of photographs costing large sums of money are employed in the picture presentation. Pictures of hand-to-hand fighting in charges on trenches, wonderful artillery duels, in which real shells explode on the spot, and Sherman's march to the sea, are only a few of the things to be shown on the canvass at each night performance.

In addition there will be a magnificent fireworks display each evening.

PITTSBURG (Pa.) POST
SEPT. 12, 1915

PEACE ALLEGORY in "The Birth of a Nation" photo spectacle, entering third week at the Nixon Theater. FF

An artist visiting D. W. Griffith's Los Angeles studio recently remarked on the film director's gift of composition. "Griffith," he said, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned by watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation." The scene representing the future brotherhood of love and peace shows an effect of distance obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and veilings of the characters at the fore. Costumes of many nations are used, but the effect is gossamer-like.

In striking contrast is Mr. Griffith's treatment, in the "Birth of a Nation," of the contrasting theme of misery of war. Wan, skeleton-like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordidness. Some of the lean, emaciated figures are bare to the waist. Men and women are strewn about the stage like the piled-up victims of a battlefield. Arms are raised in entreaty to heaven. Utter woe stamps itself upon that picture as pure joy radiates from the other.

PITTSBURG (Pa.) LEADER
SEPT. 12, 1915

Surrender of Lee in "The Birth of a Nation," Nixon.

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle, now at the Nixon theater, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as Gen. Robert E. Lee and the other as Gen. U. S. Grant.

The picture shows Gen. Lee surrendering to Gen. Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated confederacy wished to prolong the struggle by means of a guerrilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact, John Wilkes Booth supposed that in killing President Lincoln he would have the support of the south in a new struggle. But Gen. Lee was of a different temper. He realized that the south had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the Battle of Five Forks, he opened negotiations with Grant and on the morning of April 9, under the budding apple trees of an Appomattox orchard, were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant, on the contrary, lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough, Gen. Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the grand event.

CHICAGO (Ill.) EXAMINER
SEPT. 12, 1915

COLONIAL THEATER. FF

PLANS are under way to make Griffith's spectacle, "The Birth of a Nation," even more attractive than it is at present. Manager George Bowles of the Colonial Theater and the show announces that from time to time new ideas in presentation will be introduced for the comfort and pleasure of the audience.

"Because of the increasing popularity of the production," said Bowles yesterday, "it seems to me that it is up to us to do all we can to make our new home attractive. True, it has been said that we have the biggest show in Chicago, but that is not enough. There are numerous little details that a showman notices by their absence.

"For example, the little crinoline girls in the foyer and the auditorium have been one of the most talked of features of the production. We will have more of them—prettier, if possible—before the Winter is over. We are studying a costuming effect that should delight not alone the men who visit the theater, but the women, who are interested not alone in the styles of to-day but the gowns of civil war times.

"Director Orville Mayhood has suggested some effects that appeal to me. For example, the singing canaries in the foyer balcony have made a place for themselves. During the battle scenes they sing as if their throats would burst. Mr. Mayhood suggests that we have more of these little 'battle birds'—or 'war eagles,' as they have been called.

"W. H. Taylor, assistant manager, has made several changes already for the comfort of patrons of the house and has planned to make additional changes.

"We are continuing to break all records, each week being more successful than the one preceding."

PITTSBURG (Pa.) SUN
SEPT. 14, 1915

THE NIXON.

To crowded houses yesterday "The Birth of a Nation," D. W. Griffith's film masterpiece of the Civil war and the reconstruction period, opened on the third week of its run in the Nixon Theater. The appreciation of the Griffith spectacle swings from individual admiration to continued applause.

Quaint, drowsy, Southern streets before the war, the call for volunteers, the battlefields of the South, the historic march to the sea, and the calamity that follows in the wake of the gun and the sword, sweep by in a series of amazing pictures. The glory that comes with battle is shorn of its false trappings and what war means to the combatant and those at home is shown without the glamour. Scenes in the White House and in the Washington prison hospitals are masterpieces of historic reproduction.

The second part of the spectacle deals in a gripping manner with the "carpet-bag" government that was set up in the South after the war. The granting of the negro vote, the rise of the black man and the formation of the Ku-Klux Klan are pictured in a dramatic story of the lives of a Northern and a Southern family that are caught in the maelstrom. The horror of the life of that day is relieved by a charming romance of the North and the South that takes away the bitter taste left by harrowing scenes.

PITTSBURG (Pa.) SUN
SEPT. 14, 1915

"The Birth of a Nation" Now in Its Third Week

D. W. Griffith's remarkable spectacle, "The Birth of a Nation," now in its third successful week at the Nixon is the most popular entertainment in town. A member of the United States Senate recently said: "Any one contemplating war should see this picture. I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years."

Never before has war in all of its horror been pictorialized so vividly. Sherman's devastating march to the sea, the capture and burning of Atlanta and the battle of Petersburg are shown with the vividness of reality. The whole period of the Civil war is luminously recreated.

Then follows the baneful period of reconstruction when the ex-slaves, carpet-baggers and scalawags combined to bring sorrow and suffering to the Southland. Running through this wondrous historical spectacle are two romantic love stories of surpassing heart interest. One of the most delightful features of the entertainment is the symphony orchestra of 30.

SPRINGFIELD (Mass.) STANDARD
SEPT. 14, 1915

BRIDGEPORT TO SEE FILM; THE BIRTH OF A NATION

Famous Spectacle in Motion Pictures Which Has Captivated New York to Be Shown Here.

FF

"The Birth of a Nation," the famous historical photo-spectacle which has been a sensation in New York for nearly a year will be seen in Bridgeport soon. Arrangements for its presentation at Poli's theater here were completed yesterday afternoon by Louis B. Mayer, general manager of the American Feature Film company.

The dates on which the picture will be shown here will be announced later, Mr. Mayer says. The production, the same as presented in New York, will be shown for a week, and during that time the present policy of vaudeville and photoplays will be temporarily discontinued.

Mr. Poli, owner of the theater, agreed to this temporary change in policy after Mr. Mayer had argued that Poli's theater, with its enormous seating capacity and excellent appointments, is the only playhouse in town in which "The Birth of a Nation" could be shown. Mr. Poli wanted Bridgeporters to see the great picture and after many conferences yesterday gave Mr. Mayer permission to go ahead with arrangements.

"The Birth of a Nation" is in 14 reels and requires three hours for its presentation.

Commenting on the forthcoming production, Mr. Poli said today: "I believe Bridgeport wants to see this famous picture, and so I have agreed to the temporary discontinuance, for one week, of the present popular policy at Poli's theater. The dates will be announced later. I regard the picture as the highest attainment in motion photography and, historically, it is accurate in detail and highly instructive. The regular policy of the theater will be resumed immediately upon the conclusion of the engagement of 'The Birth of a Nation.'"

PITTSBURG (Pa.) LEADER
SEPT. 14, 1915

"Birth of a Nation"

D. W. Griffith's remarkable spectacle, "The Birth of a Nation," now in its third successful week at the Nixon, is the most popular entertainment in town. A member of the United States senate recently said: "Anyone contemplating war should see this picture. I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years." Never before has war in all its horror been pictorialized so vividly. Sherman's devastating march to the sea, the capture of Atlanta and the battle of Petersburg are shown with the vividness of reality. In the cast are Henry B. Walthall as the gallant little colonel, Ben Cameron; Mae Marsh and Miriam Cooper as his sisters; Lillian Gish as Elsie Stoneman, and Elmer Clifton and Robert Harron as her brothers; Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, Mary Alden, George Seigmann and many others. One of the most delightful features of the entertainment is the symphony orchestra of 30.

PITTSBURG (Pa.) DISPATCH
SEPT. 12, 1915

until 11 P. M., from Monday to Saturday, inclusive.

NIXON—David W. Griffith, foremost of directors, is conceded to have established a new art by his celebrated production, "The Birth of a Nation," now in the midst of its triumphant run at the Nixon. As disclosed at the Liberty theater, New York, last March, and in Boston, Chicago and other big cities a little later, this realization of Civil war and reconstruction days by means of motion picture, music and mechanical efforts, overshadowed in its greatness all of the dramas of the older stage art and won the most extraordinary encomiums from the critics. The play was fiercely opposed by certain elements that did not like its true interpretation of American history, but it was passed by all censor boards and civic authorities, and it has received the overwhelming indorsement of the 2,000,000 spectators that have witnessed it.

The battle scenes pictured in the Civil war part of "The Birth of a Nation" mark the supreme achievement of motion photography up to date. The intensely vivid skirmishes and hand-to-hand struggles are not only well planned but well acted. You actually see death in some faces as the men fall in close combat. But the most thrilling sight of all are the battles conducted on a big scale in vast stretches of field and valley. The impression made upon the spectator is that of viewing gigantic military movements from some great mountain. The so-called war pictures sent over from Europe look tame in comparison.

Other great historic scenes in the play include skillful facsimiles of Lincoln's call for troops, Gens. Lee and Grant at Appomattox, Sherman's march to the sea and the burning of Atlanta and President Lincoln's assassination in the crowded Ford theater, Washington, April 14, 1865.

The second part of the spectacle is devoted to the reconstruction days when the south uprose a second time and threw off the carpetbagger-negro tyranny. The Ku Klux Klan are the protagonists of this part of the story. Their wild rides, rescue of harried whites and their snatching of victory from the jaws of defeat are represented on a vast scale with thousands of men and horses and with the infinite spirit, dash and elan for which Mr. Griffith's spectacular work is remarkable.

Intertwined with the mighty epical progress of the story are two beautiful romances of the Blue and the Gray—Ben Cameron, the Clansman, and his northern sweetheart, Elsie; Capt. Phil Stoneman, U. S. A., and sweet Margaret Cameron, the South Carolina lassie. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, William De Vaull, William Freeman and J. A. Beringer.

"The Birth of a Nation" took eight months to produce, cost half a million dollars, employed 18,000 actors, 3,000 horses, used real 180 shells in the artillery duels, night photography for the first time in some of the battle scenes and in all respects of magnitude, skill and artistry far surpassed anything remotely like it that has ever previously been attempted. The wonder was capped by having the thousands of scenes accurately synchronized to a sort of "grand opera" musical score played by a symphony orchestra of 30 musicians. Experts have declared that this magnificent score forms an artistic achievement fully as great as the picture itself.

The managers of this attraction, the Epoch Producing company, have seen to it that the production viewed here is in every respect identical with those of New York, Boston and Chicago.

PITTSBURG (Pa.) PRESS
SEPT. 13, 1915

Nothing was discovered by a bellboy, it is alleged. Later Patrolmen William Dillon and John Stech arrested them on the Northside.

Is Popular Entertainment.

D. W. Griffith's remarkable spectacle, "The Birth of a Nation," now in its third successful week at the Nixon, is the most popular entertainment in the town. Running through this wondrous historical spectacle are two romantic love stories of surpassing heart interest. In the cast are Henry B. Walthall, as the gallant little colonel, Ben Cameron; Mae Marsh and Miriam Cooper as his sisters; Lillian Gish as Elsie Stoneman, and Elmer Clifton and Robert Harron as her brothers; Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, Mary Alden, George Seigman and many others. One of the most delightful features of the entertainment is the symphony orchestra of 30.

Date 9-13-15

RE-ARRANGE STAGE FOR BIG SHOW

With the engagement of "The Birth of a Nation" at the Trent Theatre a week distant, preparations are already under way for extensive changes to the stage and auditorium of the theatre necessitated by the vastness and altogether unusual character of the offering. Space must be provided for the symphony orchestra of 30, which plays without pause throughout the three hours required for the presentation, and for the large booth and other ponderous electrical equipment carried by the company. Then, too, the stage must be fitted to receive the great quantity of contrivances utilized by 50 mechanics and supernumeraries in attaining the effects which have made the battle and other big scenes of "The Birth of a Nation" so amazingly realistic.

Taken as a whole, the big Griffith spectacle will be the one overshadowing event of the theatrical season in Trenton, and the fact that it is being shown at the Trent while other companies are presenting it to enormous business at the Liberty Thatre, New York; the Forrest Theatre, Philadelphia, as well as in Chicago, St. Louis and Pittsburgh, lends increased importance to the local engagement.

D. W. Griffith, in staging "The Birth of a Nation," used nature for his background, 150 years of American history as his subject, 18,000 people as his actors, and no less than 3,000 mounts of cavalry.

"The Gathering of the Clans," Given as One of the Most Thrilling Scenes in "The Birth of a Nation" at the Trent All Next Week.)

SEPT. 14, 1915
PITTSBURGH (Pa.) DISPATCH

"The Birth of a Nation"

The wonderful D W Griffith film, "The Birth of a Nation," entered upon its third week at the Nixon yesterday, with increased patronage.

Based on the book, "The Clansman," the photoplay breathes the spirit of that well-known work. The two great outstanding features of it are its controversial spirit and the splendor and magnificence of its production.

From the technical viewport it may be placed on a pedestal by itself. The appeal is far reaching, and there never has been a picture offered probably to the American public that can approach the "swing" of its powerful "pull" or the sometimes almost uncanny reproductions of historical scenes.

The greatness of the film is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so carefully presented that it grips the audience hard.

While too much cannot be said of the directing, the choice of scenery and the story itself, the acting is such as might be expected with a director of the type and power of Griffith.

Mr Walthall's performance is particularly fine. The parts of Stoneman and Silas Lynch are well taken care of, while Lillian Gish as Elsie Stoneman and Mae Marah as Flora Cameron are all that could be expected of these artists.

An orchestra of 25 musicians plays music especially composed, while a corps of assistants on the stage furnish the noises necessary to add to the realism of the scenes.

Briefly summed up, the picture as a whole is tremendous, the story is gripping, the photography superb, the support of the star, Mr Walthall, excellent, the detail perfect and scenery splendid.

UKEE (Wis.) SENTINEL
SEPT, 14, 1915

SENTINEL, TUESDAY,

CAROLINA WHITE HEADS GOOD BIL

Prima Donna's Appearance Thi Week Shows Improvement Over Last Year.

CRYSTAL BILL PLEASES

Saxe's Road Show Is Attraction, "Birth of a Nation" Shown at

Carolina White's appearance on Monday at the Majestic theater marked a great improvement over her first appearance in vaudeville here last spring, for her choice of selections was far more suited to her ability and was much more varied than her initial program. Opening with the "Aria of the Lure" from "Samson and Delilah," she followed with the French aria with the English song, "If Flowers Could Speak," and then concluded with a Leoncavallo serenade, thus giving the audience selections in three languages. As a concluding encore she sang her old charmer, "Mother Machree." She was effectively accompanied by Signor Enrico Barraja, who as an interlude gave Rinaldi's "Arlequinn" as a piano solo. The American prima donna achieved a great success last spring when she was here on her first tour in vaudeville, but the varying of her program this year greatly improves her drawing power.

Mme. White, however, is not the only attraction worthy of note in this week's bill. James C. Morton and Frank F. Moore, who jointly won fame in the "Tik Tok Man of Oz," and who have since been in vaudeville as separate attractions, are on the bill in a joint appearance, which is a veritable scream. Both of the men had the opportunity to display their particular brands of talent, and the two promise to be as great a hit appearing together as they were in their palmiest days in "The Tik Tok Man."

Gertrude Vanderbilt, who starred all summer as "The Lady in Red" in the Chicago presentation under that title, is here in a singing and dancing skit with George Moore as her partner, and they were also notable hits.

Claude and Fannie Usher, with their associate "Spareribs," of earlier fame in "The Straight Path," are here once more in the repetition of the story of the brother who is rescued from the life of a drunkard by his sister's sudden blindness.

The bill opens with Fred and Albert, gymnasts, whose display of strength are capped by their work in muscle lifting by one finger on each hand and completed by their derrick lifting trick.

Malita Zonconi provides the instrumental musical side of the bill with violin selections, orchestrally accompanied, and Sherman, Van and Hyman are near the close of the bill with a combination of what they fittingly term melodious nonsense. The Staines comedy circus, with its trick mule which no one can ride, completes the bill.

* * *

"The Birth of a Nation" is back. Only two weeks ago D. W. Griffiths' photoplay presentation of the civil war and reconstruction period closed a record breaking run of 114 performances at the Davidson theater. Now it has returned for a week's stay at the Pabst theater, affording Milwaukeeans, as well as state fair visitors, another opportunity to view the great spectacle.

Twining romance with history, mingling the clash of arms, the groans of the defeated and dying with the triumphant cries of the victors and deafening boom of cannon bombardments all along lines of flame streaked trenches, the first war half of the great photoplay thrilled its first Pabst audience Monday night.

Then leaving war's tragedy, tragedy not only on flame blazed battlefields, but tragedy in the homes desolated by conflict, the second part of the film stirred and tensely held emotions of the audience as it passed to the tragedy of war's aftermath, the reconstruction period in the south, ending in the wild, werid final triumphs of the Ku Klux Klan over negro and carpet bag ascendency.

Neglecting its romance and gripping dramatic thrill, "The Birth of a Nation" is most worth seeing for its historic value. Historic incidents, especially those of Lee's surrender and the assassination of President Lincoln in Ford's theater have been portrayed with careful attention.

The photodrama, with large orchestra will be seen daily at afternoon and night performances at the Pabst theater for seven days.

* * *

FROM Times
Trenton (N. J.)
Date 9-14-15

LILLIAN GISH
(Actress Whose Winsomeness Relieves Tenseness in "The Birth of a Nation," Motion-Picture Production at the Trent Theatre Next Week.)

LILLIAN GISH IN "BIRTH OF NATION"

One of the most effective minor scenes in "The Birth of a Nation," coming to the Trent Theatre for a week, beginning next Monday, shows Miss Elsie Stoneman, daughter of the "Great Commoner," who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office Hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole trubious era is the task of Miss Lillian Gish, as Elsie Stoneman in this play. It took eight months to stage the Civil War and Reconstruction epic in "The Birth of a Nation." As she figures in hundreds of scenes from the early war-time to the end of Reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

PITTSBURG (Pa.) LEADER
SEPT. 14, 1915

"Birth of Nation" at Nixon

The triumphant, historical pictorial drama, "The Birth of a Nation," as presented by D. W. Griffith, past master in photoplay dramatization and production, entered upon the third week of its production yesterday at the Nixon theater. The popularity of this striking spectacle photoplay is unabated, for last night the theater was filled almost to capacity in spite of the torridity that tended to diminish the number of eager patrons and render less comfortable the many who "sat the picture through."

The production, truly a master achievement, presents to the eye a wonderfully vivid impression of modern photography as it has been developed in reproducing action. The production is strikingly beautiful, and amazing in its scope and grandeur. Scenes of the Civil war, cannonading from the distant hills, spectacular fighting by night, pitched battles with bayonets, and entrenched fighting, is presented in all its writhing agony. Scenes, too, of sons leaving happy family circles "for the front;" their untimely death afield, and the heart-broken families, exhibit the vast extent to which the miseries of war reach. An appealing romance is woven through the play, displaying the obstacles a Confederate soldier had to overcome to win a northern girl.

The photoplay historically is most educational to the student, and leaves a lasting impression of the tense struggle preliminary to the national adoption and recognition of the Webster doctrine: "Liberty and Union, One and Inseparable, Now and Forever."

PITTSBURG (Pa.) CHRONICLE
SEPT. 14, 1915

Nixon—"The Birth of a Nation."

With undiminished popularity, D. W. Griffith's "The Birth of a Nation" entered the third week yesterday in the Nixon Theater. The interest in the scope and power of this photo spectacle is drawing many from miles around.

The battle scenes pictured in the Civil War convey the most vivid impression of animated photography. The affecting scenes in soldiers' homes when word comes of lives sacrificed on battlefields bring tears, as they brought them when this tremendous human document was first unrolled in the Nixon.

All who see "The Birth of a Nation" are impressed by this work as a great accomplishment in photo spectacular production.

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 14, 1915

Nixon—"Birth of a Nation."

This unusual photoplay and spectacle continues to draw large audiences to the Nixon Theater, where it began its second week yesterday. The extremely hot weather of last week was discouraging to theater going, but despite this handicap the Griffith picture was a popular center of interest. Critical reference to "The Birth of a Nation" has been so numerous, and generally so praiseful, that repetition is almost inevitable. But the observant visitor to this massive spectacle, whether he be a "movie" fan or not, will find even in the subordinate excellencies of the production certain things that he will fail to find in any of the other big film exhibits. For instance, the detail of the acting is so far superior to what one sees even in the spoken drama as to lift the artistic merit of the performance to a high level. The male members of the cast, with one or two exceptions, are particularly effective in dumb "show." The set expression that one sees on the faces of the ordinary film is largely absent in many of these Griffith players. The photography, too, is so clear as to aid this effect. Besides all this, the big scenes multiply rapidly toward the climax and the auditor is carried forward, often under bitter and resentful protest at some of the scenes, to a conclusion that leaves you amazed at the resources of this modern invention and art.

CLIPPING FROM
Philadelphia, (Pa.) North American
Date SEP 14 1915

'BIRTH OF A NATION' BEGINS NEW WEEK AT THE FORREST

Fine Acting in Stirring Scenes in Film Grips Attention

On the opening of its second week at the Forrest last night "The Birth of a Nation," D. W. Griffith's widely heralded motion-picture drama, again was viewed by hundreds of persons.

For all its "two dimensions," this play undeniably has the power to hold its audiences. The rapid succession of stirring scenes, the piling of spectacle upon spectacle, seldom fail to grip the most blase spectator and hold his attention to the end.

For competent acting it is unsurpassed in filmdom. Henry B. Walthall has unique power in the principal male role, and Mae Marsh, Miriam Cooper, Lillian Gish and Ralph Lewis do well in the minor parts.

'CASE OF BECKEY,' IN FILM, FEATURE OF STANLEY BILL

A film version of Edward Locke's famous play, "The Case of Beckey," is on view this week at the Stanley Theater. The principal roles are taken by Blanche Sweet, Carlyle Blackwell, Theodore Roberts and James Neill. A special musical program will be given at every performance.

A really important film is Cyril Maude, the eminent English comedian, in a big production of "Peer Gynt," announced for the last three days of the week at this theater.

'GIRL IN RED' IS NEW DANCER APPEARING AT TROCADERO

The Girl in Red, a new dancer, will be the special attraction with Billy Watson's United States Beauties, who furnish burlesque amusement this week at the Trocadero.

The first offering is called "Old Gloria" and the second "One Night Opera." The chiefs of a large croup of able comedians are Charles H. Boyle, Bert Marion, Tom Burnett and Charles McGuinnes.

'The Ivory Snuff Box' at Palace

Fred Arnold Kummer's novel, "The Ivory Snuff Box," furnishes the material for a film of the same name in which Holbrook Blinn is seen this week at the Palace Theater. Alma Belwin is Mr. Blinn's chief support in this romantic and thrilling tale of crime and intrigue. The production has been staged on a large scale.

CLIPPING FROM
Trenton (N. J.)
Date 9-14-15

18,000 ACTORS IN "BIRTH OF NATION"

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Trent theatre next week, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a brigadier general of the Confederate army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theatre were swept away, for Nature was Mr. Griffith's stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most inventive imaginaiton could hardly picture to itself such scenes of splendor.

BRIDGEPORT (Conn.) TELEGRAM
SEPT. 14, 1915

"BIRTH OF A NATION" TO COME HERE SOON

S. Z. Poli Arranges to Present Famous Motion Picture at Poli's Theatre.

Bridgeport is to see "The Birth of a Nation," the famous photo-visualization of American history. The great picture spectacle which has been a New York sensation for almost a year will be presented at Poli's theatre here for one week in the near future.

Announcement to this effect was made yesterday by Louis B. Mayer, agent and general manager of the American Feature Film company, which holds the rights to the production in this section. The announcement followed a long conference with S. Z. Poli, the theatrical magnate who operates a large circuit of theatres, including two in Bridgeport.

Mr. Mayer, acting for the American Feature Film company, recently called upon Mr. Poli with a view to obtaining the use of Poli's theatre here for the presentation of the noted films. As "The Birth of a Nation" is a production requiring three hours, its booking necessarily would mean the temporary abandonment of the popular vaudeville and photoplay policy that has been in vogue here. This was a mighty consideration on the one hand; on the other hand, Mr. Poli sincerely wanted Bridgeporters to have a chance to see the famous photodrama.

Poli's theatre, Mr. Mayer flatly maintained, was the only theatre in Bridgeport in which he would allow "The Birth of a Nation" to be shown. Its capacity of 3,500 or more and general appointments for the production were the features that decided this.

Several conferences came to a climax yesterday afternoon, when Mr. Poli gave his assent to the use of Poli's theatre for the presentation of the great photo-spectacle. Mr. Mayer went away happy and will return here shortly to arrange for the coming of "The Birth of a Nation." The dates will be announced later.

Mr. Poli, speaking to a Telegram reporter yesterday afternoon, supplemented Mr. Mayer's announcement with the following statement:

"The bit of news that Mr. Mayer has just given you, to my mind marks one of the biggest things theatrically that has happened in Bridgeport in some time.

"Mr. Mayer has arranged with me, in behalf of his company, for the temporary abandonment for one week in the near future, of the present policy at Poli's theatre here, in order that a superb picture, 'The Birth of a Nation' may be shown at that theatre. It is my belief that the temporary interruption of the present policy, which has proved so popular here, will be accepted even with enthusiasm by my patrons when they learn that it is countenanced only that they might see this truly wonderful picture."

HARTFORD (Conn.) TIMES
SEPT. 15, 1915

POLI GETS IT.

The sole New England rights for the production of the famous picture, "The Birth of a Nation," have been secured by Sylvester Z. Poli, the well-known theatrical magnate. The contracts have been signed at Boston, where the big production is now being presented. It is unquestionably one of the biggest moving picture contracts ever consummated in this section of the country. "The Birth of a Nation" will be shown in Mr. Poli's theaters in New England, which, of course, includes Hartford.

MILWAUKEE (Wis.) JOURNAL
SEPT. 12, 1915

The Birth of a Nation, which recently played in Milwaukee for eight weeks, will return to the Pabst theater beginning Monday afternoon. Milwaukeeans do not need to be reminded of the magnitude of this production which occupied more than a year in preparation and in which the services of 18,000 men, 3,000 horses and tons of equipment were used. The production will be given exactly as during the summer run, with an orchestra of forty.

D. W. Griffith's production of Home, Sweet Home, a life drama typifying the life, work and death of John Howard Payne, author of the most generally beloved and widely appealing song of the same title, will be offered at the Princess for one day only, Monday. Hobart Bosworth and Jane Novak will be seen Tuesday in the Little Brother of the Rich.

NCORD (N. H.) MONITOR
SEPT. 14, 1915

ast of Massachusetts.

REMARKABLE SPECTACLE.

At Conn's Theater on Thursday, Friday and Saturday.

"The Birth of a Nation" the sensational and spectacular Griffith production of the Civil War period in 12 parts based on the book, "The Clansman" breathes the spirit of that well-known work. The two great outstanding features of it are its controversial spirit and splendor, and the magnificence of its production. Taken as a whole it is the most tremendous offering of its kind ever projected.

The greatness of the production is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so very carefully presented that it grips the audience hard. The appeal is far reaching and there probably never has been a production offered to the American public that can approach the "swing" of its powerful "pull" or sometimes almost uncanny reproductions of historical scenes.

From a technical viewpoint it may be placed upon a pedestal by itself. Nothing approaching "The Birth of a Nation" as a spectacle of its class has ever been seen in Concord. It is a magnificent production, wonderful in its scope, dramatic to a degree in its construction, faithful in detail and convincing in its argument. Those who may feel inclined to take offense at alleged incidents of half a century ago, and find it difficult to square such offenses with latter day conditions, should bear in mind that the traitor, Arnold, of the Revolution, was the same Arnold who, as the daring "rider of the black horse" was the hero of the siege of Quebec.

Beginning with the troublous times just preceding the Civill War "The Birth of a Nation" takes us through that awful struggle, culminating in the assassination of Lincoln, into and through the reconstruction period which has been classed by many as the darkest period of United States history. Conn's Theater will present this remarkable production on Thursday, Friday and Saturday of this week.

RENTON (N. J.) GAZETTE
SEPT. 15, 1915

Stage **THEATRES** Screen

Conducted by D. F. STEVENSON, Dramatic Editor

LILLIAN STONEMAN AND THE SENTRY.

(One of the comedy scenes which relieve the more serious moments in "The Birth of a Nation," at the Trent theatre next week).

BRIDGEPORT (CONN.) POST
SEPT. 14, 1915

POLI'S TO PRESENT THE "BIRTH OF A NATION"

Wonderful Motion Picture Now in Its Tenth Month in New York City.

"The Birth of a Nation"—the famous photoplay visualizing epochal events in American history—is to be seen in Bridgeport soon. The same big production that is now in its tenth month in New York and which has created a profound sensation, will be brought to Poli's theater for a week by the American Feature Film company.

Announcement that the great dramatic and historical spectacle is coming here was received today with geenral acclaim among all classes of theatergoers. Arrangements for its presentation were completed at a series of conferences, between Louis B. Mayer, general manager of the American Feature Film company, and S. Z. Poli, the theatrical magnate whose circuit of vaudeville houses includes two in Bridgeport.

"The Birth of a Nation" is the famous production by D. W. Griffith that marked a new era in the film world. It requires three hours for its presentation, and this fact necessarily will cause the temporary abandonment, for one week, of the present popular policy of vaudeville and photoplays at Poli's theater.

Mr. Mayer, during his conferences with Mr. Poli, insisted that the Poli theater would be the only house in Bridgeport in which he wanted to show the picture. Its enormous seating capacity and its appointments for the perfect presentation of the spectacle led him to make this decision. While Mr. Poli was loath to interrupt the present policy of the house, he was won over to Mr. Mayer's way of thinking principally because he wanted Bridgeporters to have an opportunity of seeing "The Birth of a Nation."

Mr. Poli gave his decision yesterday afternoon to Mr. Mayer. The latter immediately left for New York to complete arrangements for the production here. The dates will be announced soon, he said.

Commenting on the announcement, Mr. Poli said today: "I sincerely believe that Bridgeport patrons of my house will appreciate the temporary abandonment, for one week, of the present policy at Poli's, in order that 'The Birth of a Nation' may be shown in Bridgeport. It is really a wonderful production, and I feel certain that it will be an epochal event in Bridgeport theatricals. Immediately after the conclusion of the engagement, Poli's will immediately revert to the present policy which has proved so popular here."

CONCORD (N. H.) MONITOR
SEPT. 15, 1915

checked then it would be otherwise.

GRIFFITH'S ACCOMPLISHMENT.

His "Birth of a Nation" a Real Masterpiece.

Half a century after the actual scenes of the Civil War the film spectacle, "The Birth of a Nation," the highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flight it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right.

The dramatic form has often been employed by the greatest minds of the world to express truths but few pens have been able to make as impressive a picture as Griffith has encompassed in this masterpiece. A born realist he cuts into the quick of facts that he may establish his dramatic plot. He has not been concerned with propaganda but he has made his impress upon our minds in a way which is startlingly original and a force to be reckoned with in the future.

He masses great armies upon a historic plane to reproduce the records of a mighty struggle and by the human interests of two families makes a great nation's efforts a topic of a dramatic construction which appeals to the heart and the sympathies as no bald narrative of facts could hope to do.

He writes history by flashes of lightning and with it all has built up a spectacle that brings tears to the eyes, mingles pathos with laughter, and above all else, does something fine upon a most tremendous scale.

"The Birth of a Nation" is well worth while and when one has witnessed it, it is easy to understand why it has created such a gigantic stir. The engagement of this greatest of all film spectacles opens at Conn's Theater tomorrow for three days.

SMOUTH (N. H.) CHRONICLE 718
SEPT. 15, 1915

"THE BIRTH OF A NATION"

Marvelous Spectacle in its 25th Consecutive Week in Boston, at Majestic Theatre

Tomorrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation" in this city, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont Theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatregoers all over New England that the engagement be extended, that arrangements were made to transfer the picture to the Majestic Theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence one scene follows another, scenes in the North and South before the Civil War, during it and immediately following it. The scene of the assassination of Lincoln and the dark days of the reconstruction period in the South during the regime of the carpet-baggers and the various thrilling battle scenes presented on a most stupendous scale are miracles of photography and necessitated the use of large areas in the South and the employment of 18,000 persons and 3,000 horses. The scene of Sherman's march to the sea, the wild ride of the Klux Klux Klan, and the destruction of whole towns occasion hearty outbursts of enthusiasm at every performance. A wonderful picture in every respect is the unanimous opinion of all who have seen it.

At the Majestic Theatre patrons will find the same augmented orchestra and comfortable environment which prevailed during the long run at the Tremont Theatre and judging by the attendance the past week, "The Birth of a Nation," is in for another long run. Performances will be given every afternoon and evening and seats may be procured for two weeks in advance.

Aug. 13-1915
Columbus Ev. Press

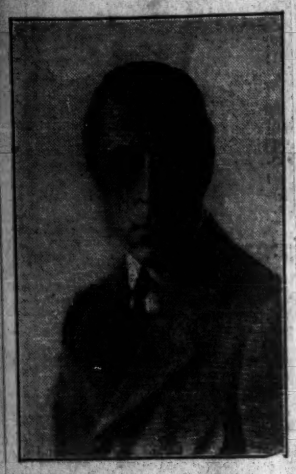
"Birth of a Nation" Returns.

Few of those in the big audience that greeted the return of "The Birth of a Nation" to the Savoy theater this afternoon had any idea of the long hours of labor that the company and the house attaches had spent in staging and synchronizing the spectacle. From the arrival of the company and their car of electrical equipment, scenery, properties, etc., Saturday afternoon, until the white shaft of light struck the screen at the Savoy this afternoon, there was no rest for anybody.

But the results fully justified the effort. The presentation was perfect to the last detail and the audience registered its verdict with bursts of applause.

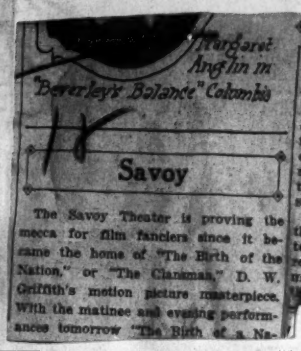
The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of 30 travels with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.



DAVID W. GRIFFITH.
Producer of "The Birth of a Nation," at Savoy Theater.

SAN FRANCISCO (Cal.) CALL & POST
SEPT. 11, 1915



The Savoy Theater is proving the mecca for film fanciers since it became the home of "The Birth of the Nation," or "The Clansman," D. W. Griffith's motion picture masterpiece. With the matinee and evening performances tomorrow "The Birth of a Nation" begins its twentieth week in San Francisco.

As pictures of history in the making, "The Birth of a Nation" is of tremendous value, apart from its superlative entertaining powers. It places before the eyes of the present generation events of which they have only been able to read hitherto, and shows them in a way that can not fail to impress the most stoical spectator.

The pictures of the Ku Klux Klan in their ghostly regalia, holding their mysterious rites, and their raids, when they rode like Cossacks, make for some of the most thrilling scenes ever caught by the camera.

SKIPPING FROM [illegible]
San Francisco C
9-11-1

'CLANSMAN' STILL DRAWS AT SAVOY

Film Drama Begins Its First Week of Special Return Engagement.

THAT "The Birth of a Nation; or, The Clansman," is still riding high in public favor is shown by the large audiences attracted to the Savoy Theater, where the great Griffith film is in the first week of its special return engagement and its nineteenth week in San Francisco.

The special scenic effects, the elaborate incidental music and the plantation song numbers, rendered by a chorus, add not a little to the entertainment. Lillian Gish, Mae Marsh, Miriam Cooper and the other mute favorites on the screen have established following that might well be the envy of many stars of the spoken drama.

SAN ANTONIO (Tex.) EXPRESS
SEPT. 12, 1915

his social position [illegible] newspaper world. [illegible] tance with theater and [illegible] strong [illegible] including Hebart Henley and [illegible] Royal.

"The Birth of a Nation."

D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at the Grand commencing an engagement of six days on Monday, November 1.

It will be brought here in exact reproduction of the great attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The surest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. Ten thousand yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

SEPT. 13, 1915
MILWAUKEE (Wis.) NEWS

"Birth of a Nation" Returns for Week

Miss Miriam Cooper.

"The Birth of a Nation" opens an engagement of seven days only at the Pabst theater this afternoon. Two performances will be given daily, afternoon and evening. The production is the same in every respect as during its record-breaking summer run at the Davidson theater, when it created the greatest sensation in the theatrical history of Milwaukee. The wonderful reproductions of battle scenes in which thousands of men participate; the amazing views of battle fields extending for miles; the presentation of such historic scenes as the assassination of Lincoln, the surrender of Lee, Sherman's march to the sea and the signing of the call for troops; the pictures of southern life in war time and in the turbulent reconstruction days, combine to make this half million dollar production the first and greatest wonder of the moving picture world.

YOUNGSTOWN (O.) VINDICATOR
SEPT. 14, 1915

"THE BIRTH OF A NATION" DRAWS GREAT CROWDS

Over 2,000 Offers for Playing Rights of Photoplay Refused

Never in the history of the theater has there been so widespread a demand for a play as there is for D. W. Griffith's magnificent spectacle, "The Birth of a Nation," which is now playing a limited engagement at the Nixon theater in Pittsburgh. Over two thousand offers have been received for the playing rights of this photo drama, but all of them have been refused. As a result the only opportunity to see "The Birth of a Nation" within a radius of 100 miles of Pittsburgh will be during its present engagement at the Nixon theater. Over 2,000,000 people have seen this eighth wonder of the world. There have been over 500 performances at the Liberty theater, New York; 300 at the Tremont theater, Boston, and over 350 performances at the Illinois theater, Chicago, and it is still showing in those cities. Produced at a cost of $500,000 in a period of eight months; 18,000 people and 3,000 horses were used. There is a symphony orchestra of thirty. Few people realize that nearly 100 people are required to properly present to the public this gigantic spectacle. Musicians, expert operators and electricians, men to handle mechanical effects and men in other departments make up this roster which is as large as that of a large musical comedy company. It is the massiveness in both the subject and the manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness the production. Not even Nero ever gazed upon so magnificent spectacle. The prices for this engagement for evenings and Saturday matinees are $1 and $2 for the lower floor; $1 and $1.50 for the balcony; 25 and 50 cents for the second balcony. There are matinees every day except Sunday for which the prices are lower floor and balcony 50 cents and $1; second balcony, 25 and 50 cents. Mail orders containing remittances will receive prompt attention. Those who wish to see "The Birth of a Nation" in Pittsburgh can avail themselves of the extremely low excursion rates which all the railroads are now offering on account of the Pittsburgh Exposition.

Columbus Ev. Press Sept

"BIRTH OF NATION" RETURNS TO SAVOY

Yesterday, the first day of the return of the popular "Birth of a Nation," at the Savoy, saw another large audience eager to follow the portrayal of the early history of the nation as produced by David W. Griffiths. Both audineces yesterday were as enthusiastic in their praise of the wonderful feat in photography as any that has witnessed the production.

The story is one of romance linked with one of the most vital periods in the history of the United States. In recording the facts, which it does with lightning rapidity, no departure is made from the fundamentals of true drama. The story appeals alike to the lover of the drama and the lover of history. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character. This score is a work of art in itself. An orchestra of 30 pieces travels with the attraction to handle the musical features. The picture will be at the Savoy the entire week, with a matinee daily.

LOS ANGELES (Cal.) EXPRESS
SEPT. 11, 1915

Stageddon

IN RESPONSE to popular demand the management of Clune's Auditorium theater announces The Clansman will be continued there for another week. With the matinee Monday afternoon the twenty-second week of The Clansman's record-breaking run will be ushered in.

In these days of the greatest world war the world has known, when all Europe is at loggerheads and all America is straining every nerve to hold herself aloof from the struggle, The Clansman is showing itself to be the most popular film on the screens.

The secret of The Clansman is that while it is a war picture, it is at the same time a most potent pictorial sermon against war. The Clansman historically depicts this country in the midst of its greatest struggle, and leads the onlooker through scene after scene of violence, rapine and heartache. But it also preaches that peace and the good will of peoples is the most desirable thing to be had, and by showing up war's brutality without glossing over appalling events, The Clansman presents an argument for peace that is as logical and as unanswerable as is the love of the average American for peace and chastity of home life.

TRENTON (N. J.) GAZETTE
SEPT. 13, 1915

GRIFFITH FILM TO DRAW BIG CROWDS

The unusual number of inquiries received at the box office of the Trent theatre concerning the week's engagement of "The Birth of a Nation" beginning next Monday evening, is taken as a forecast of record business for the big Griffith spectacle. So much has been read and heard of the offering in connection with its New York, Philadelphia and Atlantic City engagements that its coming to the Trent is awaited with feverish expectancy. The spectacle will be presented at the local playhouse precisely as it is being shown in the larger cities, including the realistic battle and other effects, requiring a carload of special equipment and a corps of fifty mechanics and supernumeraries. There will be thirty musicians in the orchestra, most of them solo artists carried by the company.

The seat sale will open Tuesday morning and reservations will be accepted by mail and telephone. There will be a matinee every day except Monday, and the prices will fit all purses.

"The Birth of a Nation" is one of the most widely discussed topics in the country. It established an absolutely new art in the realm of the theatre—the art of pantomimic screen spectacle with music. It also created a tremendous sensation because of its vaster and more forceful treatment of the same theme as Thomas Dixon's "The Clansman." The consequences of the Civil war in southern reconstruction are fully dealt with, and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed the stupendous achievement without the aid of dialogue or speech, for motion pictures, accompanying music and effects tell the coherent, logical and moving story.

(Ohio) PARAGRAPH
SEPT. 14, 1915

16

'THE BIRTH OF A NATION' DRAWS GREAT CROWDS

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Never in the history of the theater has there been so widespread a demand for a play as there is for D. W. Griffith's magnificent spectacle, "The Birth of a Nation," which is now playing a limited engagement at the Nixon theater in Pittsburgh. Over two thousand offers have been received for the playing rights of this photo drama, but all of them have been refused. As a result the only opportunity to see "The Birth of a Nation" within a radius of 100 miles of Pittsburgh will be during its present engagement at the Nixon theater. Over 2,000,000 people have seen this eighth wonder of the world. There have been over 500 performances at the Liberty theater, New York; 300 at the Tremont theater, Boston, and over 850 performances at the Illinois theater, Chicago, and it is still showing in those cities. Produced at a cost of $500,000 in a period of eight months; 18,000 people and 3,000 horses were used. There is a symphony orchestra of thirty. Few people realize that nearly 100 people are required to properly present to the public this gigantic spectacle. Musicians, expert operators and electricians, men to handle mechanical effects and men in other departments make up this roster which is as large as that of a large musical comedy company. It is the massiveness in both the subject and the manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness the production. Not even Nero ever gazed upon so magnificent spectacle. The prices for this engagement for evenings and Saturday matinees are $1 and $2 for the lower floor; $1 and $1.50 for the balcony; 25 and 50 cents for the second balcony. There are matinees every day except Sunday for which the prices are lower floor and balcony 50 cents and $1; second balcony, 25 and 50 cents. Mail orders containing remittances will receive prompt attention. Those who wish to see "The Birth of a Nation" in Pittsburgh can avail themselves of the extremely low excursion rates which all the railroads are now offering on account of the Pittsburgh Exposition.

SEPT. 11, 1915
SAN FRANCISCO (Cal.) BULLETIN

AT THE SAVOY

FF

The Savoy Theater is proving the mecca for "film fans" to witness "The Birth of a Nation, or the Clansman," D. W. Griffith's motion picture. With the matinee and evening performances tomorrow "The Birth of a Nation" begins its twentieth week in San Francisco.

It shows the Ku Klux Klan in its ghostly regalia, making raids, when they rode like Cossacks.

Then there is a series of pictures showing Sherman's march to the sea, with the devastation he left behind, and the assassination of President Lincoln, showing Ford's Theater as the stage was set on that fatal night.

TSMOUTH (N. H.) HERALD
SEPT. 14, 1915

Majestic Theatre

Tomorrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation" in this city, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont Theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatregoers all over New England that the engagement be extended, that arrangements were made to transfer the picture to the Majestic Theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence one scene follows another, scenes in the North and South before the Civil War, during it and immediately following it. The scene of the assassination of Lincoln and the dark days of the reconstruction period in the South during the regime of the carpet-baggers and the various thrilling battle scenes presented on a most stupendous scale are miracles of photography and necessitated the use of large areas in the South and the employment of 18,000 persons and 3,000 horses. The scene of Sherman's march to the sea, the wild ride of the Klux Klux Klan, and the destruction of whole towns occasion hearty outbursts of enthusiasm at every performance. A wonderful picture in every respect is the unanimous opinion of all who have seen it.

At the Majestic Theatre patrons will find the same augmented orchestra and comfortable environment which prevailed during the long run at the Tremont Theatre and judging by the attendance the past week, "The Birth of a Nation," is in for another long run. Performances will be given every afternoon and evening and seats may be procured for two weeks in advance.

SAN FRANCISCO (Cal.) JOURNAL OF COMMERCE
SEPT 11 1915

PABST.

FF

"The Birth of a Nation," D. W. Griffith's moving picture production, which was the attraction in the Davidson this summer, will return to the Pabst for a state fair week engagement of seven days, beginning Monday afternoon. Two performances will be given daily, at 2:15 and 8:10.

Milwaukeeans do not need to be remined of the magnitude of this production which occupied more than a year in preparation and in which the services of 18,000 men, 3,000 horses and tons of equipment were used.

The wonderful battle scenes, the historic events in which Lincoln, Grant, Lee and other great figures of history appear, the thrilling rides of the Ku Klux Klan—all these constitute a spectacle which has never been equaled in the history of dramatic representation.

The production will be given exactly as it was during the summer run with a symphony orchestra of 40 to render the music which runs throughout the presentation.

SEPT. 11, 1915
DALLAS (Tex.) HERALD

"Birth of a Nation" Pictures Coming

"The Birth of the Nation," said to be one of the greatest feature films ever produced, will be shown at the Dallas opera house for ten days, beginning Oct. 10.

This film has had a most successful run in the North and East and has been shown in many cities to picture show patrons who have paid $2 a seat. A special orchestra of eighteen pieces accompanies the film, rendering special music appropriate to the scene portrayed by the film.

Not only Dallas people are expected to see the film while it is here, but many out-of-town movie fans are expected to be in attendance.

ANGELES (Cal.) EXAMINER
SEPT. 10, 1915

Prosperity for Shows Seen

Sothern Returns to State

MARGARET CAMERON, Appearing in "The Clansman," Which Continues at Clune's Auditorium.

FF

KEYSTONE PHOTO.

By Otheman Stevens

CLIPPING FROM San Francisco Examiner 9-11-15

TRENTON (N. J.) TIMES
SEPT. 15, 1915

MAE MARSH
(Who Plays Flora Cameron in "The Birth of a Nation" at the Trent Next Week.)

MAE MARSH TO ACT "BIRTH OF NATION"

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Trent Theatre for a whole week, beginning next Monday, is a prodigy of Filmdom.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry," was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for Mae Marsh was awkward, freckle-faced and unprepossessing.

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play in a kitchen.

This chameleon quality led the director to entrust her with important characterss. Lately he has been using her in emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh.

TRENTON (N. J.) GAZETTE
SEPT. 15, 1915

"Birth of a Nation" F F

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," coming to the Trent theatre next week, has enabled him to surpass by far any stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both old and young. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its new guise untramelled by the limitations of the theatre.

There will be a matinee every day, excepting Monday.

NEW YORK (N. Y.) CLIPPER
SEP 18 191[illegible]

"The Birth of a Nation" is in its twenty-eighth week of big business at the Liberty, N. Y., and bids fair to break all metropolitan show records.

[illegible] (O.) CITIZEN
SEPT. 12, 1915

Joseph Carl Breil, the well-known music writer who arranged the scores for "The Clansman" and many other famous plays and pictures, has been signed for work in making scores for Fine Arts Films, Griffith's brand of Triangle releases. The composer has built himself a studio in the interior of the projection room, where he will be near the screen and at the same time away from the crowd.

Ev. Ledger Sept 7

CENSORSHIP MUST GO!

UNTIL this week the State censorship of moving pictures has been an absurdity, nothing more. Its officiousness and its petty tyranny have been tolerated because there were two adequate checks upon it in the courts and the police. Those checks, by the decision of the Allegheny County Courts, are now abolished.

From this time on the censorship is a menace to free city government. It is an institution established by the State to exercise rights which naturally belong to the cities. From its decision there is to be no appeal.

The special case in Philadelphia is of interest only in so far as it points the moral of this extraordinary situation. If riots and bloodshed should follow the showing of a film, the city officials would be powerless to stop the production of that film, because the State Censors have passed it more than a year ago.

If the Allegheny Court is right in its interpretation of the law, a new tyranny has been established in this State. It is a tyranny which will not be tolerated. The police power belongs to the cities, not to a State commission. The censorship must go!

Portland [illegible]
9-12-1[illegible]

GREAT FILM PLAY CONTINUES

"Birth of a Nation" to Show at Heilig All Week.

With the reproduction of Sherman's march to the sea, the surrender of Lee, and the assassination of Lincoln, all in vivid detail and realism, "The Birth of a Nation," which is at the Heilig for another week, each afternoon and night, attains what has heretofore been held almost impossible in a moving-picture, or, for that matter, in any way.

History of 50 and 60 years ago has been brought up to date. The living present is transported back into the historic past for three hours while one is viewing the remarkable film.

Based on the powerfully interesting novel, "The Clansman," the play is doubly interesting, for it has welded romance and history in a remarkably striking way. There is a real love story woven into it and the background is war. The scope, however, is so gigantic as to be almost beyond comprehension until it is witnessed. The bigness of the play can be better realized, however, when one considers that it took eight months to stage it; 18,000 people and 2000 horses to enact it, and cost $500,000.

It is said that of all the people who have witnessed the film, scarcely anyone has dared to deny its historical foundation and comparatively close adherence to fact and detail. The general impression is that "The Birth of a Nation" gives the younger generation a quicker and keener grasp of the Civil War period of this country and endows older heads with a better appreciation of the critical theme in American history than any other agency.

That is, from the historical standpoint, it is said to have done better work than all the school books printed insofar as giving the younger generation an idea of what the Civil War period in the South actually was. It may over-emphasize in places, but this, it is explained, is for dramatic effect.

But beyond this, which is an all-important asset to the picture and one which has made it such a sensation, the scientific achievement is not to be minimized. It is the most spectacular production ever staged or shown in America, it is said. The photography is said to be as nearly perfect as the experts hope for. Nothing has approached it heretofore in this particular.

The wide scope of the production may be understood when it is realized that the picture begins in the early slave days when negroes were imported from South Africa, and leads through American history to and after the assassination of Lincoln and the black days of the reconstruction period.

The Civil War in its most picturesque details is revealed, and also there are some of its horrors depicted. The surrender of Lee; Sherman's march to the sea; Grant's wonderful marshaling of forces; the assassination of Lincoln and the activities of the Ku Klux Klan are only a few of the vital scenes.

The characters are like life. Lincoln's portrayal is marvelously exact, and John Wilkes Booth is characterized in a way that leaves an indelible impression. Aside from the absorbing interest of the theme, the mammoth proportions of the picture make it a most striking and memorable achievement in the moving-picture evolution.

Asbury Ev. Partons Sept 15

At the Theaters

Record audiences are witnessing D. W. Griffith's mighty spectacle "The Birth of a Nation," during its return engagement at the Savoy theater. The engagement was arranged especially for townspeople who failed to see the silent drama of reconstruction days during its previous visit to Asbury Park and their demand for seats has exceeded the most sanguine expectations of the management.

The Ku Klux Klan, which forms such an interesting part of D. W. Griffith's great production, "The Birth of a Nation," was organized as a secret and social band in the state of Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third word Klan was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. In subsequent years when the Klans went forth to put down the desperadoes who swarmed down from the north to grab everything in sight in the south the riders adopted the emblem of the fiery cross which the Scotch Highlanders had long used as a call to battle in the early days of wars in their native land.

MIRIAM COOPER
Who Appears in "The Birth of a Nation" at the Savoy."

Trenton Ev. Times Sep 16-191[illegible]

NATION" SEAT SALE ON

The sale of seats for the big film spectacle, "The Birth of a Nation," was opened at the Trent Theatre this morning. It is announced that orders and reservations may be placed at the box office now for the entire week's engagement, which is to begin Monday. There will be a matinee every day excepting Monday.

MIRIAM COOPER
Who Plays the Role of Margaret Cameron in the Griffith Spectacle, "The Birth of a Nation," at the Trent Theatre Next Week.

DIGNITY OF PRODUCTION OF "BIRTH OF A NATION"

That motion picture spectacle, "The Birth of a Nation," produced by David W. Griffith, continues at the Forrest.

It is a remarkable story that is revealed on the screen. Slavery, the prime cause of the War of the Rebellion, is shown; then there is Lincoln's call for troops; a ball on the eve of the battle of Bull Run, the first triumph of the Confederates; Sherman's devastating march to the sea, with the burning of Atlanta and the siege of Petersburg; Lee's surrender to Grant, the assassination of Lincoln; reconstruction days, and the formation of the Ku-Klux Klan. A deep love interest is found in the friendships of members of a Northern and a Southern family, just as in the novel, "The Clansman," to which Griffith had recourse in building up his creation.

Henry B. Walthall, recognized as one of the foremost players now appearing before the camera, is at the head of the cast, and there are also Lillian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, seen as Lincoln; George Seigmann, Walter Alden, Raoul Walsh as Wilkes Booth, Spottiswoods Aiken and others.

Success for Portrayal

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," now on view at the Forrest, was selected from 20 players who were coached and prepared for the part before a choice was made.

Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in the photoplay showing the War President is that in which Lincoln signs the call for 75,000 volunteers.

Around him are his Cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act, and after writing his name he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is shown in his granting of a pardon.

As this scene opens, the uniformed diplomatic representatives are being received by the President.

They then depart and he turns to a plain, middle-aged woman dressed in sombre black, who had been waiting a hearing.

She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting her the life of her son.

After the Appomattox surrender the leader of Congress calls with a proposal to deal harshly with the South for its rebellion.

"I shall treat them as if they had never been away!" is the gentle answer.

Then, two or three days later, comes the awful tragedy in Ford's Theatre, Washington, when Southern hopes of clemency are blasted by the assassin's act.

That terrible scene is reproduced to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.

What Work Did

It takes endless work to produce a big motion picture.

There is also endless detail.

Let me illustrate by the concrete example of "The Birth of a Nation." First comes the scenario or written outlines of the plot.

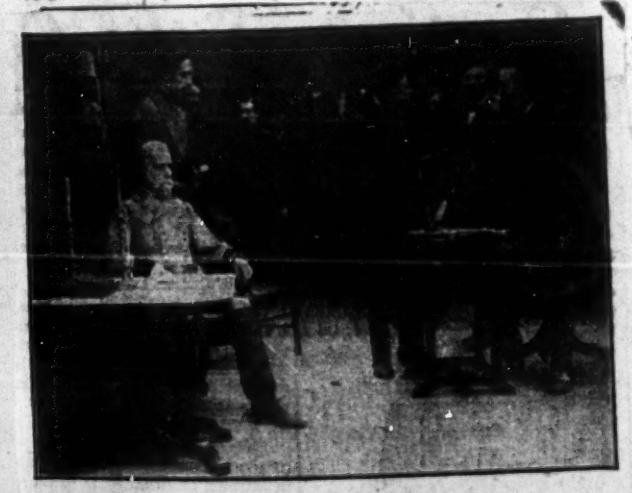
In this case there was a previous stage play.

If we are wise, we forget that as much as we can, for the motion picture is a novelizing or story-telling form, not strictly a stage form; it is epic rather than dramatic; much of the work is of the great indoors.

We have a period of history to cover, the scenes of a wide territory to revivify.

Therefore, we must prepare the locale as well as the actors—the tasks of the landscape artist and, in some sense, of the civil engineer are before us.

Asbury Park Ev Press Sep 16



SURRENDER OF LEE, IN "BIRTH OF NATION," AT SAVOY.

"Birth of Nation" Big Thriller.

"The Birth of a Nation" is brushing aside all records of the Savoy theater during its return engagement this week. Arranged especially for those who were unable to witness the spectace during its previous engagement, the return of the spectacle has attracted hundreds who thirst for a second and even a third and fourth view of the big thriller.

The engagement of "The Birth of a Nation" is notable aside from the merit of the spectacle itself because it gives one an insight of the rapid strides the motion picture industry is making ing comparison with the stage where the spoken drama flourishes. Take the case of Griffith, the man who created "The Birth of a Nation." He draws a salary of $100,000 a year. There are few big combinations of business in this extravagant age which can boast of more than one $100,000-per-yearman. The spoken stage is considerably over 100 years old in America. The "movie" has flourished about 10 years. Yet is there a $100,000 man in the motion picture business who ever heard of a director in stageland who earned a salary of $100,000 or what is more important who ever drew that much regular money from any of the big producing firms?

STORY OF KU KLUX KLAN IS THRILLING PART OF FILM

"THE BIRTH OF A NATION."
At the Nixon.

Probably the most thrilling scenes in David W. Griffith's spectacular production "The Birth of a Nation" now at the Nixon are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the south.

The Ku Klux Klan was organized as "an institution of chivalry humanity and patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos" meaning circle. This society was formed in Pulaski, Tenn., in May, 1866. The president of the circle was known as the Grand Cyclops, his assistant was the Grand Magi, the marshal was the Grand Turk, the treasurer guards were termed Lictors.

As the sorrows of the south under the baneful reconstruction laws began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because most of the original members were descendants of Scotch clansmen. The fiery cross of the Scotch Highlanders was again used as a call to arms.

The empire, as the klan was known, was ruled by the grand wizard, Gen. Nathan Bedford Forrest, the gallant and dashing Confederate cavalry leader. Each state was known as a realm and the ruler was the grand dragon. He was assisted by eight hydras. A group of counties was called a dominion, ruled by a grand titan and six furies.

Each county was a province under a grand giant and four goblins. The unit of the organization was the den and the members were known as ghouls. The membership at one time numbered over 500,000. Their mysteries and ritual were never written until atfer the grand wizard dissolved the order in March, 1869.

At first the Ku Klux Klan devoted their efforts to putting down disorder. Later they went after the carpetbaggers and scalawags.

HARTFORD POST
SEP 9 1915
389

Looks from this distance as if somebody was attempting to make a political issue out of the disappearance of those "priceless state autographs."

Everyone in Hartford and vicinity will want to see that much advertised photoplay "The Birth of a Nation," when it comes to this city in the near future. This picture has received more advertising, free and paid for, than any other ever made. It has been showing in New York and Boston at $2 prices since last winter and "standing room only" signs are hung out at nearly every performance. All of which goes to prove that famous phrase "advertising pays."

PITTSBURG (Pa.) SUN
SEPT. 16, 1915

member of [illegible] ganization and in "Little Miss Fix-It," as well as on the occassion of her visits in vaudeville, this personal prestige has been [illegible] fervent applause.

"The Birth of a Nation" is now in its third record-smashing week at the Nixon. David W. Griffith's masterpiece has become more than merely a popular attraction. It is now a firmly established entertainment that is seen over and over again by the most critical play-goers. In fact, with its 5,000 swiftly changing scenes, more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed. In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on the stage. In mere pictorial beautiy it excels the masterpieces in the art galleries of Paris, Rome and Munich, for it is the beauty of nature itself. There are two performances daily except Sunday.

VARIETY (New York City)
SEP 17

[illegible] by Thanhouser.

Five sets of reels showing "The Birth of a Nation," in New England last week, yielded a net profit of $23,000. This is a section of the United States where there is little or no prejudice against the negro race. It recalls the time when John H. Springer had the Grand Opera House in New York and played "The Clansman" (from which the "Nation" was adapted) three times in one season, each time to bigger business and to a larger percentage of colored folks.

VARIETY (New York City)
SEP 17 1915

NATION STAYS.

"The Birth of A Nation" is to remain at the Liberty indefinitely, according to a new arrangement completed with Klaw & Erlanger last week. The original renting contract under which the picture was at the house expired Sept 1. It called for a weekly rental of $1,000 during the summer months.

Under the new arrangement the picture remains at the house with the increased rental and a sharing basis whenever the gross goes above a certain figure.

SEPT. 12, 1915
LOS ANGELES (Cal.) TIMES

SUNDAY MORNING.

Screen.

BIG FILM STILL IS HOLDING OUT.

"Clansman" Enters Twenty-second Week.

"Little Mary" for Tally's; "Tosca," Miller's.

Superba is Taken Over by its Former Owner.

"The Clansman" will enter its twenty-second week at Clune's Auditorium tomorrow. This breaks the record for film runs. Three hundred and fifty thousand people in Los Angeles alone have viewed the big photodrama, telling the story of the United States Civil War and reconstruction period.

GATHERING OF THE KU KLUX KLAN.
(To be seen in "The Birth of a Nation," at the Trent theatre, next week).

PLAYS LINCOLN IN "BIRTH OF NATION"

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," at the Trent theatre next week, was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the president reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation," showing the war president, is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned federal troops to subdue the individual sovereignty of rebellious states. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's characetr is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the president. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the leader of congress calls with a proposal to deal harshly with the south for its rebellion. "I shall treat them as if they had never been away!" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's theatre, Washington, when southern hopes of clemency are blasted by the assassin Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great president, has been widely commended for the sincerity, dignity and pathos of his characterization.

Trenton Ev. Sunday Sept 17

HENRY WALTHALL
As Ben Cameron, "The Little Colonel," in the Motion Picture Production "The Birth of a Nation," at the Trent Theatre Next Week.

Date .....
Trenton, N.J.
9-15-17

29TH WEEK FOR "NATION" FILM

New York, Sept 13.—D. W. Griffith's Birth of a Nation is in its twenty-ninth week at the Liberty Theater. This is one of the biggest records of recent years, and is the banner record for the Liberty. Heretofore The Spring Maid held the record of twenty-eight weeks.

MOTION PICTURE WORLD (N. Y. City)

SEP 18 1917

"BIRTH OF A NATION" IN OSHKOSH.

Manager J. E. Williams, of the Grand Opera House at Oshkosh, opened the season with "The Birth of a Nation" August 29 for eight days' matinee and night, turning people away for every performance at 25-50-75 and $1 prices, and gave an extra performance Saturday morning at 9.30 to a crowded house. Mgr. Williams engaged an old-time minstrel, Eli Rice, to announce with a megaphone in all the surrounding towns. He also billed the country for 100 miles around.

The Grand will play pictures hereafter on all open nights: Sept. 6-7, "Graustark"; 8-9, "Juggernaut"; 10-11, "Rosary," followed with other pictures. The Grand has been equipped with all the latest improvements including the latest and best projection machine manufactured for the presentation of motion pictures.

MOTION PICTURE WORLD (N. Y. City)

SEP 18 1917

Alice Nielsen, beloved of hundreds of thousands in this country, arrived in Chicago Saturday, September 4th. The following Sunday night she saw "The Birth of a Nation" at the Colonial. "It is the most wonderful thing I have ever seen," said Miss Nielsen afterwards. "I couldn't help crying. I had no idea there was such a picture in the world. Little Mae Marsh does some of the best work I have ever seen. She is a dear little thing and has captured me completely. Has she ever been on the stage? Why have I never heard of her?" When Miss Nielsen was told that Miss Marsh had never been on the stage and had received all her experience in acting in front of the camera, she replied: "It seems incredible. I have never seen better acting on any stage." It is understood that the Triangle Film Corporation is endeavoring to secure the services of Miss Nielsen for a forthcoming big feature. Miss Nielsen, however, who is at present on a concert tour of the country, is non-commital.

P. Bulletin Sep 18

"The Birth of the Nation" films at the Forest, have been doing so well, despite the hot weather, that they will be continued; in the case of the Griffith's spectacle, for an indefinite period.

Phila Ev Ledger Sep 18

FORREST—"The Birth of a Nation," with Henry B. Walthal, Mae Marsh and Spottiswoode Aitkin. D. W. Griffith's mammoth photoplay of the Civil War and Reconstruction, founded in part on Thomas Dixon's "Clansman." A marvelous entertainment.

ON PICTURE NEWS (New York City)

SEP 18 1917

"Nation" to Continue Remarkable Run in Boston

After Closing at Tremont Theatre on Saturday, Griffith Spectacle Is Shown Again Almost Immediately at Majestic—Two Hundred and Fiftieth Mark Already Passed

Special to MOTION PICTURE NEWS

Boston, Sept. 8.

AFTER being shown in Boston more than 250 times, which breaks all records for lengthy runs in this city, both of pictures and spoken dramas, the "Birth of a Nation" closed its run at the Tremont theatre September 4. At the same time the announcement was made that Boston would get another chance to see the Griffith spectacle without delay, since the interests which recently purchased the New England rights for $75,000 put the film on at the Majestic theatre Monday for an indefinite run.

Keeping the film in Boston is fully warranted, even after its wonderful run with the original Griffith company at the Tremont. Tom Kane, manager for Mr. Griffith, told the NEWS representative that some persons had been known to come back to see the film again more than half a dozen times. This could easily be believed since at the time Mr. Kane made the statement, which was about noon, there was a line extending from the ticket window to the street, which is an unusually long distance at the Tremont.

Louis B. Meyer, head of the American Feature Film Company in Boston and one of the purchasers of the New England rights to the film, had nothing to say as regards prices to be charged at the Majestic; but it can be stated on good authority that the two dollar scale, at least for a few seats, will be adhered to, since this is a part of the agreement accompanying the sale of those rights.

Mr. Kane has left for Asbury Park, where he will remain a week with the film being shown there. He will then take charge of the film and company which will tour the Southeastern cities, opening in Norfolk at one of the Wells houses on September 29 and then playing forty weeks all the way to New Orleans and back.

Fred W. Zweifel, formerly in Boston with the film and until recently in Asbury Park, has left for St. Louis to take out the Southwestern Film Company through Tennessee and Texas.

CHICAGO (Ill.) MOTOGRAPHY

SEP 18 1915

MANY OF NOTED REAL STARS ARE BECOMING REEL STARS

Hailed as a marvel of mimetic art, surpassing all expectations of the merits of motion picture creation, "The Birth of a Nation," now in its eighth month of prosperity at the Liberty Theater, New York, began its Philadelphia engagement Saturday evening (September 4) at the Forrest. Within a few weeks another famous Quaker City playhouse will also be offering picture dramas at the regular scale of theater prices. In New York before the end of the month, when the Knickerbocker opens with Triangle Film Corporation plays at these prices, there will be three Broadway theaters devoted to the new art at the old scale of prices for the spoken and singing attraction.

On the other hand, the flesh-and blood stellar attractions are being offered at cut prices. For example, Robert Edeson has just finished an engagement at the Walnut Street Theater, Philadelphia, at 15-25-50-75 cents. Emma Dunn, formerly featured by Belasco and Brady, is the visiting star there this week at similar cheap prices.

Such a momentous revolution has the new era of stage art brought about. More than a hundred of the most popular stars have been snared by the Triangle. De Wolf Hopper is now in California for a year before the camera, making the jump from legitimate to the motion picture play direct and not by the usual route, via stock and vaudeville. Billie Burke, Raymond Hitchcock, Douglas Fairbanks, and a host of others merely postpone the opening of their regular seasons to devote their art to the new theater.

Many of those who are not under long contract to work under Griffith, Ince and Sennett will soon be playing in the flesh on one side of Broadway while their California work is shown in Triangle star combinations at the Knickerbocker Theater across the way.

MOTION PICTURE WORLD (N. Y. City)

SEP 18 1915

Klu Klux Film in Phila.

Director of Public Safety Porter Enjoined by Judge Ferguson from Interfering with Showing of the Big Griffith Spectacle—Full Police Protection Was Given the Show, but Even the Colored People in Audience Applauded.

Special to Moving Picture World, from Philadelphia News Service.

ACCORDING to a decision handed down by Judge William C. Ferguson, Common Pleas Court No. 4, a preliminary injunction was granted restraining Director of Public Safety Porter from interfering with the showing of "The Birth of a Nation" at the Forrest theater, Broad and Sansom streets, for a period of five days. The restraining order was granted after a hearing of a suit brought by the Nixon and Zimmerman Theater Company to enjoin the police department from stopping the picture under orders from Director Porter.

Judge Ferguson declared that after the five days' time expires either party can go before a judge with a motion to have the injunction vacated or made permanent.

Under direct order from Director Porter a detail of fifteen detectives, headed by Captain Cameron, were seated at various points throughout the theater and were prepared to act immediately in case any demonstration was made against the film. A detail of policemen were also stationed in front of the theater and many private detectives were to be found in the audience.

However, there was absolutely no need for any police protection of any description. The huge audience seemed to enjoy the picture to the extreme and continued applause could be heard throughout the exhibition. Many negroes were scattered throughout the house and it is very pleasing to note that they were numbered among the most ardent applauders.

Moving picture interests are more than pleased with the outcome of the affair and are unanimous in expressing their opinion that the injunction will not be requested to be vacated at the termination of the five-day period. Director Porter is particularly pleased with the manner in which trouble was averted and declared that as long as there is no disturbance created the picture may run for an indefinite period of time.

CHICAGO (Ill.) MOTOGRAPHY

SEP 18 1915

MISSOURI.

A delegation of negroes called upon Mayor Kiel of St. Louis, Mo., and protested against the exhibition of the moving picture drama, "The Birth of a Nation," claiming that the picture depicted scenes in the South during reconstruction days which reflected upon the negro race and which were liable to cause race prejudices and cause trouble. Mayor Kiel took the matter up with City counselor Dawes, who rendered the opinion that the Mayor has no power to interfere with the production, as there was no city ordinance against the exhibition of any moving picture production in the City of St. Louis.

An ordinance to delegate to the park commissioner of St. Louis, Missouri, the power to censor moving-picture films, before their exhibition in St. Louis has been introduced in the Board of Aldermen. The ordinance was drafted by Commissioner Cunliff, as the result of numerous protests against the production of films purporting to depict the history of the Leo Frank case, now being shown in several St. Louis theaters.

The new charter provides that the park commissioner may be given power to exercise "supervision and control" over public recreation functions, amusements and entertainments not connected with the city.

An injunction restraining the police department and Prosecuting Attorney Howard Sidener, of St. Louis, Missouri, from interfering with the production of the film play "The Birth of a Nation," which began a five weeks' engagement at the Olympic Theater August 29, was granted by Circuit Judge Kimmel at his home.

A petition asking for a restraining order was filed after closing hours of the Epoch Producing Company, and named as defendants the Board of Police Commissioners, Chief of Police Young, Chief of Detectives Aliendar and Prosecutor Sidener. The suit was filed after Prosecutor Sidener announced that he would do everything in his power to prevent the production of the film play, on the grounds that the film contained scenes which reflected unjustly on the negro race and would tend to produce race prejudices.

The petition filed by the Epoch Company alleged that the film play had been approved by the National Board of Censors, and that the report of the board dated last January 20, "enthusiastically indorsed the spectacle, and declared it was a great step forward in motion picture productions."

The petition stated that the film had been produced for many weeks in Boston, New York, Chicago, Milwaukee and other places and had not created any prejudice. It was further alleged that the defendants without warrant or authority of law, threatened to arrest the plaintiffs, if they produced the spectacle.

The plaintiffs stated that in carrying out the contract to produce the play in St. Louis it has already incurred an expense of $5,000, all of which amount it will lose and also additional sums unless a restraining order is maintained.

Delegations of white citizens have also done the same, notably a committee representing the Civic League.

In the meantime, while the matter is being fought out in the courts, the theaters showing the film "The Birth of a Nation," are reaping a harvest, the theater being crowded to capacity both afternoon and at night.

President **Breckinridge Jones**, of the Mississippi Valley Trust Company, was confronted with the problem and his consent was given to the staging of the play in the trust company's office on a Sunday, and to the having of such officers and employes as were willing to do so, enact their every day characters as trust company attaches.

Grant. Sunday Times Sept 19

BIG PHOTOPLAY COMING TO TRENT

"The Birth of a Nation," World's Greatest Film Spectacle, Booked for Entire Week

Still in the first cycle of its popularity in New York, Chicago, Philadelphia and other metropolitan centers, "The Birth of a Nation" comes to the Trent Theatre for a week's engagement, beginning Monday night, September 20.

The big Griffith spectacle will be shown at the Trent exactly as it is being seen at the Liberty Theatre, New York, where its record stands at more than 500 performances, and at the Forrest Theatre, Philadelphia, where it will probably be held as an all-winter attraction. A stroke of enterprise on the part of the local management has brought it to the Trent for a whole week, and it is announced that it will be seen no nearer this city than New York and Philadelphia. Upwards of 75 people will be employed in attaining the elaborate musical and stage effects, this number embracing 30 musicians and a corps of mechanics, electricians and supernumeraries.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states. Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theatre, and the succeeding orgy of hate and oppression of the South. These personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

Mr. Griffith's treatment of the theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "armies" of the theatric boards. He shows 5,000 scenes in place of four or five; far-flung battle lines of many, many miles, and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short case" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius.

Ev. Ledger Sep 18-1915

MAKING LINCOLN LIVE AGAIN

When word first came that Lincoln was to figure in a photoplay there were plenty of people who thought it something close to sacrilege. Even the figures of lesser men, like Grant and Lee, they expected to find repellent in a motion picture entertainment. These men were too big. They lived in the memory; bringing them back in the flesh seemed a tawdry, cheapening business.

Yet it is just these people who have found one of the greatest charms of "The Birth of a Nation" in its reconstruction of the country's great men. Though Lincoln, Grant, Lee and Sumner are only incidental figures to the story of the Stonemans and the Camerons, they are handled with such admirable fidelity and restraint that the effect is only dignified and fitting.

Lincoln is the best example of Mr. Griffith's tact in this matter. The President's signing of the call for volunteers carries a moment of sorrow that humanizes the great man, but does not descend to the banal. The intercession of Mrs. Cameron for the life of her son is just as skilfully handled. It makes Lincoln a part of the story only as a great figure that is drawn in for a moment to play an objective part. As for the assassination at Ford's, it is simple history. It speaks as the event itself.

CHICAGO (Ill.) MOTOGRAPHY

SEP 18 19

"THE MIRTH OF A NATION" A FILM BURLESQUE IS NOW IN THE MAKING

FF The Universal will soon commence the work of production on "The Mirth of a Nation," a seven-reel travesty by H. H. Van Loan and Pat Rooney. The photoplay is "based on Mason and Dixon's famous novel, 'The Clansmen,'" and is "copyrighted 1915 by the Universal Film Mfg. Co."

Harry Myers, who produced the Universal Broadway Feature, "The Earl of Pawtucket," will direct "The Mirth of a Nation" in which Pat Rooney and Marion Bent will be featured. Rosemary Theby will be assigned to an important role, while Harry himself will browse around in the picture now and then.

Little Jimmie Rosen, who played "The Kid" in "The Newlyweds" and who also originated the role of "Buster Brown" in the stage, will cavort about in all the dignity of his two feet eight inches. Lee Kohlmar, who played with David Warfield for three years in "The Music Master," will be assigned to a comedy role. Work of production will commence at Coytesville, N. J., but, as Harry Myers wails, "Lord only knows where we'll wind up." Myers declares that "The Mirth of a Nation" is the funniest thing that ever escaped being put into a drug user's retreat. And Myers, the producer of "Baby," ought to know what's funny.

"The Mirth of a Nation" cast includes Hezekiah Spuffendike, Rumhouser Skynch, a kickapoo octoroon, General Nuisance and General Electric Graflexius Camera and an all star cast of Civil War veterans. It tells all about the horrible "slotter" at the battle of Bay Rum, and of the "carpet jag period" following the close of the war and the nefarious operations of the Cluck Cluck Clansmen.

Ev. Ledger Sep 18-1915

Close Ups

David Wark Griffith, who startled America with his "Birth of a Nation," is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied grand opera and developed a good baritone voice. He became interested in pictures as a scenario writer, but the technical side of the work fascinated him. In less than three years from his first entrance into a motion-picture studio he was the most promising figure among American directors. His numerous inventions and his wonderful judgment soon placed him at the forefront of the ranks. He was the first to use "closeups" and "cutbacks." His principal work has been done for the Biograph, the Majestic-Reliance Company of the Mutual program and now for the Triangle. He is recognized as the greatest director of motion-picture productions in the world today.

Ev. Ledger Sep 18-15

PHILADELPHIA TAKES A LOOK AT THE HEIGHTS OF THE PHOTOPLAY ART

The Dramatic Season, Abdicating to King Movie, Gives Us "Cabiria" and "The Birth of Nation" to Compare

By the DRAMATIC EDITOR

BETWEEN hot weather, failures and the theatrical manager's new-found caution the movies seem to have a monopoly of the new season. "The Birth of a Nation" and the Triangle plans for the Chestnut Street Opera House make it almost impossible for that dual personality, the dramatic and photoplay editor, to tell when he is which. And with feature films promised at the Metropolitan Opera House next Saturday, he is inclined to let the music editor in for a little of the trouble

All the same, this plethora of movies has its decided advantages. It makes for comparisons. A wide-awake person can get a sort of notion of where the art is going. By the enterprise of Manager Jacobs, of the Imperial, four large audiences got a chance to compare the art of Europe at its best—"Cabiria"—with the best specimen of American photoplay so far produced—"The Birth of a Nation."

"Cabiria" is old now, particularly if you judge time by the lightning development of the movies. Its film is scratched with "rain." Yet how much it can still show America. How much it has already shown, can be judged by all the departures of "Cabiria," which have now become the commonplace of filmdom. Many a photoplay has borrowed shamelessly and profitably from the Itala film. Even Griffith's apotheoses—in "The Avenging Conscience," for example—might be traced back to that far superior close of "Cabiria," the circling maidens.

Comparison of "Cabiria" and the Griffith piece are a little difficult; the period and spirit are so different. "Cabiria" is romantic melodrama; "The Birth of a Nation" comes close to modern reality. The producer of the Italian film could go to bizarre lengths in scenery and costumes; while Griffith had to duplicate an almost familiar reality and to depend on sheer dramatic drive and spectacular battles for his effect.

Old as "Cabiria" is, it excels "The Birth of a Nation" on a number of technical points, notably the lighting. Griffith achieves wonders of gradations and contrasts in out-of-door light; no American excels him in that field. But no American has yet realized how much can be accomplished with a single centre of illumination. They are still following that foolish old habit of the stage—bathing a room in a blaze of light from every direction. They have not realized that, even more effectively than in the theatre, they can use the play of deep shadow and high lights as a dramatic element, as well as a matter of sheer beauty. "Peer Gynt," at the Stanley, proved inferior to expectations, but in the scene in the slaver's cabin, it showed what wonderful results a single source of light can give. In "Cabiria" almost every interior goes to prove the same thing.

This concentration of light is particularly necessary in fire scenes. On the whole, those in "Cabiria" hardly equal Griffith's, for they are spoiled with some manifestly artificial flames flapping in front of the lense. But, barring those "close up" tongues of light, the Italian conflagrations achieve a finer effect by concentrating their light and bringing it out from the spot where the fire is supposed to rage. Thus only natural glares and shadows are thrown upon the surroundings, and, when tinted red, the film shows in high light just those spots that would shine in reality.

On another technical point—and just as vital a one—"Cabiria" is inferior. It is not a good photoplay from the point of view of action. It has scenes of catastrophe—earthquake, fire, battle—that are quite as good as anything in The Birth of a Nation." Many of these scenes excel. But they are not built into a dramatic whole of streaming, accumulating interest. Half the story runs consecutively and excitingly. The last half—the most important half—has no climax. The story becomes complicated and hard to follow, instead of inevitable. There is no great moment of spectacular or dramatic action. There is none of that exciting use of "cut backs" which makes the Ku Klux rides so engrossing.

Within the limits of Griffith's story, he achieves much more than the Italian producer in his. But what a far more wonderful field the man has who goes back to picturesque antiquity for his spectacles! The costumes and even the elaborate and curious temples, towers and towns built for "Cabiria," can be far excelled in novelty and beauty by a stage artist of the modern school. Such beautiful visions as Hannibal crossing the Alps, war elephants and camels sludging along, can all be equaled in whatever period chosen. The one necessity is a unifying intelligence like Griffith's, a man to choose scenerio-writer, scenic designer and actors, and then to fuse all the elements with the fire of beauty and excitement. Griffith will do it yet. Wait for his "Holy Grail."

St Louis Times Sep 18

"Birth of a Nation" Starts on Its Fourth Big Week

Lillian Gish, Star of the Griffith Masterpiece.

The rapid strides of the motion picture industry in comparison with the stage where the spoken drama flourishes is astonishing when figures are studied. Take the case of "The Birth of a Nation," which enters upon its fourth week at the Olympic Theater tomorrow. The gross receipts of the half-score companies now presenting the spectacle in the various large amusement centers of America are in the neighborhood of a million dollars every 15 weeks. It is estimated, on the showing of the past nine months, that "The Birth of a Nation" will net for its producers a round $10,000,000 before it is laid aside. In 300 years the most popular play ever written in the English language, "The Merchant of Venice," has drawn into the box office but $35,000,000, from which the clear profits can scarcely exceed $15,000,000.

Then, too, the stage of the spoken drama has flourished in America about 100 years without producing a single director who draws a salary of $100,000 annually. The motion picture industry, in only about 10 years, has produced one such prodigy, D. W. Griffith, who staged "The Birth of a Nation." Mr. Griffith is one of the very few men in any line of business in America who pays an income tax on such an enormous salary.

Daily State Gazette Trenton N.J. Sep 1 8-15

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"BIRTH OF NATION" AT TRENT MONDAY

The one theatrical offering that hundreds of residents of this section of New Jersey have been waiting for, "The Birth of a Nation," comes to the Trent theatre for a week's engagement, beginning Monday evening. Except on Monday, when the afternoon will be required for installing the massive production, there will be daily matinees.

While the engagement of the big Griffith spectacle is noteworthy in itself, unusual interest attaches to its coming to Trenton. Many local residents fortunate enough to witness it during its engagements either in New York or Philadelphia, have come home enthusiastically praising it and in the rush for seats since the sale opened Thursday morning there have been dozens who were advised not to miss it. The presentation at the Trent will be exactly the same as those which are attracting capacity business to the Liberty theatre, New York, and the Forrest theatre, Philadelphia, including a symphony orchestra of thirty and upwards of 50 mechanicsand supernumeraries. The spectacle has been presented more than 500 times at the Liberty theatre and its Philadelphia engagement is so phenomenally successful that it will probably remain at the Forrest theatre the rest of the winter.

The first half of the great picture exhibits the salient events of the Civil war, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theatre live before the spectator of the Griffith drama.

In the second half the South's "second uprising," this time against the carpetbag regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the Unionist, Captain Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

The fun and frolic of plantation days, as well as the heart-ache and pathos of the stricken South, are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery, as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

Abraham Lincoln in Box, Ford's Theatre, Washington, as Shown in "The Birth of a Nation"—Trent

Phil Enquirer Sep 19

FORREST—No one who has seen "The Birth of a Nation," the spectacular moting picture production now on view here, will say aught but that D. W. Griffith has shown himself to be a master stage director. Yet "The Birth of a Nation" is not a photoplay in the accepted sense. It is a master creation, an epic story presented with the realism of actuality by talented players who seem to be living again in the soul-stirring times when a nation was moving onward to a glorious destiny. Each incident is made the more impressive by the musical accompaniment that is played by a symphony orchestra and that is of the most appropriate sort. There is no one who is not thrilled by the clash of great armies in scenes showing important engagements in the Civil War and that the appeal is to all types of men is apparent in the diverse kinds of people to be found at any presentation of the picture. Apart from the wonderful representation of the assassination of Lincoln at Ford's Theatre in Washington, probably the most impressive scene in this historic drama, there is a succession of scenes of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the Civil War. But each dread happening is placed in contrast with delightful romantic scenes and the horrors of battle are forgotten or relieved by little human touches such as Griffith so well knows how to give. The burning of Atlanta is a remarkable picture, but still more effective is the series of scenes showing the Ku Klux Klan on its errands of safety. In the concluding part of the picture one sees activities in famous institutions of young colored men and women who are fitting themselves for high places in the industrial world. Splendid photography and superb projection of the picture contribute importantly to the irresistible appeal of this master work.

Trenton Ev. Times Sep 18

"The Charge," One of the Battle Scenes in "The Birth of a Nation" at the Trent Theatre Next Week

Trent. Ev. Times Sep 18

"BIRTH OF NATION" IS HERE NEXT WEEK

With a symphony orchestra of thirty, upwards of fifty mechanics and all the elaborate equipment used in presenting the spectacle at the Liberty Theatre, New York, and the Forrest Theatre, Philadelphia, "The Birth of a Nation" comes to the Trent Theatre Monday evening to begin a week's engagement. There will be daily matinees after the opening.

During its record—engagements in New York, Philadelphia and Atlantic City it has been seen by thousands from New Jersey and without exception they have praised it enthusiastically. Trenton people's interest in the spectacle has been disclosed in the advance sale of seats which is larger than for any attraction that the Trent Theatre has had for several seasons.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man semed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. He replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great Out-of-Doors. In brief, he staged the great battles, struggles and critical events of 1861-'70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and 45 minutes it epitomizes the life of a nation. Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

Public Ledger Sep 15-1915

GIRARD'S TOPICS OF THE TOWN

WHEN a photo-play endeavors to make heroes out of men branded by Congress as "murderers and outlaws," it is profitable to recall what the Ku-Klux Klan was.

A party of young men at the close of the war met at Pulaski, Tennessee, and formed a social organization. They adopted a name, a ritual and a uniform. The last consisted of a white pall worn by the horse and a white covering for the rider, who was topped with a tall white hat made of cardboard.

By accident it was discovered that the weird name and the weird robes of the Ku-Klux Klan struck terror to the marrow bones of the ignorant and recently freed negroes.

Then all over the South other and similar societies sprang up which finally became merged with or known by the general name of Ku-Klux Klan. General John B. Gordon, of the Confederate Army, said the societies were for mutual protection.

History proves that this was not the case in hundreds, even thousands of cases, which came into the courts. General Forrest, whose name throughout the North has ever been linked with the Fort Pillow massacre of negroes, was chosen head of the Ku-Klux Klan

IN 1868 a revised Constitution was adopted by the Ku-Klux Klan. It formed the entire South into the Invisible Empire. General Forrest was styled Grand Wizard. Each State was a realm under a Grand Dragon. Each county was a dominion under a Grand Giant, and the smallest local unit was a den, under a Grand Cyclops.

At one time there were 555,000 members of the various Ku-Klux orders. A great many of the members were ex-Confederate soldiers. The thing grew into a mighty political issue. Impartial historians now agree that the Republicans in Congress exaggerated very greatly what was going on throughout the South in order to justify the Carpetbag reconstruction policy.

Carl Schurz refused to follow his party, although as an Independent he admitted that innumerable offenses had occurred.

BY 1870 the outrages in some Southern counties had become so bad that Congress took action. President Grant asked for special powers to suppress what he termed was a "new insurrection" in the South. Congress speedily passed such an act. There were then in the United States Senate as many able men as ever sat together in that body. Edmunds, Conkling, Morton, Thurman, Bayard, Trumbull and Sherman were all legislative giants.

Thurman and Trumbull fought against the act in Congress aimed at squelching the Ku-Klux on the ground that the United States could not interfere in local government. Eleven years afterward the Supreme Court sustained these Democrats and upset the law put through by a Republican majority.

CONGRESS in the meanwhile ordered a probe of the Ku-Klux outrages. The majority of the committee brought in a terrific arraignment. Senator John Scott, of Pennsylvania, was chairman of the committee which had collected evidence for a year.

The Democratic minority report admitted that in 40 counties of the South there had been violence.

"We do not intend to deny," said the Democratic minority, "that bodies of disguised men have in several States of the South been guilty of the most flagrant crimes, crimes which we neither seek to palliate nor excuse."

From 1870 to 1875 some thousands of cases were handled by the Attorney General's department, and convictions were numerous. There were many cases of murder. The period of chief violence ranged from 1867 to 1873. Grant's re-election seemed to put a complete damper on the thing.

THE Ku-Klux Klan was formed several years before the negro was endowed with the franchise, so that it is not true that the night raiders aimed simply to keep the ex-slaves from voting. That later became a prime object.

White men from the North were victims of the Ku-Klux. Preachers who conducted religious services for the negroes and school teachers who helped educate them were also attacked, and in some cases murdered, as shown by the records.

As it finally developed when Congress and the President of the United States took official action, the Ku-Klux Klan's main object as it concerned the country generally was to terrorize the negro back into a state of complete civic suppression, and to frighten all who endeavored to bring the black race out of that dismal condition.

Any one who thinks this band of outlaws was a heroic body should consult the dozen large volumes of testimony taken by the Committee of Congress under the lead of our country's ablest lawyers, who couldn't be hoodwinked by shams, lying or hypocrisy.

As a sample of how a Ku-Klux Klan member would operate, I cite two cases out of many scores. One of the white-sheeted horsemen stopped at a negro cabin at midnight and asked for a bucket of water. The negro gave it to him.

"He swallowed it at a gulp," related the black man, "saying it was the first drink he had had since being killed at Shiloh."

Another negro was visited by a similar apparition. The weird horseman put out his hand, and when the negro took it found it only a skeleton.

Such instances occurred by hundreds, so that the colored folks were completely terrorized.

The country at large got its most dramatic presentation of what the Carpetbaggers and negroes were up against during Reconstruction in Judge Tourgee's book, "A Fool's Errand."

Some of his friends long afterward maintained that the reason the author's name was kept a secret for years was fear of bodily violence.

GIRARD.

Philadelphia, (Pa.) Public Ledger

Date ..... SEP 18 1915 .....

MAKING LINCOLN LIVE AGAIN

When word first came that Lincoln was to figure in a photoplay there were plenty of people who thought it something close to sacrilege. Even the figures of lesser men, like Grant and Lee, they expected to find repellent in a motion picture entertainment. These men were too big. They lived in the memory; bringing them back in the flesh seemed a tawdry, cheapening business.

Yet it is just these people who have found one of the greatest charms of "The Birth of a Nation" in its reconstruction of the country's great men. Though Lincoln, Grant, Lee and Sumner are only incidental figures to the story of the Stonemans and the Camerons, they are handled with such admirable fidelity and restraint that the effect is only dignified and fitting.

Lincoln is the best example of Mr. Griffith's tact in this matter. The President's signing of the call for volunteers carries a moment of sorrow that humanizes the great man, but does not descend to the banal. The intercession of Mrs. Cameron for the life of her son is just as skilfully handled. It makes Lincoln a part of the story only as a great figure that is drawn in for a moment to play an objective part. As for the assassination at Ford's, it is simple history. It speaks as the event itself.

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Walthall a True Southerner

Henry Walthall, who plays the part of Colonel Ben Cameron, in "The Birth of a Nation," at the Forrest, has come into such prominence as a motion picture player that he is known in all parts of the world. He was born and spent 22 years on a plantation in Alabama, and then he went on the stage. Purely by accident he chanced to visit the Biograph Studio one day. D. W. Griffith was directing a picture. Noticing Mr. Walthall, whom he had seen on the stage, Mr. Griffith asked the young actor how he would like to be "screened." Having nothing else to do, Walthall said he didn't mind trying. So he went to work, his first picture being "The Convict's Sacrifice."

"I saw the possibilities from the start," he said recently. "I went back to the stage for a time, but it had lost its charm. So again in response to an invitation, I sought out Mr. Griffith and now I am in motion pictures to stay."

Walthall is a cousin of the late United States Senator Walthall, of Alabama, the Senator having played a prominent part in the reconstruction events which his young relative portrays. Walthall's father fought for the South and the actor naturally enjoys playing in the war scenes. The role of Colonel Cameron is the longest one in "The Birth of a Nation" and also the longest so far seen in a motion picture, being fairly comparable to the champion "long distance" part of Hamlet in the legitimate drama.

Record Sep 19

SOMETHING ABOUT GRIFFITH

Famous Motion Picture Director Had First Job at $5 a Week.

David W. Griffith, creator of "The Birth of a Nation," now at the Forrest Theatre, has given in that masterpiece the only theatrical representation of the surrender of General Lee to General Grant. The picture shows Grant and Lee in the Wilmer-McLean house at Appomattox. Grant is seen in fatigue dress, travel-stained, and Lee is in full dress, ready, as it were, for the historical painter.

"General Lee," runs the story, "signed the papers by means of quill and inkstand he had borrowed from a young officer's kit, for, as it happened, there were no writing materials in the Wilmer-McLean home." This historical fact is for the first time brought out by Griffith in his play. Lee then handed the document to an aide, who placed it in Grant's hand. The two generals thereupon arose, met in the centre of the room and shook hands. There have been several paintings of the historic scene, but never, it is believed, had a stage representation of the living figures and action been made before Griffith's putting it into the present play.

Griffith, by the way, is the son of Brigadier General Jacob Wark Griffith, who fought on Lee's side. It was in Louisville that the foremost motion picture director of the country was born, 15 years after Lee's surrender. The son took up acting as a profession and made his debut in a Louisville stock company conducted by Oscar Eagle, who is also prominent today in the motion picture world. Afterwards Griffith went to New York and found engagements as "juvenile." One of these was under the management of George H. Brennan, who was a newspaper writer in Boston 20 years ago, and who managed the company that appeared in the Dixon play, "The Clansman." It was this play in part that was used as the basis of "The Birth of a Nation."

But Griffith, it seems, was all the time straining to do big things. He wrote a play called "A Fool and the Girl," which James K. Hackett produced in Washington. But as success didn't come, the restless Kentuckian turned to the newspaper field and wrote several short stories for the Sunday supplement of one of the New York dailies. The editor suggested to Griffith that some of his offerings would make good scenarios for the "movies." Griffith was impressed at the suggestion, "rattled off" a few photo-plays and waited for results. By the time two of them were accepted he was nearly on his uppers, and so the Biograph people, who were to produce the plays, gave the author a job at $5 a week, acting before the camera. This $5 a week job was the making of Griffith, for by and by one of the Biograph directors fell sick, and Griffith took the sick man's place. Forthwith Griffith began to submit new ideas. He introduced the "close up," or enlarged portrait of the principal character in each scene—and you will see much of this in "The

D. W. GRIFFITH.

Birth of a Nation." He brought out the "cut back," or "insert," which visualizes the thoughts of the character. He specialized in the reproduction of classic stories. The company met the novelties with some misgivings, but Griffith's work spelled success, nevertheless, and before long he was the Biograph's chief director.

A year and a half ago he went over to the Mutual Film Company as director-in-chief, with a carte blanche contract. Today he is one of the most famous men in the motion-picture world and he is one of the three great producers who form the Triangle Film Corporation.

In Griffith's "The Birth of a Nation" there were over 120,000 feet of film when the cameras finished their work in the West and South, but the process of selection, which plays such a telling part in these productions, has reduced this to about 12,000 feet. The spectacle, as it stands now, takes about two and three-quarters hours to present. The first presentation was given in Los Angeles. The pictures now are to be seen in a number of the leading cities of the United States, and at every theatre in which the spectacle may be seen there are crowds at each presentation.

Philadelphia, (Pa.) Public Ledger

Date P1 8 1915

PHILADELPHIA TAKES A LOOK AT THE HEIGHTS OF THE PHOTOPLAY ART

The Dramatic Season, Abdicating to King Movie, Gives Us "Cabiria" and "The Birth of Nation" to Compare

By the DRAMATIC EDITOR

BETWEEN bad weather, failures and the theatrical manager's new-found caution the movies seem to have a monopoly of the new season. "The Birth of a Nation" and the Triangle plans for the Chestnut Street Opera House make it almost impossible for that dual personality, the dramatic and photoplay editor, to tell when he is which. And with feature films promised at the Metropolitan Opera House next Saturday, he is inclined to let the music editor in for a little of the trouble.

All the same, this plethora of movies has its decided advantages. It makes for comparisons. A wide-awake person can get a sort of notion where the art is going. The war has closed off the foreign producer and given the local man his opportunity; now or never he can prove his metal. By the enterprise of Manager Pacobs, of the Imperial, four large audiences got a chance to compare the art of Europe at its best—"Cabiria"—with the best specimen of American photoplay so far produced—"The Birth of a Nation."

"Cabiria" is old now, particularly if you judge time by the lightning development of the movies. Its film is scratched with "rain." Yet how much it can still show America, how much it has already shown, can be judged by all the departures of "Cabiria," which have now become the commonplace of filmdom. Many a photoplay has borrowed shamelessly and profitably from the Itala film. Even Griffith's apotheoses—"The Avenging Conscience," for example—might be traced back to that far superior close of "Cabiria," the circling maidens.

Comparison of "Cabiria" and the Griffith piece are a little difficult; the period and spirit are so different. "Cabiria" is romantic melodrama; "The Birth of a Nation" comes close to modern reality. The producer of the Italian film could go to bizarre lengths in scenery and costumes; while Griffith had to duplicate an almost familiar reality and to depend on sheer dramatic drive and spectacular battles for his effect.

Old as "Cabiria" is, it excels "The Birth of a Nation" on a number of technical points, notably the lightning. Griffith achieves wonders of gradations and contrasts in out-of-door light; no American excels him in that field. But no American has yet realized how much can be accomplished with a single centre of illumination. They are still following that foolish old habit of the stage—bathing a room in a blaze of light from every direction. They have not realized that, even more effectively than in the theatre, they can use the play of deep shadow and high lights as a dramatic element, as well as a matter of sheer beauty. "Per Gynt," at the Stanley, proved inferior to expectations, but in the scene in the slaver's cabin, it showed what wonderful results a single source of light can give. In "Cabiria" almost every exterior goes to prove the same thing.

This concentration of light is particularly necessary in fire scenes. On the whole, those in "Cabiria" hardly equal Griffith's, for they are spoiled with some manifestly artificial flames flapping in front of the lens. But, barring those "close up" tongues of light, the Italian conflagrations achieve a finer effect by concentrating their light and bringing it out from the spot where the fire is supposed to rage. Thus only natural glares and shadows are thrown upon the surroundings, and when tinted red the film shows in high light just those spots that would shine in reality.

On another technical point—and just as vital a one—"Cabiria" is inferior. It is not a good photoplay from the point of view of action. It has scenes of catastrophe—earthquake, fire, battle—that are quite as good as anything in "The Birth of a Nation." Many of these scenes excel. But they are not built into a dramatic whole of streaming, accumulating interest. Half the story runs consecutively and excitingly. The last half—the most important half—has no climax. The story becomes complicated and hard to follow, instead of inevitable. There is no great moment of spectacular or dramatic action. There is none of that exciting use of "cut backs" which makes the Ku Klux rides so engrossing.

Within the limits of Griffith's story, he achieves much more than the Italian producer in his. But what a far more wonderful field the man has who goes back to picturesque antiquity for his spectacles! The costumes and even the elaborate and curious temples, towers and towns built for "Cabiria," can be far excelled in novelty and beauty by a stage artist of the modern school. Such beautiful visions as Hannibal crossing the Alps, war elephants and camels sludging along, can all be equaled in whatever period chosen. The one necessity is a unifying intelligence like Griffith's, a man to choose scenario-writer, scenic designer and actors, and then to fuse all the elements with the fire of beauty and excitement. Griffith will do it yet. Wait for his "Holy Graft."

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Scene in "The Birth of a Nation"-(Motion Pictures) Forrest

Press Sep. 19 - 1915

Three Beauties in "The Birth of a Nation" Pictures

MAE MARSH — LILLIAN GISH — MARY ALDEN

Press Sep 19 -

The Week's Playbills

AT THE FORREST

No one who has seen "The Birth of a Nation," that spectacular motion picture production now at the Forrest, will say aught but that D. W. Griffith has shown himself to be the master stage director. Yet "The Birth of a Nation" is not a photoplay in the accepted sense. It is a mammoth creation, an epic story presented with the realism of actuality by talented players who seem to be living again in the soul-stirring times when the nation was moving onward to its glorious destiny. Each incident is made the more impressive by the musical accompaniment that is played by a symphony orchestra and that is of the most appropriate sort.

There is no one who is not thrilled by the clash of great armies in scenes showing important engagements in the Civil War and that this appeal is to all types of men is apparent in the diverse kinds of people to be found at any presentation of the picture in the Forrest. Indeed, it is significant that amongst those who have given unqualified approval to "The Birth of a Nation" are leading representatives of labor organizations who have passed resolutions in praise of this epoch-making film.

Apart from the wonderful representation of the assassination of Lincoln at Ford's Theater, in Washington, which is probably the most impressive scene in this historic drama, there is a succession of scenes of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the Civil War. But each dread happening is placed in contrast with delightful romantic scenes and the horrors of battle are forgotten or relieved by little human touches such as Griffith so well knows how to give.

The burning of Atlanta is a remarkable picture, but still more effective is the series of scenes showing the Ku Klux Klan. In the concluding part of the picture one sees activities in famous institutions of young colored men and women who are fitting themselves for high places in the industrial world.

N. Amer. Sep 19

LILLIAN GISH — FORREST

N. Amer. Sep 19

MOTION PICTURES

Forrest—The impressive spectacles and absorbing love tale of D. W. Griffith's motion picture, "The Birth of a Nation," still attract large audiences daily. With tomorrow the piece enters upon its third week, and from present prospects, it is destined to duplicate here its long runs in New York, Chicago and San Francisco. While the fine execution of the film is truly epoch-making, probably the basic reason for its success is to be found in its theme. It is a big historical romance, treating of a period which is not only important in the history of this country, but is still vividly recalled by living men. Doubtless, another factor in its success is the excellent acting of Henry B. Walthall, Mae Marsh and Miriam Cooper.

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SCENE, BIRTH OF A NATION, FORREST

Press Sep 19

THREE SCREEN QUEENS AND EACH A BEAUTY

To find that the "adorable she" is not one girl, but a thousand would be rather a shock to the average young man who goes acourting. That, however, is the experience of the chap who seeks his ideal in pictureland. The scrutinising camera ye reveals the myriad different personalities masked by one identity, and from scene to scene the heroine is ever new, ever different, and out of the motion pictures in every-day life she is different too.

Take Mae Marsh in "The Birth of a Nation," now running at the Forrest. It would be clever to call Miss Marsh a chameleon, if so many others had not called her that before this. The camera never does such startling tricks as when she is before it. A scrubby little slavey, a young girl from boarding school, the sweet college graduate, the young woman of fashion, the romantic heroine, the soubrette "cut up" and finally the everyday, freckle-faced, rather homely and always rough-ish "kid"—those are just a few of the things that Mae Marsh is.

It was her youthful love of adventure that prompted her to visit the Majestic-Reliance Studios in Los Angeles one day and to look around to see what was happening. Director David W. Griffith found her, sensed her temperament and set her to work.

The sweet and sugary sort of darling girl is represented among Griffith's forces by Lillian Gish. Without the plastic quality of Miss Marsh—the mask of a thousand faces—Miss Gish has a style of beauty that lends itself to every representation of daintiness and adorable femininity. Away from Pictureland Miss Gish is the well-groomed, fashionable, slim young woman that one may see any fine morning walking on Chestnut Street.

Then there is Miss Miriam Cooper, playing the Southern belle, "Margaret Cameron," in "The Birth of a Nation," who may fairly be described as "cameraproof." The picture must commit hari-kari itself before it can misrepresent her. The technicians say that this is due to the classic regularity of features and especially to the perfection of the large eyes. Out of the realm of the motion picture Miss Cooper is just as pretty to look upon as she is within the camera limit. She drops the romance, of course, and the old Southern atmosphere of the F. F. V., yet neither Los Angeles nor New York can make her other than beautiful.

The young women of cameraland work long hours. They could not very well belong to a labor union, because much of the work is waiting and watching for one's turn to come around. For every pose one sees, twenty-six poses have been rehearsed, and a dozen poses actually photographed, and most of them thrown away.

Out of the harvest of 140,000 feet of "Birth of a Nation" films, Director Griffith selected 12,000 feet which he called good. His judgment has been abundantly ratified. It would be difficult to find an ugly pose of Mae Marsh, Lillian Gish or Miriam Cooper among all the thousands that one witnesses in the great film.

Public Ledger Sep 19

AT THE PHOTOPLAY

FORREST—The impressive photoplay, "The Birth of a Nation," begins its third week tomorrow. It is an epic presented with intense realism by talented players who seem to be living again in the soul-stirring times when a nation was moving onward to a glorious destiny. Each incident is made the more impressive by the musical accompaniment played by a large orchestra. Apart from the wonderful representation of the assassination of Lincoln at Ford's Theatre in Washington, probably the most impressive scene in this historic drama, there is a succession of events of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the Civil War, but each dread happening is placed in contrast to delightful romantic scenes and the horrors of battle are forgotten or relieved by little human touches, such as David W. Griffith so well knows how to give.

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HENRY B. WALTHALL-FORREST

Sep 19-
Pa Taking Dispatch

MAKES HIS OWN STARS

D W Griffith Takes Young People and Trains Them Right

Augustus Thomas recently related the story of how he once went to the late Charles Frohman on behalf of a prominent star who was dissatisfied with his management and who wanted to go under the Frohman management. The great manager's reply was characteristic: "Your friend is a finished star. I want my own stars. I want someone I can help." That sounds very much like David W Griffith, whose great spectacle, "The Birth of a Nation," is now at the Nixon Theater. Griffith has always believed in young people. He has had wonderful success in training those who have had neither stage or picture experience. There is no other director who employs so many young people. Lillian Gish, who plays the role of Elsie Stoneman, is not quite 19. Mae Marsh and Miriam Cooper are also about the same age. Griffith is the master maker of film stars.

Mae Marsh

He is untiring in the search for a type when one is called for by the scenario. He will spend days coaching people of no experience but he gets nature and not stage acting. Two years ago an awkward, timid, freckled girl appeared at the Biograph studios. Open-eyed with astonishment she saw for the first time the making of a picture. Griffith saw her and at a flash realized her possibilities. The girl was Mae Marsh, often called the Maude Adams of the films. In a few months Griffith molded her into one of the best actresses of the screen. As Flora Cameron in "The Birth of a Nation," she has won a triumph of which any star would well be proud.

No Perversions of History

THE decision of the City Commissioners of Atlantic City to suppress the photoplay, "The Birth of a Nation," looks like common sense. However costly the production may have been, now being multiplied endlessly over the country, it is well known that it was planned by and based on the works of a man whose partisan and passionate descriptions of American life belong to the perversions of history rather than to that fair and candid treatment of a controversial period that all sections should strive for.

To use for partisan purposes the tremendously cumulative agency of the photoplay, which has its educational value heightened to an unparalleled degree by its all pervading character and the peculiar vividness of its visual appeal, is a great wrong. The moving picture has all the world for its field; its recreative ministrations are ever welcome. It is, in its best estate, the greatest invention for the highest form of entertainment ever devised. Those who live by it and profit by it, as well as those who merely enjoy it, and the authorities who have to pass on it, have certain inescapable responsibilities. And these should be met with a spirit of fair play and accommodation on both sides. But this does not mean easy-going lenity as to plays and scenes which sin against public morals or menace public order.

So far as the suppressed play goes, it is admittedly an attempt to reverse certain facts of history, to exalt race hatred into a kind of social religion, to cover up with a picturesque glamour some of the most abhorrent phases of the resumption of white rule in the South, wherein one great wrong did not justify others; and, in general, to teach history from an entirely one-sided sectional and offensive point of view. Those who have the right love of their common country are opposed to all efforts to present an essentially false view of history with all the fervor of a zealot, whose emotions, rather than events, determine his pictures of the united nation we love and cherish.

Record Sep 19

Forrest—"The Birth of a Nation."

No one who has seen "The Birth of a Nation," that spectacular motion picture production now at the Forrest Theatre, will say aught but that D. W. Griffith has shown himself to be the master stage director of the world. Yet "The Birth of a Nation" is not a photo-play in the accepted sense. It is a master creation, an epic story presented with the realism of actuality by talented players who seem to be living again in the soul-stirring times when a nation was moving onward to a glorious destiny. Each incident is made the more impressive by the musical accompaniment that is played by a symphony orchestra and that is of the most appropriate sort. There is no one who is not thrilled by the clash of great armies in scenes showing important engagements in the civil war and that appeal is to all types of men is apparent in the diverse kinds of people to be found at any presentation of the picture in the Forrest Theatre. Indeed, it is significant that among those who have given unqualified approval to "The Birth of a Nation" are leading representatives of labor organizations, who have passed resolutions in praise of this epoch-making film.

Apart from the wonderful representation of the assassination of Lincoln at Ford's Theatre in Washington, probably the most impressive scene in this historic drama, there is a succession of scenes of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the civil war. But each dread happening is placed in contrast with delightful romantic scenes and the horrors of battle are forgotten or relieved by little human touches such as Griffith so well knows how to give. The burning of Atlanta is a remarkable picture, but still more effective is the series of scenes showing the Ku-Klux-Klan on its errands of safety. In the concluding part of the picture one sees activities in famous institutions of young colored men and women who are fitting themselves for high places in the industrial world.

Henry B. Walthall, who is a native of Alabama, is seen in the role of the Clansman, and his splendid work at once places him among the leaders in motion picture acting. Lilian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, Howard Gaye, Donald Crisp, George Seigmann, Walter Long, Raoul Walsh, Mary Alden, Spottiswoode Aiken and others are in the notable cast. Splendid photography and superb projection of the picture contribute importantly to the irresistible appeal of this master work.

Pittsburgh Gazette Sep 19-1915

NIXON'S SHERMAN'S MARCH IN "THE BIRTH OF A NATION"

Pittsburg Gazette Times Sep 19-1915

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"MAKING FACES" IN THE MOVING PICTURE

1—Margaret Cameron. 2—Lillian Gish. 3—Mae Marsh.

These three young women represent the highest development in facial acting under the direction of D. W. Griffith. They are all members of the cast of "The Birth of a Nation."

Take Mae Marsh for instance. It would be clever to call Miss Marsh a chameleon, if so many others had not called her that before this. The camera never does such startling tricks as when she is before it. A scrubby little slavey, a young miss home from boarding school, a biddy at the washtub, the sweet college graduate, the ginger, the young woman of fashion, the romantic heroine, the soubrette cut-up and finally the everyday, freckle-faced, rather homely and always roguish kid—those are just a few of the things that Mae Marsh is. A roguish kid, by the way, is Mae Marsh herself off the stage. It was her youthful love of adventure that prompted her to visit the Majestic-Reliance studio in Los Angeles one day and look around to see what was happening. Director Griffith found her, sensed her temperament and set her to work.

The sugary sort of girl is represented among Griffith's forces by Lillian Gish. Without the plastic quality of Mae Marsh—the mask of a thousand faces—Miss Gish has a style of beauty that lends itself to every representation of daintiness. The blondes must watch out, however. The camera has wicked tricks now and then of catching them napping. Once in a while the little angel looks like a little devil. Or the wicked monster of the photographic machine, catching a bad light or a mean pose, may give the adorable blonde the sad prophesy of "10 years later." Away from Pictureland Miss Gish is a well-groomed, fashionable slim young woman.

There is Miss Mirian Cooper, playing the Southern belle, Margaret Cameron, who may fairly be described as "camera-proof." The picture must commit hari-kari itself before it can misrepresent her. The technicians say that this is due to the classic regularity of feature, and especially to the perfection of the large eyes.

The young women of cameraland work long hours. They could not very well belong to a labor union because much of the work is waiting and watching for one's turn to come around. At 9 o'clock every player must be ready at the studio or the location, already costumed for the role. The work before the camera is a grind, not the easy swan-like posing the average person imagines it to be. For every pose one sees, 25 poses have been rehearsed, and a dozen poses actually photographed and most of them thrown away. Out of the harvest of 140,000 feet of "Birth of a Nation" films, Director Griffith selected 12,000 feet which he called good. His judgment has been abundantly ratified by the public. It would be difficult to find an ugly pose of Mae Marsh, Lillian Gish or Mirian Cooper among all the thousands that one witnesses in the film.

Pittsburg Dispatch Sep 19-

"The Birth of a Nation"

DAVID W GRIFFITH'S epoch-making spectacle, "The Birth of a Nation," is duplicating at the Nixon its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the Nixon.

"The Birth of a Nation" tells by film and music the story of a Nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the Civil War; Lincoln's call for troops; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march to the sea, and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh radical policy to the South; the uprising of the Ku Klux Klan and the overthrow of the carpet-bagger—negro regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendship between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr Griffith took most of the scenes in the great out of doors, where Nature painted the backgrounds. The notable indoor scenes, like that of Ford's Theater on the night of the Lincoln tragedy, the scene at Appomattox, and the meeting of the South Carolina Legislature of 1870 are exact facsimiles of the originals. It is the first time in art-production that American history has been presented in living pictures on so stupendous a scale. To do this many times the amount of time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

You Never Can Tell About Griffith.

Over at the Colonial there are more ladders and paint brushes than man ever dreamed of, in strenuous renovatory preparation for the advent there next Sunday of "The Birth of a Nation." John Barry, D. W. Grifith's right hand man, has dropped in from New York to oversee the general overhauling.

"I don't know whether Mr. Griffith will be here for the opening or not," he explained. "It probably depends on the weather. If it rains out there he will come, and if it doesn't he will take pictures. He is working now on his next big feature, 'The Mother and the Law.' How long will it be? I don't know; he doesn't know. He just works from day to day and does the things that follow logically in the development. It is a modern story and very appealing. It is comedy-drama stuff, with dashes from pathos to comedy and back again. Mae Marsh and Bobby Harrop are in it, and Miriam Cooper."

Pittsburg Leader Sep 19

Battle Scene in "The Birth of a Nation"

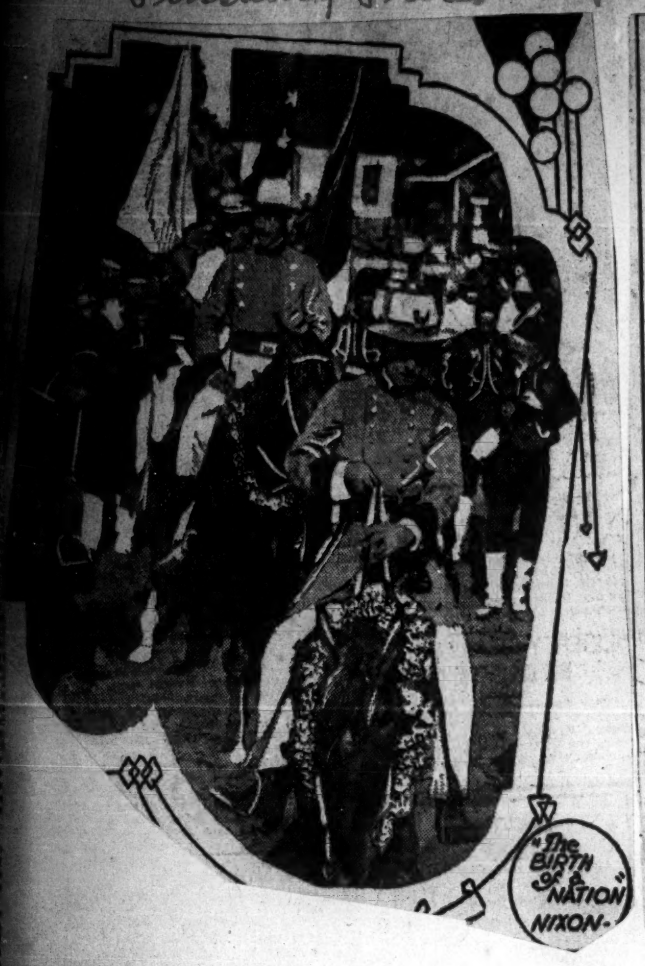
The telephone was a most important factor in staging the great battle scenes in "The Birth of a Nation," D. W. Griffith's supreme spectacle, now in the midst of a successful run at the Nixon.

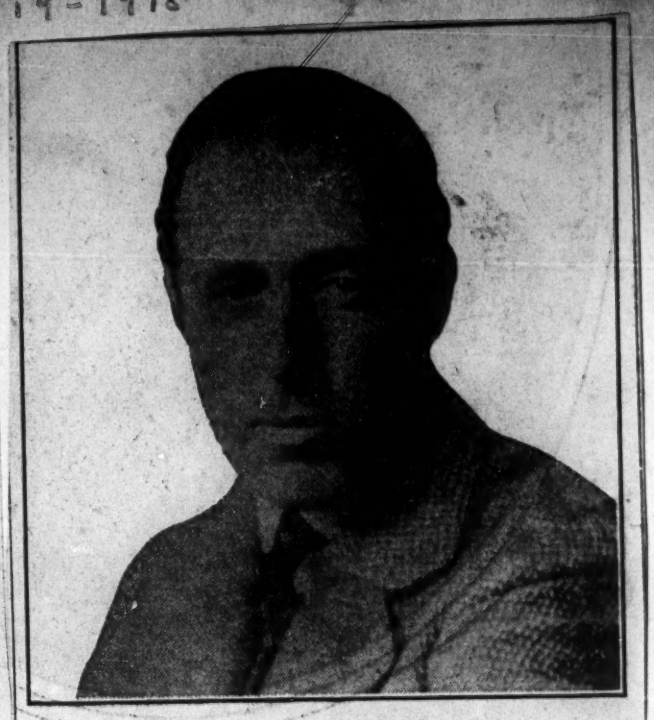
"Camera two!" was the sharp command from "Gen." Griffith, standing on the platform of a tower 60 feet high. The telephone operator of the small exchange at his side slipped a plug in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of troops deployed, the roar of cannon was heard and the attack on the enemy's trenches began.

"Camera four!" A battery of field artillery wheeled about and thundered down the field. Quickly the orders were given to 16 division assistants and the battle of Petersburg was in full swing. Eighteen thousand men were battling over 12 square miles of ground. If the battle had been real there could not have been more celerity of movement. Everything went like clockwork, without a hitch. The old-fashioned method of using the megaphone would have been futile. It was the telephone that made possible the most wonderful war scenes ever shown on any stage. The wires had to be laid underground for the telephone did not come into use until 10 years after the Civil war, and telephone poles would have been an anachronism.

Mr. Griffith got the idea of this method of handling his battle scenes from the use made of the telephone in the great war. The result of this applying of the most modern methods enabled him to achieve results with the camera far ahead of anything that had ever been done before. That is the secret of the success of Griffith. He is always the pioneer, the creator. The result is that "The Birth of a Nation" is the most stupendous creation ever staged.

Pittsburg Press Sep 19-1915





D. W. GRIFFITH,
Producer of "The Birth of a Nation," at the Nixon.

DAVID W. GRIFFITH IS SON OF "DIXIE."

David Wark Griffith, the man who made "The Birth of a Nation," is the son of Jacob Wark Griffith, who was a brevet brigadier general in the Confederate army and one of the closest friends of "Litte Joe" Wheeler. His grandmother was a Shirley Carter, of Virginia, and his mother an Oglesby, of Georgia.

Like most sons of the Confederacy, young Griffith was very poor. When he started out to make his fortune he began as an actor. Then he wrote several plays. About this time motion picture plays began attracting serious attention and he turned his hand to writing scenarios. Then he went with the Biograph Co., at first in a very minor capacity, but he soon was a full-fledged director.

Daily State Gazette Sunday Trenton N.J. Sep 20-1915

ONE OF THE WAR SCENES
(Showing the horrors of war in "The Birth of a Nation," at the Trent theatre tonight and all this week.

"BIRTH OF NATION" AT TRENT TONIGHT

With a symphony orchestra of thirty, upwards of fifty mechanics and supernumeraries, and all the elaborate equipment used in presenting the spectacle at the Liberty theatre, New York, and the Forrest theatre, Philadelphia, "The Birth of a Nation" comes to the Trent theatre tonight to begin a week's engagement. There will be daily matinees after the opening, beginning at 2:30 p. m.

During its record engagements in New York, Philadelphia and Atlantic City, it has been seen by thousands from New Jersey, and without exception they have praised it enthusiastically. Trenton people's interest in the spectacle has been disclosed in the advance sale of seats, which is larger than for any attraction that the Trent theatre has had for several seasons.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama," to "The Henrietta," and from "Way Down East" to "The Great Divide," but no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots," and "The Clansman," and started to develop it.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

FACTS ABOUT "THE BIRTH OF A NATION"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil war re-enacted.

Ford's theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards and "Ku Klux" costumes 12,000 yards of cloth.

Night photography of battle scenes invented and perfected at a cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches, thousands of fighters—"war as it actually is."

A musical score of thirty pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

St. Louis Daily Globe Democrat Sep 19

Fourth Week of Birth of a Nation.

FROM the excited comments of friends who have just seen The Birth of a Nation, which enters upon its fourth week at the Olympic Theater today, the average person is apt to imagine that Griffith's stupendous spectacle of civil war and reconstruction days is a series of big detached scenes. The excitement runs high over the battle of Petersburg, the blood-stirring rides of the Ku Klux clansmen, the assassination of Lincoln, the session of the South Carolina Legislature and Sherman's march to the sea. The Birth of a Nation, as everybody who has seen it knows, tells a well-connected story of romance and chivalry, which is seldom lost sight of an instant, amid the roar of battle or the clattering of horses' hoofs. At Petersburg the greatest thrill comes when Col. Ben Cameron of the Confederate army, charges the command of his old college friend, Capt. Phil Stoneman of the Federals. These are the heroes of the double love story that runs through the drama, each afterward marrying the other's sister. The Stonemans are conspicuous in the Ford Theater audience at the assassination of Lincoln. One of the youthful Camerons falls a victim to War in Sherman's storming of Atlanta. The South Carolina Legislature passes a law for the intermarriage of blacks and whites, making possible two tragic climaxes in the story. The rides of the clansmen are all the more exciting from the fact that their ultimate object is the rescue of persons in whom the audience is intensely interested.

Nowhere has Griffith lost sight of his story, and his spectacle is all the more dramatic in consequence.

LINCOLN IN PRAYER AFTER SIGNING THE CALL FOR 75,000 VOLUNTEERS
BIRTH of NATION
OLYMPIC

Washington Chronicle Telegraph 1915

...-"The Birth of a Nation."
...W. Griffith's "The Birth of a Na-
...n" is in the full swing of a success-
...run at the Nixon Theater. This
...ture, is an epitome of scenes, in-
...nts, characters, passions and emo-
...ns of the whole great period from
...t to 1871—the period of the Civil War
...d Reconstruction. The musical ac-
...mpaniment adds to the thrill of the
...r scenes and intensifies the romance
...the love episodes. The orchestra
...ys southern and old-time airs for
...e softer scenes, while the big battle
...nes are given to the clash and blare
...martial music.

LILLIAN GISH IN "THE BIRTH OF A NATION" ◆ NIXON ◆

Trenton Ev. Times Dec 20 - 1915

(Scene from "The Birth of a Nation," Photoplay Opening a Week's Engagement at the Trent Theatre Tonight.)

"BIRTH OF NATION" FOR TRENT TODAY

The theatrical offering that hundreds of residents of this section of New Jersey have been waiting for, "The Birth of a Nation," comes to the Trent Theatre for a week's engagement beginning tonight. Except today, when the afternoon will be required for arranging the massive production, there will be daily matinees.

Many who saw this photodrama during its engagement either in New York or Philadelphia have enthusiastically praised it, and have advised friends not to miss it. The presentation at the Trent, it is stated, will be exactly the same as that drawing capacity houses to the Liberty Theatre, New York, and the Forrest Theatre, Philadelphia, including a symphony orchestra of 30, and upwards of 50 mechanics and supernumeraries. The spectacle has been presented more than 500 times at the Liberty Theatre, and its Philadelphia engagement is so phenomenally successful that it will likely remain at the Forrest Theatre the rest of the Winter.

Although the leaders of the opposing forces in the Civil War appear but for a moment in the scene in which General Grant receives the surrender of the army of the South from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing fatigue uniform. He wears ordinary topboots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six foot form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in grey who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

VIRGINIAN-PILOT AND THE NORFOLK LANDMARK, 4/6 19

HENRY WALTHALL as "The Little Colonel" in "The Birth of a Nation," coming to the Colonial, week of September 27.

"BIRTH OF A NATION COMING TO COLONIAL

Still at the height of its triumph in New York, Philadelphia, Chicago, St. Louis and other metropolitan centers, David W. Griffith's stupendous spectacle of the reconstruction, "The Birth of a Nation," comes to the Colonial theatre for a week's engagement beginning Monday night, September 27. Daily matinees will be given after the opening.

The coming of the spectacle will be notable event aside from its own importance as a theatrical offering. It will give Norfolk the distinction of being the first city of the South to witness a mighty dramatic narrative which, although distinctly Southern in atmosphere and theme, has been shown only in the larger cities of the North. There has been a nation-wide demand for the spectacle from the smaller cities, but only a few will be fortunate enough to witness it within the next three years. Norfolk will mark the opening of a Southern tour, embracing only the larger cities below the Mason and Dixon line.

The company coming to the Colonial consists of a symphony orchestra of thirty and a corps of electricians and mechanics. With the dozen supernumeraries on the stage which the audience does not see, there are upwards of fifty people employed in the presentation. Extensive changes will be made in the auditorium and stage of the Colonial to receive the two carloads of electrical and other equipment carried by the company. The very scope of the production precludes its being presented in any but the larger theatres.

For eight months the Liberty theatre has been packed twice daily by "The Birth of a Nation," and it will probably remain in the metropolis the rest of the winter. It is also scheduled as an all-winter attraction at the Forrest theatre, where it is now in its second month, with seats selling ten weeks ahead.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy of Lincoln's assassination at Ford's theatre April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

Trent. Ev. Times Dec 20

HEAVY SALES FOR "BIRTH OF NATION"

Cash Reservations Have Already Reached $1,500 for Motion-Picture Play

When long lines of patrons waited at the box office of the Trent Theatre this morning to purchase tickets for "The Birth of the Nation," new standards were established for a motion picture production in this city. No other photodrama has ever asked prices as high as those established for this engagement, and none has ever had such a number of reservations made.

At the box office it was said that the advance sale had reached $1,500 in cash and Montgomery Moses, the manager of the house, asserted that there was every indication that capacity houses would prevail every night of the engagement.

The picture, which has become noted throughout the country, is on the most extensive scale. A corps of 24 workmen is carried to insure its perfect presentation. Twelve are engaged on the stage to make sounds in keeping with the theme on the screen and add realism to it. Sixteen musicians are also in the company in addition to those who will be engaged in Trenton and an electrician, machine operators, and other helpers are employed.

ST. LOUIS (Mo.) REPUBLIC
AUG. 30, 1915

"The Birth of a Nation" Is Wonderful Photoplay And Worth Prices Asked

Real American Story Told With Perfection in Camera Art—Popular Vote at Olympic Approves the Production.

BY WILLIAM V. BRUMBY.

WITH the largest opening crowd it has had in five seasons and probably the most unique offering in its history, the Olympic Theater began its 1915-16 career last night.

A motion-picture show at $2 maximum admission certainly is unique, and, strange as it may seem to those who associate the picture shows with the jitneys and dimes, "The Birth of a Nation" is worth the prices charged.

Another unique feature of the opening was the official presence of Chief of Police Young and the morality squad of the city Detective Department.

This doesn't happen often at the Olympic, but the censorship did not worry Manager Walter Sanford, who feels sure that the temporary injunction restraining the police and Prosecuting Attorney Sidener from interfering with the production of "The Birth of a Nation" will be made permanent in the Circuit Court to-day, and that Griffith's marvelous photo-drama will be permitted to continue its engagement of five weeks. Mr. Sanford probably is correct.

Protest by Negroes.

Cards were passed through the audience of approximately 2,000 persons, and of the more than 800 cards turned in as the crowd filed out, not one failed to indorse the production.

Negro citizens last Saturday protested against the production on the grounds that it might create a race prejudice and lead to rioting.

There is just about as much reason in this as there would be to imagine a picture laid in the times of Troy causing trouble with the modern Greeks. The negro outrages pictured in the play wouldn't be possible to-day.

The first part of "The Birth of a Nation" is a vivid portrayal of the Civil War period. The second part deals with the fearful reconstruction times in the South and is based upon Rev. Thomas Dixon's novel, "The Clansman."

It is held together by a pretty love story. The first part is so graphic, so faithful and true that it makes one proud to be an American—pride with a thrill in it.

The second part, dealing with the Ku Klux, gives the Northerner an intensely dramatic, though not overdrawn, conception of what the South endured under the regime of carpetbaggers and scalawags, who used many ignorant negroes as their tools, while other former slaves remained faithful to the white people.

Incidental Music Appropriate.

We have seen "Cabiria" and numerous fine examples of the photo-drama in its highest development, but never have we seen a spectacle that approaches "The Birth of a Nation," not only in thrills, but in perfection of the camera's art.

It does not leave the impression of a mere photoplay. The spectator gets the impression of a living, breathing drama of nation-wide appeal enacted before him. A splendid orchestra heightens the effect.

The audience last night expressed its appreciation in almost constant applause, and then gave a more subtle evidence of tense interest: One could feel the vibrant response.

Surely Mr. Griffith is the master photo-dramatist up to date.

Post
Date 8-24-15

Nixon—"Birth of a Nation" Photo Spectacle.

David Wark Griffith's production of the photo spectacle, "The Birth of a Nation," will mark the opening of the fall season at the Nixon Theater on Wednesday night, September 1.

Griffith supplied the absence of words by a symphonic musical score to fit the action. Result, a new kind of motion picture plus music, plus mechanical effects.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—had been put on. He used half a great state for his locale; 150 years of American history as his subject; 15,000 people as his actors; 3,000 riders and steeds as his cavalry, 5,000 scenes instead of a few score or a few hundred.

"The Birth of a Nation" is suggested by Thomas Dixon's "Clansman." New York, Chicago, Boston, San Francisco, Los Angeles crowded for many months the theaters where it was shown.

For the first time in Pittsburgh theatrical history a photo spectacle is presented at the $2 scale of prices. The Griffith drama comes here with a baggage equipment of 2 60-foot cars, a complete staff, including mechanical experts and stage crew, and a large symphonic orchestra regularly carried on tour—a company of 60 people altogether.

The story embraces beautiful romances of the Blue and the Gray; Ben Cameron, the clansman, and his Northern sweetheart, Elsie; Captain Phil Stoneman, U. S. A., and Margaret Cameron, the South Carolina belle. Among the principals of the largest cast ever assembled are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lew, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, John McGlynn, Ernest Campbell, Joan French, J. A. Beringer.

PROVIDENCE (R. I.) NEWS-DEM.
SEPT. 15, 1915 723

Providence Opera House.

D. W. Griffith's epic in photo drama, "The Birth of a Nation" will play a return engagement at the Providence Opera House starting next Monday afternoon. This photo play enjoyed a three weeks' run at the Opera House, playing to capacity audiences at every performance and the demand for further opportunity to see the sensational photo play led Colonel Wendelschaefer to secure a return engagement of it. The special orchestra of 25 men and the small army of men that is required to make the suitable sounds to go with the pictures will appear here again in this engagement.

Mr. Griffith's theme is the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy, one and indivisible. The action begins with the introduction of slavery into the colonies. The comes the abolition movement and the stirring times leading up to the succession of the Southern States. The audience is carried through the four years of strife to the death of President Lincoln in Ford's theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion. Its termination is an allegorical picture of the coming permanent peace and the settlement of all local differences. To get these varied incidents into his drama the producer used 18,000 people and 3000 horses.

SEPT. 14, 1915
MILWAUKEE (Wis.) NEWS

PABST

"BIRTH OF A NATION"—

Many people who are in Milwaukee for the fair judging from their conversation before and after the show, jumped at the opportunity to see "The Birth of a Nation" at the Pabst when it opened a return engagement here for the week Monday night. The theater was comfortably filled, even thus early in the week, which should portend a record attendance later in the week when the Badgers who have been wanting to see this greatest of all film dramas, arrive in Milwaukee for the double purpose of seeing this play and attending the fair.

The play needs no description here. Suffice it to say the great historic drama not only makes a deep impression the first time one sees it, but holds more and more significance for one the oftener one sees the film. For many, the scenes depicted are realistic in the extreme. The departure of brothers and fathers for the front in the early days of the rebellion; the breaking up of happy homes by the demand that the Union be preserved, and the trying days of waiting are remembered only too vividly by scores of men and women. Veterans vouch for the realistic battle scenes and tell of the realistic manner in which the character of Abraham Lincoln is portrayed. Historic facts are followed so closely that the days of turmoil through which our nation went in determining the stability of a great principle, are brought most vividly to the minds and understanding of younger America; events during the civil war period are insensibly impressed upon the minds of those who did not personally experience these trying times, and more intense patriotism is instilled into every life by the great Griffith production, both on the screen and in the music score.

The Davidson management has done well to bring this historical drama back to Milwaukee at this time, as it will prove an object lesson in American history scarcely of less educational value than [illegible] the state fair has to offer.

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der the left arm. The assailant immediately ran away. The police are investigating.

THE ST. LOUIS REPUBLIC
SUNDAY, AUGUST 29, 1915

GATHERINGS OF THE KU KLUX KLAN AND MIRIAM COOPER - "BIRTH OF A NATION" - OLYMPIC

DAVID W. GRIFFITH'S most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation," coming to the Olympic Theater for a five weeks' engagement commencing Sunday evening, is that of making history live. He has touched the high peaks of American history—the introduction of slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the Restoration of the South to its own.

Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surprised the art of the "indoor" theater, but he has also developed a new art-form far superior to the old style history or historical novel. The best characterization of it so far is that of an eminent public man who has called it "history by lightning."

Mr. Griffith employed 18,000 people in the taking of these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facsimilies of important events. The spectator sees Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedman's Bureau, the carpet-baggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development the old dramatic form having been thrown away and the epic or historical form substituted. The old reproach against the 10-cent movie is forever removed.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into insignificance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the cinema replace the text-book in the public schools? Will the Walter Scotts and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still life-painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

EPORT (Conn.) POST
SEPT. 14, 1915 98

ay. The insert shows Captain [illegible]

POLI'S TO PRESENT THE "BIRTH OF A NATION"

Wonderful Motion Picture Now in Its Tenth Month in New York City.

"The Birth of a Nation"—the famous photoplay visualizing epochal events in American history—is to be seen in Bridgeport soon. The same big production that is now in its tenth month in New York and which has created a profound sensation, will be brought to Poli's theater for a week by the American Feature Film company.

Announcement that the great dramatic and historical spectacle is coming here was received today with general acclaim among all classes of theatergoers. Arrangements for its presentation were completed at a series of conferences between Louis B. Mayer, general manager of the American Feature Film company, and S. Z. Poli, the theatrical magnate whose circuit of vaudeville houses includes two in Bridgeport.

"The Birth of a Nation" is the famous production by D. W. Griffith that marked a new era in the film world. It requires three hours for its presentation, and this fact necessarily will cause the temporary abandonment, for one week, of the present popular policy of vaudeville and photoplays at Poli's theater.

Mr. Mayer, during his conferences with Mr. Poli, insisted that the Poli theater would be the only house in Bridgeport in which he wanted to show the picture. Its enormous seating capacity and its appointments for the perfect presentation of the spectacle led him to make this decision. While Mr. Poli was loath to interrupt the present policy of the house, he was won over to Mr. Mayer's way of thinking principally because he wanted Bridgeporters to have an opportunity of seeing "The Birth of a Nation."

Mr. Poli gave his decision yesterday afternoon to Mr. Mayer. The latter immediately left for New York to complete arrangements for the production here. The dates will be announced soon, he said.

Commenting on the announcement, Mr. Poli said today: "I sincerely believe that Bridgeport patrons of my house will appreciate the temporary abandonment, for one week, of the present policy at Poli's, in order that 'The Birth of a Nation' may be shown in Bridgeport. It is really a wonderful production, and I feel certain that it will be an epochal event in Bridgeport theatricals. Immedi-

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DETROIT (Mich.) NEWS
SEPT. 15, 1915

[illegible] thrilling. In fact, the telephone [illegible] big emotional climax.

"Birth of a Nation."

The long run of "The Birth of a Nation" has came to an end at the Tremont theater, Boston, but not without establishing a record in that city for a consecutive number of performances. In the 21 weeks of the engagement "The Birth of a Nation" aggregated 263 performances, which is said by statisticians to win the championship.

Once "The County Fair" remained in Boston for a longer period, piling up a record of 30 weeks, but the number of performances given during the engagement was not equal to the total of the Grimth photo spectacle.

TORONTO (Ont.) NEWS
SEPT. 13, 1915

[illegible] Red Cross and Allied funds, demonstrated [illegible] her sc[illegible] crowded [illegible] The seat sale for [illegible] Pavilion concert opens at Massey H[illegible] on Monday morning, September 20.

THE BIRTH OF A NATION.

The new theatric art invented by David W. Griffith, in producing "The Birth of a Nation," which will be at the Alexandra Theatre next week, has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the highwater mark in such productions. They sink into insignificance beside this wonderful drama with its 5,000 scenes, 15,000 characters, 3,000 cavalry, 200,000 feet of film, the result of eight months of tireless labor, and the expenditure of half a million dollars. The spectacle will soon be presented in Toronto.

...A (N. H.) TELEGRAPH 601
SEPT. 14, 1915

BIRTH OF NATION AT COLONIAL

Play of Strong Climaxes and Dramatic Interest

"The Birth of a Nation," D. W. Griffith's wonderful moving picture drama, which has created so much interest, wherever it has been shown, opened at the Colonial theater Monday for a three days' run. Without doubt this is one of the greatest moving pictures ever produced. It is a thrilling, rapidly moving drama of the period of the Civil War, commencing just before the war and continuing through the reconstruction period, which followed.

Ever since the picture was released, "The Birth of a Nation" has caused widespread interest. It is having an unusually long run in Boston. There are five releases of this picture showing in New England, the local picture being under the management of David Dow. The performances are 2 and 8 o'clock daily and as a suggestion, the audience should be in its seats by those hours, for the better convenience of every one concerned.

The picture is staged on a scale in keeping with the subject itself. A large orchestra with Walter Cotton, first violin, plays the accompanying music, and at the door two misses in costumes of the 60's give out programs. The music itself is one of the features of the performance. Here and there patriotic songs and Southern melodies are played to accompany the scenes in the picture.

It has been said that the picture cost the producers a half million dollars and it is no strain on the imagination to realize this fact. Hundreds of people were employed in making the picture and in several scenes they are shown at the same time.

It is not often that a moving picture gives a thrill to the average person, but he spectator who does not feel his pulse beat faster at times or does not feel sympathy at other times is indeed a rather lifeless sort of mortal. There are a number of stirring climaxes that for dash and action have probably never been equalled before. There is a battle scene that is a masterpiece of realism. The gathering of the Ku-Klux Klan and its charge upon a negro town is the crowning climax and one that never fails to bring out applause.

Nashua audiences are not especially noted for enthusiasm, but at times warm applause was given. For the first part of the picture, the Monday evening audience sat quietly and watched the development of events. As the story progressed and became more intense, the audience became imbued with enthusiasm and gave evidence of its approval and when the strongest scenes were shown the applause was general.

The story of the picture is taken from Dixon's "The Clansman." It begins at a period just before the war, continues through the struggle between the North and the South and thence into the period of reconstruction in the South. Many figures, who made history during that period, are shown in the picture and are especially well presented. Abraham Lincoln, Gen. U. S. Grant, Gen. Robert A. Lee, Wilkes Booth, who assassinated Lincoln, and the leader of the house of representatives at that time, whose name is given as Stoneman, but who, in fact, must have been Thaddeus Stevens. Lincoln is shown signing the call for 75,000 volunteers, the organization of a Southern regiment and its marching away; later in the war, the battle of Fredericksburg. This battle is one of the finest scenes of the picture and probably the most realistic battle ever screened. An artillery deul is shown and the two armies face to face and finally at handgrips.

After the war comes the reconstruction and the elevation of the negroes, according to Stoneman's policy. Then comes the assassination of Lincoln in Ford's theater. The crisis is reached in the South, the situation having reached a stage that is unbearable to the Southern white people. The Ku-Klux Klan is organized for protection. Then comes the gathering of the clan to wreak vengeance on the negroes for their misdeeds. Probably 200 horsemen in their flowing robes are shown mustering and then comes their sweeping dash upon the town. A pitched battle takes place between the blacks and whites, ending in the rout of the former.

CLIPPING FROM Evening Bulletin
Providence (R.I.)
Date 9-15-15

...citing two-reel military drama, will be given at ... 1:30 p. m.

Providence Opera House LF

D. W. Griffith's epic in photo drama, "The Birth of a Nation," will play a return engagement at the Providence Opera House starting next Monday afternoon. This photoplay enjoyed a three weeks' run at the Opera House, playing to capacity audiences, and the demand for a further opportunity to see it led Col. Wendelschaefer to secure a return engagement. The special orchestra of 25 men and the small army of men required to make the suitable sounds to go with the pictures will appear here again in this engagement.

Mr. Griffith's theme is the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy, one and indivisible. The action begins with the introduction of slavery into the colonies. Then comes the abolition movement and the stirring times leading up to the secession of the Southern States. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes in the drama of history, romance and emotion. Its termination is an allegorical picture of the coming permanent peace and the settlement of all local differences. To get these varied incidents into his drama the producer used 18,000 people and 2000 horses.

SEPT. 16, 1915
PITTSBURG (Pa.) LEADER

"BIRTH OF A NATION" IS SLASHING RECORDS

"The Birth of a Nation" is now in its third record-smashing week at the Nixon. The theater is the coolest indoor spot in Pittsburg, and it is always comfortable, even on the hottest days.

David W. Griffith's masterpiece has become much more than merely a popular attraction. It is now a firmly established entertainment that is seen over and over again by the most critical playgoers. In fact its 5,000 swiftly-changing scenes more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed. In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on a stage. In mere pictorial beauty it excels the masterpieces in the art galleries of Paris, Rome and Munich, for it is the beauty of nature itself.

Years ago great battles were shown in cycloramas but that was most unsatisfactory, for there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in the theater and see the battle of Petersburg visualized in so life-like a manner that it is as if one were looking at the real battle from an observation tower. Homer and Virgil have kept alive for centuries "The glory that was of Greece and the grandeur that was of Rome." With his new and wonderful art Griffith has perpetuated for all time the most stirring story of American history.

There are two performances daily except Sunday at the Nixon, and there are prices to suit every purse. There is not a seat in the house which does not afford a splendid view of the picture.

Lillian Gish in "Birth of Nation"

Of special interest to the Nashua audience was the appearance in the event of Walter Long, a Nashua boy, who took the part of Gus, a renegade negro, responsible for the death of the younger of the Cameron girls, who jumps over a cliff to save her honor. Mr. Long's work as an actor is unusually good.

Henry Walthall, who is already well known in motion pictures, plays the leading role of a Southern colonel. Mirian Cooper and Mae Marsh appear as his sisters, and Lillian Gish, as the daughter of 'Stoneman.' The other characters of the play are well portrayed, making the cast of principals a very strong one.

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 16, 1915

...three ... and ... and players still sing and play their haunting melodies.

"The Birth of a Nation" is now in its third record-smashing week at the Nixon. The theater is always comfortable even in the hottest days. David W. Griffith's masterpiece has become much more than merely a popular attraction. It is now a firmly established entertainment that is seen over and over again by the most critical playgoers. In fact its 5,000 swiftly changing scenes more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed. There are two performances daily except Sunday at the Nixon and there are prices to suit every purse. There is not a seat in the house which does not afford a splendid view of the picture.

PITTSBURG (Pa.) CHRONICLE
SEPT. 16, 1915

"BIRTH OF A NATION" CONTINUES TO ATTRACT

"The Birth of a Nation" is now in its third week at the Nixon. David W. Griffith's masterpiece has become much more than merely a popular attraction. It is now a firmly established entertainment that is seen over and over again by the most critical playgoers. In fact with its 5,000 swiftly changing scenes more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed. One can sit in a seat in the theater and see the Battle of Gettysburg visualized in so life-like a maneer that it is as ... were looking at the ... battle from an ... tower.

St. Louis ... Republican
9-13-15

"The Birth of a Nation," D... fith's wonderful photoplay ... upon its third week's enga... the Olympic Theater yesterday ... theater drew a large audien... continued to maintain the high at... tendance of previous nights. This stupendous film production is pronounced the greatest play thrown on the screen.

...RRISB (Pa.) PRESS
SEPT. 16, 1915

STORY OF KU KLUX KLAN IS IV. THRILLING PART OF FILM

"THE BIRTH OF A NATION,"
At the Nixon.

Probably the most thrilling scenes in David W. Griffith's spectacular production "The Birth of a Nation" now at the Nixon are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the south.

The Ku Klux Klan was organized as "an institution of chivalry humanity and patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos" meaning circle. This society was formed in Pulaski, Tenn., in May, 1866. The president of the circle was known as the Grand Cyclops, his assistant was the Grand Magi, the marshal was the Grand Turk, the treasurer and scribe were termed Lictors.

As the sorrows of the south under the hated reconstruction laws began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because most of the original members were descendants of Scotch clansmen. The fiery cross of the Scotch Highlanders was again used as a call to arms.

The empire, as the klan was known, was ruled by the grand wizard, Gen. Nathan Bedford Forrest, the gallant and dashing Confederate cavalry leader. Each state was known as a realm and the ruler was the grand dragon. He was assisted by eight hydras. A group of counties was called a dominion, ruled by a grand titan and six furies. Each county was a province under a grand giant and four goblins. The unit of the organization was the den and the members were known as ghouls. The membership at one time numbered over 500,000. Their mysteries and ritual were never written until atfer the grand wizard dissolved the order in March, 1869.

At first the Ku Klux Klan devoted their efforts to putting down disorder. Later they went after the carpetbaggers and scalawags.

BRIDGEPORT (Ct.) FARMER
SEPT. 18, 1915

"BIRTH OF NATION" PRODUCTION COMES WEEK OF OCTOBER 4.

Louis B. Mayer, general manager of the American Feature Film Co., who recently arranged for the presentation of "The Birth of a Nation" at Poli's theatre, today announced that the big photo-spectacle will be here for the week commencing October 4. There will be matinees daily.

Mr. Mayer, who was in the city for a short time today was enthusiastic over securing the use of the Poli theatre, because of its big seating capacity and general adaptability for the presentation of the pictures.

According to Mr. Mayer, "The Birth of a Nation" has just completed a three weeks' engagement in Providence, and will play a return stand of three weeks more in the near future. Thirty thousand people saw the films in Portland, Me., last week.

Mr. Mayer will return here next week to complete arrangements for the big production at Poli's.

Philadelphia, (Pa.) Public Ledger
SEP 19 1915

...ence was ...
...gan to arrive.

Walthall a True Southerner

Henry Walthall, who plays the part of Colonel Ben Cameron, in "The Birth of a Nation," at the Forrest, has come into such prominence as a motion picture player that he is known in all parts of the world. He was born and spent 22 years on a plantation in Alabama, and then he went on the stage. Purely by accident he chanced to visit the Biograph Studio one day. D. W. Griffith was directing a picture. Noticing Mr. Walthall, whom he had seen on the stage, Mr. Griffith asked the young actor how he would like to be "screened." Having nothing else to do, Walthall said he didn't mind trying. So he went to work, his first picture being "The Convict's Sacrifice."

"I saw the possibilities from the start," he said recently. "I went back to the stage for a time, but it had lost its charm. So again in response to an invitation, I sought out Mr. Griffith and now I am in motion pictures to stay."

Walthall is a cousin of the late United States Senator Walthall, of Alabama, the Senator having played a prominent part in the reconstruction events which his young relative portrays. Walthall's father fought for the South and the actor naturally enjoys playing in the war scenes. The role of Colonel Cameron is the longest one in "The Birth of a Nation" and also the longest so far seen in a motion picture, being fairly comparable to the champion "long ..." part of Hamlet in the ... drama.

TRENTON (N. J.) GAZETTE
SEPT. 18, 1915

"BIRTH OF NATION" AT TRENT MONDAY

The one theatrical offering that hundreds of residents of this section of New Jersey have been waiting for, "The Birth of a Nation," comes to the Trent theatre for a week's engagement, beginning Monday evening. Except on Monday, when the afternoon will be required for installing the massive production, there will be daily matinees.

While the engagement of the big Griffith spectacle is noteworthy in itself, unusual interest attaches to its coming to Trenton. Many local residents fortunate enough to witness it during its engagements either in New York or Philadelphia, have come home enthusiastically praising it and in the rush for seats since the sale opened Thursday morning there have been dozens who were advised not to miss it. The presentation at the Trent will be exactly the same as those which are attracting capacity business to the Liberty theatre, New York, and the Forrest theatre, Philadelphia, including a symphony orchestra of thirty and upwards of 50 mechanics and supernumeraries. The spectacle has been presented more than 500 times at the Liberty theatre and its Philadelphia engagement is so phenomenally successful that it will probably remain at the Forrest theatre the rest of the winter.

The first half of the great picture exhibits the salient events of the Civil war, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theatre live before the spectator of the Griffith drama.

In the second half the South's "second uprising," this time against the carpetbag ing regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the Unionist, Captain Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

The fun and frolic of plantation days, as well as the heart-ache and pathos of the stricken South, are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henabery, as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

CONCORD (N. H.) MONITOR
SEPT. 17, 1915

A BIG THING

"THE BIRTH OF A NATION," CERTAINLY THAT.

Stupendous Motion Picture Spectacle Shown at Conn's Theater—Marvel of Photography and a Triumph for the Director—Film Production in a Class by Itself.

Beyond question, "The Birth of a Nation" is a marvel of photography and a stage director's triumph. Concord has seen moving pictures de luxe before and expects to see them many times again but up to Thursday there had been nothing like this stupendous spectacle. It is big, big, big. Its cost must have been tremendous and the labor involved in perfecting it pretty nearly staggers the imagination.

For the opposition which its presentation has in some places aroused, we ourselves see no justification. Free speech and a free press are fundamentals of the American constitution and there is no reason why the moving picture should not be equally free to present any view of history or politics that it is desired to emphasize. As history, of course, "The Birth of a Nation," may be promptly dismissed. It is a melodrama of the good old blood-stirring type with an historical background and historical incidents to give it verity.

Thrilling as is its story and exciting as are its incidents, it as as a spectacle that "The Birth of a Nation" merits our serious consideration. It establishes the fact at once that D. W. Griffith is a great director, probably one of the greatest. Not only is he a genius in his own field, but he must be a man of tireless industry and limitless patience. In no other way can his feat in filming "The Birth of a Nation" be explained.

The battle scenes are almost grewsome in their realism and there is a distinct educational value in the faithful reproduction of such scenes as the surrender of Lee and the assassination of Lincoln.

The photography of "The Birth of a Nation" is the highest possible example of the art. The pictures are so clear that the tax upon the eyes that might be expected from watching 12 reels of rapidly moving film is almost wholly avoided, while showing the pictures on a lavender colored screen still further relieves the strain.

The music and the incidental effects far eclipse anything of the sort Concord has known in connection with film productions and all in all "The Birth of a Nation" is something not to be missed. There are people even in this camera-mad age who do not care for the generality of moving pictures, but "The Birth of a Nation," is different. Up to this time, it is in a class by itself and is more than worth while aside from any interest that may be aroused by the story it tells.

Not even the almost unbearable heat of Thursday and Thursday evening could prevent big audiences at both presentations at Conn's Theater on that day and the spectacle has been a very general topic of conversation about town all day. There will be further exhibitions this afternoon and evening and tomorrow afternoon and night.

Philadelphia, (Pa.) Public Ledger
SEP 19 1915

AT THE PHOTOPLAYS

FORREST—The impressive photoplay, "The Birth of a Nation," begins its third week tomorrow. It is an epic presented with intense realism by talented players who seem to be living again in the soul-stirring times when a nation was moving onward to a glorious destiny. Each incident is made the more impressive by the musical accompaniment played by a large orchestra. Apart from the wonderful representation of the assassination of Lincoln at Ford's Theatre in Washington, probably the most impressive scene in this historic drama, there is a succession of events of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the Civil War, but each dread happening is placed in contrast to delightful romantic scenes and the horrors of battle are forgotten or relieved by little human touches, such as David W. Griffith so well knows how to give.

TRENTON (N. J.) GAZETTE
SEPT. 18, 1915

MANY CHANGES TO BE MADE AT TRENT FOR "BIRTH OF A NATION"

Optical experts responsible for the perfect results of "The Birth of a Nation" projection at the Liberty theatre, New York, are expected to arrive in Trenton today and start work at the Trent theatre, where the famous spectacle will be the attraction next week. The same scientific methods will be used in "The Birth of a Nation" spectacle here.

In the rear of the orchestra circle, workmen will erect a hard, solid foundation above which a steel framework will be built for the picture booth, thus assuring the picture machines' perfect rigidity and steadiness. The experts in New York measured to fractions of an inch the exact distance required for perfect focussing, and selected by means of eye-tests those locations in the house which will afford an optometrically perfect view of the film.

Thirty orchestra circle chairs are to be removed from the lower floor, so as to give ample space to the picture machine booth. "The Birth of a Nation" will supply two expert operators, and bring here two of the company's best projecting machines, the same as those used at the Liberty, New York, and at the Forrest, Philadelphia, where the picture is now being shown.

The film's complete success in New York shows the marvelous progress of picturized drama from the status of a toy to the eminence of an art.

TRENTON (N. J.) GAZETTE
SEPT. 18, 1915

Abraham Lincoln in Box, Ford's Theatre, Washington as Shown in "The Birth of a Nation"—Trent

SEPT. 13, 1915
TORONTO (Ont.) GLOBE

69

Music and The Drama

Conducted by E. R. PARKHURST.

"A FULL HOUSE."

TO-NIGHT the great laughing play, "A Full House," with the favorite comedian, Walter Jones, at the head of its corps of expert fun-makers, will be seen at the Alexandra Theatre. The play was devised solely for those who wish to be entertained and amused, and that it fully succeeds in its mission is evidenced by its long run in New York. Toronto is the first city to be visited by "A Full House," and indications point to a prosperous week. It can safely be promised that there will be no more diverting play to be seen here this season. A number of Toronto favorites are [illegible] including George Stuart Christie, who was [illegible] the Percy Haswell Players. Both the Wednesday and Saturday matinees will be given at popular prices, the best seats being one dollar.

"BIRTH OF A NATION."

THE new theatric art invented by David W. Griffith in producing "The Birth of a Nation," which will be seen at the Alexandra Theatre next week, has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance beside this wonderful drama, with its 5,000 scenes, 18,000 characters, 2,000 cavalry, 200,000 details, and the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his monumental effort in motion picture spectacle by "capacity" business at first-class prices in the principal theatres of the country.

SEPT. 13, 1915
TORONTO (Ont.) STAR

THEATRES

"A Full House."

Now is the appointed time to laugh, for the funniest of all farces, "A Full House," begins its engagement at the Alexandra Theatre to-night. It has been decided by the critical and popular verdict of New York that this new play by Fred Jackson is quite the most laughable entertainment that has been devised for many a year. A funny idea has been elaborated with many a novel twist, comedy characters have been created, and humorous lines have been written to give additional point to amusing situations, and the total result is "A Full House" crowded with laughter, bursting with fun, and jammed to the utmost capacity with good, clean, wholesome entertainment. Walter Jones heads the fine cast of farceurs. Both the Wednesday and Saturday matinees will be given, with one dollar as the charge for the best seats.

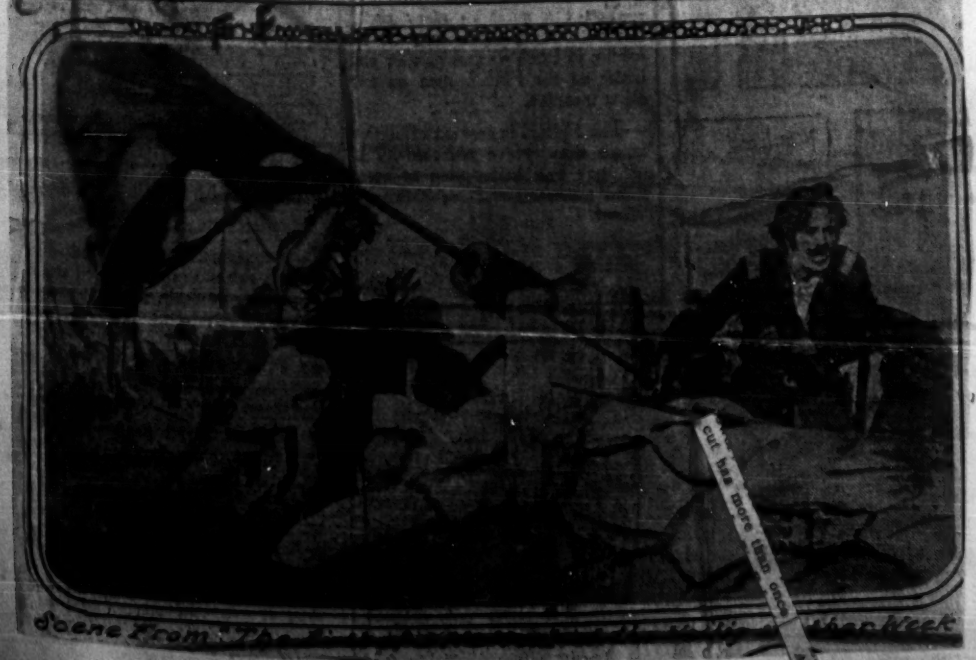
"The Birth of a Nation."

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," which will be seen at the Alexandra Theatre next week, has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such productions. They sink into insignificance beside this wonderful drama, with its 5,000 scenes, 18,000 characters, 2,000 cavalry, 200,000 details, the result of eight months of tireless labor, and the expenditure of half a million dollars.

PND (Ore.) OREGONIAN
SEPT. 12, 1915 711

PLAN OF CENSORSHIP BY SCHOOL BOARDS REFUTED IN TOWN OF ORIGIN

Tempest Preacher Meets With Little Encouragement for Scheme in Connection With Municipal Theater Project—Proposal Has Advantage of Forcing Standards Higher Than Natural Course of Development.



Scene From "The [illegible] Man West"

This cut has more than once. And it

LOS ANGELES (Cal.) EXPRESS
SEPT. 13, 1915

LAST WEEK IN CITY FOR LETTY AND CLANSMAN

Quo Vadis to Follow Birth of Nation at Clune's Auditorium

Concluding two of the most extraordinary runs ever known in California theaters, this week will see the end of The Clansman at Clune's Auditorium and So Long Letty at the Morosco.

The Clansman, or The Birth of a Nation, as it is called in the East, begins today its twenty-second week of business, with interest still keen in the spectacular film. It is estimated that nearly 400,000 persons have seen it since its advent in this city, which was the first step in a prosperity that has been national. The Clansman will be succeeded next Monday by an elaborate production of Quo Vadis.

So Long Letty, the Harrison-Morosco comedy with music, will give way next Sunday to the musical piece, Nobody Home, with Blanche Ring in the leading role. The Pacific coast rights of this English comedy, which has been one of the greatest New York successes in recent years, have been purchased by Oliver Morosco. So Long Letty will round out 102 performances on Saturday night and then be gotten ready for a San Francisco run, to be followed by its New York premiere.

Amusing Film at Majestic

Those who stood at the Majestic theater exits yesterday and saw the people coming out with their faces wreathed in smiles, could not resist the temptation to step in and see Irene Fenwick and Charles Judel "pull" some of the most ludicrous comedy ever seen in a photoplay. The Commuters is, probably, the most successful effort at putting genuine comedy into motion pictures.

In addition to the comedy, Pathe news, educational films and travelogues complete a picture program of unusual merit. The Majestic orchestra is also very entertaining, completing a strong showing and one that will be appreciated in the midst of the more serious stories the screen is showing nowadays.

The Song of Hate at Miller's

The Song of Hate, a six-reel adaptation of Sardou's deathless drama, La Tosca, is this week's new feature at Miller's theater. It is a splendidly told story that leads up to one of the most terrific climaxes ever filmed and is superbly played by Betty Nansen, Dorothy Bernard, Claire Whitney, Arthur Hope and the big supporting cast.

The added feature at this popular theater from now on will be the latest Pathe Weekly. Miller's is the only picture theater in the city showing this popular [illegible]

SAN FRANCISCO (Cal.) CALL & POST
SEPT. 13, 1915

"The Clansman" Still Great Drawing Card

"The Birth of a Nation," or "The Clansman," is still the magnet for large audiences at the Savoy Theater. The wonderful Griffith film story is now in its twentieth week in San Francisco and it is apparently as great a drawing card as ever.

One of the factors contributing to the entertaining powers of the performance is the special music which fits into the action of the screened story by an augmented orchestra under the baton of Conductor de Nufero. The plantation songs, sung by a chorus, are also a feature.

The extraordinary run of "The Birth of a Nation" in San Francisco is but a repetition of its success elsewhere. The picture is in the midst of length engagements in New York, Chicago and Boston.

Dog Performers Please at Pantages

The little folks will enjoy the antics of Karl Emmy and his frolicsome canine pets at the Pantages. The dogs perform all of their tricks on a table, and never make a miss.

Lalla Selbini makes a picturesque figure while doing stunts on the bicycle. Carney and Ashely have a clever musical act, while the war sketch of Laura Winston and company is a big hit. Innes and Ryan look classy in their patter offering, "Breaking the Bank," a hodgepodge of nonsense and a laughing hit, and Harry Cleveland and several stunning chorus maidens close a strong bill with a tabloid, "The Land of Tomorrow."

Bendix Plans Strong Program

A program with a strong appeal to lovers of the best in music has been prepared for the next weekly symphony concert of the Exposition orchestra, to take place at Festival Hall on Sunday afternoon. Conductor Max Bendix has chosen two wonderful works for his eighty musicians, the symphony in C major, No. 7, by Schubert, known as "the great symphony," and Rimsky-Korsakoff's symphonic suite, "Scherezade." Miss Olga Steeb, the eminent pianist, will be the soloist of the afternoon and she will play, with the orchestra, Liszt's Concerto in E flat, No. 1.

ST. LOUIS (Mo.) GLOBE-DEMOCRAT
SEPT. 14, 1915

AMUSEMENTS

The Birth of a Nation

Starting its third consecutive week at the Olympic Sunday afternoon, D. W. Griffith's stupendous spectacle of the tragedy and romance of war, The Birth of a Nation, drew a larger house, matinee and night, than on either of the previous Sundays, and this in face of the hottest day on the photo-drama's local season. Last night the tumult and the shouting when the Ku Klux Klan makes its wild rides was not confined to the gallery, whence those demonstrations generally proceed. The balcony and the orchestra chairs took a hand, so to speak, and the resultant uproar was not the least impressive part of the entertainment. Again the truly adequate orchestra aided in imparting the flavor of genuineness to the performance, for it has come to pass that anything big in the amusement line demands the big tonal concomitant. Wouldn't it be strange were the merely mechanical motion picture to raise the theater orchestra to its pristine importance?

According to present plans, The Birth of a Nation remains at the Broadway house to and including Saturday, October 2.

(Can.) PRESS
SEPT. 14, 1915

AUDIENCE SITS ENTHRALLED AT BIG PHOTO PLAY

Ottawa residents and visitors to the fair who have been reading for the last few months of that "last word" in motion pictures "The Birth of a Nation" have now an opportunity, thanks to the directors of the Central Canada Exhibition, of seeing and judging a picture which is the talk of a continent. Those who attend the night show at the grandstand, and none should fail to do so, will see a production, whose equal whether considered from a point of size, historical accuracy, delineation of character, or interest of plot has never been seen here.

Even allowing for the advertiser's optimism there is no other title which so well describes the picture shown before the grandstand at the exhibition last night than "The Eight Wonder of the World." In spite of the threatening weather a fairly large crowd gathered to see D. W. Griffith's wonderful production. They found the picture fully up to their utmost sanguine expectations and fully worthy of the laudatory press notices it has been receiving all over the American continent.

Is Uniformly Enthralling.

The picture was so uniformly enthralling that it is difficult to single out for praise any particular scene or character. But the mob scenes in the town of Piedmont S.C. when it is in the hands of the maddened mob of Negroes and the gathering of the Ku-Klux-Klan as well as the several battle scenes have never been equalled and one has to see them to realize the stupendous nature of the spectacle.

The cast of characters is without a single weak member. There is no attempt to "star" any particular one but all the actors seem to have been made for their parts and the result is a play as near perfection as could be desired. The delineament of the historical characters and scenes gave evidence of the most laborious research and painstaking attention to detail. Abraham Lincoln, U. S. Grant, Robert E. Lee and John Wilkes Booth re-enacted their parts in the great drama of the Republic upon the screen. The assassination of Lincoln in Ford's theatre is reproduced even to the minutest detail and is perhaps the most impressive scene in this or any other picture.

Is a Wonderful Spectacle.

The picture itself is truly a wonderful spectacle. Costing over a half a million dollars it is undoubtedly the last word in motion photography. Every scene and views is clear and perfect and the story of the play is fascinating and thrilling.

The story of the great play is simple and easy to understand. When the first ship brought a cargo of Slaves from South Africa to North America, the troubles of a nation first began. The people of the Southern States who practiced slavery declined to give away to the North in the latter's request that the practice be abolished. However, when Abraham Lincoln was elected President he issued a call for 75,000 volunteers to force the demand of the Northern people.

Two brothers named Stoneman were visiting school chums in Piedmont, S.C. There Phil Stoneman met his chums' sister, Margaret Cameron, To Ben Cameron, Phil told him of his own beautiful sister at home which he loved and adored. The Cameron girl and the Stoneman boy were spending many happy days together when suddenly the Civil War broke out and the Stoneman brothers were called north to fight for the Stars and Stripes. The Cameron brothers joined the ranks of the Southerners.

The years roll on and suddenly the little town of Piedmont is one of the centres of the conflict. The town is pillaged with white and black soldiers and the wealth and resources are burned or commandeered by General Sherman in his march to the sea. The next scene shows a great battle in which two or the Cameron boys are killed.

General Grant is pressing the Confederacy in the famous campaign around Petersburg. Their supplies are running low and Ben Cameron, now called the "little Colonel" is asked by General Lee to divert the enemy and thus save the train which is bringing in supplies. In the great fight that followed Cameron's entire force is wiped out.

The second act shows the reign of the "carpet baggers" in the South aided by Austin Stoneham, who after the death of Lincoln, is a supreme power in Congress. He has many radical ideas as to the equality of the blackr and whites. The whites are subjected to every sort of insult and abuse at the hand of their former servants and renegade whites. The climax is reached when Flora Cameron, Ben's favorite sister leaps to her death to escape the pursuit of a brutal negro. This is the last straw.

The Little Colonel organizes the Ku-Klux-Klan. The fiery cross is sent about the land and the white South gathers to protect its honor and birthright. Phil Cameron joins the Southerners to rescue Ben's father. Austin Stoneham's radical ideas undergo a sudden change when he learns that Silas Lynch, whom he has elevated to power, desires to marry his daughter. But he is in Lynch's power and the two are only saved by the wild ride of the Ku-Klux-Klan.

SAN FRANCISCO (Cal.) CALL & POST
SEPT. 14, 1915

in Sir Gilbert Parker's "Jordan is a Hard Road."

NEW GRIFFITH PRODUCTION

David Wark Griffith, the premier producer of "The Birth of a Nation," is engaged in the production of his next feature drama to follow his sensational success "The Birth of a Nation." It is said that a number of scenes, employing [illegible] supers will be introduced in this picture.

Sent. for. Sunday Dec 13

RE-ARRANGE STAGE FOR BIG SHOW

With the engagement of "The Birth of a Nation" at the Trent Theatre a week distant, preparations are already under way for extensive changes to the stage and auditorium of the theatre necessitated by the vastness and altogether unusual character of the offering. Space must be provided for the symphony orchestra of 30, which plays without pause throughout the three hours required for the presentation, and for the large booth and other ponderous electrical equipment carried by the company. Then, too, the stage must be fitted to receive the great quantity of contrivances utilized by 50 mechanics and supernumeraries in attaining the effects which have made the battle and other big scenes of "The Birth of a Nation" so amazingly realistic.

Taken as a whole, the big Griffith spectacle will be the one overshadowing event of the theatrical season in Trenton, and the fact that it is being shown at the Trent while other companies are presenting it to enormous business at the Liberty Thatre, New York; the Forret Theatre, Philadelphia, as well as in Chicago, St. Louis and Pittsburgh, lends increased importance to the local engagement.

D. W. Grifith, in staging "The Birth of a Nation," used nature for his background, 150 years of American history as his subject, 18,000 people as his actors, and no less than 3,000 mounts of cavalry.

Summer
Los Angeles Cal
9 14 15

Clune's Auditorium

In "The Clansman," D. W. Griffith's twelve-reel masterpiece, at Clune's Auditorium Theater, fidelity to detail is characteristic. A story is related of the scene showing the assassination of Lincoln that illustrates the point. The Booth of the motion picture jumped a distance of 338 feet from the Lincoln box to the stage in rehearsing the assassination scene. Not that the distance from the box to the stage was 338 feet—it was only thirteen. But the actor had to rehearse his act twenty-six times.

The interior of the historical Ford's Theater of Washington is a perfect replica.

Undoubtedly this fidelity to detail is one of the factors of the immense popularity of "The Clansman." Next week "Quo Vadis" will be shown at popular

VISALIA (Cal.) DELTA
SEPT. 14, 1915

1307

THEATRE VISALIA OPEN ON SATURDAY, OCT. 2ND

L BE FOLLOWED BY GREAT ASTERPIECE IN 12 REELS, "THE CLANSMAN"

he theatrical season at Theatre alia opens on Saturday October 2, which time Potash and Perlmutter rn to this city with the same ex- ent production seen last year. The ning date will be on a day which mises to mean a crowded house to rt the season with.

n the following Monday, October 4 continuing all through that week greatest film production of the age l be shown to the people of Tulare nty in "The Clansman" or "The th of a Nation." This production in reels comes here together with a t of eight singers and an eight ce orchestra making an entire eve- g's entertainment of a class in it- f.

n "The Clansman" Visalia will have production which has now been run- g in Los Angeles for thirteen weeks d which ran in San Francisco 15 eks and in Oakland ten weeks. It conceded to be the greatest motion ture ever produced requiring eight mpanies together to make it and ven thousand supes for some of the nes.

To secure it for Visalia at all it s necessary to book the story for week and this has been done con- nt in the belief that the people of lare county will never regret having n it.

The rest of the bookings for Theatre alia have not been made public as although it is known that they l include "Saddy Longlegs," "For Robertson" and "Peg 'O My Heart" well as all of the higher class pro- ions coming to the coast.

MILWAUKEE (Wis.) WISCONSIN
SEPT. 15, 1915

every afternoon and night to capacit houses. "A [illegible]" "The Garter Girls at House" are t titles of two genuine burlesques.

"The Birth of a Nation," the [illegible]er ful film drama now playing a return en gagement at the Pabst, shows no diminution of the popularity which made it the most remarkable entertainment of fering in Milwaukee's theatrical history The state fair crowds which are attend ing the afternoon and evening perform

nces every day are gripped and held y the wonderful representations of bat- les, historic events and all the other ncidents which go to make up the lit- est and most amazing moving picture roduction ever staged. The music of he big orchestra is one of the most at- ractive features of the offering, which will remain at the Pabst for the week, closing Saturday night.

HAMILTON (Ont.) SPECTATOR
SEPT. 15, 1915

[illegible] work to be undertaken in collaboration with the Canadan [illegible]

FILM INSULTS COLORED PEOPLE

Toronto, Sept. 15.—A deputation of colored men representing the colored residents of the city appeared yesterday before the board of moving picture censors to protest against some of the pictures in a movie play to be shown here called The Birth of a Nation. It is stated that some of the films dealing with conditions in the African south are derogatory to colored people, and the deputation presented clippings from various newspapers in the States criticizing these objectionable features. In inspecting the film and before any protest was lodged the censors excised certain scenes to which objection might be raised.

Fresno Eve. Times Sept 14/15

LILLIAN GISH

(Actress Whose Winsomeness Relieves Tenseness in "The Birth of a Nation," Motion-Picture Production at the Trent Theatre Next Week.)

LILLIAN GISH IN "BIRTH OF NATION"

One of the most effective minor scenes in "The Birth of a Nation," coming to the Trent Theatre for a week, beginning next Monday, shows Miss Elsie Stoneman, daughter of the "Great Commoner," who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office Hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole trublous era is the task of Miss Lillian Gish, as Elsie Stoneman in this play. It took eight months to stage the Civil War and Reconstruction epic in "The Birth of a Nation." As she figures in hundreds of scenes from the early war-time to the end of Reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

FRESNO (Cal.) REPUBLICAN
SEPT. 15, 1915

"THE CLANSMAN" IS MOST WONDERFUL PHOTOPLAY

Marian Cooper As Margaret Cameron In "The Clansman"—Coming to White Theater

It takes but a few hours to view "The Clansman," which will be presented at the White theater next week, commencing Monday night, what it took that master, D. W. Griffith, almost a year to accomplish. That the result is worth it, is acknowledged by everyone, but who knows of the trials; the great obstacles to be overcome; the heavy responsibilities; that attended the making of "The Clansman," the pioneer of what might be called the "greatest motion picture?"

It took months to pick out suitable types to represent the characters of that period, and one has but to see the splendid manner in which each part is portrayed, to know that success attended his efforts.

Nothing is left undone to make "The Clansman" the most real picture ever produced.

Rep.
Fresno Cal
9-13-15

"THE CLANSMAN," IN 12 REELS AT WHITE

Mae Marsh in "The Clansman," coming to the White next Monday, Sept. 20

D. W. Griffith's greatest achievement, "The Clansman," in twelve reels, is the attraction opening the regular fall and winter combination season at the new White theater next Monday night, September 20th. Manager Barton announces that this wonderful film will be presented in Fresno exactly as it has been given in all the leading cities in the country and in New York, where it is now being presented. A special orchestra of fourteen pieces, including organ, will accompany the picture and no detail will be left unturned to make its presentation as complete as possible.

The film is based on the famous novel by Thomas Dixon Jr., but it deals more broadly on its historical side with the life of the American nation than does the play or the book. "The Clansman" is the greatest and most spectacular motion picture ever produced. It is said to have cost half a million dollars and required seven months to make. Historically and technically, "The Clansman" is perfect.

Included in the all-star cast presenting "The Clansman" are the following principals: Henry Walthal, Mae Marsh, Miriam Cooper, Josephine Crowell, Spottiswood Aitken, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, George Seigmann, Walter Long, Mary Alden, Joseph Henneberry, Samuel de Grasse, Howard Gaye, Donald Crisp, William de Vaull and Jennie Lee.

The box office is open daily from 11 to 12 a. m., and after Thursday will be open all day from 10 a. m.

(Mo.) TIMES
SEPT. 15, 1915

806

PARK.

The season before last one of the successful of the productions given in New York was "The Misleading Lady," a clever comedy from the pens of Charles Goddard and Paul Dickey, which ran a full year at the Fulton Theater. The management of the Park-Shenandoah combination has seized the opportunity of presenting it here for the first time. Miss Bertha Mann, the new leading woman of The Players, is to be introduced in this bill. Miss Mann, who is rated one of the best in the business, succeeds Miss Varden, who has been appearing in leads pending the time when Miss Mann could close her Eastern engagements.

This week "The Red Mill," always a favorite, is doing good business for the Park Opera Company.

"BIRTH OF A NATION."

St. Louis, like all other cities where it has shown, has fully endorsed the $2 "Birth of a Nation," as manifested by the remarkable attendance at the Olympic Theater, where, in spite of sultry weather, all box-office records, summer or winter, for several seasons, are being broken. The Griffith spectacle not only tells an interesting story, but it pictures it a thousand times more vividly than a novel and throws in thousands of descriptive bits that would make the lightest novel dull, if told in words.

GRAND.

Starting next Monday at 11 a. m., the new bill that goes into effect at the Grand Opera House, and continuing throughout the week, has many feature acts as well as distinct novelties in the long list of attractions. Headline honors are given to May Ellen, the Elephant Comedienne. The second feature of the bill will be the Shiavano Troupe of Sensational Acrobats. The American Comedy Four represents the highest standard of all quartets; Fred Thomas & Co. will present their sketch, "Mrs. Suppi's Nightmare." Others will be Bill Pruitt, Cook & Rothert, Blanch Colvin, Reed-St. John Trio and Miss Inez Nourse; Weber & Delhi and the Animated Weekly.

The feature attraction of the current week's bill is the Five Satsudas Troupe of Acrobats.

SHENANDOAH.

The Park Company returns to the Shenandoah on Monday, Sept. 20, appearing in the revival of "The Red Mill," the best-known and most popular of the Herbert-Blossom musical plays. This offering has had a fine week's business at the Park and will doubtless duplicate it at the Shenandoah.

This week, The Players, in "Within the Law."

STANDARD.

Next week at the Standard Theater will be presented one of the season's great shows of modernized burlesque when I. M. Weingarten's "September Morning Glories" will be seen in all their prismatic glitter and gay color, gowned beauties, vaudeville stars, singing and dancing comedians and soubrettes, in a carnival program of action, song and gaiety, that will undoubtedly prove to be the banner production of the current season.

The "Topsy Turvy Honeymoon" is the title of the big, breezy two-act musical comedy farce. Wrestling every Friday night.

week, commencing with the matinee next Sunday afternoon. Mr. Hastings, the owner, has in the past always held the reputation of giving the public just what it wants. The principal parts in the new two-act burlesque will be in the hands of Dan Coleman, America's foremost Irish comedian, and Miss Jean Leonard. Everyone is especially chosen to play the parts cast for and nothing short of a Broadway production at popular prices is what the "Hastings' Big Show" offers.

The current attraction is "Bob Manchester's Big Burlesque Company."

OGDEN CITY (Utah) STANDARD
SEPT. 15, 1915

F F

COLORED PEOPLE AR OPPOSED TO A COMING PLAY

A petition from a large number o the colored population of the city asking that the play, "Birth of a Nation," be not permitted in the city was presented to the city board o commissioners this morning and referred to the superintendent of public safety.

The petitioners relate that the character of the play is such that the negro race is highly insulted by its production and can have no other effect than to engender race hatred. The commissioners were advised that the play is scheduled for production in Ogden in the near future.

The petition of property owners for an arc light on Twenty-fourth street and D avenue, in the West Ogden district, was referred to the superintendent of streets. The superintendent of streets was also given the petition of Manager P. D. Kline of the Ogden-Logan & Idaho Railway company, asking the privilege of laying its roadbed in concrete at the intersection of Madison avenue and Twenty-seventh street, where asphalt paving is being laid.

The claims of Rose Blair for $5000 and Samuel A. Blair for $2000, as damages for alleged personal injuries, were referred to the city attorney for a legal opinion. The claimants say that while driving along the canyon roadway near the power dam, June 30, 1915, the road was so filled with rock and earth thrown from the city pipe line trench, along the road which was being dug by the Green Construction company, that the buggy shaft was broken and the rig turned over in the trench. They say that they were badly bruised about their heads and bodies and suffered painful injuries.

Twenty-nine applications for liquor licenses were considered, the bonds approved, and the applications certified to the district judges.

TORONTO (Ont.) GLOBE
SEPT. 16, 1915

"BIRTH OF A NATION."

NEXT week at the Alexandra Theatre D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be presented for the first time in this city. This spectacular film is the great production which is still making a record run of over 600 performances in New York city, where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago and San Francisco to its credit. The story is one of romance and adventure. It records its facts with the rapidity of lightning, and yet never departs from the fundamental of true drama. Love and conflict are its basic theme, but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a guide to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score, which is synchronized to the drama, is in itself work of art. An orchestra of thirty travels with the attraction to handle the musical features of the presentation. During the engagement in Toronto of this famous film popular price matinees will be given every day.

DETROIT (Mich.) NEWS
SEPT. 16, 1915

quite thrilling. In fact, the telephone figures in a big emotional climax.

"Birth of a Nation."

The long run of "The Birth of a Nation" has came to an end at the Tremont theater, Boston, but not without establishing a record in that city for a consecutive number of performances. In the 21 weeks of the engagement "The Birth of a Nation" aggregated 252 performances, which is said by statisticians to win the championship.

Once "The County Fair" remained in Boston for a longer period, piling up a record of 30 weeks, but the number of performances given during the engagement was not equal to the total of the Griffith photo spectacle.

Telegram
Mail & M-H
9-16-15

Colonial Theater. F F

Following the tremendous success of "The Birth of a Nation," Manager George D. Mackey at the Colonial has booked a very strong program including a Fox feature picture Betty Nansen in the modern theatrical sensation, "Should a Mother Tell." In this story of domestic simplicity ,the actress has a part that runs the entire scale of human emotions. In the tragic moments Miss Nansen is superb. In the quiet scenes she is wonderfully self possessed and her acting is so natural that one fails to distinctly grasp the fact that she is really acting.

"The Path of the Rainbow" is feature number two and the Billy Reeves comedy keeps the audience in splendid humor.

PORTLAND (Ore.) TELEGRAM
SEPT. 15, 1915

LEADING FIGURE IN "BIRTH OF A NATION," AT THE HEILIG

Marion Cooper As Flora Cameron

TORONTO (Ont.) STAR
SEPT. 16, 1915

THEATRES

"The Birth of a Nation."

Next week at the Alexandra Theatre D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be presented for the first time in this city. This spectacular film is the great production which is still making a record run of over 300 performances in New York City, where is created the premiere of the season. It is estimated that over two million people have seen the production since it was originally brought out in the East. It has other sensational runs in Boston, Chicago and San Francisco to its credit. The story is one of romance and adventure. It records in facie with the nudity of lighting, and yet never departs from the fundamentals of fine drama. During the engagement in Toronto of this famous film popular price matinees will be given every day.

SEPT. 16, 1915
MILWAUKEE (Wis.) NEWS

Film Play Amazes by Its Magnitude

Lincoln Freeing the Slaves

"The Birth of a Nation" continues to amaze the big crowds of state fair visitors and Milwaukee residents at the Pabst theater, where it is the attraction for this week, closing its engagement Sunday night. The thrilling scenes showing the assembling of the thousands of clansmen and their wild rides through the night on errands of rescue are sufficient alone to bring the audiences to their feet and in addition the battle scenes, the historic events faithfully depicted, and the other features of the big production are justifying its claim to being the greatest film spectacle ever staged.

MAE MARSH
(Who Plays Flora Cameron in "The Birth of a Nation" at the Trent Next Week.)

MAE MARSH TO ACT "BIRTH OF NATION"

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Trent Theatre for a whole week, beginning next Monday, is a prodigy of Filmdom.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry," was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for Mae Marsh was awkward, freckle-faced and unprepossessing.

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could

LITCHFIELD (Ill.) NEWS-HERALD
SEPT. 16, 1915

THE BIRTH OF A NATION.

By special arrangements just completed in New York, "The Birth of a Nation" will be the attraction at the Olympic Theater, St. Louis during the week of October 3rd. It is this week of all weeks in the year that is made memorable by the Veiled Prophet parade and accompanying festivities and the big abricultural fair.

"The Birth of a Nation" promises to loom big among the biggest of the events of the week. This mighty spectacle, from the workshop of D. W. Griffith, eclipses in grandeur as a theatrical spectacle both "Ben Hur" and "The Blue Bird" combined. It opened its run at the Olympic Theater August 29 and has been breaking all records for attendance at St. Louis theaters ever since. It was to have terminated its engagement the night of October 2, but the various committees having in charge the amusement feature of the week, made a strong appeal to the theatrical magnates to hold the show over, and after much negotiation, the appeal was successful.

"The Birth of a Nation" is a tremendous spectacle of the south during the Civil War and Reconstruction days. A few of the 5000 features displayed are the battle of Petersburg, fought on a stage five miles in extent; Sherman's march to the sea, with the storming of Atlanta, the assassination of President Lincoln in Ford's theatre, exactly reproduced; the thrilling rides of the Ku Klux Klans on their deeds of vengeance and mercy, and the struggles of the south against the rule of the carpetbag regime. Thruout it all runs a stirring love story, based on Thomas Dixon's "The Clansman."

The management of the Olympic Theater announces that mail orders for the week will be received and filled now.

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The management of the Olympic Theater announces that mail orders for the week will be received and filled now.

SEPT. 16, 1915
PITTSBURG (Pa.) POST

"Birth of a Nation" The Big Cool Show

"The Birth of a Nation," in its third week at the Nixon, is the big, cool show. There is no footlight blaze heating the theater.

David W. Griffith's photo spectacle has become so popular that it is seen over and over again. With its 5,000 swiftly changing scenes more than one view is required to grasp all of its interesting phases. In its infinite variety "The Birth of a Nation" surpasses anything that has ever been shown on the screen.

Years ago battles were shown in cycloramas, but there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in the theater and see the battle of Petersburg visualized in lifelike manner.

There are two showings daily at the Nixon and prices to suit every purse. There is not a seat in the house which does not afford a splendid view of the picture.

OS ANGELES (Cal.) TIMES
SEPT. 16, 1915

...Francisco. ...Theater, ...

FF

Clune's Auditorium.

Last chance! The last performance of "The Clansman's" twenty-two weeks' run will be given Satrday evening at Clune's Auditorium. Next week "Quo Vadis," also spectacular, will be shown, and at popular prices. "The Clansman" is a motion picture classic. The biggest picture yet filmed, it has had the longest runs here, in other Pacific Coast cities, on the Atlantic Coast and in the Middle West.

CHICAGO (Ill.) HERALD
SEPT. 16, 1915

SEEN on the S...

WHILE George Bowles and his assistants boast of the stationary line which daily graces the sidewalk in front of the Colonial Theater, the man in the box office presents another claim for fame, for the booming cannon and clarion trumpet calls of "The Birth of a Nation."

The man in the box, aided and abetted by the ushers, says "The Birth of a Nation" holds the world's record for receiving and answering questions. If you don't believe it, stand in the lobby just before and just after the Griffith spectacle is unreeled.

Seeing is believing, and after some time spent with the ticket man and with the dainty girls in ante-bellum frocks within the door, it must be admitted that "The Birth of a Nation's" newest claim is founded on facts. To compete with this question bureau, the next competitor will have to go some.

Some of the questions asked, and, needless to say, answered, are:

"Who was Stoneman in real life?"

"Are the horses really killed?"

"I will be 21 next month. Will the show be here?"

"Is that the real pistol that Lincoln was killed with?"

"Did Stoneman know Lincoln was to be shot?"

"Is that Mr. Griffith standing over there?"

"Is Mr. Griffith married?"

"How far can you get seats ahead?"

"We have come a long way. Can't you make an exception and get seats for us?"

"Why don't you admit children? Isn't the play supposed to be instructive and historical?"

"Is it all right for me to bring a lady?"

"Are all the seats reserved?"

"Were any people injured in the battle scenes?"

"Is Gus a negro?"

"Where are the riots?"

"Was there really a negro lieutenant governor?"

"Why can't I take my wife, even if she is only 20? We are married and have a child."

"Where were the pictures taken? How much did they cost?"

"If the negroes object, why did so many take part in the picture?"

"What is the name of the song sung in the hospital scene? It seems so familiar."

"Are any of the stars in the picture married to each other? Is Lillian Gish's sister in the cast?"

"Does the show let out in time to catch the train for Rockford?"

"Is a dummy used tto leap from the cliff?"

"What is the name of the bodyguard who left Lincoln alone?"

"Can't I get seats without standing in line? I am a friend of Mayor Thompson's."

These are only a small part of the questions. Whether the atmosphere at the Colonial, the good-looking ushers or the picture itself is responsible for all these questioning ones, no one can say. It has been suggested that these sample questions be answered, put in a frame and hung in a conspicuous place. If this does not cure the members of the society established for asking questions, it might be a wise idea

LILLIAN GISH.

...o appoint a man to stand in the lobby and do nothing but answer questions.

SAN FRANCISCO (Cal.) CALL & POST
SEPT. 16, 1915

FF

...There ... starring around the ... throttles the efforts of the ... the daughter ... the financier who ... trying to put ... over a shady deal.

"Birth of a Nation" in Twentieth Week

There appears to be no limit to the drawing powers of "The Birth of a Nation," or "The Clansman," now at the Savoy Theater. Sunday marks the start of the twenty-first week of the sensational Griffith film story in San Francisco.

This record is the most remarkable known for this city. One of the reasons is that the picture retains its unique appeal.

"The Birth of a Nation" is superior to any motion picture ever given to the screen, gauged from every critical angle. Authorities have acqnowledged this all over the country. In New York, Chicago and Boston the same success has been recorded for Griffith's masterpiece as here.

The work of the three beautiful and clever actresses, Lillian Gish, Mae Marsh and Miriam Cooper, stands out. It was obviously a master stroke on the part of the producer to cast such a trinity of loveliness in one picture, for all of the success of "The Birth of a Nation" is not attributable to its master scenes. The spectacular element is, of course, conspicuous, but many romantic touches dot the action.

...ITTSBURG (Pa.) PRESS
SEPT. 16, 1915

Luana, who through no fault of hers, drags down the ... fall... love with her and marries, and who then comes to the realization that marriage between the brown and white race should never be.

NIXON.

"The Birth of a Nation" is now in its third record-breaking week at the Nixon. The theater is the coolest indoor spot in Pittsburg and it is always comfortable even on the hottest days.

David W. Griffith's masterpiece has become much more than merely a popular attraction. It is now a firmly established entertainment that is seen over and over again by the most critical playgoers. In fact with its five thousand swiftly changing scenes more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed. In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on a stage.

GRAND.

A notably important announcement was made by Mr. Harry Davis last night when he told of the forthcoming presentation in the Grand Opera House, next week of the first photo-dramatic production of "Trilby." The screen has perpetuated no success more positive or more brilliant than the adventurous story of the little artistic Bohemian group to which the brain of George DuMaurier gave birth. In "Trilby" all the elements of the drama are found —romance, love and tragedy commingled in a narrative as deeply absorbing and as humanly sympathetic as anything the modern stage has witnessed.

MILES.

The film version of "The Melting Pot," with Walker Whiteside in his original role of David Quixano, is proving a strong attraction in the Miles theater, in spite of the intense heat of the past few days. The Miles is cooled by iced air, and is anywhere from 10 to 20 degrees lower than the street. "The Melting Pot" is a very powerful picture, and as spectacular as anything that has been seen in Pittsburg for a long time. Its scenes are laid in Kishineff, Russia, in Siberia, in Petrograd, and in the United States. The story tells of the persecution of the Jews and outlines some of the reasons why so many of them seek refuge in America. The production of the film in the Miles is elaborate to a remarkable degree, especially when it comes to the musical accompaniment to the picture which is furnished by organ, symphony orchestra of 30 pieces, and a mixed chorus of sixty voices.

MANCHESTER (N. H.) UNION
SEPT. 21, 1915

MASTER FILM COMING HERE

"Birth of a Nation" Is Booked for One Week at Auditorium

A development no one would have believed possible a few years ago is seen in the establishment of D. W. Griffith's "The Birth of a Nation" as a first class theatrical attraction which has been crowding the houses all over the country at "two dollar top" prices.

"The Birth of a Nation," which will be shown at the Auditorium for one

JOSEPH HENABERY.
In Role of Abraham Lincoln.

week beginning Monday, Sept. 27, is more than a film, for nearly 100 people are employed in the music and mechanical effects during the unreeling of the 12,000 feet of celluloid, yet never a word is spoken from the stage during the two and three-quarters hours performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of reconstruction days, with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well known Griffith elan and realism, are particularly effective.

After seeing the marvelous production many students of the subject predict that the historical novels of the future will be told in pictures rather than words. Certainly the "indecent drama" cannot henceforth hope to compete with the photoplay insofar as spectacular features are concerned. A few years ago we were want to hear of films or photoplays as being "in their infancy." "The Birth of a Nation" may be said to be the full grown adult of that infant for it is hard to conceive of a greater achievement in moving picture projection.

The marvelous scenes simply astound the spectator they thrill him again and again with their magnitude dash and realistic detail. Scenes are projected upon the screen that would seem the most impossible to produce yet they are shown and because Mr. Griffith's master mind has made these wonders possible he has been placed in the list of very few who are claimed to be ... derpaid at $100,000 ...

SEPT. 16, 1915
TRENTON (N. J.) GAZETTE

Stage THEATRES Screen

Conducted by D. F. STEVENSON, Dramatic Editor

LILLIAN GISH,
(In [illegible] at the Trent theatre next week.)

SELL SEATS FOR "BIRTH OF NATION"

The general character of "The Birth of a Nation," which comes to the Trent theatre next week, is of necessity sober and sombre. It represents a critical period in the history of the states. It pictures a time that "tried men's souls" and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce; it is not a comedy. It is simply a truthful picture of the times it portrays, and there was little of a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle. Comedy of the most delicate sort, but comedy nevertheless.

There is the typical southern home, where all is good cheer. War's alarms have not yet disturbed its serenity. A northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds, we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies, but clasped in each other's arms.

Then there is the young daughter of the southern home, almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Alas, later we see her tragic end, when, to save herself from a fate worse than death, she jumps from the high cliff. Comedy that ends in tragedy, but comedy just the same.

Again, there is the scene in the "quarters," where the negroes are "showing off" for the benefit of northern visitors. There is the shuffle, buck and wing, "Mississippi Sawyer," "Turkey in the Straw," and other steps in which the darkeys delighted. Later in the play, they have their serious roles.

And so through it all there are bits of the lighter shade of life to be overcast by the sombre shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy ever. Such is life.

There will be a matinee every day, excepting Monday. The sale of seats will open at the box office this morning.

LUDLOW (Vt.) TRIBUNE
SEPT. 16, 1915

[illegible] department, to be present and do the [illegible] history has [illegible] qualifications in judging work on the state of Massachusetts, and I am sure you will find him eminently fitted to do this judging."

"Birth of a Nation."

We congratulate Manager Davis on his good fortune in having secured for Vermont so great an attraction as "The Birth of a Nation." It positively speaks well for him as to his ability in this line, where in time of rigid competition a live wire is the one who takes the cream. That this production takes the cream from the entire continent, no person can deny, standing at the very head and alone. That we may be privileged to witness this great work before the amusement seekers of New York state (outside of greater New York) or before those of the larger cities of Connecticut or Massachusetts, we are indebted to Mr. Davis. See announcement on eighth page.

Miscellaneous Headings
9-16 1

"THE BIRTH OF A NATION."

"The Birth of a Nation" [illegible] Pabst is proving as strong a magnet for state fair week as it did during its long summer run in the Davidson. Few persons can witness this amazing film production without being thrilled by the representation of historic scenes, battles and the wild rides of the southern clansmen. The heart interest pictures which carry the theme of the story are wonderfully acted by players of extraordinary ability. The engagement will close [illegible] night.

TORONTO (Ont.) MAIL & EMPIRE
SEPT. 16, 1915

FINE ATTRACTION AT THE ALEXANDRA

"The Birth of a Nation" Said to be a Thrilling Spectacle.

OFFERINGS NEXT WEEK

Mme. Melba to Appear Here in Aid of the Red Cross.

Next week at the Alexandra Theatre D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be presented for the first time in this city. This spectacular film is the great production which is still making a record run of over 600 performances in New York City, where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the East. It has other sensational runs in Boston, Chicago, and San Francisco to its credit. The story is one of romance and adventure. It records its facts with the rapidity of lightning, and yet never departs from the conflict are its basic theme, but a myriad conflict are its basic theme, but a myriad of details illumine the narrative. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. An orchestra of thirty travels with the attraction to handle the musical features of the presentation.

Bill at Shea's.

From the Land of the Heather and the Highlands of Scotland come Jack Wyatt and his Scotch lads and lassies, clever entertainers, as the headline attraction of a bright bill at Shea's next week. Bertha Shalek, leading prima donna of the Aborn Century Opera Company, will sing the leading roles from "Carmen," "Aida," "La Boheme" and "Madame Butterfly." Bertha Creighton, Al Raynor and his dogs, Lew Fitzgibbons, the Six Dancing Demons, Madison, La France and Bruce, and feature films and photo-plays complete the bill.

The Hippodrome.

The spectacular singing offering, "The Girl in the Moon," will headline an excellent bill at the Hippodrome next week. It is one of the prettiest acts in vaudeville, a fairy creature suddenly appearing from out of the air and with a magic wand producing myriads of beautiful red roses. The first instalment of the thrilling photo-play, "Neal of the Navy," will make its appearance at the Hippodrome next week. Gray and Graham, offering "The Musical Bellboy"; Dave Wellington, Cook and Hennessey, Norwood and Anderson, Fred Hyde, the Two Carltons, and feature film attractions complete a splendid variety bill.

Loew's Yonge Street Theatre.

The clever comedy dramatic star, Robert E. O'Connor, and a capable company, in "The Stick Up Man," a story of the underworld, will be the feature attraction at Loew's Yonge Street Theatre the coming week. The greatest laugh quartet in vaudeville, the American Comedy Four, will be an added attraction. Nevins and Gordon, with their funny bellboy dummy, will offer a unique little playlet entitled, "The Typewriter and the Type." Others will include the Holdsworths, banjoists; the celebrated funmakers, whistlers and singers, Pealson and Goldie; the Four La Della Comiques, European pantomimic acrobats, and the first-run Photo-plays.

Melba's Red Cross Concert.

Next Monday morning seats will be on sale at the Massey Hall box office for Mme. Nellie Melba's grand Red Cross concert under the patronage of their Royal Highnesses the Duke and Duchess of Connaught, on Monday, October 4th. Of all the artists now before the public there is none who has so strong a hold on the admiration and affection of music lovers as Mme. Melba. On her last appearance in Toronto she was greeted by a capacity audience. This time she intends to give the entire proceeds of the concert, which are likely to be more than $10,000, to the Canadian Red Cross authorities.

At the Gayety.

"Dinkles' Honeymoon," a successful two-act musical burlesque, will be presented by Rose Sydell's London Belles next week at the Gayety Theatre. This musical comedy is without doubt the most legitimate and laughter-creating offering submitted by any burlesque organization touring the country. Rose Sydell, the queen of burlesque, has a few surprises in store for her many admirers.

PORTLAND (Ore.) TELEGRAM
SEPT. 16, 1915

GRIFFITH STARS IN NEW FEATURE

Mae Marsh, who scored as "Florence Cameron" in "The Birth of a Nation," and Robert Harron as the younger "Stoneman," have been selected to play the star parts in a forthcoming Fine Arts Films production. Miss Marsh, who is acknowledged to be one of filmdom's best known actresses, as the result of her performances in Griffith features, and Robert Harron, also of Griffith fame, have proven that commercially they are big drawing cards. The story in which they will co-star is of a comedy-drama nature, and affords them numerous opportunities to display their acting powers. It was written for them by Granville Warwick, author of "The Lamb."

PORTLAND (Ore.) TELEGRAM
SEPT. 16, 1915

SCENE FROM "THE BIRTH OF A NATION" AT THE HEILIG

Trenton Ev Times Sep 16

MIRIAM COOPER

Who plays the Role of Margaret Cameron in the Griffith Spectacle, "The Birth of a Nation," at the Trent Theatre Next Week.

ST. LOUIS (Mo.) STAR
SEPT. 16, 1915

at a special matinee on Thursday, "Searchlights" will be presented.

All matinees during Mrs. Campbell's engagement will be given at special prices, ranging from 25 cents [illegible]

FF

Great Film-Drama, Olympic.

When a producer of theatrical entertainment finds that his work makes a strong appeal to women, he instantly draws a long, free breath, for he knows he has a financial success. Strange as it may seem to those who have only heard about "The Birth of a Nation" without seeing it, David W. Griffith's remarkable spectacle of the Civil War and reconstruction days makes just the appeal that spells millions. The superficial delver into the psychology of women reasons that scenes of war and such conflicts as the Ku Klux Klans engage in do not interest the feminine mind. This psychologist, of course, spent his college days in his garret poring over books, and never went near a football field.

But the natural appeal of virility is not all there is to "The Birth of a Nation" to entice women away from their fancy work. Griffith has woven into his story of war and a conflict still sterner than war, a gripping romance. This accounts for the very noticeable fact that the matinees at the Olympic are as well attended as the night performances, and that fully 90 per cent of the patrons of these matinees are women.

CLIPPING FROM Genuine
Milwaukee Wis
9-16-1

[illegible] of beauty, grace and ability to sing and dance.

* * *

FF

"The Birth of a Nation" at the Pabst is proving as strong a magnet for state fair week as it did during its long summer run at the Davidson. Few witness

Mae Marsh.

In "The Birth of a Nation."

this production without being thrilled by the representation of historic scenes, battles and the wild rides of the southern clansmen. The heart interest pictures which carry the theme of the story are acted by players of extraordinary ability. The engagement will close Sunday night.

RE-MADE HIGHWAYS FOR TRUE EFFECT

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which will be shown at the Trent Theatre next week, with daily matinees, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

An era of 10 square miles was marked off for use of the horsemen. Along all the roads within this area, traffic was forbidden on "the day of days." But the roads themselves did not look southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick.

"NATION" SEAT SALE

The sale of seats for the big spectacle, "The Birth of a N[illegible] was opened at the Trent Theat[illegible] morning. It is announced th[illegible] ders and reservations may be [illegible] at the box office now for the [illegible] week's engagement, which is [illegible] Monday. There will be a [illegible] every day excepting Monday.

MILWAUKEE (Wis.) NEWS
SEPT. 17, 1915

LAST "BIRTH OF NATION" PERF[illegible]

Sherman's March to the

"The Birth of a Nation" en[illegible] turn engagement at the Pab[illegible] next Sunday, the usual after[illegible] evening performances being g[illegible] day for the remainder of the [illegible] wonderful drama has proven [illegible] attractive state fair week offe[illegible] many out-of-town visitors w[illegible] not able to come to Milwauke[illegible] its summer run have availe[illegible] selves of the present opport[illegible] see it. The wonderful musical [illegible] rendered by an orchestra of f[illegible] proven a feature of more than [illegible] interest.

CHESTER (N. H.) MIRROR
SEPT. 17, 1915
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showing in Boston.

Majestic Theatre.

Tomorrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation" in Boston, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatregoers all over New England that the engagement be extended, that arrangements were made to transfer the picture to the Majestic theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence, one scene follows another, scenes in the North and South before the civil war, during it and immediately following it. The scene of Lincoln's assassination and the dark days of the reconstruction period in the South during the regime of the carpet-baggers and the various thrilling battle scenes presented on a most stupendous scale are miracles of photography and necessitated the use of large areas in the South and the employment of 18,000 persons and 3,000 horses. The scenes of Sherman's march to the sea, the wild ride of the Ku-Klux Klan, and the destruction of whole towns occasion hearty outbursts of enthusiasm at every performance. A wonderful picture in every respect is the unanimous opinion of all those who have seen it.

LONG BRANCH (N. J.) RECORD
SEPT. 17, 1915

AT SAVOY.

Tomorrow's presentation of "The Birth of a Nation" at the Savoy theatre, will positively be the last opportunity residents of Asbury Park, Long Branch and other Jersey coast resorts will have to witness the production without journeying to New York or Philadelphia. It will not be exhibited this winter except in the larger cities. The spectacle has broken so many records that it is hard to keep track of them. For the length of its run and the total attendance it holds the season's record in New York, Boston, Chicago, Los Angeles, San Francisco, Atlantic City, Brighton Beach and Seattle, Wash. These records are being added to in numerous other cities where the big spectacle is now piling up unprecedented to substantiate its marvelous popularity

HARTFORD (Conn.) TIMES
SEPT. 17, 1915
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CITY EDITION.

Colored Clergyman Doesn't Want "Birth of a Nation" Movie Shown in Hartford.

Rev. Walter Gay Tells Mayor Lawler Its Production Would Tend to Incite Race Hatred—His Honor Reserves Decision in Matter.

The Rev. Walter Gay of No. 55½ Garden street called upon Mayor Lawler at City Hall to-day and protested against the portrayal of the moving picture spectacle, "The Birth of a Nation," announced to be shown at a local theater at an early date. Mr. Gay said he was an officer of an organization of colored people opposed to the presentation of the pictures in this city because of incidents illustrated which were likely to promote the degradation of colored people and tend to incite race hatred.

Mayor Lawler told Mr. Gay he knew little or nothing of the character of the production other than comment he had seen in the newspapers. He said he had talked informally with the theater owner about the forthcoming production and probably would talk further with him.

There has been opposition to the showing of the films in other cities, but it has been intimated that the filing of protests against forthcoming appearances in certain cities merely redounded to the prosperity of the box office. The scenes depicted in the films are from the Rev. Thomas Dixon's play, "The Clansman."

The presentation of the pictures in Philadelphia, a few days ago, precipitated a riot, and police were called to protect the film and the men producing it.

When "The Clansman" was billed for production as a play in a local theater, about seven years ago, colored people of Hartford registered vigorous protest with Judge William F. Henney, who was then mayor. Mayor Henney went to New York to see the play prior to the date set for its presentation here, and upon his return issued the desired li-

TORONTO (Ont.) NEWS
SEPT. 17, 1915

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FEDERAL SOLDIERS ON MARCH IN THE AMERICAN CIVIL WAR

"THE BIRTH OF A NATION."
Scene from a remarkable moving picture entertainment coming next week to the Royal Alexandra Theatre.

Leader
SEPT. 17, 1915

THE BIRTH OF A NATION DRAWS GREAT CROWDS

Over 2,000 Offers for Playing Rights of Photoplay Refused

Never in the history of the theater has there been so widespread a demand for a play as there is for D. W. Griffith's magnificent spectacle, "The Birth of a Nation," which is now playing a limited engagement at the Nixon theater in Pittsburgh. Over two thousand offers have been received for the playing rights of this photo drama, but all of them have been refused. As a result the only opportunity to see "The Birth of a Nation" within a radius of 100 miles of Pittsburgh will be during its present engagement at the Nixon theater. Over 2,000,000 people have seen this eighth wonder of the world. There have been over 500 performances at the Liberty theater, New York; 300 at the Tremont theater, Boston, and over 350 performances at the Illinois theater, Chicago, and it is still showing in those cities. Produced at a cost of $500,000 in a period of eight months; 18,000 people and 3,000 horses were used. There is a symphony orchestra of thirty. Few people realize that nearly 100 people are required to properly present to the public this gigantic spectacle. Musicians, expert operators and electricians, men to handle mechanical effects and men in other departments make up this roster which is as large as that of a large musical comedy company. It is the massiveness in both the subject and the manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness the production. Not even Nero ever gazed upon so magnificent spectacle. The prices for this engagement for evenings and Saturday matinees are $1 and $2 for the lower floor; $1 and $1.50 for the balcony; 25 and 50 cents for the second balcony. There are matinees every day except Sunday for which the prices are lower floor and balcony 50 cents and $1; second balcony, 25 and 50 cents. Mail orders containing remittances will receive prompt attention. Those who wish to see "The Birth of a Nation" in Pittsburgh can avail themselves of the extremely low excursion rates which all the railroads are now offering on account of the Pittsburgh Exposition.

PORTLAND (Ore.) JOURNAL
SEPT. 17, 1915

Local Lad Seen in "Birth of a Nation"

William Holt, Aged 11, Takes Part in Picturing Street Scene at Hollywood, California.

Few people who have seen the famous film, "Birth of a Nation," know that among the crowds in some of the street scenes is a Portland boy. The youngster is William Holt, the 11-year-old son of Mr. and Mrs. E. H. Holt, of the Cumberland apartments.

William Holt was on a visit with his grandparents, Mr. and Mrs. William Bezzenberg, at Hollywood, Cal., at the time the films were made. The Bezzenbergs live but a few squares from the big film making establishment of D. W. Griffith and the latter soon began to regard the boy as a mascot. This is how he happens to appear in the "Birth of a Nation."

"William used to play around the place and Mr. Griffith took a fancy to him," explained Mr. Holt this morning, "and so he was engaged to take part in the production. And he earned a little money, too, for Griffith paid him $1 for each appearance."

J. W. Bretelson, business manager of the attraction, says that young Holt could have continued as a movie star for Griffith offered him $5 a day to swim in shipwreck scenes. The boy is a good swimmer, but he declined, thinking the risk too great.

The little girl who figures as Flora Cameron in the early part of the film is William's playmate. May Marsh takes the part of Flora Cameron later

LACONIA (N. H.) DEMOCRAT
SEPT. 17, 1915
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COLONIAL THEATRE

"The Birth of a Nation."

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 10,000 people visualizing the story of intense human interest and dramatic purposes and then add 3,000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which the narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the development of America and its final solution reveals how out of the quarrel of disputing states there arose the mightiest nation in the world.

With history as its background reared a plot of fundamental dramatic appeal and evolved a story of such prodigal details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and as his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered stage spectacles.

Given his story and the people, Griffith has secured startling results. His mammoth canvas often reveals battlefields covering an area of a dozen square miles, and by following historical details he reproduces the stern battle effects as they actually took place half a century ago.

In all the expanse of scene and action he never loses sight of his basic story and the smallest detail becomes as astonishing a part of the narrative as the largest incident in it. The completeness and the wonder of the work make it unusual.

The premier production of "The Birth of a Nation" at the Colonial theatre will take place on next Monday evening, Sept. 20th, and will continue three days. You should see it even at the expense of other pleasures. This is positively the same production that has played the Tremont theatre, Boston, 26 weeks.

PLYMOUTH (Mass.) NEWS
SEPT. 17, 1915

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"THE BIRTH OF A NATION."

At first sight it seems incredible that the production, "The Birth of a Nation" now being presented at the Old Colony Theatre, should have taken such a wonderful hold on the public. No play of any description has visited Plymouth in years, if ever before, that has drawn from the outset such vast concourses of people, nor has there ever been such widespread comment. The latter fact is one reason for the immense patronage, for there is scarcely a human being old enough to know anything, but has heard of "The Birth of a Nation," and has been curious to witness it. But after viewing the performance, quite a few reasons are apparent for its popularity. In the first place it is the acme of screen spectacle up to the present time. The groupings of the various scenes, the training of the participants and the realism of the episodes, are marvelous examples of stage management, while the clearness and lack of flickering, almost makes the spectator forget that he is not living, throbbing life that is being viewed.

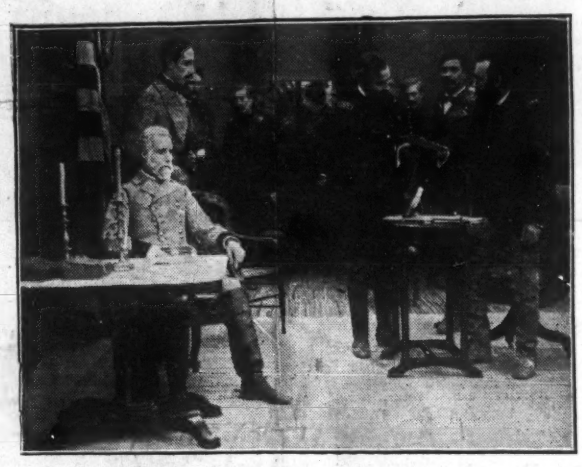
The scenes portraying the assassination of Lincoln are, in many respects, the most wonderful, for all the actors in their facial expressions and movements play a congruous part. In New York the spectacle created a sensation just as it has in Boston, not only from the interesting nature of the subject, but the manner in which it is presented.

Various novelties are introduced in the stage in conjunction with the production, and a Symphony Orchestra of twenty men offer a musical backing for the masterpiece that makes it truly effective.

A small army of effect-workers are employed on the stage, under the direction of one man who by a system of red and green lights signals the different men when to start and just when to stop any given effect. That is why the patrons will marvel at the wonderful synchronism of effects as the varying scenes are flashed before them. No big stage production that has ever appeared at any local theatre in times past has ben given the minute attention to every little detail that will be exercised in this marvelous screen triumph.

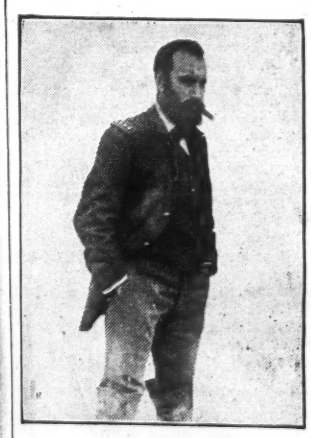
The Birth of a Nation is the greatest sensational success in stage annals of the world. For the first time in film spectacles on sees in a ingle materpiece 5000 scenes of gigantic magnitude; 18,000 characters; 3000 horses all in a production which cost a little over $500,000 to produce.

Cities were built up and then destroyed by fire. The biggest battle of the Civil War is re-enacted. Ford's Theatre, Washington, is reproduced to the smallest detail of the Lincoln tragedy. A series of wild Ku Klux rides are shown that commandeered a county for a day and cast $10,000. Womens dresses used 12,000 yards and Ku Klux costumes 25,000 yards of cloth. Wonderful artillery duels in which real shel's, costing $80 apiece, were used; miles of trenches; thousands of fighters show "War as it realy is." Night photography of battle scenes, invented and perfected at a cost of $5000 is shown. A musical score for an enlarged orchestra; perfectly synchronized to the thousands of distinct and individual scenes, perfect to the instant adds still more to the production, making altogether the most stupendous dramaic and spectacular enterprise ever conceived by the brain of man. When "The Birth of a Nation" comes to the Old Colony Theatre for its engagement of three days, every man, woman and child should be permitted to view this phenomoneal triumph which may never be duplicated, and certainly will not for a number of



GEN. LEE SURRENDER TO GEN. GRANT AT APPOMATTOX IN "THE BIRTH OF A NATION"

HOWARD GAYE
AS GEN. ROBT. E. LEE, IN
"THE BIRTH OF A NATION"



DONALD CRISP
AS GEN. U. S. GRANT IN
"THE BIRTH OF A NATION"

HENRY WALTHALL
As Ben Cameron, "The Little Colonel," in the Motion Picture Production "The Birth of a Nation," at the Trent Theatre Next Week.

FORD'S THEATRE IS TRULY REPRODUCED

A kind of artistic achievement easy for the film, but impossible for the "indoor drama" is illustrated by the Ford's Theatre scene in "The Birth of a Nation," at the Trent Theatre next week. The old-fashioned drama has long attempted to represent a stage within a stage, and some such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's Theatre in April, 1865, but also the auditorium of the theatre, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a semi-panic to gaze at the great statesman whose head has fallen back in the stage box and at the assassin, Booth, who is leaping from the box to the stage and whose spur catches in the box draperies as he jumps, causing him to break his leg. This sort of historical realism has never been achieved before. It is part of what is meant by the so-called "new art" for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.

CHICAGO (Ill.) POST
SEPT. 18, 1915

FF

MAE MARSH.
"Birth of a Nation" star who ... many new followers by her clever ... in the Griffith masterpiece now ... screen at the Colonial.

NEW YORK DRAMATIC NEWS
SEP 8 1915

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THINGS BEGIN TO MOVE IN ST. LOUIS.

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(Special to The Dramatic News.)

St. Louis.—The Birth of a Nation continues at the Olympic until the regular bookings command the time, while the Shubert reopened on Sunday (Sept. 12) with Joseph Santley in All Over Town. Melville Stoltz manages the house and says we are to have all the high-class Shubert shows.

The Shenandoah is open for the winter season and the plan to alternate its productions with those at the Park Theatre will be carried out. Tom Conkey, remembered with Christie MacDonald, Mabel Wilber and Louise Allen head the organization.

CHICAGO (Ill.) JOURNAL
SEPT. 18, 1915

... and John Milcrn leading ... most formidable of musical comedy casts.

"The Birth of a Nation"

FF

"The Birth of a Nation," greatest of the film spectacles, goes into its sixteenth Chicago week at the Colonial. The first part shows Sherman's march to the sea, the battle of Petersburg, Lee's surrender, the assassination of Lincoln and other wartime scenes on an amazing scale of vastness and vividness. Then follows a pictorial narrative of the reconstruction period with its carpet-baggers and Ku-Klux-Klan. Through it all runs the romance of a soldier of the south and a woman of the north. Music points and heightens all the scenes.

RIDE OF THE KLANSMEN in "The Birth of a Nation" at the Colonial Theatre all next week.

TRENTON (N. J.) TIMES
SEPT. 18, 1915

PROTEST AGAINST PICTURE NOT FILED

Representatives of the negro race who proposed filing a protest against the production of "The Birth of a Nation," in this city, reached the City Hall yesterday after the Commission had adjourned.

The committee took the subject up with Mayor Donnelly, who referred the representatives to Director of Public Safety LaBarre. Mr. LaBarre is ill and was not at the Municipal Building either yesterday or today.

It is understood, however, that the question will be taken up with the Commissioners Monday, the date of the first presentation of the picture here.

A THRILLING SCENE IN "BIRTH OF A NATION"

Spectacular Production Will Come To Colonial Next Week

When David W. Griffith started the outdoor staging of the Civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at the Colonial theatre all next week, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation," producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrains were also warned off. But the roads themselves did not look southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of Old North State. The race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

OTTAWA (Can.) CITIZEN
SEPT. 18, 1915

BIRTH OF A NATION

While the Central Canada exhibition directors are entitled to and will receive the appreciation and gratitude of the people of Ottawa for their splendid and successful efforts in connection with this year's fair, they cannot be congratulated on their selection of a chief spectacular attraction in the film reproduction of The Birth of a Nation.

The moving picture feature of the fair was a scenario from Thomas Dixon's work, The Clansman, and not only is this inaccurate from an historical standpoint, as witness its absurd delineation of the purpose and accomplishments of the notorious Ku Klux Klan, suppressed by the American government for its infamies, but the whole work is a deliberate and sustained effort to inflame race prejudice against the unfortunate negro in the United States. The original play aroused the opposition of the right thinking element everywhere and in many cities the production was prohibited by the authorities. Unfortunately, however, it succeeded in its object to a more or less degree and the result has been unhappily demonstrated in several recent manifestations of hatred against an ordinarily peaceable and decent element in many communities.

The Central Canada directors seem to have displayed poor judgment in engaging the film production of this play. While it deals with conditions happily unknown in Canada, its tendency even in this country is to excite prejudice against, if not hatred of the negro race. The production of The Birth of a Nation under private auspices for profit would be difficult to defend; but, in the opinion of many right thinking people, its production under civic auspices is quite [illegible]

GRIFFITH GETTING READY MORE BIG PICTURES

"Birth of Nation" Established, He Turns Attention to New Projects.

D. W. Griffith's immediate plans for the season center largely about "The Birth of a Nation." This wonderful spectacle is now established for an indefinite run at the Liberty Theatre, where it has been for twenty-nine weeks. This is the record of the house since it was built. The old record was held by Christie MacDonald in "The Spring Maid," which ran for twenty-eight weeks at the Liberty. The latter production averaged eight performances weekly by "The Birth of a Nation." In numerical performance this great spectacle has outstripped by hundreds anything ever seen in a Forty-second street playhouse and is now on even terms with all the great runs.

In actual box office figures it is apparent that even this early in its career "The Birth of a Nation" has played to more people in New York City than any theatrical attraction which ever held the local boards since the theatre became an institution in the city. This remarkable record becomes all the more astonishing when you understano that "The Birth of a Nation" is a new form of dramatic expression and was the pioneer attraction to be offered at $2 prices for a performance that heretofore had been classed as motion picture entertainment. This success heralds the coming of a new force into the theatre world.

While "The Birth of a Nation" has been turning the history of New York's stage topsy turvey it has not been idle in other centers. In Boston it ran from April until September to a grand total of 284 performances at the Tremont Theatre, which is the longest single run in one Boston theatre in the history of that town. The average business was about $11,000 a week, which in these days is counted mighty big receipts for an attraction at the heighth of the season.

About the same time another production was installed in Chicago, where the picture has turned toward its three hundredth performance and is still running. There are other notable runs underway in Philadelphia, Pittsburg, St. Louis, Los Angeles and San Francisco, which have demonstrated the marvelous drawing powers of this production.

With these companies established Mr. Griffith, through his New York representatives, is laying out an extensive campaign for the country. By the first of October there will be not less than eight big companies playing "The Birth of a Nation" all over the country east of the Mississippi river.

It is no easy task to equip a tour for "The Birth of a Nation." The organization carried two baggage cars and thirty-four people, including mechanical experts who practically make over the theatres in which the big spectacle is presented. In addition the full orchestra is carried and the very latest expert devices for the proper presentation of Griffith's story are installed in the theatres.

For the past several months Mr. Griffith has supervised the presentation of several of the big pictures which are to be part of the varied productions of the Triangle Film Corp.

In addition to this work Griffith has underway two great pictures which he will have in readiness to follow "The Birth of a Nation" when the tours of this attraction are under way and progressing happily.

Griffith is always secretive about his work until it is completed, but those who have seen a few snatches of the initial runs of his next big picture say it will be as striking a departure and as prolific a subject as that covered in his present success.

PHILADELPHIA, (Pa.) TELEGRAPH
Date .....
OCT 18 1915

Bright eyes and twinkling toes still look best from the front row this on the screen, and no way has yet been found to match the magic of the spoken word.

IN a symbolic sense, the most prominent figure in Part I, of "The Birth of a Nation," now crowding the Forrest, is that of Abraham Lincoln, the martyred President, overshadowing Austin Stoneman, Abolitionist and plotter. And it is a surprisingly faithful portrait of the "rail-splitter" that one sees on the screen. The homely, but kindly, features are there and the tall, stooping form so familiar to readers of fifty years ago and since.

History has been drawn upon for incident, and in the photoplay Lincoln is seen in characteristic poses and engaged in kindly deeds. Here he is signing a pardon for a young Southern soldier condemned as a guerilla spy, and making glad the heart of an aged mother who has not pleaded in vain for the life of her boy; and again he is defending his policy as to the conquered South, a policy too humane for the revengeful Stoneman. Last of all he is seen stricken to death at the moment of his great triumph, his noble head laid low by the bullet of the assassin.

Not a little of the successful portrayal of the part of the President by Joseph Henabery is due to the apparent reverence with which the actor approached his work. Lincoln was a kindly man, far from morose, but that part of his career with which the photoplay deals was saddened by the war and its awful sacrifices.

Fine as is the actor's makeup, more wonderful is the facial expression that indicates so surely what is going on in the mind of the great liberator.

PITTSBURG (Pa.) CHRONICLE
SEPT. 18, 1915

Nixon—"The Birth of a Nation."

D. W. Griffith's "The Birth of a Nation" is in the full swing of a successful run at the Nixon Theater. This spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1871—the period of the Civil War and Reconstruction. The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays southern and old-time airs for the softer scenes, while the big battle views are given to the clash and blare of martial music.

MILWAUKEE (Wis.) LEADER
SEPT. 18, 1915

BUTTERFLY.

"The Rajah's Sacrifice," a wild animal feature with Capt. Jack Donavita and animals, is the novel headline Sunday attraction in the Butterfly. Other features include Vivian Rich in "The Little Lady Next Door." A detective drama, "The Doll House Mystery" and a humorous comic comedy, featuring Fay Tincher, complete the bill.

Monday and Tuesday, Lottie Pickford and Irving Cummings headline in the latest chapter of "The Diamond From the Sky," entitled "The Lion's Bride." Bert Delaney and Grace DeCarl will appear in "The Dead Man's Keys." A new comedy cartoon, "Keeping up with the Jones's" and "Every Heart" with Nora Durbar and Webster Campbell and a comedy featuring Harry Keenan and Leona Hut[illegible] ton, "Never [illegible] the [illegible]

Wednesday and Thursday Harold Lockwood and May Allison headline in a mutual masterpiece, "House of a Thousand Scandals."

PABST.

"The Birth of a Nation," the film spectacle of the civil war, which has delighted State Fair audiences this week in the Pabst, will end its engagement with Sunday afternoon and night performances.

This motion picture is rich in its representation of famous historical events. The battles of the civil war are presented on the screen almost as they were fought. The assassination of President Lincoln and many other Civil war events, as well as things that happened in the dark days of the reconstruction, are shown with remarkable fidelity.

"The Birth of a Nation" is a motion picture which no one can afford to miss. It is the most stupendous theatrical production ever made.

PITTSBURG (Pa.) CHRONICLE
SEPT. 18, 1915

LILLIAN GISH IN "THE BIRTH OF A NATIO... ◇ NIXON ◇

TORONTO (Ont.) MAIL & EMPIRE
SEPT. 18, 1915

...ATRES.

...d W. Griffith's epoch-making spectacle, "The Birth of a Nation," will be seen at the Alexandra Theatre next week, with a matinee every day. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keen curiosity, and the extraordinary advance sale indicates that the Alexandra will not prove nearly large enough to accommodate the throngs. "The Birth of a Nation" tells by film and music a story of war, romance and adventure. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the

MIRIAM COOPER,
as Margaret Cameron, in "The Birth of a Nation" at the Alexandra Theatre next week.

struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of the romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. In a presentation lasting 2 hours and 45 minutes, the production epitomizes the life of a nation, and carries the story from the introduction of African slavery right down through the Civil War and Reconstruction days to the final real union of the North and South. Among the leading players in what was probably the largest theatrical cast ever assembled may be mentioned Joseph Henabery as President Lincoln; Donald Crisp and Howard Gay as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartette of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

OTTAWA (Can.) CITIZEN
SEPT. 18, 1915

BIRTH OF A NATION

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The moving picture feature of the ... was a scenario from Thomas Dixon's w... The Clansman, and not only is this inaccu... from an historical standpoint, as witnes... absurd delineation of the purpose and ... complishments of the notorious Ku ... Klan, suppressed by the American go... ment for its infamies, but the whole wo... a deliberate and sustained effort to in... race prejudice against the unfortunate ... in the United States. The original play ... ed the opposition of the right thinkin... ment everywhere and in many cities th... duction was prohibited by the autho... Unfortunately, however, it succeeded ... object to a more or less degree and ... sult has been unhappily demonstrated ... eral recent manifestations of hatred ... an ordinarily peaceable and decent ... in many communities.

The Central Canada directors ... have displayed poor judgment in ... the film production of this play. ... deals with conditions happily unk... Canada, its tendency even in this co... to excite prejudice against, if not h... the negro race. The production of T... of a Nation under private auspices ... would be difficult to defend; but, ... opinion of many right thinking p... production under civic auspices is ... defensible.

CLIPPING FROM Ottawa Can.
Date Sept 18 1915

COLONIAL. FF

With a bigger advance sale than has been reported at any time since the Griffith spectacle, "The Birth of a Nation," opened in Chicago, the show opens its sixteenth week here. The line in front of the Colonial wilted a little early last week, but with the return of show weather the sold-out sign is out again and often.

CONNELLSVILLE (Pa.) COURIER
SEPT. 18, 1915

'THE BIRTH OF A NATION' DRAWS GREAT CROWDS

Over 2,000 Offers for Playing Rights of Photoplay Refused

Never in the history of the theater has there been so widespread a demand for a play as there is for D. W. Griffith's magnificent spectacle, "The Birth of a Nation," which is now playing a limited engagement at the Nixon theater in Pittsburgh. Over two thousand offers have been received for the playing rights of this photo drama, but all of them have been refused. As a result the only opportunity to see "The Birth of a Nation" within a radius of 100 miles of Pittsburgh will be during its present engagement at the Nixon theater. Over 2,000,000 people have seen this eighth wonder of the world. There have been over 500 performances at the Liberty theater, New York; 300 at the Tremont theater, Boston, and over 350 performances at the Illinois theater, Chicago, and it is still showing in those cities. Produced at a cost of $500,000 in a period of eight months; 18,000 people and 3,000 horses were used. There is a symphony orchestra of thirty. Few people realize that nearly 100 people are required to properly present to the public this gigantic spectacle. Musicians, expert operators and electricians, men to handle mechanical effects and men in other departments make up this roster which is as large as that of a large musical comedy company. It is the massiveness in both the subject and the manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness the production. Not even Nero ever gazed upon so magnificent spectacle. The prices for this engagement for evenings and Saturday matinees are $1 and $2 for the lower floor; $1 and $1.50 for the balcony; 25 and 50 cents for the second balcony. There are matinees every day except Sunday for which the prices are lower floor and balcony 50 cents and $1; second balcony, 25 and 50 cents. Mail orders containing remittances will receive prompt attention. Those who wish to see "The Birth of a Nation" in Pittsburgh can avail themselves of the extremely low excursion rates which all the railroads are now offering on account of the Pittsburgh Exposition.

CLIPPING FROM San Francisco Call
Date 9-18-15

TORONTO (Ont.) MAIL & EMPIRE
SEPT. 18, 1915

Are Still Fighting

The colored citizens of Toronto have not given up their fight to stop the showing in a Toronto theatre of "The Birth of a Nation," the film play that has been charged with blackening the reputation of the negro race. Yesterday a deputation of colored men called upon Inspector Gus Newman at the Parliament Buildings and asked his co-operation in having the film barred. They told him of a number of incidents in the play that they claimed were immoral and calculated to picture colored people as degenerates. Inspector Newman was unable to give them much encouragement, however, informing them that if the film bore the proper certificate of the board of censors he would be unable to interfere.

Hon. T. W. McGarry, the court of last appeal, has been away from town all week, and is not expected back until early next week. If he returns in time it is likely the matter will be laid before him.

Griffith Production Continues to Draw Large Audience at Savoy; Theda Bara at the Tivoli

FF

THERE appears to be no limit to the capacity of "The Birth of a Nation" to attract the public to this stupendous picture spectacle adaptation by D. W. Griffith of "The Clansman," by Thomas Dixon Jr. It remains at the Savoy, steadily retaining its popularity and giving no indication that it will ever relax its grip on the public, thousands of which return to witness its gigantic scenes over and over again.

Tomorrow marks the beginning of the twenty-first week of the film story in San Francisco—a record which no other production either of legitimate drama or motion picture play has even distantly approached in the history of the theater in the West.

The work of the three beautiful actresses engaged in the pictured presentation is surprising. Lillian Gish, Mae Marsh, and Miriam Cooper stand out as photo-dramatic stars of the very first magnitude, and the romance which runs through the thrilling and the gigantic spectacles of battles and midnight marches, infuses that note of human interest essential to the permanent success of any work for the theater.

Added to the attraction of the picture are the orchestral selections and the plantation singing, which lend reality to the production.

TORONTO (Ont.) WORLD
SEPT. 18, 1915

THEATRES

BIRTH OF A NATION.

David W. Griffith's epoch-mak... spectacle, "The Birth of a Nati... following its record-breaking runs ... New York, Chicago, Boston, San Fr... cisco and Los Angeles, will be see... one of its original productions at ... Alexandra next week, with a mat... every day. This work, partly f... the nature of the new art, partly fr... the opposition aroused, has exci... keener curiosity than any other of... ing of the current season, and the ... traordinary advance sale indic... that the Alexandra will not pr... nearly large enough to accom... the larger throngs.

ST. LOUIS (Mo.) TIMES
SEPT. 18, 1915
806

"Birth of a Nation" Starts on Its Fourth Big Week

Lillian Gish, Star of the Griffith Masterpiece.

The rapid strides of the motion picture industry in comparison with the stage where the spoken drama flourishes is astonishing when figures are studied. Take the case of "The Birth of a Nation," which enters upon its fourth week at the Olympic Theater tomorrow. The gross receipts of the half-score companies now presenting the spectacle in the various large amusement centers of America are in the neighborhood of a million dollars every 15 weeks. It is estimated, on the showing of the past nine months, that "The Birth of a Nation" will net for its producers a round $10,000,000 before it is laid aside. In 300 years the most popular play ever written in the English language, "The Merchant of Venice," has drawn into the box office but $15,000,000, from which the clear profits can scarcely exceed $15,000,000.

Then, too, the stage of the spoken drama has flourished in America about 100 years without producing a single director who draws a salary of $100,000 annually. The motion picture industry in only about 10 years has produced one such prodigy, D. W. Griffith, who staged "The Birth of a Nation." Mr. Griffith is one of the very few men in any line of business in America who pays an income tax on such an enormous salary.

CLIPPING FROM News
Date Providence R.I.
9-18-15

Prov. Opera House

FF

"The Birth of a Nation," D. W. Griffith's sensational photo play will be shown at the Opera House all of this week, Colonel Wendelschafer having made arrangements for another week's engagement here. This photo play was shown here last month and drew capacity audiences at every performance. The demand for seats at the third week's engagement was so large that Colonel Wendelschaefer set out to secure another engagement and succeeded. All the features of the last engagement will be seen with the photo play this week. The special orchestra of 25 pieces, and courtesy girls and the hundred men behind the scenes necessary to make the suitable noises as the pictures are thrown on the screen will be here again. Two performances will be given daily, opening Monday afternoon.

"The Birth of a Nation," a Civil War drama is founded on "The Clansman" by Thomas Dixon. In is said to employ more attendants and workers before and behind the curtain than 75 per cent of the legitimate attractions. It requires 25 men behind the scenes to produce the roars of battle, the pounding of horse's hoofs and other appropriate noises as the pictures are flashed on the screen. Ten more men are kept busy as clearers. The orchestra, which plays specially written music for the pictures, is larger than that carried by some of the big musical shows. Fifteen musicians were brought here from Boston because they were familiar with the music, and 10 local men were added to these.

Mr. Griffith's theme is the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy, 'one and indivisible.' The action begins with the introduction of slavery into the colonies. Then comes the Abolition movement, and the stirring times leading up to the secession of the Southern states. The audience is carried through the four years of strife to the death of President Lincoln in Ford's theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion. Its termination is an allegorical picture of the coming permanent peace and the settlement of all local differences.

To get these varied incidents into his drama the producer used 18,000 people and 2000 horses.

NEG PROTEST S FILM PLAY

City Director of c Safety Suppresses Birth of Nation"

EATS OF VIOLENCE LEAD HIM TO ACT

Detectives Report That Racial Trouble Was Likely to Result

From Public Ledger Bureau

ATLANTIC CITY, Aug. 13.—Fearing race violence on the Boardwalk, William H. Bartlett, Director of Public Safety, late today issued an order forbidding the presentation of the "Birth of a Nation," a film drama, in Atlantic City.

The production, which has been shown for several weeks at the New Nixon, a Boardwalk playhouse owned and conducted by Philadelphians, deals with reconstruction times in the South and the Ku Klux Klan.

Acting under instructions from the City Commission, which yesterday heard burning protests from more than 100 negro churchmen, who declared the play incited race hatred, Director Bartlett sent to the Nixon Theatre management tonight notice of his intention to suppress the film drama after Sunday night next by police measures if necessary.

Director Bartlett's summary action, regardless of an informal opinion from City Solicitor Schimpf that he is without power to act, followed a conference with Chief of Police Woodruff. Woodruff early today sent plain-clothes men through the black belt of the city, where nearly 18,000 negroes have their homes, to sound sentiment and ascertain whether it is so bitter as colored pastors and laymen represented to the City Commission yesterday.

Detectives Hear Threats

Woodruff's men reported that they found sections of the back town in a ferment, with men, women and children congregating in the streets to talk about the film and the attack upon their race they claim it carries. Threats of violence were made freely in the saloons patronized by colored men. The detectives heard proposals to attack the Boardwalk playhouse.

Woodruff's reports reached Director Bartlett at 6 o'clock this evening and his order of suppression was drawn and signed 20 minutes later.

Earlier in the day Bartlett intimated the belief that agitators were seeking to make political capital out of the matter, and endeavoring to align the colored vote against him unless he took action without precedent in the city.

Reports of Woodruff's men changed the whole phase of the situation for him. "This matter is evidently serious," the Director said. "Whether police action is justified under a strict interpretation of law or not, we are going to do our utmost to suppress this cause of contention. We cannot afford to have violence in Atlantic City if it is possible to avert it, and that is the attitude we shall pursue."

There is much division of opinion among visitors here as to the film. Many believe that it teaches a lesson and should be shown as widely as possible. Others believe just as strongly that there is no reason for recalling the Rebellion in the Southland and arousing race prejudice.

Support Director's Action

One of the strongest scenes in the film drama shows a negro vagabond pursuing a small white girl through the woods. She finally leaps from a cliff and is killed. Then the Ku Klux Klan gathers by night and carries its death and destruction among the negroes.

Hotel men here indorsed Bartlett's action tonight. Nothing could be worse, many of them said, than to have any serious racial disturbance in Atlantic City with the midsummer season near its height. There are probably 20,000 Southern people in the city. Most of them have seen the Ku Klux pictures and declare them an educational achievement.

The fact that conditions in the negro sections should be sufficiently serious to call for the suppression order caused no little uneasiness. It was declared tonight that threats to start a stampede in the Boardwalk theatre were made in front of City Hall yesterday while the Protest Committee was demanding that the City Committee take action to avert possible violence.

RONTO (Ont.) NEWS
SEPT. 18, 191

AMUSEMENTS

David W. Griffith's spectacle "The Birth of a Nation," following its r in New York, Chicago, Boston, S Francisco, and Los Angeles, will seen at the Alexandra Theatre, n week, with a matinee every d This work, partly from the nature the new art, partly from the oppo tion aroused, has excited keen cu osity. "The Birth of a Nation" te by film and music a story of war, mance and adventure. It records facts with the rapidity of lightni and yet never departs from the fu damentals of true drama. The lo interest in the play is based on t friendships between the Camerons, South Carolina, and the Stoneman of Pennsylvania, two families i volved in the struggle. Ben Cam eron, the clansman of the Dixo stories, appears again in the role the romantic hero; the piquan Northern girl, Elsie Stoneman, as th heroine. Mr. Griffith was eigh months making this story, and th result of his efforts is a new an stupendous art, combining spectacl romance, domestic drama, comedy tragedy, music and mechanical ef fects. In a presentation lasting tw hours and forty-five minutes, it epit omizes the life of a nation.

Among the leading players in what was probably the largest theatric cast ever assembled, may be men tioned Joseph Henaberry, as Presi dent Lincoln; Donald Crisp and How ard Gaye, as Generals Grant and Lee; Mae Marsh, as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clif ton, Miriam Cooper, as the quartet of lovers; Ralph Lewis, as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell, as the elder Cam erons and Walter Heirmann, as Lynch

CAMBRIDGE (Mass.) SENTINEL
SEPT. 18, 1915
156

Tuesday, September 14th, for all the operas.

"THE BIRTH OF A NATION."

Marvelous Spectacle in Its 25th Consecutive Week in Boston, at Majestic Theatre.

After twenty weeks of capacity business at the Tremont Theatre the announcement that the engagement of "The Birth of a Nation" would end a week ago occasioned such an overwhelming demand from theatregoers all over New England that the engagement be extended that arrangements were made to transfer the picture to the Majestic Theatre, and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence, one scene follows another, scenes in the North and South before the Civil War, during it and immediately following it.

At the Majestic Theatre patrons will find the same augmented orchestra and comfortable environment which prevailed during the long run at the Tremont Theatre, and judging by the attendances the past week, "The Birth of a Nation" is in for another long run. Performances will be given every afternoon and evening, and seats may be procured for two weeks in advance.

Eve. Tele. Sept 8

"The Birth of a Nation" remains at the Liberty Theatre for an indefinite period, arrangements having been completed to utilize that theatre for D. W. Griffith's mighty spectable for the remainder of the present theatrical season. The big production is approaching its eighth month of its phenomenal run in New York city and is also nearing the record of 600 performances in New York. With its great battle scenes, its mixture of history with drama and romance and the thrilling effects of the reconstruction period in the South there is a timeliness about the work which is additionally potent in these days of suspense and martial intensity.

CLIPPING FROM Providence RI
Date 9 18 15

FF

CONFEDERATE TROOPS LEAVING FOR THE FRONT.
A Scene in "The Birth of a Nation at the Providence Opera House Next Week.

RONTO (Ont.) GLOBE
SEPT. 18, 1915

"THE BIRTH OF A NATION."

DAVID W. GRIFFITH'S epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Alexandra Theatre next week, with a matinee every day. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the Alexandra Theatre will not prove nearly large enough to accommodate the eager throngs. "The Birth of a Nation" tells by film and music a story of war, romance and adventure. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of the romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith was eight months making this wonderful story and the result of his efforts is a new and stupendous art for which no adequate name has yet been found. This new art combines spectacle, romance, domestic drama, comedy, tragedy, music and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and forty-five minutes it epitomizes the life of a nation. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through the Civil War and reconstruction days to the final real union of the North and South in the bonds of love and peace. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henaberry as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton and Miriam Cooper as the quartette of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

T. LOUIS (Mo.) GLOBE-DEMOCRAT
SEPT. 18, 1915

Chelsea Mass
Date 9-18-15

"THE BIRTH OF A NATION"

Marvelous Spectacle in its 25th Consecutive Week in Boston, at Majestic Theatre

FF

Tomorrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation," in this city, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatre-goers all over New England, that the engagement be extended that arrangements were made to transfer the picture to the Majestic theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence, one scene follows another scenes in the North and South before the Civil war, during it and immediately before the Civil war. The scene of Lincoln's assassination and the dark days of the reconstruction period in the South during the regime of the carpet-baggers and the various thrilling battle scenes presented on a most stupendous scale are miracles of photography and necessitated the use of large areas in the South and the employment of 18,000 persons and 3,000 horses. The scenes of Sherman's march to the sea, the wild ride of the Ku Klux Klan, and the destruction of whole towns occasion hearty outbursts of enthusiasm at every performance. A wonderful picture in every respect is the unanimous opinion of all those who have seen it.

At the Majestic theatre patrons will find the same agumented orchestra and comfortable environment which prevailed during the long run at the Tremont theatre and judging by the attendances the past week, "The Birth of a Nation" is in for another long run. Performances will be given every afternoon and evening and seats may be procured for two weeks in advance.

secretary

BIRTH OF NATION MANAGER AGAIN HALED INTO COURT

A police court summons was issued yesterday by Assistant City Counselor Harry Siedel against Walter Sanford, manager of the Olympic Theater, and John Brethany, manager of the Birth of a Nation Company, on a charge of exhibiting an improper picture. The summons was the result of a complaint of negroes living in the Seventeenth Ward.

They charge that the picture places the negro race in an improper light. The courts recently issued an injunction against the Police Department, restraining it from interfering with the exhibition.

Siedel, as assistant city counselor in charge of one of the police courts, has authority to issue police court summ[illegible]

TORONTO (Ont.) TELEGRAM
SEPT. 18, 1915

The THEATRE

THE BIRTH OF A NATION.

David W. [illegible] epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco, and Los Angeles, will be seen in one of its original productions at the Alexandra Theatre next week with a matinee every day. "The Birth of a Nation" tells by film and music a story of war, romance and adventure. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. The love interest in the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through the Civil War and Reconstruction days to the final real union of the North and South in the bonds of love and peace.

Among the leading players in what was probably the largest theatrical cast ever assembled, may be mentioned Joseph Henaberry, as President Lincoln, Donald Crisp and Howard Gaye as Generals Grant and Lee: Mae Marsh as Flora Cameron, and Henry Walthall, Lillian Gish, Elmer Clifton, Mirian Cooper as the quartette of lovers.

SEPT. 18, 1915
MILWAUKEE (Wis.) NEWS

SHUBERT—

"Tess of the Storm Country."

Starting Sunday afternoon the Shubert Theater Stock company will give the initial performances here of "Tess of the Storm Country." The film version of the piece was shown here to packed houses with Mary Pickford in the title role.

The story of the piece is familiar to nearly all as it has not only been told on the screen but in book form as well. Tessibel Skinner, daughter of a "squatter," who is convicted on circumstantial evidence of murdering a game warden. Tess is befriended by Teola Graves and her brother Frederick, the latter a theological student, who tells her of God. Through his teachings a wonderful faith is aroused in the little ragmuffin's heart and she daily prays for the release of her father. Prof. Palmer, a prominent lawyer, secures a new trial for her father and Tess gives Frederick the credit and soon learns to love the theological student.

Teola is betrothed to a certain Dan Jordan, who perishes in a fire, leaving Teola worse than a widow. As Teola dare not tell her haughty father of her plight Tess takes her into her hut and there the wretched girl's child comes into the world. Tess takes the child and cares for it. Frederick finds the child, accuses Tess of being unworthy, and Elder Graves denounces her in a public square. Unable to listen longer to the upbraiding of innocent Tess, Teola claims the child as hers and later both she and the sickly child die. Sue MacManamy will be seen in the Pickford role, in whic she is said to have scored in the East.

—)o(—

PABST—

"Birth of a Nation"

With Sunday afternoon and evening performances, "The Birth of a Nation" closes its return engagement at the Pabst theater, which has attracted large crowds throughout state fair week. The wonderful battle scenes, the thrilling rides of the southern clansmen, the depiction of historic events and the gripping heart interest story that is worked out amid the storm and stress of the country's greatest crisis are presented in this masterpiece with an accuracy of detail and fidelity to reality which have earned it the reputation of the greatest film drama ever staged. The men and women who play the chief parts are all film players of international reputation. The armies of men and women required for the battle pictures and other scenes in which multitudes appear were rehearsed for months before the actual work of photography was undertaken. The scenes of battle cover miles of territory and were only achieved by the use of telescopic lenses, telephones and other devices. The entire spectacle represents an expenditure of half a million dollars and is presented with the aid of a forty-piece symphony orchestra which accompanies the production with appropriate music.

NEW YORK (N. Y.) HERALD
SEP 19 1915

for two more weeks the resi[illegible]
Brooklyn will have an opportunity to
D. W. Griffith's wonderful picture
tacle, "The Birth of a Nation," at
Brighton Beach Music Hall. William
Kemble, the managing director, has
tended the performances chiefly on
request of vacationists who have
away all summer and for the prin
and public school teachers, who wa
take classes to see the picture pres
tion of the historical incidents of the
war period.

"The Birth of a Nation" has enjo
phenomenal run at the Brighton
Music Hall all summer. Even in
ment weather the house has been cr
Often hundreds of persons had
turned away because of a lack of
The great success the picture enjoy
as contributing factor in inducin
Kemble to continue the performan
Theatre parties will be features
Birth of a Nation" for the next tw
Last week twelve were held, ch
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a total of 4,000 boys and girls w
seen the picture this summer thr
generosity.

BROOKLYN, (N. Y.) EAGLE
SEP 19 1915
Date .....

MANY PARTIES TO SEE "[illegible]

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CLIPPING FROM Atlanta Ga.
Pub. Sunday Date 9-Ct-15

FF

SEPT. 18, 1915
PITTSBURG (Pa.) SUN

ing pictures.

THE NIXON.

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It is now in the full swing of a successful run at the Nixon Theater, where it is playing to the most phe-

nomenal business of the season. Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures, which took eight months to produce, cost $500,000, employed 15,000 people and 2,000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1871—the period of the Civil war and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grandly epical quality of its own which stamps it as a masterpiece of genius. It is a choric symphony of light. The battle scenes are shown on a scale and with an imaginative quality that vividly resembles actual warfare.

BRIDGEPORT (Conn.) STANDARD
SEPT. 18, 1915

...ver, and towards the village of Benjamin Spar Spark on the Save ...

'BIRTH OF NATION' COMES TO POLI'S THEATER OCT. 4

Announcement was made today that "The Birth of a Nation"—the famous film spectacle of American history—will be seen in this city during the week of October 4.

Louis B. Mayer, general manager of the American Film company, who recently contracted with S. Z. Poli for the presentation of the films at Poli's theater, was here for a short time this morning and made definite announcement of the dates of the engagement. There will be daily matinees, he said, and he is looking forward to a record week.

"The Birth of a Nation" is now in its tenth month in New York, where it has played to capacity business. In Providence, the films were shown for three weeks recently, and will play a return engagement of three weeks more shortly. Thirty thousand persons saw the production in Portland, Me., last week.

Mr. Mayer will return to Bridgeport next week and complete arrangements for the production here.

Philadelphia, (Pa.) Public Ledger
Date SEP 18 1915

FF

GIRARD'S TOPICS OF THE TOWN

WHEN a [redacted] makes heroes out of men branded by Congress as "murderers and outlaws," it is profitable to recall what the Ku-Klux Klan was.

A party of young men at the close of the war met at Pulaski, Tennessee, and formed a social organization. They adopted a name, a ritual and a uniform. The last consisted of a white pall worn by the horse and a white covering for the rider, who was topped with a tall white hat made of cardboard.

By accident it was discovered that the weird name and the weird robes of the Ku-Klux Klan struck terror to the marrow bones of the ignorant and recently freed negroes.

Then all over the South other and similar societies sprang up which finally became merged with or known by the general name of Ku-Klux Klan. General John B. Gordon, of the Confederate Army, said the societies were for mutual protection.

History proves that this was not the case in hundreds, even thousands of cases, which came into the courts. General Forrest, whose name throughout the North has ever been linked with the Fort Pillow massacre of negroes, was chosen head of the Ku-Klux Klan.

IN 1868 a revised Constitution was adopted by the Ku-Klux Klan. It formed the entire South into the Inviaible Empire. General Forrest was styled Grand Wizard. Each State was a realm under a Grand Dragon. Each county was a dominion under a Grand Giant, and the smallest local unit was a den, under a Grand Cyclops.

At one time there were 555,000 members of the various Ku-Klux orders. A great many of the members were ex-Confederate soldiers. The thing grew into a mighty political issue. Impartial historians now agree that the Republicans in Congress exaggerated very greatly what was going on throughout the South in order to justify the Carpetbag reconstruction policy.

Carl Schurz refused to follow his party, although as an Independent he admitted that innumerable offenses had occurred.

BY 1870 the outrages in some Southern counties had become so bad that Congress took action. President Grant asked for special powers to suppress what he termed was a "new insurrection" in the South. Congress speedily passed such an act. There were then in the United States Senate as many able men as ever sat together in that body. Edmunds, Conkling, Morton, Thurman, Bayard, Trumbull and Sherman were all legislative giants.

Thurman and Trumbull fought against the act in Congress aimed at squelching the Ku-Klux on the ground that the United States could not interfere in local government. Eleven years afterward the Supreme Court sustained these Democrats and upset the law put through by a Republican majority.

CONGRESS in the meanwhile ordered a probe of the Ku-Klux outrages. The majority of the committee brought in a terrific arraignment. Senator John Scott, of Pennsylvania, was chairman of the committee which had collected evidence for a year.

The Democratic minority report admitted that in 40 counties of the South there had been violence.

"We do not intend to deny," said the Democratic minority, "that bodies of disguised men have in several States of the South been guilty of the most flagrant crimes, crimes which we neither seek to palliate nor excuse."

From 1870 to 1875 some thousands of cases were handled by the Attorney General's department, and convictions were numerous. There were many cases of murder. The period of chief violence ranged from 1867 to 1873. Grant's re-election seemed to put a complete damper on the thing.

THE Ku-Klux Klan was formed several years before the negro was endowed with the franchise, so that it is not true that the night raiders aimed simply to keep the ex-slaves from voting. That later became a prime object.

White men from the North were victims of the Ku-Klux. Preachers who conducted religious services for the negroes and school teachers who helped educate them were also attacked, and in some cases murdered, as shown by the records.

As it finally developed when Congress and the President of the United States took official action, the Ku-Klux Klan's main object as it concerned the country generally was to terrorize the negro back into a state of complete civic suppression, and to frighten all who endeavored to bring the black race out of that dismal condition.

Any one who thinks this band of outlaws was a heroic body should consult the dozen large volumes of testimony taken by the Committee of Congress under the lead of our country's ablest lawyers, who couldn't be hoodwinked by shams, lying or hypocrisy.

LOUISVILLE (KY.) POST
SEPT. 18, 1915

After having been shown in Boston more than 250 times, "The Birth of a Nation" closed its engagement in that city. This spectacular Griffith film is filling houses at $2 a seat wherever it is being shown.

AS A sample of how a Ku-Klux Klan member would operate, I cite two cases out of many scores. One of the white-sheeted horsemen stopped at a negro cabin at midnight and asked for a bucket of water. The negro gave it to him.

"He swallowed it at a gulp," related the black man, "saying it was the first drink he had had since being killed at Shiloh."

Another negro was visited by a similar apparition. The weird horseman put out his hand, and when the negro took it found it only a skeleton.

Such instances occurred by hundreds, so that the colored folks were completely terrorized.

The country at large got its most dramatic presentation of what the Carpetbaggers and negroes were up against during Reconstruction in Judge Tourgee's book, "A Fool's Errand."

Some of his friends long afterward maintained that the reason the author's name was kept a secret for years was fear of bodily violence.

GIRARD.

PAWTUCKET (R. I.) TIMES
SEPT. 18, 1915

INDOOR AND OUTDOOR R

Providence Opera

LILLIAN GISH
In "Birth of a Nation" at Providence Opera House Next Week.

"The Birth of a Nation," D. W. Griffith's sensational photo play will be shown at the Opera House all of next week, Col. Wendelschaefer having made arrangemenets for another week's engagement here. This photoplay was shown here for three weeks last month and drew capacity audiences at every performance. The demand for seats at the third week's engagement was so large that Col. Wendelschaefer set out to secure another engagement and succeeded. All the features of the last engagement will be seen with the photoplay this week. The special orchestra of 25 pieces, and courtesy girls and the hundred men behind the scenes necessary to make the suitable noises as the pictures are thrown on the screen will be here again. The performances will be given dail, openin Monday afternoon.

"The Birth of a Nation," a Civil Wa drama, is founded on "The Clansman by Thomas Dixon. It is said to emplo more attendants and workers before an behind the curtain than 75 per cent. o the legitimate attractions. It requires men behind the scenes to produce th roars of battle, the pounding of horse hoofs and other appropriate noises a the pictures are flashed on the screen. Te more men are kept busy as clearers. Th orchestra, which plays specially writte music for the pictures, is larger than tha carried by some of the big musical show Fifteen musicians were brought her from Boston because they were familia with the music, and 10 local men wer added to these.

Mr. Griffith's theme is the developmer of the nation and its relationship to th part the slavery problem played in bring ing about Daniel Webster's prophec "One and indivisible." The action be gins with the introduction of slavery int the colonies. Then comes the Abolitio movement, then the stirring times leadi up to the secession of the Southern stat The audience is carried through the fou years of strife to the death of Resident Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion. Its termination is an allegorical picture of the coming permanent peace and the settlement of all local differences.

To get these varied incidents into his drama the producer used 18,000 people and 3000 horses.

CLIPPING FROM
NEW YORK (N. Y.) AMERICAN
SEP 1 9

...Valentine and Bell ... among the others on the bill.

"BIRTH OF A NATION" AS POPULAR AS EVER

"The Birth of a Nation" remains at the Liberty Theatre for an indefinite period, arrangements having been completed to utilize that theatre for D. W. Griffith's mighty spectacle for the remainder of the present theatrical season. The big production is approaching the eighth month of its phenomenal run in New York City and is also nearing the record of 600 performances in New York.

With its great battle scenes, its mixture of history with drama and romance and the thrilling effects of the reconstruction period in the South there is a timeliness about the work which is additionally potent in these days of suspense and martial in...

BROOKLYN, (N. Y.) TIMES

"The Birth of a Nation."

For two more weeks the peop... Brooklyn will have an opportuni... see D. W. Griffith's picture spec... "The Birth of a Nation," at the B... ton Beach Music Hall. William Kemble, the managing director, extended the performances over L... Day chiefly on the request of ... tionists who have been away all ... mer and for the principals and p... school teachers who want to ... classes to the performance to see presentation of the historical infec... of the Civil War period.

"'The Birth of a Nation' has dem... strated that Brooklynites will ... to a picture show that is presente... an elaborate scale," said Mr. Ken... in discussing the remarkable run ... picture has had at the seashore. "... Birth of a Nation' cost $500,000 to ... duce. It is the costliest picture o... time. But the money was well ... pended for the picture is not on... wonderful presentation of histo... facts but an educational force w... noted educators and the clergy h... lauded."

NEW YORK TELEGRAM
Date SEP 19

"The Birth of a Nation" remains at the Liberty Theatre for an indefinite period, arrangements having been completed to utilize that theatre for D. W. Griffith's mighty spectable for the remainder of the present theatrical season. The big production is approaching its eighth month of its phenomenal run in New York city and is also nearing the record of 600 performances in New York. With its great battle scenes, its mixture of history with drama and romance and the thrilling effects of the reconstruction period in the South there is a timeliness about the work which is additionally potent in these days of suspense and martial intensity.

SEPT. 19, 1905
PITTSBURG (Pa.) PRESS

NIXON.

David W. Grimth's epoch-making spectacle, "The Birth of a Nation" at the Nixon tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the Civil war; Lincoln's call for troops; the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wrought by Sherman's march to the sea and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the President; the harsh radical policy to the South; the uprising of the Ku Klux Klan and the overthrow of the carpetbagger—negro regime—these greatfactors and events pass in review before the thrilled spectators. The love interest in the play is based on the friendship between the Camerons of South Caroline and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine.

PHILADELPHIA, (Pa.) TELEGRAPH
Date ... 1915

...dancing skit, with songs and ... Horace Wright ... Dietrich in a ... combination of operatic and ... ...; the Cecile Trio, in songs, dances and patter; and ... ...ette, ... cent... gymnasts, are also ... ...g ... of-ferings to be shown.

It is significant of the wide appeal of "The Birth of a Nation," the D. W. Griffith motion picture spectacle now attracting crowds to the Forrest, that the organized trade bodies have in resolutions given approval to the historic story and its presentation. Especially illuminating is the musical accompaniment to the picture played by a symphony orchestra. There is also a dramatic story and the romantic touches are unfailing in appeal. Perhaps the most effective portion of the picture is that showing Ford's Theatre, in Washington, on that fateful night when Abraham Lincoln fell. At the head of the cast is Henry B. Walthall, a native of Alabama, who is seen in the role of the Clansman. Lillian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Hana... ...bery, Howard Caye, Donald Crisp, Geo... Seigmann, Walter Long, Raoul Walsh, Mary Alden, Spottiswoode Aiken and others are in the cast. The splendid projection of the picture and the wonderful photography are likewise noteworthy.

...FROM
NEW YORK PRESS
Date ...

...be able to show the bursting of shrapnel shells and the explosion of the thirty-centimeter shells. The films will be exhibited nine times daily.

Liberty.

"The Birth of a Nation" remains in the Liberty Theatre for an indefinite period, arrangements having been completed to utilize that theatre for this spectacle for the present theatrical season. The production is approaching the eighth month of its run in New York city, and is also nearing the record of 600 presentations.

NEW YORK TELEGRAM
...

NEW YORK (N. Y.) HERALD

"The Birth of a Nation" is to remain in the Liberty Theatre an indefinite period, arrangements having been completed to retain that playhouse for D. W. Griffith's spectacle for the remainder of the current season. The elaborate film is approaching the eighth month of its run in New York. With its now famous battle scenes, its mixture of history with drama and romance and the thrilling incidents of the reconstruction period in the South there is a timeliness about the photoplay which seems additionally potent in these days of martial intensity.

PHILADELPHIA, (PA.) PRESS
...

THE TERRIFIC heat spell has hit the regular theaters hard, on Broadway as well as in Philadelphia, in Chicago as well as in Boston. There are always exceptions, and "The Birth of a Nation" rides on the topmost crest of the wave of prosperity regardless of the weather man and his thermometer, barometer and other paraphernalia. At the regular moving picture houses the heat does not seem seriously to have affected the attend...

SEPT. 19, 1905
PITTSBURGH (Pa.) DISPATCH

"BIRTH OF NATION" IS HERE NEXT WEEK

With a symphony orchestra of thirty, upwards of fifty mechanics and all the elaborate equipment used in presenting the spectacle at the Liberty Theatre, New York, and the Forrest Theatre, Philadelphia, "The Birth of a Nation" comes to the Trent Theatre Monday evening to begin a week's engagement. There will be daily matinees after the opening.

During its record engagements in New York, Philadelphia and Atlantic City it has been seen by thousands from New Jersey and without exception they have praised it enthusiastically. Trenton people's interest in the spectacle has been disclosed in the advance sale of seats, which is larger than for any attraction that the Trent Theatre has had for several seasons.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man semed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. He replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great Out-of-Doors. In brief, he staged the great battles, struggles and critical events of 1861-70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and 45 minutes it epitomizes the life of a nation. Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

"The Charge," One of the Battle Scenes in "The Birth of a Nation" at the Trent Theatre Next Week

LADELPHIA, (PA.) RECORD.

be staged under the direction of George W. Barbier, and a majority of the settings will be new and original.

Forrest—"The Birth of a Nation."

No one who has seen "The Birth of a Nation," that spectacular motion picture production now at the Forrest Theatre, will say aught but that D. W. Griffith has shown himself to be the master stage director of the world. Yet "The Birth of a Nation" is not a photo-play in the accepted sense. It is a master creation, an epic story presented with the realism of actuality by talented players who seem to be living again in the soul-stirring times when a nation was moving onward to a glorious destiny. Each incident is made the more impressive by the musical accompaniment that is played by a symphony orchestra and that is of the most appropriate sort. There is no one who is not thrilled by the clash of great armies in scenes showing important engagements in the civil war and its appeal is to all types of men is apparent in the diverse kinds of people to be found at any presentation of the picture in the Forrest Theatre. Indeed it is significant that among those who have given unqualified approval to "The Birth of a Nation" are leading representatives of labor organizations who have passed resolutions in praise of this epoch-making film.

Apart from the wonderful representation of the assassination of Lincoln at Ford's Theatre in Washington probably the most impressive scene in this historic drama, there is a succession of scenes of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the civil war. But each dread happening is placed in contrast with delightful romantic scenes and the horrors of battle are forgotten or relieved by little human touches such as Griffith so well knows how to give. The burning of Atlanta is a remarkable picture, but still more effective is the series of scenes showing the Ku-Klux-Klan on its errands of safety. In the concluding part of the picture one sees activities in famous institutions of young colored men and women who are fitting themselves for high places in the industrial world.

Henry B. Walthall, who is a native of Alabama, is seen in the role of the Clansman, and his splendid work at once places him among the leaders in motion picture acting. Lillian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, Howard Gaye, Donald Crisp, George Seigmann, Walter Long, Raoul Walsh, Mary Alden, Spottiswoode Aiken and others are in the notable cast. Splendid photography and superb projection of the picture contribute importantly to the irresistible appeal of this master work.

PORTLAND (Me.) PRESS
SEPT. 19, 1915

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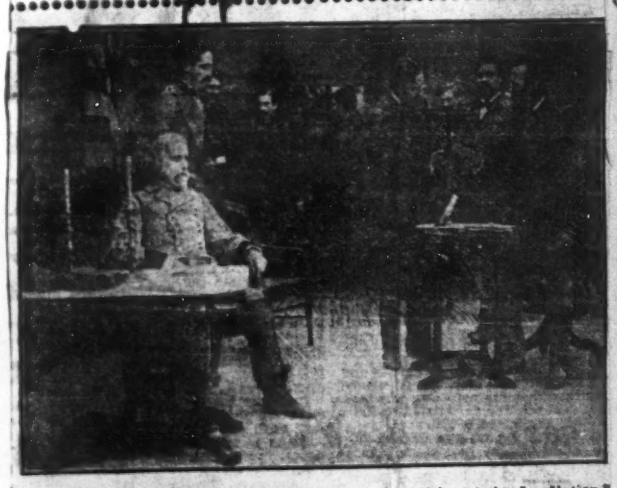
Music and Drama



General Lee Surrendering to General Grant in "The Birth of a Nation."

NEW YORK (N. Y.) TELEGRAPH

That marvelous silent drama, "The Birth of a Nation," at the Colonial, shows no waning of its appeal. At the Fine Arts, George Beban in "An Alien" enters upon his fifth week Monday. The double bill at the Regfield next week presents Cyril Maude in "Peer Gynt" and Julia Dean in "Judge Not." At Orchestra Hall the past week Blanche Sweet readered a story of dual personality, "The Case of Becky," with

NEW YORK COMMERCIAL

Date SEP 18 1915

[illegible] Lawrence, Jeffreys Lewis, [illegible] Selwyn, Sam Sidman, Ernest Cossart, Alice Belmores and others. The first presentation will be given out of town on Oct. 4.

"The Birth of a Nation" remains at the Liberty for an indefinite period, arrangements having been completed to utilise that theatre for D. W. Griffith's American war film for the remainder of the season. The production is approaching the eighth month of its run in New York.

Griffith Spectacle Remains.

"The Birth of a Nation" remains at the Liberty Theatre for an indefinite period, arrangements having been completed to utilise that theatre for D. W. Griffith's mighty spectacle for the remainder of the present theatrical season. The big production is approaching the eighth month of its phenomenal run, and a record of six hundred performances in New York.

NEW YORK (N. Y.) SUN

REPUBLIC—"Common Clay," with John Mason and Jane Cowl in the central roles [illegible] out of the year.

LIBERTY—"The Birth of a Nation" remains at this theatre for an indefinite period, arrangements having been completed to utilise that theatre for D. W. Griffith's mighty spectacle for the remainder of the present theatrical season. The big production is approaching the eighth month of its phenomenal run in New York city and is also nearing the [illegible] performances in New York.

NEW YORK MAIL

SEP 18 1915

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It is significant of the wide appeal of "The Birth of a Nation," the D. W. Griffith motion picture spectacle now attracting crowds to the Forrest, that the organized trade bodies have in resolutions given approval to the historic story and its presentation. Especially illuminating is the musical accompaniment to the picture played by a symphony orchestra. There is also a dramatic story and the romantic touches are unfailing in appeal. Perhaps the most effective portion of the picture is that showing Ford's Theatre, in Washington, on that fateful night when Abraham Lincoln fell. At the head of the cast is Henry B. Walthall, a native of Alabama, who is seen in the role of the Clansman. Lillian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Hanabery, Howard Gaye, Donald Crisp, George Seigmann, Walter Long, Raoul Walsh, Mary Alden, Spottiswoode Aiken and others are in the cast. The splendid projection of the picture and the wonderful photography are likewise noteworthy.

Examiner
Chicago Ill
9-19-15

TURN OF THE REEL

Judge Things Not by Their Faults but by the Good They Contain.

FF

BY JAMES WARREN CURRIE.

CHICAGO experiences the quiet of the between seasons along the photoplay rialto. Theaters that through the Summer have shown ordinary features have been leased by the giant companies which will use them for the housing of their spectacles during the season of 1915-16.

The Colonial Theater is at present housing David W. Griffith's "The Birth of a Nation," and the Studebaker is in process of renovation to receive the first program of the Triangle Film Company about the 26th of the month. Two houses in the loop, devoting themselves to the showing of feature photoplays, have complete changes in this week's bills. There is one addition to a program in another house. The others are running with the same bills.

THE COLONIAL.

Griffith's "The Birth of a Nation" closed its fifteenth record-breaking week in Chicago yesterday. Except for sudden and unexpected heat, there has been no evidence of a lessening of interest. Even during the sweltering days of the early part of the week comparison with other theaters showed a far greater number of theater goers at the Colonial than at any of the other playhouses in the city.

Tidings of the tremendous success of the spectacle here have gone out into the suburbs and the country towns of Illinois, Indiana and Michigan and have brought many of the small-town dwellers into the city to prove for themselves the truth of the rumors. George W. Bowles, manager of the photoplay in Chicago, said 5 per cent of the week's audiences were out-of-town people.

Reports from Boston, New York, St. Louis and other cities where "The Birth of a Nation," is playing show that records are being broken in these places also.

SEPT. 19, 1905
PITTSBURGH (Pa.) DISPATCH

...picturesque art of many nations, specially selected comic moving pictures complete the program.

"The Birth of a Nation"

DAVID W GRIFFITH'S epoch-making spectacle, "The Birth of a Nation," is duplicating at the Nixon its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the Nixon.

"The Birth of a Nation" tells by film and music the story of a Nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the Civil War; Lincoln's call for troops; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march to the sea, and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh radical policy to the South; the uprising of the Ku Klux Klan and the overthrow of the carpet-bagger—negro regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendship between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr Griffith took most of the scenes in the great out of doors, where Nature painted the backgrounds. The notable indoor scenes, like that of Ford's Theater on the night of the Lincoln tragedy, the peace at Appomattox, and the meeting of the South Carolina Legislature of 1870 are exact facsimiles of the originals. It is the first time in art-production that American history has been presented in living pictures on so stupendous a scale. To do this many times the amount of time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approxi-

SEP 9 1915 AMERICAN

FF

ANNETTE LAVIGNE & MIRIAM COOPER IN "THE BIRTH OF A NATION" AT THE MODERN

...ELPHIA, (PA.) RECORD.

FF

...impson ...d. Dean- ...Penn.

Scene in "The Birth of a Nation"-(Motion Pictures) Forrest

PHILADELPHIA, (PA.) PRESS

AT THE FORREST

FF

No one who has seen "The Birth of a Nation," that spectacular motion picture production now at the Forrest, will say aught but that D. W. Grifith has shown himself to be the master stage director. Yet "The Birth of a Nation" is not a photoplay in the accepted sense. It is a mammoth creation, an epic story presented with the realism of actuality by talented players who seem to be living again in the soul-stirring times when the nation was moving onward to its glorious destiny. Each incident is made the more impressive by the musical accompaniment that is played by a symphony orchestra and that is of the most appropriate sort.

There is no one who is not thrilled by the clash of great armies in scenes showing important engagements in the Civil War and that this appeal is to all types of men is apparent in the diverse kinds of people to be found at any presentation of the picture in the Forrest. Indeed, it is significant that amongst those who have given unqualified approval to "The Birth of a Nation" are leading representatives of labor organizations who have passed resolutions in praise of this epoch-making film.

Apart from the wonderful representation of the assassination of Lincoln at Ford's Theater, in Washington, which is probably the most impressive scene in this historic drama, there is a succession of scenes of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the Civil War. But each dread happening is placed in contrast with delightful romantic scenes and the horrors of battle are forgotten or relieved by little human touches such as Grifith so well knows how to give.

The burning of Atlanta is a remarkable picture, but still more effective is the series of scenes showing the Ku Klux Klan. In the concluding part of the picture one sees activities in famous institutions of young colored men and women who are fitting themselves for high places in the industrial world.

SEPT. 19, 1905
PITTSBURG (Pa.) PRESS

MILWAUKEE (Wis.) SENTINEL
SEPT. 15, 1915

...of two years of negotiation, ...for booking is among the most important in vaudeville.

FF

"The Birth of a Nation," the wonderful film drama now playing a return engagement at the Pabst theater, shows no diminution of the popularity which made it the most remarkable entertainment offering in Milwaukee's theatrical history. The state fair crowds which are attending the afternoon and evening performances every day are gripped and held by the wonderful representations of battles, historic events and all the other incidents which go to make up the biggest and most amazing moving picture production ever staged. The music of the big orchestra is one of the most attractive features of the offering which will remain at the Pabst for the week, closing Sunday night.

Eloquent lip

IN a symbolic sense, the most ... figure in Part I, of "The B... Nation," now crowding the F... that of Abraham Lincoln, the ... President, overshadowing Aust... man, Abolitionist and plotter. ... a surprisingly faithful portrait ... "rail-splitter" that one sees on t... The homely, but kindly, features ... and the tall, stooping form so f... readers of fifty years ago and s...

History has been drawn upo... cident, and in the photoplay L... seen in characteristic poses and ... in kindly deeds. Here he is sign... don for a young Southern sol... demned as a guerilla spy, and ... gind the heart of an aged mi... has not pleaded in vain for the ... boy; and again he is defending ... as to the conquered South, a ... humane for the revengeful ... Last of all he is seen stricken ... at the moment of his great tr... noble head laid low by the bu... assassin.

Not a little of the successful ... of the part of the President ... Henabery is due to the apparent ... with which the actor appro... work. Lincoln was a kindly ... from morose, but that part of ... with which the photoplay deal... dened by the war and its awful

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MILWAUKEE (Wis.) SENTINEL
SEPT. 19, 1915

"If that is the case," said Judge Sullivan, "let the hero go down into your pockets and pay you. The court allows you $5."

"BIRTH OF A NATION" CONTINUES AT PABST

With [illegible] afternoon and evening performances, "The Birth of a Nation" closed its two weeks' engagement at the Pabst Theater. The wonderful battle scenes, the thrilling rides of the southern clansmen, the depiction of historic events and the gripping heart interest story that is worked out amid the storm and stress of the

Scene from "The Birth of a Nation."

country's greatest crisis are presented in this masterpiece with an accuracy of detail which have earned it the reputation of the greatest film drama ever staged. The men and women who play the chief parts are all film players of international reputation. The armies of men and women required for the battle pictures and other scenes in which multitudes appear were rehearsed for months before the actual work of photography was undertaken. The scenes of battle cover miles of territory and were only achieved by the use of telescopic lenses, telephones and other devices.

TORONTO (ONT.) WORLD
SEPT. 19, 1905

FF

At the Theatres

Alexandra
"The Birth of a Nation"

D. W. GRIFFITH'S mighty spectacle, "The Birth of a Nation," begins its engagement at the Alexandra Theatre Monday, with two performances daily at 2.30 and 8.30 p.m. Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history in the biggest city on the continent. In addition, the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles. It covers a wide range of American history, and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for those results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail, and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles, and upon these planes and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms, and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion, and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement of peace, and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is caioled into a false understanding of liberty, and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners, and over the land's miserere sounds the chorus of brotherly love in a allegorical dream which visions the re-union of the divided sections, and the welding of that national spirit which has made this nation, after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards, which it will be difficult to equal for many a year to come.

St. Louis Mo.
9-19-15

ST. LOUIS (Mo.) REPUBLIC
SEPT. 19, 1915

8

Olympic Theater.

The operatic score of "The Birth of a Nation," which enters upon its fourth week at the Olympic Theater this afternoon, makes D. W. Griffith's magnificent spectacle of Civil War and reconstruction days almost as important an event musically as it is dramatically. Joseph Carl Breil, the composer, has been thoroughly American in the choice and treatment of his themes, taking his motifs from tunes that were popular North and South at the time of the conflict between the two sections. Where he has introduced a foreign theme, he has chosen such as are universal belonging to the entire human race. "Coming Through the Rye" and "Auld Lang Syne" are almost the sole instances.

Mr. Breil worked in conjunction with Mr. Griffith, just as do Griffith's actors, artists and photographers. In his youth Griffith had ambitions to become a grand opera star and studied in Louisville with such a career in view. Mr. Breil caught innumerable suggestions from tunes

ST. LOUIS (Mo.) REPUBLIC
SEPT. 19, 1915

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Brooklyn, (N. Y.) Standard Union

SEP 19 1915

BRIGHTON BEACH MUSIC HALL.

"The Birth of a Nation" remains at the Brighton Beach Music Hall, where there is no diminution in the size of the large audiences that witness this remarkable spectacle. Dealing as it does with the events leading up to the Civil War, depicting the battle scenes that marked the titanic struggle between the North and South, and showing the important incidents of reconstruction days, this series of moving pictures is both educational and interesting. The production of this spectacle employed 18,000 persons and 3,000 horses, and consists of 5,000 scenes. It cost $100,000.

HOUSTON (TEX.) CHRONICLE
SEPT. 19, 1915

"The Birth of a Nation" Coming Soon to Prince Theatre.

FF

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be seen at the Prince, week of October 18, exactly as it is being given in New York and several other cities where it has made record breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it, nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it enacted and shown in its making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men, both from photographs and intimate life studies, and with this framework they make these wonderful characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the settlement of that question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife and the highlights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across bloodstained plains. The human note weaves in and through the entire thread and lends itself to the mightiest story ever unfolded.

NEW YORK (N. Y.) TELEGRAPH

SEP 19 1915

FF

"The Birth of a Nation" remains at the Liberty Theatre for an indefinite period, arrangements having been completed to utilize that theatre for D. W. Griffith's mighty spectacle for the remainder of the present theatrical season. The big production is approaching the eighth month of its phenomenal run in New York City, and is also nearing the record of six hundred performances in New York.

[illegible] afternoon.

Fourth Week of Birth of a Nation.

FROM the excited comments of friends who have just seen The Birth of a Nation, which enters upon its fourth week at the Olympic Theater today, the average person is apt to imagine that Griffith's stupendous spectacle of civil war and reconstruction days is a series of big detached scenes. The excitement runs high over the battle of Petersburg, the blood-stirring rides of the Ku Klux clansmen, the assassination of Lincoln, the session of the South Carolina Legislature and Sherman's march to the sea.

The Birth of a Nation, as everybody who has seen it knows, tells a well-connected story of romance and chivalry, which is seldom lost sight of an instant, amid the roar of battle or the clattering of horses' hoofs. At Petersburg the greatest thrill comes when Col. Ben Cameron of the Confederate army, charges the command of his old college friend, Capt. Phil Stoneman of the Federals. These are the heroes of the double love story that runs through the drama, each afterward marrying the other's sister. The Stonemans are conspicuous in the Ford Theater audience at the assassination of Lincoln. One of the youthful Camerons falls a victim to war in Sherman's storming of Atlanta. The South Carolina Legislature passes a law for the intermarriage of blacks and whites, making possible two tragic climaxes in the story. The rides of the clansmen are all the more exciting from the fact that their ultimate object is the rescue of persons in whom the audience is intensely interested.

Nowhere has Griffith lost sight of his story, and his spectacle is all the more dramatic [illegible] consequence.

CLIPPING FROM Galveston Tribune
Date 9-19-15

Elaborate and Massive Production Is on Season's Bill at Grand Opera House

KU KLUX KLAN IN "THE BIRTH OF A NATION."

FRESNO (Cal.) REPUBLICAN
SEPT. 19, 1905

WHITE

D. W. Griffith's latest achievement, "The Clansmen," in twelve reels, will be the attraction at the White theater, starting Monday night. The film is based on the famous novel by Thomas Dixon, Jr., but it deals more broadly on its historical side with the life of the American nation than does the play or the book. "The Clansman" is the greatest and most spectacular motion picture ever produced. It is said to have cost half a million dollars and required seven months to make. Historically and tchnically "The Clansman" is perfect. A well known professor of history in one of the California colleges worked three months in securing historical data for this film production. The interior of the famous Ford's Opera House in Washington, D. C., where the assassination of President Lincoln took place, is the most gorgeous theater scene ever put on by any producer. It is an exact replaca of the old Ford, including stage, orchestra pit, furnishings, and all other equipment of that famous and historical playhouse. This scene was built from the most authentic paintings that could be secured, and is identical with the original theater in size. On the stage are seen the same characters that were there the night the assassination took place. The same play that was staged that night is also depicted in the film production.

This motion picture classic, "The Clansman," carries the spectator through the Civil War and the Reconstruction Period that followed. It shows the causes responsible for the war and treats impartially the problems that confronted both the North and South prior to and after the conflict.

The night battle scenes represent the greatest feat ever accomplished in the history of motion photography. The burning of the entire city of Atlanta at night is graphically shown in the picture. Sherman's march to the sea; the siege before Gettysburg, and Lee's surrender to Grant, are all faithfully portrayed before the camera. The famous raids of the Ku Klux Klan, with thousands of these white-hooded riders in action are shown, and this magnificent spectacle has opened a new world of possibilities in the motion picture art. "The Clansman" is a powerful plea for universal peace, and finishes with an allegorical climax that is one of the strongest sermons against the horrors of war that could possibly be arranged.

Included in the all-star cast presenting "The Clansman" are the following: Henry Wilthall, Mae Marsh, Miriam Cooper, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, George Seigmann, Walter Long, Mary Alden, Joseph Henneberry, Samuel de Grasse, Howard Gaye, Donald Crisp, William de Vaull, and Jennie Lee.

CLIPPING FROM Portland Journal
Date 9-19-15

* * *

"The Birth of a Nation," which was to have closed yesterday at the Heilig, met with such splendid houses during the last days of the week that the management decided to extend the engagement for another week, and for the first time since its production a reduction in the price of admission will be in effect next week, although it will never be shown now nor at any future time for less than 25 cents, Mr. Griffith says.

There is no doubt as to the drawing qualities of this production. It is by far the most human story ever presented in this form. It does not strike one as a story, but as a reality. The reason for this might lie in the fact that all the incidents really happened.

When the news is brought to the southern home in Piedmont of the death of the second son of the house the horror that comes into the eyes of the little sister, played by Mae Marsh, is a revelation of the sad side of war.

One comes away from viewing "The Birth of a Nation" with the feeling of having looked upon the actual events. That is the highest praise that can be given to any dramatic production.

Portland Ore.
Date 9-19-15

"BIRTH OF NATION" IS KEPT

Run at Heilig Will Continue for Fourth and Last Week

The crowds are greater than ever at the Heilig to see "The Birth of a Nation," the half-million dollar Griffith masterpiece founded on Thomas Dixon's "The Clansman." Already having established a record for length of engagement and attendance for an attraction in Portland, "The Birth of a Nation," from the insistent demands of the public who have been unable to view this wonderful production, coupled with the fact that it was possible to extend the engagement, will enter on its fourth and positively last week with the prospect of breaking all previous records, as well as playing to its biggest week's business.

Due to its educational value the management has been prevailed upon by numerous interested persons to reduce the price of admission the coming week—unprecedented in the history of the production, for Mr. Griffith has issued his edict that the production will never be shown for less than 25 cents, now nor at any time.

Portland is the first city in the United States to be favored thus by the management, but to give all those who have not had the opportunity to view this spectacular drama a chance to do so, a reduction in the price of admission will be in effect all next week. The inquiries have been enormous, showing that many hundreds have held off until the last moment. It is also noticeable that there are many repeaters, some having witnessed this great production two and three times.

This remarkable achievement in photo-drama has an unprecedented hold on the imagination. It is so vital in its treatment of the creative events in the development of the new world, so terrific in its explanation of those events, that it compels the intelligence while it stirs deeply the emotions. The influence of this picture on the mind is such that those who see it cannot cease talking of it when they go away.

It is not pleasing in its aspect toward life. On the contrary, it is a terrible indictment of many of the passions and ambitions of humanity. It is a visualized protest against the horrors of war. It shows the noble mind in close contrast to the vile and degenerate mortal, both among the cultured and the ignorant. It is pitiless in its criticism of selfish or perverted passions. On the other hand, it has innumerable scenes of single drama, heroic, pathetic, sublime in simplicity. Had Director Griffith never made another production, "The Birth of a Nation" would have given him permanent place among the first imaginative dramatists. It is a story for the ages.

PORTLAND (Me.) TELEGRAM
SEPT. 19, 1915

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Margaret Cameron, center; Wade [illegible] left; Luke Cameron, right; being entertained by the darkies on the plantation scene in The Birth of a Nation, at B. F. Keith's, week of September 27th.

PROVIDENCE (R. I.) EVE. TRIBUNE 728
SEPT. 19, 1915

Celebrated [illegible] bill of

Providence Opera House

"The Birth of a Nation," D. W. Griffith's sensational photoplay, will be shown at the Opera House all of the week, Col. Wendelschaefer having made arrangements for another week's engagement here. This photoplay was shown here for three weeks last month and drew capacity audiences at every performance. The demand for seats at the third week's engagement was so large that Colonel Wendelschaefer set out to secure another engagement and succeeded. All the features of the last engagement will be seen with the photoplay this week. The special orchestra of 25 pieces, and courtesy girls and the hundred men behind the scenes necessary to make the suitable noises as the pictures are thrown on the screen will be here again. Two performances will be given daily, opening Monday afternoon.

"The Birth of a Nation," a Civil War drama, is founded on "The Clansman," by Thomas Dixon. It is said to employ more attendants and workers before and behind the curtain than 75 per cent. of the legitimate attractions. It requires 25 men behind the scenes to produce the roars of battle, the pounding of horses' hoofs and other appropriate noises as the pictures are flashed on the screen. Ten more men are kept busy as clearers. The orchestra, which plays specially written music for the pictures, is larger than that carried by some of the big musical shows. Fifteen musicians were brought here from Boston because they were familiar with the music, and 10 local men were added to these.

Mr. Griffith's theme is the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy, 'One and indivisible.' The action begins with the introduction of slavery into the colonies. Then comes the Abolition movement, and the stirring times leading up to the secession of the Southern States. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion. Its termination is an allegorical picture of the coming permanent peace and the settlement of all local differences.

To get these varied incidents into his drama the producer used 18,000 people and 3000 horses.

PORTLAND (Me.) PRESS
SEPT. 19, 1915
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ueus Gray and William Jeffrey are French scholars and the remaining principals familiar with that language are rapidly acquiring a knowledge of the same.

It is just barely possible that before the season ends a performance in the French language may be attempted.

"THE BIRTH OF A NATION" RETURNS TO KEITH'S WEEK OF SEPT. 27.

"The Birth of a Nation" the sensational and spectacular Griffith photo-drama production of the Civil war period, in twelve parts based on the book, "The Clansman," breathes the spirit of that well-known work. The two great outstanding features of it are its controversial spirit and splendor and magnificence of its production. Taken as a whole it is the most tremendous offering ever projected through a motion picture lens.

The greatness of the film is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so very carefully presented that it grips the audience hard. The appeal is far reaching and there probably never has been a picture of-

Charlotte Walker in "Out of Darkness," which is to be one of this week's attractions at the Strand.

fered to the American public that can approach the "swing" of its powerful "pull" or sometimes almost uncanny reproductions of historical scenes.

From a technical viewpoint it may be placed on a pedestal by itself.

Nothing approaching "The Birth of a Nation" as a picture production has ever been seen in Portland. It is a magnificent spectacle, wonderful in its scope, dramatic to a degree in its construction, faithful in detail and convincing in its argument. Those who may feel inclined to take offense at alleged offenses of half a century ago, and find it difficult to square such offenses with latter day conditions, should bear in mind that the traitor-Arnold, of the Revolution, was the same Arnold who, as one daring "rider of the Black Horse" was the hero of the siege of Quebec.

Beginning with the troublous times just preceding the Civil war "The Birth of a Nation" takes us through that awful struggle, culminating in the assassination of Lincoln, into and through the reconstruction period, which has been classed by many as the darkest period of United States history.

ND (Me.) TELEGRAM
SEPT. 19, 191[illegible]
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[illegible] Albert Andruss, Thaddeus Gray.—Advertisement.

THE BIRTH OF A NATION.

The Birth of a Nation, a Civil War drama production which has attracted wide spread attention everywhere has been shown in a historical drama in two parts founded on The Clansman by Thomas Dixon. It shows the North and South at War and the reconstruction period which was the aftermath of the war. The story of the production is along the following lines: A Northern and Southern home are shown before the war. The call to arms comes and the sons of both houses leave for the front. Battles and battlefields are rolled out in marvelous perspective, the most striking scenes being the four years' war, showing all of the principal events, including Sherman's March to the Sea. Then comes the assassination of President Lincoln, the getting into power of the men who exploited the negroes and the rise of the Ku-Klux-Klan and their invasions of the blacks domain. The weird and mystical garb of these defenders of Aryan race diplomacy gave the director splendid opportunities, which he utilized to the fullest extent.

When these Crusaders of the South are seen mounted on superb horses, dashing furiously through fields, forests and rivers, the audience did not fail to respond with as liberal applause as during the wonderful battle scene.

In the production Mr. Griffith took over 200,000 feet of film to obtain 120,000 feet of finished product. As a consequence much cutting and assembling was necessary. In this a producer may make or break any production, but with the great amount of such work necessary to put this picture on the market, the keen observer could not detect the spoliation of even the shortest flash cut back or scene.

An orchestra of 20 pieces plays especially composed music and a crew of 15 men work the mechanical effect back stage. In the forth coming production, which has been booked for a return date at B. F. Keith's by popular demand, for the entire week of September 27 with daily matinees. This is the same production, orchestra and stage effects that created the tremendous, record smashing business at Keith's Theater three weeks ago. The seat sale opens at the box-office on Tuesday, Sept. 21 where seats may be had for the entire engagement.—Advertisement.

LOWELL (Mass.) TELEGRAM
SEPT. 19, 1915

to secure a higher education. [illegible] and more than half of that sum has already been realized. The committee appointed to secure this fund consists of Mrs. John P. Horser, chairman; Carl D. Durit and Miss Emma L. Bradley.

"THE BIRTH OF A NATION"

Tomorrow afternoon marks the 350th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation" in Boston, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After 39 weeks of capacity business at the Tremont theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatre-goers all over New England, that the engagement be extended that arrangements were made to transfer the picture to the Majestic theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

HARTFORD (Conn.) COURANT
SEPT. 19, 1915
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[illegible] overdose of morphine. He was lodged in a padded cell.

"BIRTH OF A NATION" WILL BE SHOWN

Picture Will Not Be Withdrawn Unless Mayor Acts.

Unless some action is taken by Mayor Joseph H. Lawler, the moving picture spectacle, "The Birth of a Nation," will be shown at either Poli's Theater or the Palace Theater, despite the protests of negro citizens, who are apprehensive that the presentation will incite race hatred.

[illegible]es. Thatcher, general manager of the Poli's circuit, said yesterday that S. Z. Poli, the owner of the two theaters mentioned, had already bought the right to show the films here, but was undecided as to which theater he would have them shown in. Mr. Thatcher said that he saw the picture in New York, but perceived nothing in it that should be objectionable to colored people.

Mayor Lawler, with whom Rev. Walter Gay of No. 358 Garden street has filed a protest, is out of town for the week-end and has taken no action in the premises as yet.

CLIPPING FROM
Providence [illegible]
9-19-15

"THE BIRTH OF A NATION."

Second Engagement of D. W. Griffith's Photoplay.

"The Birth of a Nation," D. W. Griffith's photoplay, will be shown at the Opera House all of this week, Col. Wendelschaefer having made arrangements for a return engagement here. This photoplay ran for three weeks last month and drew capacity audiences. The demand for seats the third week was so large that Col. Wendelschaefer set out to secure another booking. The special orchestra of 25 pieces, the courtesy girls and the 25 men behind the scenes who make the suitable noises as the pictures are thrown on the screen will be here again. Two performances will be given daily, opening Monday afternoon.

The drama is founded on "The Clansman" by Thomas Dixon. Its theme is the development of the nation and its relationship to the part the slavery problem played. The action begins with the introduction of slavery into the colonies. Then come the abolition movement and the stirring times leading up to the secession of the Southern States. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes. Its termination is an allegorical picture of permanent peace and the settlement of local differences.

To get these varied incidents into his drama the producer used 18,000 people and 3000 horses.

Fullerton
Broadway Th.
Date
9-19-15.

[illegible] week's engagement.

For once the press agent has been undone. For years it has been the duty to employ such exaggeration in the verbal presentation of his subject as to infuse in the mind of the reader a desire to see or hear that which he tells about. But now comes "The Birth of a Nation," the gorgeous spectacle of the twentieth century and the press agent finds himself at a loss for words to describe the production even in a miner way. D. W. Griffiths has stripped him of his power; exaggeration is out of the question and the writer must now work his brain overtime in order to do even meagre justice to his subject.

"The Birth of a Nation" cannot be exaggerated. It is too tremendous, too gigantic for that. There are countless scenes in it that tongue or pen cannot cope with. Only the eye alone can realise the wonderful progress the motion picture has made in this phenomenal masterpiece.

It seems that everything that the brain of man could conceive has been put into this subject. Eighteen thousand people were used in telling the story, 3000 horses and countless guns, shells, etc., utilized in its massive battle scenes. Two years time was consumed in its making and the approximate cost has been $500,000.

Imagine a picture production of love, romance and history, including tremendous battle scenes the equal of which have never yet been shown upon a screen; imagine such scenes as the burning of Atlanta, Sherman's march to the sea, Grant and Lee at Appomattox, the thrilling rides of the Ku Klux Klan, entire cities built up and destroyed by fire, the assissination of Lincoln at Ford's Theatre, Washington; wonderful artillery duels in which real shells costing $36 apiece were used, miles and miles of trenches with thousands of fighters, cavalry charges, infantry charges, deeds of heroism on the field of battle; imagine hundreds of such mighty scenes as these and there you have "The Birth of a Nation," the pinnacle of filmed spectacles.

Is it any wonder that the press agent bows simply to D. W. Griffiths, the mighty producer of this tremendous screen triumph and admits his inability to faithfully describe this massive visualization.

Tribune
Providence R.I.
9-19-15

SHERMAN'S MARCH TO THE SEA

A Scene in "The Birth of a Nation" at the Opera House This Week.

SEPT. 19, 1905
PITTSBURG (Pa.) POST

"The Birth of a Nation" As Dr. Parkhurst Sees It

SPEAKING OF "THE BIRTH OF A NATION," the photo spectacle at the Nixon, Rev. Dr. Charles H. Parkhurst says:

"Everyone who has seen it is saying something about it. That is the way one feels when coming out of the theater. The thing is vast. It is overwhelming. The tension of the performance is but a single feature of it—but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end pounding upon one's senses with blows that come heavier and heavier more and more rapidly.

"The National Board of Censorship has approved it and when assault was made convened again and reaffirmed their approval. The popular indorsement which it has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb.

"The familiarity which David W. Griffith has shown with the events of the Reconstruction period, along with the detailed study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young or unborn in the stirring years of '60 to '70.

"This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

"The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him, and when he was rioting in a libertry, so new and untried, that he had not yet learned to understand it and was as ignorant as a baby of the way to use it.

"The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. It is one thing to read about the trenches. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish.

"There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the President of the proclamation for volunteers which marked the end of the old regime; the surrender of Lee to Grant, and the assassination of the president in Ford's Theater.

"The tender affection in which Mr. Lincoln is held was manifested in the way the spectators received the scene of a heart-broken Southern mother pleading with him for her son sentenced to death as a guerrilla. Every one [illegible] tears in the strangling hush that fell on the theater. 'The Birth of a Nation' has my unqualified approval."

The telephone was a factor in staging the great battle scenes in "The Birth of a Nation."

"Camera two!" was the sharp command from "General" Griffith, standing on the platform of a tower 60 feet high. The telephone operator of the small exchange at his side slipped a peg in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of troops deployed, the roar of cannon was heard and the attack on the enemy's trenches began.

"Camera four!" A battery of field artillery wheeled about and thundered down the field. Quickly the orders were given to 16 division assistants, and the battle of Petersburg was in full swing. Eighteen thousand men were battling over 12 square miles of ground. If the battle had been real there could not have been more celerity of movement. Everything went like clockwork, without a hitch. The old-fashioned method of using the megaphone would have been futile. It was the telephone that made possible the most wonderful war scenes ever shown on any stage. The wires had to be laid underground, for the telephone did not come into use until 10 years after the Civil war and telephone poles would have been an anachronism.

Mr. Griffith got the idea of this method of handling his battle scenes from the use made of the telephone in Europe's war.

Week Sept 19

"The Birth of a Nation" remains at the Liberty Theatre for an indefinite period. It is announced that it will probably stay there throughout the present season. As the Civil War photoplay has already seen seven months of New York, its engagement will undoubtedly set a mark in respect to attendance.

PPING FROM
Journal
Providence R.I.
9-19-15

Ku-Klux Riders in "Birth of a Nation"

Return Engagement at Opera House.

SEPT. 19, 1905
ITTSBURG (Pa.) LEADER

Battle Scene in "The Birth of a Nation"

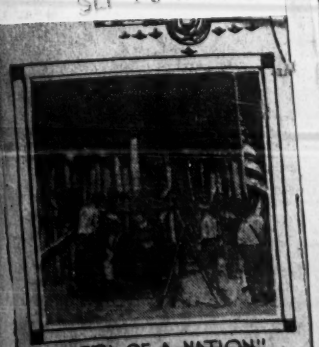
The telephone was a most improtant factor in staging the great battle scenes in "The Birth of a Nation." D. W. Griffith's supreme spectacle, now in the midst of a successful run at the Nixon.

"Camera two!" was the sharp command from "Gen." Griffith, standing on the platform of a tower 60 feet high. The telephone operator of the small exchange at his side slipped a plug in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of troops deployed, the roar of cannon was heard and the attack on the enemy's trenches began.

"Camera four!" A battery of field artillery wheeled about and thundered down the field. Quickly the orders were given to 16 division assistants and the battle of Petersburg was in full swing. Eighteen thousand men were battling over 12 square miles of ground. If the battle had been real there could not have been more celerity of movement. Everything went like clockwork, without a hitch. The old-fashioned method of using the megaphone would have been futile. It was the telephone that made possible the most wonderful war scenes ever shown on any stage. The wires had to be laid underground for the telephone did not come into use until 10 years after the Civil war, and telephone poles would have been an anachronism.

Mr. Griffith got the idea of this method of handling his battle scenes from the use made of the telephone in the great war. The result of this applying of the most modern methods enabled him to achieve results with the camera far ahead of anything that had ever been done before. That is the secret of the success of Griffith. He is always the pioneer, the creator. The result is that "The Birth of a Nation" is the most stupendous creation ever staged.

NEW YORK (N.Y.) WORLD
SEP 19 1915



"BIRTH OF A NATION"
Brighton Beach Music Hall

NEW YORK (N.Y.) WORLD
SEP 19 1915

MacCurdy, all of whom will have strong parts.

BRIGHTON BEACH MUSIC HALL—For two more weeks D. W. Griffith's wonderful picture spectacle, "The Birth of a Nation," may be seen at the Brighton Beach Music Hall. William H. Kemble, the managing director, has extended the time for the performance chiefly on the request of vacationists who have been away all summer and for principals and public school teachers who want to take classes to the Music Hall to see the picture presentation of the historical incidents of the Civil War period. Theatre parties will be features at "The Birth of a Nation" the next two weeks. Last week twelve were held, chiefly by patriotic and educational societies. At one of the performances Mr. Kemble had as his guests 500 orphans, making a total of 4,000 boys and girls who have seen the picture this summer through his generosity.

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 19, 1905

"MAKING FACES" IN THE MOVING PICTURE

1 2 3

1—Margaret Cameron. 2—Lillian Gish. 3—Mae Marsh.

These three young women represent the highest development in facial action under the direction of D. W. Griffith. They are all members of the cast of "The Birth of a Nation."

Take Mae Marsh for instance. It would be clever to call Miss Marsh a chameleon, if so many others had not called her that before this. The camera never does such startling tricks as when she is before it. A scrubby little slavey, a young miss home from boarding school, a biddy at the washtub, the sweet college graduate, the grisette, the young woman of fashion, the romantic heroine, the soubrette cut-up and finally the everyday, freckle-faced, rather homely and always roguish kid—those are just a few of the things that Mae Marsh is. A roguish kid, by the way, is Mae Marsh herself off the stage. It was her youthful love of adventure that prompted her to visit the Majestic-Reliance studio in Los Angeles one day and look around to see what was happening. Director Griffith found her, sensed her temperament and set her to work.

The sugary sort of girl is represented among Griffith's forces by Lillian Gish. Without the plastic quality of Mae Marsh—the mask of a thousand faces—Miss Gish has a style of beauty that lends itself to every representation of daintiness. The blondes must watch out, however. The camera has wicked tricks now and then of catching them napping. Once in a while the little angel looks like a little devil. Or the wicked monster of the photographic machine, catching a bad light or a mean pose, may give the adorable blonde the sad prophesy of "50 years later." Away from Pictureland Miss Gish is a well-groomed, fashionable slim young woman.

There is Miss Mirian Cooper, playing the Southern belle, Margaret Cameron, who may fairly be described as "camera-proof." The picture must commit hari-kari itself before it can misrepresent her. The technicians say that this is due to the classic regularity of feature, and especially to the perfection of the large eyes.

The young women of cameraland work long hours. They could not very well belong to a labor union because much of the work is waiting and watching for one's turn to come around. At 9 o'clock every player must be ready at the studio or the location, already costumed for the role. The work before the camera is a grind, not the easy swan-like posing the average person imagines it to be. For every pose one sees, 25 poses have been rehearsed, and a dozen poses actually photographed and most of them thrown away. Out of the harvest of 140,000 feet of "Birth of a Nation" films, Director Griffith selected 12,000 feet which he called good. His judgment has been abundantly ratified by the public. It would be difficult to find an ugly pose of Mae Marsh, Lillian Gish or Mirian Cooper among all the thousands that one witnesses in the film.

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 19, 1905

NIXON'S SHERMAN'S MARCH IN "THE BIRTH OF A NATION"

SEPT. 19, 1905
PITTSBURG (Pa.) LEADER

NIXON.—David W. Griffith's epoch-making spectacle, "The Birth of a Nation," is duplicating at the Nixon its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the Nixon.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of intercine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the Civil war; Lincoln's call for troops, the ball on the eve of Bull Run and the first triumph of Confederate arms, the devastation wrought by Sherman's march to the sea and the awful ordeal of the siege of Petersburg, Lee's surrender to Grant at Appomattox, the assassination of the Federal President, the harsh radical policy of the south, the uprising of the Ku Klux Klan and the overthrow of the carpetbagger—negro regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendship between the Camerons, of South Carolina, and the Stonemans, of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds. The notable indoor scenes, like that of Ford's theater on the night of the Lincoln tragedy, the peace at Appomattox and the meeting of the South Carolina legislature of 1870 are exact facsimiles of the originals. It is the first time in art-production that American history has been presented in living pictures on so stupendous a scale. To do this many times the amount of time and energy and expense usually devoted to amusement enterprises had to be used.

Eighteen thousand people and 2,000 horses appear in the picture, which cost approximately $500,000 to produce. Of equal importance is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay, now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites sorely oppressed by the erstwhile "servants in the master's hall."

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 19, 1905

Nixon—"Birth of a Nation."

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The love interest of the play is b on the friendship between the Ca ons of South Carolina and the St m.. is of Pennsylvania, two familie volved in the struggle.

Among the principals are Henr Walthall, the popular Alabama a whose family is historically conn with the story, as the Clansman; lian Gish as Elsie Stoneman; March and Miriam Cooper as Flora Margaret; Ralph Lewis as Stone Joseph Henabery, Howard Gaye Donald Crisp, as Lincoln, Lee Grant respectively; George Seigm the mulatto lieutenant-governo South Carolina; Walter Long a renegade negro Gus; Raoul Wals John Wilkes Booth; Mary Alden a octoroon housekeeper, Lydia; W De Vaull and William Freeman a good negroes, Nelse and Jake; Clifton and Robert Harron as young soldiers; Spottiswoods Aike Josephine Crowell as Dr. and Cameron, and many others.

line," an
product—

TRENTON (N. J.) ADVERTISER
SEPT. 19, 1905

D. W. GRIFFITH,
Whose Genius and Grasp of Big Ideas Made "The Birth of a Nation" Possible.

BIG PHOTOPLAY OPENS AT TRENT

"The Birth of a Nation," Griffith's Famous Spectacle, Will Run for Entire Week

Visions of a return to the days of the theatre, when the "Standing Room Only" Sign never bore an accumulation of dust, have been awakened by scenes around the Trent Theatre during the advance sale for "The Birth of a Nation," which begins a week's engagement tomorrow night. Daily matinees are given by the company, but there will be none Monday afternoon owing to the time required to install the massive production.

Coming in the midst of its phenomenal success in New York and Philadelphia, "The Birth of a Nation" is doubly welcome. In the Trent Theatre presentation an orchestra of thirty will be used and it will be identical in detail to those in New York and Philadelphia.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons, of South Carolina, and the Stonemans, of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where Nature painted the backgrounds, and army men directed the battle campaigns. The notable indoor scenes, like Ford's Theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina Legislature of 1870, are exact replicas of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

The production to be seen here is identical with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture-machine operators, together with optical experts to readjust the theatre projection and sittings to the latest scientific focal requirements.

SEPT. 19, 1905
PITTSBURG (PA.) POST

Nixon—"Birth of a Nation"

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," is duplicating at the Nixon its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this film production has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the Nixon.

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It is the first time that American history has been presented in living pictures on so stupendous a scale. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce. Of equal importance is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the lofty diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the wholesome Ku-Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the era, while "servants in the master's hall"—it fits the changing scenes of the story like a flowing, beautiful garment.

TRENTON (N. J.) ADVERTISER
SEPT. 19, 1905

AMAZING FACTS ABOUT "BIRTH OF A NATION"

Five thousands scenes, 18,000 characters, 3,000 horses. Approximate cost of productino, $500,000.

Cities built and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's Theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at a cost of $5,000.

Wonderful artillery duels in which real shells, costing $80 apiece, were used. Miles of trenches, thousands of fighters. "War as it actually is."

A musical score of 40 pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

George Fawcett is to have the leading role in a new play by George Broadhurst, called "What Money Can't Buy." The piece is a romantic comedy.

PHILADELPHIA (Pa.) INQUIRER
SEPT. 19, 1915

In the Pict

FORREST—No one who has seen "The Birth of a Nation," the spectacular motion picture production now on view here, will say aught but that D. W. Griffith has shown himself to be a master stage director. Yet "The Birth of a Nation" is not a photoplay in the accepted sense. It is a master creation, an epic story presented with the realism of actuality by talented players who seem to be living again in the soul-stirring times when a nation was moving onward to a glorious destiny. Each incident is made the more impressive by the musical accompaniment that is played by a symphony orchestra and that is of the most appropriate sort. There is no one who is not thrilled by the clash of great armies in scenes showing important engagements in the Civil War and that the appeal is to all types of men is apparent in the diverse kinds of people to be found at any presentation of the picture. Apart from the wonderful representation of the assassination of Lincoln at Ford's Theatre in Washington, probably the most impressive scene in this historic drama, there is a succession of scenes of compelling interest. Beginning with an exposition of early slavery days, the picture takes the onlooker into the trying days of the Civil War. But each dread happening is placed in contrast with delightful romantic scenes and the horrors of battle are forgotten or relieved by little human touches such as Griffith so well knows how to give. The burning of Atlanta is a remarkable picture, but still more effective is the series of scenes showing the Ku Klux Klan on its errands of safety. In the concluding part of the picture one sees activities in famous institutions of young colored men and women who are fitting themselves for high places in the industrial world. Splendid photography and superb projection of the picture contribute importantly to the irresistible appeal of this master work.

BOSTON TRANSCRIPT
SEPT. 20, 1915

mood of war-time. The war has brought us down to the elemental things, and the theatre, like every other institution, must respond to the change. [The Daily Mail

Where the Movies Fail

If there lurks at the bottom of your foolish heart a fear that the photo-play will ever drive the spoken drama from the stage, by all means go to see "Peer Gynt" on the screen. It happens to be an interesting example of the limitations of the cinematograph. "The Birth of a Nation" is probably the best illustration of what can be done in the movies. "Peer Gynt" is a striking illustration of what cannot be done in the movies. And it is a fair enough test, for the workmanship is for the most part admirable and the picture has enlisted the services of one of the most graphic actors of the English-speaking stage.

It was natural, perhaps, that Ibsen's majestic dramatic poem should tempt the motion-picture man. Here was incidental music already at hand. Here was a picturesque story, full of life and color. Here was a phantasmagoria big enough to dismay the worker within the ordinary proscenium arch, but an open invitation to the maker of movies, with its range from Norwegian tarns to the waters of Hudson Bay, from the Gates of Heaven to the hot sands of Morocco. The nimble camera could make all the necessary leaps and such a player as Cyril Maude could reveal poor Peer's progress, from the laughing youth who puts old Ase atop the millhouse to the broken old man who falters to the threshold of Solveig's cottage.

The thread of the story, plus some of the exuberance of the invention—these are used, but that is all. The poetry is as almost completely missing as if it had never been conceived. All the implications in this song of a self-wasted soul are gone. Of course, the camera could not touch the finer subtleties and the social satire, and most of the conspicuous beauties of the poem also escaped it. The point is that this was necessarily so. "Peer Gynt" is a great adventure always, but "Peer Gynt" on the screen is as subtle and significant as the story of "Sinbad the Sailor." The photo-play is entertaining to watch, but to call it "Peer Gynt" is in the nature of an impertinence. [The New York Times

BROOKLYN, (N. Y.) TIMES
Date .....
SEP 20 1915

Notes of Other Theatres.

After all, one of the big, legitimate theatres in Brooklyn may be turned into a film house. This report comes close upon the news that William Kemble will show "The Birth of a Nation" at the Montauk, before long, but his plans go further. He is anxious to secure the local franchise for the big Triangle features, turned out by the Griffith-Sennett-Ince combination, which has chosen the Knickerbocker for its Manhattan home. Whether this greatest of all moving picture enterprises will make Kemble its Brooklyn representative is just as uncertain as whether he will be able to get one of the big houses here, should he obtain the franchise. But he is working hard, he has excellent financial backing and, if he succeeds, the Triangle shows will, indeed, be a worth-while addition to local amusements.

ST. LOUIS (Mo.) STAR
SEPT. 20, 1915

"BIRTH OF A NATION" IN FOURTH WEEK AT OLYMPIC

The fourth week of the great film spectacle, "The Birth of a Nation," started at the Olympic Theater yesterday. The film will remain in St. Louis but one week after the present week.

The film is drawing great crowds every matinee and night at the Olympic. The rare beauty of the scenes produced and the fidelity to history throughout make the picture worth seeing twice or more, and many persons have visited it more than once.

Thus far the audiences at the matinees have been largely made up of women and children. The value of the reproduction of such scenes as the several battles in the Civil War, Sherman's march to the sea, the burning of Atlanta, Lincoln's assassination in the Ford Theater, fits it for children from an educational viewpoint, as well as for their entertainment.

TORONTO (Ont.) NEWS
SEPT. 20, 1915

AMUSEMENTS

Miss Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation" at the Alexandra Theatre this week, is known all over the continent as the girl with a thousand faces. Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eye and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most likable role in all the thousands of characters that crowd Griffith's masterpiece. She is the joyous note of youth in the most remarkable of film dramas.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the younger sister in this appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing.

NORFOLK [Va.] VIRGINIAN-PILOT
SEPT. 19, 1905

HENRY WALTHALL as "The Little C[olonel]" in "The Birth of a Nation," coming to the Colonial, week of September 27.

"BIRTH OF A NATION COMING TO COLONIAL

Still at the height of its triumph in New York, Philadelphia, Chicago, St. Louis and other metropolitan centers, David W. Griffith's stupendous spectacle of the reconstruction, "The Birth of a Nation," comes to the Colonial theatre for a week's engagement beginning Monday night, September 27. Daily matinees will be given after the opening.

The coming of the spectacle will be notable event aside from its own importance as a theatrical offering. It will give Norfolk the distinction of being the first city of the South to witness a mighty dramatic narrative which, although distinctly Southern in atmosphere and theme, has been shown only in the larger cities of the North. There has been a nation-wide demand for the spectacle from the smaller cities, but only a few will be fortunate enough to witness it within the next three years. Norfolk will mark the opening of a Southern tour, embracing only the larger cities below the Mason and Dixon line.

The company coming to the Colonial consists of a symphony orchestra of thirty and a corps of electricians and mechanics. With the dozen supernumeraries on the stage which the audience does not see, there are upwards of fifty people employed in the presentation. Extensive changes will be made in the auditorium and stage of the Colonial to receive the two carloads of electrical and other equipment carried by the company. The very scope of the production precludes its being presented in any but the larger theatres.

For eight months the Liberty theatre has been packed twice daily by "The Birth of a Nation," and it will probably remain in the metropolis the rest of the winter. It is also scheduled as an all-winter attraction at the Forrest theatre, where it is now in its second month, with seats selling ten weeks ahead.

The first half of the spectacle, which was suggested by Thomas Dixen's "The Clansman," exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy of Lincoln's assassination at Ford's theatre April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

PHILADELPHIA, (PA.) PRESS

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SCENE, BIRTH OF A NATION. FORREST

HARTFORD (Conn.) TIMES
SEPT. 20, 1915

ANOTHER PICTURE PROTEST

Colored Club Writes the Mayor Objecting to Local Showing of "The Birth of a Nation."

Mayor Lawler said to-day, he was not ready to pass upon the question whether or not he would sanction the showing at a local theater of the films, "The Birth of a Nation," against which a protest was made by a representative of the colored race in Hartford. The mayor said he expected to confer with the owner of the theater in which it was planned to show the picture.

The protest to the mayor was supported to-day by the receipt of a joint note from a number of colored residents as follows:

Hartford, Conn., Sept. 17, 1915.
His Honor, Mayor Lawler.

Dear Sir: Having read in last night's Times of Rev. Walter Gay's protest against the photo picture, "The Birth of a Nation," which is to be shown in this city at an early date, we, the undersigned, having organized a club for the social uplift and benefit of our race, heartily endorse Rev. Gay's protest and wish to add ours, stating, as we think, the sentiment of the intelligent people of our race.

Respectfully,

E. P. ROBINSON, Vice-Pres.
C. W. BAYNES, Secretary.
W. A. HENDERSON.
E. HENRY.
C. E. PHILLIPS.
G. F. CLINTON.
W. R. JOHNSON.

JUDGE RESTRAINS INTERFERENCE WITH "BIRTH OF NATION"

Hennings Says He Is Unable to Discover Any Proof in Support of Charge That Picture Play Is Offensive Morally.

Judge Hennings, in a written opinion, Monday, ordered a temporary injunction restraining the Board of Police Commissioners from interfering with production of "The Birth of a Nation" at the Olympic Theater.

"The best evidence against the contention of the Board of Police Commissioners and the Morality Squad that the picture is immoral," the Court says, "and will create hatred, race prejudice and ill-will, is the fact that, although the production has been running daily for three weeks, there has not been, so far as the evidence shows, the slightest indication of any such untoward condition in our city."

AFFIDAVITS SUPPORT JUDGE.

Referring to the scene in which Silas Lynch seeks to marry a white woman, Judge Hennings says: "A number of States of the Union, including the State on our east (Illinois) permit such marriages. While opinions differ, and the law of Missouri prohibits such marriages, evidently the residents of States in which mixed marriages, and white people elsewhere, do not consider such intermarriages immoral.

"Affidavits filed by three ministers of the Gospel, the morality squad of the Police Department, educators, dramatic writers, professional and business men, and 866 cards signed by spectators to the effect that they found nothing immoral in the production, sustain the position that no race prejudice is engendered."

Among those who filed affidavits in support of the play were: John A. Brehany of New York, manager of the Epoch Producing Company; William B. Brumby, dramatic critic for the St. Louis Republic; Rev. John S. Bunting, rector of the Episcopal Church of the Ascension; F. M. Curlee, Manton Davis, Edmund Duckworth, rector of the Episcopal Church of the Redeemer; W. C. Dyer, Walker Hill, president of the Mechanics-American National Bank; Rev. J. Layton Mause, pastor of the Central Presbyterian Church; Miss Katherine Richardson, dramatic critic for the St. Louis Star; Richard Spamer, dramatic critic for the Globe-Democrat; Brother Lawrence Sixtus of Christian Brothers' College, and Raymond A. Walsh, dramatic critic for The St. Louis Times.

Affidavits opposing the production of the play were filed by George L. Vaughn, a negro lawyer; Ira A. Dorsey, a negro clerk in the office of Circuit Clerk Charles R. Graves; William H. Huffman, a negro school teacher; Albert Burgess, Homer C. Phillips and C. K. Robinson, negro lawyers; Clifford H. Evans and Katherine M. Johnson.

TRENTON (N. J.) TIMES
SEPT. 20, 1915

HEAVY SALES FOR "BIRTH OF NATION"

Cash Reservations Have Already Reached $1,500 for Motion-Picture Play

When long lines of patrons waited at the box office of the Trent Theatre this morning to purchase tickets for "The Birth of a Nation," new standards were established for a motion picture production in this city. No other photodrama has ever asked prices as high as those established for this engagement, and none has ever had such a number of reservations made.

At the box office it was said that the advance sale had reached $1,500 in cash and Montgomery Moses, the manager of the house, asserted that there was every indication that capacity houses would prevail every night of the engagement.

The picture, which has become noted throughout the country, is on the most extensive scale. A corps of 24 workmen is carried to insure its perfect presentation. Twelve are engaged on the stage to make sounds in keeping with the theme on the screen and add realism to it. Sixteen musicians are also in the company in addition to those who will be engaged in Trenton and an electrician, machine operators, and other helpers are employed.

ST. LOUIS (Mo.) GLOBE-DEMOCRAT
SEPT. 20, 1915

[illegible] the house by good [illegible]ting. The scene in Chicago's Cafe Sinister (or is it a cafe in sinister Chicago?) has unmistakably realistic touches.

Coming to the American next week Al H. ("Metz") Wilson, the musician, with sweet singer, in a new song-play, entitled, As Years Roll On, rich in [illegible]lits.

The Birth of a Nation.

At the [illegible] only the fourth week of The Birth of a Nation starts in stronger than any of its predecessors. The matinee came near the turning-a-way point of prosperity and the crowd at night, at double the matinee price of admission, was not much smaller. All of which spells prosperity with capital letters of a large font. The immense film is being unreeled without alteration or curtailment of any kind, so as not to interfere with the lavish orchestral accompaniment by some thirty high-priced instrumentalists, whose presentations must carefully coincide with the thrilling action of the most stupendous photo-spectacle ever designed.

BUFFALO (N. Y.) TIMES
SEPT. 20, 1915

[illegible]
Would you be [illegible] enough to [illegible] wish, if possible, whether the picture play or the films of "The Birth of a Nation" are to be shown in Buffalo, N. Y. A. if so, when?

There are over 100, possibly over 200 moving picture houses in Buffalo. Just what films the managers of these have under consideration for presentation I do not know, and I have no way of finding out. Doubtless the manager of a house that contemplates putting this film on will announce it in the advertising columns of the newspapers. Watch them.

PORTLAND (Ore.) OREGONIAN 711
SEPT. 19, 1915

MOTION-PICTURE INDUSTRY TO BE REVOLUTIONIZED IN NORWAY

Government-Managed Movies to Succeed Those Privately Owned—Government Also May Turn to Production of Photo-Plays.

Lincoln on the Fatal Night, From "The Birth of a Nation" Beginning Fourth Week at the Heilig

SAN FRANCISCO (Cal.) CALL & POST
SEPT. 20, 1915

FF

...concert ...scription sale of seats for ... season of four concerts will conclude at 343 Powell street this afternoon and seats for single concerts will be ready at the same place Thursday morning at 9 o'clock.

Griffith Spectacle Still Drawing Card

Twenty-one weeks of presentation in San Francisco have been registered by D. W. Griffith's film masterpiece, "The Birth of a Nation; or, The Clansman," which remains popular as ever at the Savoy Theater.

"The Birth of a Nation" is an altogether noble and splendid picture, comprising the greatest and largest spectacles ever produced. As a representation of history nothing like it has ever been presented, for in the space of three hours the audience sees, hears and feels a period of fifteen years.

Thousands of people took part in the making of this picture. The scenes where real battles were fought are its background. In it you see the counterfeit presentment of the great men of the Civil War as they were when they lived and moved and had their being—Lincoln, Grant, Lee, Charles Sumner and Seward are depicted.

"The Birth of a Nation" interests all kinds and conditions of Americans.

Creen Leg 2

"The Birth of a Nation," most wonderful and stupendous of all photo-spectacles, entered on its third week at the Forrest, where it has been attracting crowded audiences twice daily. The Civil War scenes are most impressive and realistic, employing 18,000 people, and 3000 horses in the representation of the thrilling battle scenes. Nothing so gigantic as this great spectacle of the Civil War and Reconstruction has ever been presented to the public, and it is an unquestionable triumph for the producer, David W. Griffith. The burning of Atlanta, the assassination of Lincoln and the Ku Klux Klan scenes are outstanding episodes.

Record Leg 2

"Birth of a Nation"—Forrest.

There is no diminution in interest in "The Birth of a Nation," the D. W. Griffith motion-picture spectacle now at the Forrest. Indeed, so great is demand for seats now that the theatre is thronged at every presentation. The pictures have historic value as well as tense dramatic quality, and the augmentation of the effect each presentation makes is a tribute to the fine orchestra, playing music specially selected, and in illustration of each incident as it is re-enacted through the intermediary of the projection machine and of the screen. "The Birth of a Nation" has set a standard in motion picture achievement difficult to attain.

PORTLAND (Me.) PRESS
SEPT. 20, 1915

...edge of the same.

It is just barely possible that before the season ends a performance in the French language may be attempted.

"THE BIRTH OF A NATION" RETURNS TO KEITH'S WEEK OF SEPT., 27.

"The Birth of a Nation" the sensational and spectacular Griffith photo-drama production of the Civil war period, in twelve parts based on the book, "The Clansman," breathes the spirit of that well-known work. The two great outstanding features of it are its controversial spirit and splendor and magnificence of its production. Taken as a whole it is the most tremendous offering ever projected through a motion picture lens.

The greatness of the film is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so very carefully presented that it grips the audience hard. The appeal is far reaching and there probably never has been a picture offered to the American public that can approach the "swing" of its powerful "pull" or sometimes almost uncanny reproductions of historical scenes.

From a technical viewpoint it may be placed on a pedestal by itself.

Nothing approaching "The Birth of a Nation" as a picture production has ever been seen in Portland. It is a magnificent spectacle, wonderful in its scope, dramatic to a degree in its construction, faithful in detail and convincing in its argument. Those who may feel inclined to take offense at alleged offenses of half a century ago, and find it difficult to square such offenses with latter day conditions, should bear in mind that the traitor Arnold, of the Revolution, was the same Arnold who, as the daring "rider of the Black Horse" was the hero of the siege of Quebec.

Beginning with the troublous times just preceding the Civil war "The Birth of a Nation" takes us through that awful struggle, culminating in the assassination of Lincoln, into and through the reconstruction period, which has been classed by many as the darkest period of United States history.

Engineer Leg 2

"The Birth of a Nation" began the third week of its limited engagement at the Forrest yesterday. This masterpiece of motion picture perfection gains in interest with each successive showing and audiences of large proportions applaud and enjoy the remarkable changes as they are flashed upon the screen. Added to the attractiveness of the films there is a musical background of marked charm and appropriateness.

ST. LOUIS (Mo.) TIMES
SEPT. 20, 1915

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HARTFORD (Conn.) POST
SEPT. 20, 1915

Just as an individual is obliged to, a ... when business properties are repeatedly ... for twice their assessed values the assessors should take cognizance.

"The Birth of a Nation"

The reception which greets the announcement of the forthcoming showing of the moving picture, "The Birth of a Nation" Hartford, is not materially different from that which has greeted the same announcement in practically every other city. ... might be supposed that the owners of the picture would be disturbed by the serious opposition to their masterpiece, but, whisper it gently, there is nothing to indicate that they consider it in the light of a misfortune.

We believe, in spite of all the agitation, that "The Birth of a Nation" will be shown here. There is nothing in the way of a theatrical censoring precedent here which leads this paper to believe that Mayor Lawler will consider himself justified in closing the theaters of the city to the picture. There may of course be parts which tend to foment racial antagonisms and such parts should be eliminated and doubtless will be. With such portions, if there be any, eliminated, there can be no reason for forbidding the showing of the picture.

Photodrama Art Reaches Zenith In Colossal "Birth Of A Nation"

Norfolk Will See Most Pretentious Production Ever Attempted in Filmland, Employing 18,000 People and Wealth of Scenery.

Here Full Week At Colonial Theatre

David W. Griffith's gigantic spectacle, "The Birth of a Nation," will come to the Colonial for a week's engagement beginning next Monday night. There will be daily matinees after the opening.

It is a striking commentary on the enterprise of the Wells interests that the big spectacle will be shown in Norfolk before Baltimore, Washington and other large cities of the South have seen it. The engagement at the Colonial will open the southern tour of the company, which consists of an orchestra of thirty and a corps of electricians and mechanics. A number of supernumeraries are also utilized in attaining the marvelous stage effects, bringing the total number employed in the presentation up to fifty.

Norfolk will have the further distinction of being the smallest city to witness the spectacle to date. It is now attracting tremendous audiences in New York, Philadelphia, St. Louis, Pittsburgh, Chicago and San Francisco. Although in its eighth month at the Liberty Theatre, New York, and its second month at the Forrest Theatre, Philadelphia, it will probably remain in both theatres all winter.

To make room for the two carloads of equipment carried by the company extensive changes will be made in the auditorium and stage of the Colonial. Several rows of seats will be removed from the rear of the orchestra floor, where the large booth and projecting devices are to be erected, and the stage will be stripped of all its superfluous furnishings to provide space for the great mass of electrical properties and other equipment carried by the company.

"The Birth of a Nation" is founded upon the Rev. Thomas Dixon's successful novel and play, "The Clansman," but having been staged in the great outdoors many departures from the text of the original story were possible. It is the story of the reconstruction, enacted before the camera just as the wives and daughters of '65 saw in it grim reality.

SPECTACLE OF MAGNITUDE.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles have dealt with hundreds in the past Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background. Three thousand horses pass before the view in wild dashes over miles of country roadway.

The decisive battles of the Civil War are reproduced in faithful detail and one sees these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these planes and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured.

There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as the call to arms and suffering such as the cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

The spectator sees the war start after being shown the causes which precipitated it, the great generals of the contending sections playing their desperate games of human pawns moved into the field slaughter, then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age.

Ball Following Christening Of First Confederate Flag, As Shown In "The Birth Of A Nation," Coming To Colonial Next Week.

PORTLAND (Me.) ARGUS
SEPT. 20, 1915

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"THE BIRTH OF A NATION" RETURNS TO KEITH'S WEEK OF SEPT. 27.

The closing of the Royster & Dudley Opera Company at B. F. Keith's has made it possible to book the wonderful motion picture "The Birth of a Nation" for a return engagement in Portland. Everyone knows the phenominal business which this epic of photography played to here three weeks ago, establishing the highest figure of any theatrical enterprise that ever played Portland for a week's run. The picture could have stayed for a second week to capacity attendance but existing contracts with the Royster & Dudley company prevented. Hundreds were turned away at every performance and the requests for a return engagement have been received by the management from every hand, both from those who have seen the picture and would like to see it again and from those who were unable to see it before. The coming engagement will enable everyone who did not avail themselves of the previous opportunity to see the greatest moving picture ever staged. Others may advertise as being as great as "The Birth of a Nation" seeking by this great picture's reputation to draw patronage to itself but the fact that they take "The Birth of a Nation" as a standard of superlativeness and a criterion of excellence is proof that there is but one picture that is the last word in stupendous, sensational and spectacular photo-drama and that picture is "The Birth of a Nation." It is acknowledged to be the greatest offering ever projected through a motion picture lens.

The greatness of the film is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so very carefully presented that it grips the audience and holds the spectator in suspense until the final episode. Its appeal is far reaching and there never has been a picture offered to the American public that can approach the swing of its powerful "pull" and its almost uncanny reproduction of historical scenes.

This great photo-drama will return to the B. F. Keith Theatre for the week of Sept. 27, with two performances daily. Seats go on sale for the entire engagement on Tuesday, Sept. 21st. This picture did such a remarkable business before that nearly every performance was sold out several hours before the opening overture. It is safe to predict that the attendance will be as great as before and the wise theatregoers will secure their seats early. It has smashed all records for attendance in Boston, New York and Chicago where it has been playing for months and every return engagement this fall in New England has witnessed capacity houses.

PORTLAND (Me.) EXPRESS & ADV.
SEPT. 20, 1915

THEATERS

THE BIRTH OF A NATION

The Birth of a Nation will return to B. F. Keith's for a week's engagement commencing Monday matinee, Sept. 27 and the thousands of motion picture fans who were unable to see it during its engagement at Keith's three weeks ago will have an opportunity again which they are sure to avail themselves of. As everyone knows this famous picture drama tested the capacity of Keith's at every performance and that every day hundreds were turned away unable to secure seats. The engagement could have been continued for another week to packed business but the then existing contracts with the Royster and Dudley Opera Company prevented a continuation. Now the closing of the opera company has made it possible to rebook this tremendously vital photo play and the innumerable requests received by the management to bring The Birth of a Nation back will be gratified.

So much has been written about The Birth of a Nation that it is difficult to find adjectives that have been applied to this wonderful picture which have not been used before. It is the last word in motion picture photography and production. There is no picture that aproaches it in excellence. Other rival manufacturers may advertise "as great as The Birth of a Nation" but the mere fact that they take this picture as a standard and a criterion shows the weakness and falsity of their claims. There is only one Birth of a Nation and that will be seen at B. F. Keith's all next week. Tickets for the entire engagement go on sale tomorrow. If you haven't seen this great picture you owe it to yourself to see it. It is an education in itself of American history.—Advertisement.

CLIPPING FROM Tribune
Providence R.I.
9-20-15

Providence Opera House.

"The Birth of a Nation," the sensational and spectacular Griffith production of the Civil War period, in 12 parts, based on the book "The Clansman," opens a run at the Opera House today. The two great outstanding features are its controversial spirit and the splendor and magnificance of its production. The greatness of the production is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so very carefully presented that it grips the audience hard. The appeal is far reaching and there probably never has been a production offered to the American public that can approach the "swing" of its powerful "pull" or sometimes almost uncanny reproductions of historical scenes.

From a technical viewpoint it may be placed upon a pedestal by itself. Nothing approaching "The Birth of a Nation" as a spectacle has ever been seen in Providence. It is a magnificent production, wonderful in its scope, dramatic to a degree in its construction, faithful in detail and convincing in its argument.

Beginning with the troublesome times just preceding the Civil War, "The Birth of a Nation" takes us through that awful struggle, culminating in the assassination of Lincoln and into and through the reconstruction period, which has been classed by many as the darkest period of United States history.

PROVIDENCE (R. I.) NEWS-DEM.
SEPT. 20, 1915

7

Prov. Opera House

"THE BIRTH OF A NATION"

"The Birth of a Nation" the sensational and spectacular Griffith production of the Civil War period, in twelve parts based on the book "The Clansman" breathes the spirit of that well-known work. The two great outstanding features of it are its controversial spirit and splendid, and the magnificence of its production. Taken as a whole it is the most tremendous offering ever projected.

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D. W. GRIFFITH.
Whose Genius and Grasp of Big Ideas Made "The Birth of a Nation" Possible.

HARTFORD (Conn.) COURANT
SEPT. 20, 1915

AS TO LICENSING PLAYS.

There is no reason to expect that Mayor Lawler will refuse permission for the presentation in Hartford of the picture-play, "The Birth of a Nation." It may be that its story is characterized by a narrow and prejudiced view of the negro and, therefore, does him an injustice, but this is not the first instance where the stage has given offense to some portion of our people. But patience and tolerance are better under such circumstances than attempts to place arbitrary limitations upon what the stage may present.

The best sort of censorship is that which does the least censoring. Occasionally—very occasionally—it may be wise to suppress stage productions and public utterances, whether by the spoken or written word, that are highly immoral or incendiary, but for the most part it is wiser and safer to permit the moral sense and good judgment of the people to decide their fate. In times past there have been indignant protests against stage presentments of certain exaggerated national types, but all these burlesque figures remain to amuse us, because the public estimates them at their true worth. They are not accepted as really typical, and the protests against them have been regarded as ill-advised and as based upon undue sensitiveness.

The comic Irishman, the "silly ass" Englishman, the swaggering, whisky-drinking Southerner, the outlandish Scotchman, the absurd New England farmer are all stage characters with which we are familiar, but nobody makes them the basis for his estimate of the various sorts of people thus represented, or misrepresented. The Irishman, the Englishman, the Southerner, the Scotchman and the Yankee farmer are held in just as high esteem. So it will be with the colored people. Their status in the community and the regard in which they are held will depend upon other considerations than the manner in which they are shown in a play or a picture-play. It will not be a matter of any consequence to them whether the think is put on in Hartford or not.

BIG PHOTOPLAY OPENS AT TRENT

"The Birth of a Nation," Griffith's Famous Spectacle, Will Run for Entire Week

Visions of a return to the days of the theatre, when the "Standing Room Only" Sign never bore an accumulation of dust, have been awakened by scenes around the Trent Theatre during the advance sale for "The Birth of a Nation," which begins a week's engagement tomorrow night. Daily matinees are given by the company, but there will be none Monday afternoon owing to the time required to install the massive production.

Coming in the midst of its phenomenal success in New York and Philadelphia, "The Birth of a Nation" is doubly welcome. In the Trent Theatre presentation an orchestra of thirty will be used and it will be identical in detail to those in New York and Philadelphia.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons, of South Carolina, and the Stonemans, of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where Nature painted the backgrounds, and army men directed the battle campaigns. The notable indoor scenes, like Ford's Theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina Legislature of 1870, are exact replicas of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

The production to be seen here is identical with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture-machine operators, together with optical experts to readjust the theatre projection [illegible] sittings to the latest scientific focal requirements.

SAN FRANCISCO (Cal.) BULLETIN
SEPT. 18, 1915

CLIPPING FROM Exam.
San Francisco Cal.
Date 9-19-15.

SAVOY FF

THE Birth of a Nation," or "The Clansman," begins its twenty-first week in San Francisco with today's performance at the Savoy Theater, and there exists as yet not the slightest evidence of any relaxing of public interest in this most wonderful of all photo-dramatic spectacles.

The screen spectacle is the inspiration of the novel by Thomas Dixon Jr., "The Clansman," which has proved to be one of the greatest sellers ever written by an American on an American theme. It suggested to the imaginative brain of Griffith a scheme for a motion picture scenario which challenges the admiration of the world as being the most stupendous conception that has yet entered the brain of man since the beginning of motion picture art. History, fiction, romance, grim truth, the most tragic circumstance of American history—Lincoln's assassination—the most important event of anti-war and post belligerent days as well as battle scenes from the struggle of the North and the South are all woven into the fabric of this wonderful vision by the genius of Griffith.

The moods inspired by the picture are enhanced mightily by the appropriate music which is offered by an augmented orchestra under the direction of Conductor de Nufero. The singing of plantation songs is another feature.

BOSTON MORNING GLOBE
SEPT. 21, 1915

[illegible] supported by an excellent company.

"Birth of a Nation" at the Majestic.

"The Birth of a Nation" started on its 35th week in Boston at the Majestic Theatre yesterday afternoon.

With next week's performances "The Birth of a Nation" will have been seen for just a half year in Boston, but figuring on the number of performances based on the regular average of eight weekly, it is well along in its second half year. With two performances each day it has now reached a record of 299 performances.

Trent. Ex Times Report

HEAVY SALES FOR "BIRTH OF NATION"

Cash Reservations Have Already Reached $1,500 for Motion-Picture Play

When long lines of patrons waited at the box office of the Trent Theatre this morning to purchase tickets for "The Birth of the Nation," new standards were established for a motion picture production in this city. No other photodrama has ever asked prices as high as those established for this engagement, and none has ever had such a number of reservations made.

At the box office it was said that the advance sale had reached $1,500 in cash and Montgomery Moses, the manager of the house, asserted that there was every indication that capacity houses would prevail every night of the engagement.

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TRENTON (N. J.) GAZETTE
SEPT. 23, 1915

Stage THEATRES Screen

Conducted by D. I. STEVENSON, Dramatic Editor

ONE OF THE WAR SCENES

(Showing the horrors of war in "The Birth of a Nation," at the Trent theatre tonight and all this week.

"BIRTH OF NATION" AT TRENT TONIGHT

With a symphony orchestra of thirty, upwards of fifty mechanics and supernumeraries, and all the elaborate equipment used in presenting the spectacle at the Liberty theatre, New York, and the Forrest theatre, Philadelphia, "The Birth of a Nation" comes to the Trent theatre tonight to begin a week's engagement. There will be daily matinees after the opening, beginning at 2:30 p. m.

During its record engagements in New York, Philadelphia and Atlantic City, it has been seen by thousands from New Jersey, and without exception they have praised it enthusiastically. Trenton people's interest in the spectacle has been disclosed in the advance sale of seats, which is larger than for any attraction that the Trent theatre has had for several seasons.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama," to "The Henrietta," and from "Way Down East" to "The Great Divide," but no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots," and "The Clansman," and started to develop it.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

FACTS ABOUT "THE BIRTH OF A NATION"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil war re-enacted.

Ford's theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards and "Ku Klux" costumes 12,000 yards of cloth.

Night photography of battle scenes invented and perfected at a cost of $25,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches, thousands of fighters—"war as it actually is."

A musical score of thirty pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

Pittsburg Sun Leader

THE NIXON.

Large audiences marked the opening of the fourth week of D. W. Griffith's photo spectacle production, "The Birth of a Nation," in the Nixon Theater yesterday, matinee and evening. The pictures are thrilling from the beginning to the end of the historical drama, and the musical program adds greatly to the interpretation of the dramatic story. The photo spectacle is presented in stupendous manner. The reels attract added attention as the picture play progresses. There were 18,000 persons and 3,000 horses used in posing the films, and it is announced by the management that the work required eight months and an expenditure of a half million dollars.

The battle scenes are realistic and the assassination of President Lincoln in Ford's theater is pronounced to be historically correct. The night ride of the Ku-Klux Klansmen as depicted on the canvas bring to the beholders a comprehension of some of the thrilling incidents that occurred in the South during the days following the Civil war. General Robert Lee signing the articles of surrender at Appomattox is a historical scene that adds to the interest of the wonderful spectacle.

Norfolk Ledger Dispatch Sept 23

"The Birth Of A Nation"

It is wise, we believe, that an advance production of "The Birth of a Nation" be given for the scrutiny of the proper city officials prior to the regular opening of the week's performance at the Colonial Theatre.

This production is based upon Dixon's book, "The Clansman," but the producing company has wisely eliminated much that was expressed in the original text of the book, and something of the intensity of the production is lost in the films, as compared with the stage presentation of "The Clansman."

There may still be features whose elimination would temper the production and give the public the benefit of the great spectacular show, relieved of any inspiration of racial bitterness. A presentation of the films ought to determine the real character of the performance.

Pitts. Dispatch Sept 21

Nixon—"The Birth of a Nation."

The greatest film ever conceived and carried out is the D. W. Griffiths mammoth spectacle, "The Birth of a Nation," which is in its fourth week at the Nixon Theater. The immensity of the production amazes one. The stirring scenes of the war are so graphically produced that the spectator has the impression of being transported to a spot of vantage and looking on while history is in the making. It is a remarkable story splendidly told, and the elaboration of detail gives the spectator every thrill and stirs every emotion that any drama could. Words are really too weak to tell of this most marvelous creation of the motion picture science—one must see the film to realize its enormity and perfection.

Stirring effects are produced by the orchestra, which plays a composition by Joseph Briel, which follows the action of the story to the end.

CLIPPING FROM Fresno Bee
Fresno, California
Date Sept 21-15

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THE CLANSMAN PROVES TO BE GREATEST PHOTO SPECTACLE

In the great photo-spectacle "The Clansman," which had its initial presentation in Fresno at the White Theater last evening, Mr. Griffith, the producer, comes pretty near working a miracle. It seems impossible that any combination of human genius, tact and perseverance could have crowded the story of a great nation into the narrow space of a single drama. And yet this is just what Mr. Griffith has done, and done with a completeness and perfection that is astounding. As a picture play, "The Clansman" is by all odds the greatest thing that has ever come to our city, and in this masterpiece of motion picture production we may see something of the possibilites of the art as an educator of the human race through the most royal of the senses, the eye. "Seeing is believing"—and in this wonderful photoplay we actually see the birth, growth and coronation of this King of Nations, this giant of the powers of the earth—a people compared to whom the Romans were but as pygmies. As if by the waving of some magician's wand the great scenes are, one after another, unrolled before us. We see the hot controversy over slavery, the criminations and re-criminations flying back and forth between the North and South like sheet lightning until it culminates in the storm; the great armed struggle between the blue and the gray, which, after four years of blood and struggle, ends with the surrender of Lee to Grant at Appomattox.

Then as all seems to be going well, we see the great President —best, noblest, kindest of men—shot down by the mad-man Booth, and then the deluge. All the horrors of the next ten years now known to history as the "Reconstruction Period" are made to live before us in Mr. Griffith's wonderful dream, and he shows us in a few minutes of thrilling gripping photoplay, such a carnival of misdemeanor and high crime as the world has not seen since the days of the Terror during the French Revolution. And then there comes flashing upon us a vision of the "back stroke" of the down cast Anglo Saxon, disarmed, disfranchised, the slave of slaves, bayonets bristling over him and all open, organized resistance impossible, he organizes in secret his terrible "Ku Klux Klan" goes forth to clear his Southland of those who would wipe out its terrible civilization.

To create this wonderful spectacle, Mr. Griffith employed the services of eighteen thousand people and three thousand horses. Miles of films were used to catch every detail. Cities were built, and scenes of historical interest were reproduced in every particular. See this amazing play at the White Theater some time during the next two weeks. It will make you think and feel as you have never [illegible] and thought before.

Pittsburg Leader Sept 21

"Birth of a Nation" at Nixon

Proving that the Pittsburg theatergoing public will support a high-class entertainment to the fullest extent, big throngs of spectators continue to attend the de luxe presentation of "The Birth of a Nation" at the Nixon. This is the fourth week of this extraordinary motion picture film and the public interest is greater than ever.

The wonderful historical story, as told in "The Birth of a Nation," is depicted in most thrilling fashion in this great picture of the screen. The elaboration of detail in the views gives the spectator all the thrills of the actual scenes involved.

So extensive is the play, as shown on the Nixon screen, that it would be impossible to produce it in the ordinary drama of the stage.

There are 18,000 people and 3,000 horses employed in the posing of this wonder film, and the work of production required eight months, at a cost of $500,000.

A splendid special orchestra supplies appropriate music to the action of the play, which greatly increases the dramatic effect, bringing out all the human interest values of the story.

N. Y. Press Sept 21

"The Birth of a Nation," which is rapidly approaching its 600th presentation, continues in the Liberty Theatre indefinitely.

CLIPPING FROM Telegraph
Date Sept 21 1915

"THE CLANSMAN," HISTORICAL MASTERPIECE, AT THE WHITE

Mae Marsh in "The Clansman," opening at the White Theater tonight.

"The Clansman," which will open a two weeks' engagement at the new White theater tonight, appearing every night at 8 o'clock and every Wednesday, Saturday and Sunday at 2:30, is the greatest motion picture ever produced. Adapted from the novel of Thomas Dixon, Jr., and directed by D. W. Griffith, the world's foremost motion picture producer, it presents the very acme of art and realism in motion pictures. Twelve reels are required to show this wonderful production.

"The Clansman" deals with the Civil War period. It shows the causes that led up to this conflict and carries the spectator through the war. It treats impartially the causes for which each side was struggling, and depicts the political conditions in both the North and South during this struggle.

In "The Clansman" are shown the most spectacular battle scenes ever staged. Field telephones, couriers, flag signals, signals by mirrors, and even a captive balloon were all utilized in staging "The Clansman." No general on the European battlefield has made better use of the modern appurtenances of war than did Mr. D. W. Griffith, the leading figure in the motion picture world, in staging the battle scenes for "The Clansman."

WORCESTER (Mass.) TELEGRAM
SEPT. 21, 1915

AGAINST PHOTOPLAY

Colored Men Call on Mayor Wright to Enter Protest.

Three or four colored men called at Mayor George M. Wright's office yesterday afternoon to arrange for a protest against showing the photoplay, "The birth of a nation," in Worcester. The men were unable to see the mayor because he was detained from the hall by business.

The leader of the protesters said none of them want their names known. He said that he doesn't want anything in the papers about the matter or any publicity.

Mayor Wright plans to view the picture in Providence Friday. After seeing the picture he will decide whether or not the photoplay, which has been shown in many other cities, should be exhibited in Worcester.

TORONTO (Ont.) MAIL & EMPIRE
SEPT. 21, 1915

FILM ON TRIAL.

A deputation of colored citizens, led by W. P. Hubbard, made a final protest yesterday against the showing in Toronto of the "Birth of a Nation" film, which is alleged to contain pictures derogatory to the negro race. The deputation laid the matter before Hon. W. H. Hearst, who promised to investigate. Inspector Newman will visit the production to-night and will report upon it to the Prime Minister. If it is found there are parts of the film that should be eliminated, the Board of Censors may give the subject further consideration.

HOBOKEN, (N. J.) OBSERVER

to ..... SEP 21 1915

77 HACKENSACK PLANKROAD; nice furnished room, with bath; $1.50. 20-6

464 PARK AVE., nice furnished room, all conveni... 21-5

PHILADELPHIA RIOTS OVER A PICTURE PLAY

Philadelphia, Sept. 21.—The District Attorney's office began an investigation to-day to determine, if possible, the identity of the persons who instigated the agitation that last night resulted in a riot between 500 negroes and 100 policemen in front of the Forrest Theatre, where the photoplay, "Birth of a Nation" is being shown.

The agitation among the negroes, it is said, started two weeks ago. Last night a huge demonstration was planned in front of the theatre. The riot started when Arthur Lunn, 19 years old, hurled a brick through a theatre window. His action reacted upon a crowd of 500 other negroes, fifty of whom charged the entrance of the theatre. Fifty policemen repulsed the rush and when reinforcements arrived from other stations the negroes dispersed, leaving behind half a dozen with cracked heads. Fully a score were injured.

MAE MARSH
Who Is Appearing in the Role of Flora Cameron, the Griffith Motion Picture Spectacle at the Trent Theatre All This Week.

LARGE CROWDS SEE "BIRTH OF NATION"

Attracting to the Trent Theatre last night an assemblage as large as that which greets the theatrical stars, "The Birth of a Nation" established a precedent for motion pictures in Trenton.

Long before the doors opened the lobby of the theatre was crowded and lines of patrons extended into the street. The gallery and balcony were quickly filled to capacity and most of the orchestra section was taken. No other photodrama has aroused the interest of this production, which has made new standards for this variety of attractions.

Accompanied by an orchestra of 30 pieces, the supernumeraries behind the screen to make noises appropriate to the scene and a corps of expert operators, the production justified the claims that had been made for it.

Aroused to ardent patriotism by the stirring scenes, the spectators showed by resounding applause the effectiveness of the portrayal.

Following historical data of the struggle between the North and South, the photodrama has the additional value of being very instructive. A story of tense interest has been placed around the Southland's dealing with its negro residents after the Emancipation. With its thousands of performers in the battle scenes, the burning of Atlanta on Sherman's march to the sea, the shooting of Lincoln in Ford's Theatre, the operation of the "Ku Klux Klan" and the hundreds of other views in the three-hour presentation, "The Birth of a Nation" is a remarkable production.

Because of its extreme length a change will be made in the hours of presentation. The matinee shows will begin at 2:15 o'clock and the evening at 8:15. To afford a clear view of the picture from the front seats in the orchestra section, the screen has been placed 20 feet back from the footlights. Special projecting lenses are carried by the company and clear pictures with little glare are showed.

D. W. Griffith presents the offering which he has founded on Dixon's work, "The Clansman." Many months were spent in its preparation and large sums were expended in gathering the large cast. Historical buildings were restored just to obtain the proper effects. The leads are in the hands of competent players. They include: Henry Walthall, Miriam Cooper, Mae Marsh, Josephine Crowell, Spottiswoode Aiken, J. A. Beringer, Maxfield Stanley, Jennie Lee, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, William De Vaull, William Freeman, Thomas Wilson.

"The Birth of a Nation" makes an epoch in Trent Theatre history. It will be given twice daily during the remainder of the week.

TORONTO (Ont.) STAR
SEPT. 21, 1915

UESDAY, SEPTEMBER

THEATRES

Undoubtedly an extraordinary and altogether remarkable spectacle is the film play "The Birth of a Nation," which was shown here for the first time at the Royal Alexandra Theatre yesterday afternoon and evening. As an epic story of American history, minutely, faithfully, wonderfully, reproducing the life and the spirit of half a century ago, when arose the issue between State sovereignty and nationhood to be fought out in the Civil War, this picture play has fascinated attention wherever it has been shown in the United States.

Mr. George E. Armstrong of the Board of Moving-Picture Censors and Mr. Albert Newman of the Ontario Motion-Picture Theatre Inspection Office, who is one of a special board of three to whom appeals against the rulings of the Censor Board may be taken, witnessed the show yesterday afternoon. Mr. Armstrong had not seen the play himself previously, the film being passed upon by his two colleagues. Neither had Mr. Newman seen it before. Both expressed themselves yesterday afternoon as greatly impressed with the production, and failed to find anything that was uncalled for by the story of the play or unjustified by historical fact.

The audience yesterday contained many colored people of both sexes who had come to see for themselves in what light the colored race was to be portrayed. The unpleasant features of the "Reconstruction period" in the South were mitigated after the conclusion of the actual story by pictures of the modern schools and colleges in the States, such as Booker Washington, at Tuskegee, showing the success attained to date in the uplift of the colored race. There was no demonstration at the opening performance other than applause, which was heartiest at the spectacle of 2,000 mounted men of the Ku-Klux clad in white dominoes, passing the camera at a gallop. The realism of the trench battle was also successful in stirring applause. The produc...

"BIRTH OF NATION" FOR TRENT TODAY

The theatrical offering that hundreds of residents of this section of New Jersey have been waiting for, "The Birth of a Nation," comes to the Trent Theatre for a week's engagement beginning tonight. Except today, when the afternoon will be required for arranging the massive production, there will be daily matinees.

Many who saw this photodrama during its engagement either in New York or Philadelphia have enthusiastically praised it, and have advised friends not to miss it. The presentation at the Trent, it is stated, will be exactly the same as that drawing capacity houses to the Liberty Theatre, New York, and the Forrest Theatre, Philadelphia, including a symphony orchestra of 30, and upwards of 50 mechanics and supernumeraries. The spectacle has been presented more than 500 times at the Liberty Theatre, and its Philadelphia engagement is so phenomenally successful that it will likely remain at the Forrest Theatre the rest of the Winter.

Although the leaders of the opposing forces in the Civil War appear but for a moment in the scene in which General Grant receives the surrender of the army of the South from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six foot form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in grey who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

(Scene from "The Birth of a Nation," Photoplay Opening a Week's Engagement at the Trent Theatre Tonight.)

PITTSBURG (Pa.) POST
SEPT. 21, 1915

NIXON—"Birth of a Nation" Photo Spectacle.

Praise for David W. Griffith's master work in photo spectacle production, "The Birth of a Nation," continues on all sides as thousands more are attracted to the epic film in the Nixon Theater. The stirring effects produced by the orchestral accompaniment thrilled yesterday's watchers as the many have been thrilled since this massive work came to Pittsburgh a month ago.

Never has such a stupendous triumph of motion picture art been equaled. Its vastness, its tremendous sweep of action, its swift succession of stirring scenes, all stamp their impress indelibly on mind and heart. The fascination of the thing draws people to see it again and again.

The vital power of the big battlefield scenes of the Civil War brings to today's generations the realism of the days of the 60's as no printed page of history has ever done. The spectator has the impression of being transported to the high spots of history and looking on while history was hot in the making.

ELMIRA (N. Y.) HERALD
SEPT. 21, 1915

"BIRTH NATION" FILM CAUSE OF COLORED RIOT

Philadelphia, Sept. 21.—Police reserves from the city hall and several other police stations were called out last night to quell a riotous demonstration by several hundred negroes in protest against "The Birth of a Nation," photo play taken from "The Clansman," which is running at a theater in the center of the city. The crowd of negroes, composed of men and women, marched through the hotel and theater district shouting their disapproval of the play, but no attempt was made to stop them until a halt was made in front of the theater and a stone hurled through one of its big plate glass windows. Then the police charged the crowd with clubs and nightsticks, raining blows on the ringleaders.

One policeman was hit with a stone and several negroes were badly beaten before the crowd was dispersed. Several arrests were made and the prisoners held on charges of breach of the peace, and incitin to riot.

ROLR (Va.) VIRGINIAN-PILOT
SEPT. 21, 1915

DASH OF THE CLANSMEN in "The Birth of a Nation" at the Colonial theatre all next week.

A THRILLING SCENE IN "BIRTH OF A NATION"

Spectacular Production Will Come To Colonial Next Week

When David W. Griffith started the outdoor staging of the Civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at the Colonial theatre all next week, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation," producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrains were also warned off. But the roads themselves did not look southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of Old North State. The race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

PITTSBURG (Pa.) TIMES

matic act that involves some new twists ers in the

There are motion pictures to top off the bill.

Nixon—"The Birth of a Nation."

This truly remarkable photo spectacle will continue its prosperous run at the Nixon, not only this week, but for several weeks to come. In this exhibit we find a combination of scenes and music that is rare in entertainments of this kind, where music is generally used as an extraneous accompaniment to the views that are presented on the screen. In the case of "The Birth of a Nation," a composer of trained skill, Joseph Briel, a Pittsburgher by family attachments, by the way, has written a score that interprets the spirit of the various incidents of the story. It is atmospheric and in many ways a musical record of our development, possessing historical interest that is peculiar and memory stirring. Emil O. Wolf's largely augmented orchestra render this music with skill and appropriate color. Of the photo spectacle itself ample descriptions have been printed. There is no other motion picture achievement within our knowledge that may be even truthfully compared to this Griffith exhibit.

PITTSBURG (Pa.) SUN
SEPT. 21, 1915

THE NIXON.

Large audiences marked the opening of the fourth week of D. W. Griffith's photo spectacle production, "The Birth of a Nation," in the Nixon Theater yesterday, matinee and evening. The pictures are thrilling from the beginning to the end of the historical drama, and the musical program adds greatly to the interpretation of the dramatic story. The photo spectacle is presented in stupendous manner. The reels attract added attention as the picture progresses. There were 18,000 persons and 2,000 horses used in posing the films, and it is announced by the management that the work required eight months and an expenditure of a half million dollars.

The battle scenes are realistic and the assassination of President Lincoln in Ford's theater is pronounced to be historically correct. The night ride of the Ku-Klux Klansmen as depicted on the canvas bring to the beholders a comprehension of some of the thrilling incidents that occurred in the South during the days following the Civil war. General Robert Lee signing the articles of surrender at Appomattox is a historical scene that adds to the interest of the wonderful spectacle.

CHICAGO (Ill.) AMERICAN
SEPT. 21, 1915

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with the lovely re-

Moviegrams

With no signs of [illegible], but, rather, with every evidence of increasing popularity, D. W. Griffith's spectacle, "The Birth of a Nation," appears to be set at the Colonial for an all-Winter run. George Bowles, its manager, declares he believes that more than a million persons will have seen the production in Chicago before it gives way to another offering from the Griffith headquarters.

BRIDGEPORT (Conn.) TELEG
SEPT. 21, 1915

[illegible], Sept. 20.—Simpson N. Hansell, who until recently was superintendent of the Meriden Club, died at [illegible] Sunday at his summer home at Farview Beach, Milford. Heart trouble being the cause. Mr. Hansell has been sick since last June, when he left Meriden on that account and went to Farview Beach, where he has been confined to his room a great part of the time since.

Protests Photo Play.

Hartford, Sept. 20.—Rev. Walter Gay, on behalf of the colored people of the city, has made a protest to the mayor against the production of the moving picture spectacle, "The Birth of a Nation," presented at a local theatre. The mayor will take the matter up with the proprietor of the theatre in question and make known his decision later. The Rev. Gay said the picture tended to promote the degradation of the colored people and incite race hatred.

CLEVELAND (Ohio) PLAINDEALER 187
SEPT. 21, 1915

TELL TRUTH ABOUT BIRTH OF A NATION

Producers Say Spectacle Cost $125,000, Not $500,000; Employed 3,000.

Battle Cry of Peace is to be Revised Before Being Sent West.

FF

BY E. ARTHUR ROBERTS.
STAFF SPECIAL.

NEW YORK, Sept. 20—"The Birth of a Nation" is so fine a picture there is no necessity for the ridiculous exaggeration concerning its cost and the number of people taking part in the spectacle.

What is there about the show business which makes nearly everyone associated with it think they must "draw the long bow"?

Motion picture men seem to have taken their cue in this respect from the spoken stage. Some of the players must smile when they read what princely salaries they are drawing and press agents must not imagine that the public accepts as gospel all the tall stories with which they would feed them.

How often have you read that "The Birth of a Nation" cost a half million dollars to produce and that more than 8,000 people took part in D. W. Griffith's great spectacle?

According to D. W. Griffith himself the picture cost $125,000 and the number of people employed in it was nearer 3,000 than 8,000.

There isn't the least excuse in the world for keeping up the deception. The owners couldn't make an extra dollar out of the picture if they said it cost five millions and 50,000 people were employed in producing it. The Liberty theater here is packed at every performance, the heat notwithstanding. It will be many a long day before "The Birth of a Nation" has run its course. Already it has brought the producers over $900,000.

At the Vitagraph studios near Brighton beach today I heard that Commodore Stuart Blackton contemplates a revision of "The Battle Cry of Peace" before it starts on its western tour.

A criticism offered by Pauline Frederick the other day is that there are too many subtitles. The same thought has occurred to many others. Of course, it is not an ordinary picture. Its object is to awaken the great American public to the necessity of having a navy and army strong enough to maintain peace with honor. It is a propagandist picture and as such requires a lot of captions to drive home the points of the scenes, but the thing seems to be rather overdone.

The American people will have much clearer vision of the horrors of modern warfare when they have seen these realistic pictures of wanton destruction of property, desolation, rapine, pillage and ruthless slaughter of innocents.

"This is happening in Europe. What is to prevent it happening in your own country?" These are among the startling subtitles and this is the burden of the story. It is a spectacle which makes one think.

In deference to the wishes of Geraldine Farrar, "Carmen," the picture produced by Miss Farrar at the Jesse L. Lasky studios in California, is to have its premiere at Symphony hall, Boston, Mass.

Miss Farrar was born in Boston and has a warm spot in her heart for her native city. She regards her motion picture venture as a serious artistic step in her career and is anxious to have Boston's judgment on her entry into the newer branch of the profession.

Charles Maher, Hermit club member of Cleveland, was in New York recently. He is actively interested in the motion picture business. He said his visit east was connected with an effort to get a locomotive to tumble over a trestle for a motion picture "thriller."

An entirely new version of John Luther Long's "Madame Butterfly" is being written for the film production of the opera, so we hear in New York.

The reason given is that David Belasco, who owns the operatic rights, does not want to see the original theme mutilated for motion picture purposes. Puccini's quaint music is to be used.

The original intention of the Famous Players' Co. was to take Mary Pickford and other members of the company to Japan to film "Madame Butterfly," but it is said that Miss Pickford is not anxious to make the trip and that the picturization may now be made in California.

If this information is correct—and it comes from a good source—it does seem that a wonderful opportunity is being lost. Just think what wonderful pictures could be made in Yokohama harbor. "Madame Butterfly" will be the biggest thing in Mary Pickford's career and the only logical place to produce the photo play is where the proper atmosphere is obtainable. If the opera is worth doing at all it is worth doing properly.

"Where do all the motion picture babies come from?" I have often heard the question asked. We have seen a number of babies being used in different pictures during the last few days, so we indulged our curiosity.

Each producing company has a list of babies being reared within easy access of the different studios.

'SELF DEFENSE IS H[IS]

HENRY D. E[...]

The first regular [...] meeting of the Cleve[land] club w[as] addresse[d] Esta[blishment] [of] "no[n]

PHILADELPHIA, (PA.) RECORD.
Date .....
SEP 22 1915

seen here [...] and the third and fourth acts brought forth storms of applause.

"Birth of a Nation"—Forrest.

There is no diminution in interest in "The Birth of a Nation," the D. W. Griffith motion-picture spectacle now at the Forrest. Indeed, so great is demand for seats now that the theatre is thronged at every presentation. The pictures have historic value as well as tense dramatic quality, and the augmentation of the effect each presentation makes is a tribute to the fine orchestra, playing music specially selected, and in illustration of each incident as it is re-enacted through the intermediary of the projection machine and of the screen. "The Birth of a Nation" has set a standard in motion picture achievement difficult to attain.

SEPT. 21, 1915
PITTSBURGH (Pa.) DISPATCH

"The Birth of a Nation"

The greatest film ever conceived and carried out, "The Birth of a Nation," opened its fourth week at the Nixon yesterday, with business still on the increase. The steady advance of interest is because everyone who sees the spectacle becomes at once a booster for the show. It is a fine story, splendidly told, and the elaboration of detail gives the auditor every thrill and stirs every emotion that any drama could possibly do. The historical interest is always high, the spectacular scenes are intensely exciting, and the quieter views are deeply impressive. There were 18,000 people and 3,000 horses used in posing the film, and the work required eight months, at an expenditure of $500,000. There is nothing else in the motion picture field that can be compared with it, and it is not stretching the truth to say that its very immensity amazes and awes. It is not one of those things one can tell another about. One must see to realize. And to get all the beauty one must see more than once.

MANCHESTER (N. H.) MIRROR
SEPT. 21, 1915

[...] three days.

"BIRTH OF A NATION" A TREMENDOUS FILM

Said To Contain 18,000 People and 3000 Horses—Chorus Behind the Scenes.

Griffith's big picture, "The Birth of a Nation," will come to the Auditorium for one week, beginning Monday, Sept. 27. There will be a big orchestra of ten pieces, and a chorus behind the scenes, while several very beautiful girls will act as ushers, to furnish local color, etc.

The picture is a dramatization of Dixon's "The Clansman." Its chief incidents are historic. The incident of the negro is responsible for the formation of the Ku-Klux Klan which chases the carpet-baggers out of the South and rehabilitated the Southland.

MAE MARSH AS "FLORA."

Few people knew into what a lamentable situation the South fell nearly ten years after Appomattox. The whites were disfranchised because of their part in the war, and southern states were governed by a combination of newly-franchised negroes and carpet-baggers from the North, whose main object was loot. How the whites of the South regained control of the country is one of the most dramatic passages in our history.

"The Birth of a Nation" is said to contain 18,000 people and 3000 horses. Nothing so spectacular has yet been shown upon the screen. For the first time in the history of film art you see the great historical conflict pass before you, the Burning of Atlanta, Sherman's March to the Sea, Victory of the North, Grant and Lee at Appomattox, Reconstruction Troubles, Love and Romance of History, Tremendous Battle Scenes, the Lincoln Tragedy, Dauntless Rides of the Ku-Klux Klan, tender domestic drama and charming comedy and the dawn of the "New Nation."

Owing to the tremendous patronage that will undoubtedly be showered upon this massive screen spectacle during its local engagement, patrons are warned to secure their seat reservations at the earliest possible moment, for the attendances at the Auditorium will positively be greater than this city has ever known before, either for a production of the spoken stage or the silent drama.

PORTLAND (Me.) PRESS
SEPT. 21, 1915
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"THE BIRTH OF A NATION."

A development no one would have believed possible a few years ago is seen in the establishment of D. W. Griffith's "Birth of a Nation" as a first class theatrical attraction which has been crowding the houses all over the country at "two dollars" prices.

"The Birth of a Nation" which will return to the B. F. Keith theatre Sept. 27 for another week's engagement is indeed more than a film, for nearly one hundred people are employed in the music and mechanical effects during the unreeling of this 12,000 feet of celluloid, yet never a word is spoken from the stage during the two and three-quarters hours' performance. Mr. Griffith's photo entertainment combines a pictorial survey of Civil war history and of reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well-known Griffith clan and realism, are particularly effective.

A few years ago we were wont to hear of films or photoplays as being "in their infancy." But "The Birth of a Nation" may be said to be the full grown adult of that infant, for it is hard to conceive of a greater achievement in moving picture projection. The marvelous scenes simply astound the spectator, they thrill him again and again with their magnitude, dash and realistic detail. Scenes are projected upon the screen that would seem almost impossible to produce, yet they are shown and because Mr. Griffith's master mind has made these wonders possible he has been placed in the list of a very few who are claimed to be "underpaid at $100,000 a year."

RUTLAND (Vt.) HERALD
SEPT. 21, 1915

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First Showing in Vermont, "The Birth of a Nation."

The film spectacle of "The Birth of a Nation" which comes to the Shrine theater on Monday, September 27, for six days is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Super-added to history is a delightful love romance of the North and South, whilst the whole is lighted up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Indeed there are said to no less than 200,000 details in the picture.

"As a work of art it is wonderful and so beautiful and so full of life that it robs one of the power of criticism. It is a great work, first, last and all the time, and it stamps Mr. Griffith as a master artist in whom the power of visual interpretation reaches a height that cannot easily be comprehended at one sitting. You see a whole battlefield covered by thousands of men.

There is no drama on the American speaking stage in our history that has ever swayed an audience as does "The Birth of a Nation."—adv.

CLIPPING FROM Journal
Providence R.I.
Date 9-21-15

the bill.

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Providence Opera House.

"The Birth of a Nation," D. W. Griffith's spectacular photoplay, opened a return engagement at the Providence Opera House to capacity audiences yesterday and the same enthusiasm was displayed as at the earlier productions.

This photoplay was shown here for three weeks last month and drew capacity audiences at every performance. The demand for seats at the third week's engagement was so large that Col. Wendelschafer set out to secure another engagement and succeeded. All the features of the last engagement are seen with the photoplay this week. The orchestra of 25 pieces, and the hundred men behind the scenes necessary to make the suitable noises as the pictures are thrown on the screen are here again. Two performances will be given daily, opening Monday afternoon.

Mr. Griffith's theme is the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy. "One and indivisible." The action begins with the introduction of slavery into the colonies. Then comes the Abolition movement, and the stirring times leading up to the session of the Southern States. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction from the final episodes in a drama of history, romance and emotion. Its termination is an allegorical picture of the coming permanent peace and the settlement of all local differences. To get these varied incidents into his drama the producer used 18,000 people and 3000 horses.

Daily State Gazette Trenton N.J. Sept 21 15

"BIRTH OF NATION" AN AMAZING WORK

GRIFITH SPECTACLE IS GREETED WITH CHEERS AT THE TRENT THEATRE.

EFFECTS ADD TO REALISM

Cheers, whistling and tumultuous applause greeted the first local showing at the Trent theatre last evening of David Wark Griffith's much heralded photo-production, "The Birth of a Nation." Through these vast expressions of enthusiasm, and other signs of a large audience's gratitude—these verbal ones that resounded in the air after the performance—Trenton linked hands with the other cities that have had the good fortune of seeing it and pronounced Mr. Griffith's work an amazing achievement in cinematography.

There was never a more satisfied or grateful audience within the confines of the Trent playhouse. There were rounds of applause for every climax and gripping scene—and even light applause is a rarity in a motion picture theatre—and exultant cheers rang through the air for the more patriotic characters and situations. As the Civil war and the Reconstruction period that followed formed the foundation of the story, the picture was brimful of patriotic deeds and splendor. It was in progress for almost three hours, including a single intermission of eight minutes, but the strict attention of the audience was held throughout. Every one was on the seat's edge. Every one's eye was commended by the rapid-fire action.

"The Birth of a Nation" is certainly a mighty spectacle, embracing as it does the chaotic times of the conflict between the North and the South and the bloody race riots that ran rampant for several years after their union. Scene after scene shows minute detail, even in the portrayal of the cowardly assassination of President Abraham Lincoln while he was attending the performance of "Our American Cousin," at Ford's theatre, Baltimore, April 14, 1865.

Then there was General Sherman's march to the sea, the burning of Atlanta, the call of president Lincoln for troops, the initial victory of the Confederates, the justly famous "Ku Klux Klan," the quelling of the racial troubles by the "Clansmen," and the surrender of Lee to Grant at Appamattox. Every important factor of the Civil war was depicted with a vividness that made one shudder at the great horrors of military clash, of the futility of this sort of settlement of a country's problems. "The Birth of a Nation" is a powerful preachment against war, and ought to make a sincere plea for disarmament.

The story is impressively and remarkably well unfolded. Slavery or colored servitude in the South is shown in all its horribleness. There is a soothing love interest between a sister and a brother of a Southern family, and a brother and a sister of a Northern family that holds attention. This end of the play is very similar to the love theme in Rev. Mr. Dixon's work, "The Clansman," on which Mr. Griffith based his creation.

A distinct feature is the program of effects, electrical and otherwise, carried out during the course of the picturization. These add greatly to the strength of the story, giving a touch of realism. Then, too, there is a symphony orchestra of thirty pieces, including an oboe and a bassoon, that lends distinction to the production.

The projection machines are located on the first floor in a commodious asbestos-bound booth, and are furnished and operated by "The Birth of a Nation" company. The projectio nis a commendable feature, every foot of the almost unlimited string of film being clear and distinct and shown without the glare that some times mars a screen play. The screen has been erected in the rear of the stage so that those in the first rows can get as good a view as those in the more distant rows.

Mr. Griffith placed his play in the hands of a cast of unusual talent. Henry Walthal is conspicuously clever as the Confederate colonel, while the outstanding member of the feminine contingent is captivating Mae Marsh, who plays one of the colonel's sisters. Miriam Cooper, a beautiful actress, is capital as another sister, and George Seigman is effective as Lynch, the mulatto lieutenant-governor. Others in the cast are: Lillian Gish, Joseph Henaberry, Spottiswoode Aiken, Josephine Crowell, Ralph Lewis and Mary Alden. Mr. Henaberry gives a striking impersonation of President Lincoln.

"The Birth of a Nation" is too great a film wonder for any one to miss. All, old and young alike, ought to see one of the performances, which will be given twice daily during the balance of the week. It will surely win an epoch in local theatrical history.

D. F. STEVENSON.

DAVID WARK GRIFFITH.
(Whose production of "The Birth of a Nation" is being presented this week at the Trent theatre.)

RUTLAND (Vt.) HERALD
SEPT. 21, 1915

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"The Birth of a Nation."

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3000 horses add their quota to its bigness. The epic links history and romance in a way never before attempted. Its basic scenes are founded in some of the most stirring events in the nation's development and these are contracted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil war are fought before your eyes. Lee surrenders to Grant at Appommatox. Lincoln is assassinated as actually as the scene took place 50 years ago in Ford's theater, Washington. The South before and after the war is pictured in its most interesting phases. Wild rides of the Klansmen lend a dash and spirit to the performances. All remains exactly as it was given originally in New York city and Boston when this marvellous picture astounded all and created more comment than all the plays that have been seen in a decade. It is a picture in a life time; one that will in all probability never be duplicated and for that reason should be viewed by every man, woman and child in this city. Once seen it is never to be forgotten and since the Shrine theater will undoubtedly be crowded daily during its engagement of this remarkable spectacle which commences September 27 for a period of six days, it would be wise for all to engage seats at the earliest possible moment. Sale opens at Playhouse Wednesday, September 22d. There will be two performances daily, the matinees starting promptly at 2:15 o'clock, while the evening sessions will start at 8 o'clock. The patrons are requested to reach the theater in plenty of season to be seated before the opening of the mighty production. Doors open at 7:30.—adv.

RUTLAND (Vt.) NEWS
SEPT. 21, 1915

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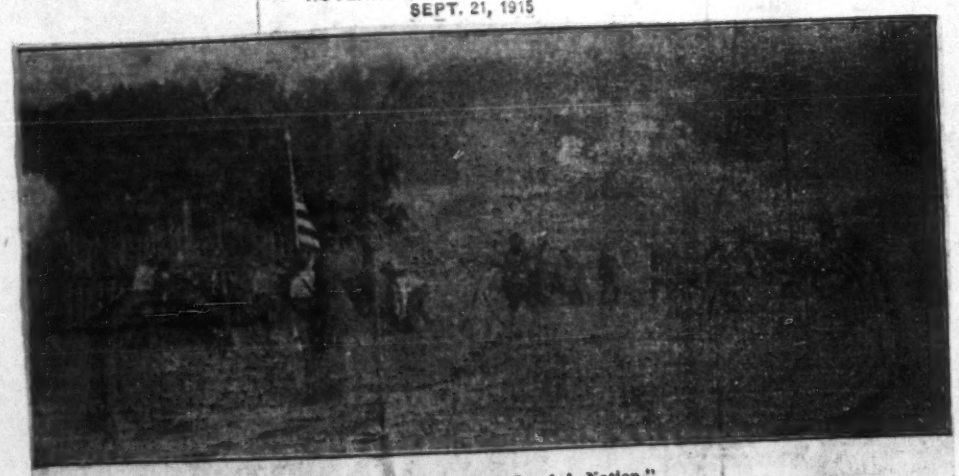

Scene from "A Birth of A Nation,"

NEWBURYPORT (Mass.) NEWS
SEPT. 21, 1915

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a wise acquisition.

Those who know him predict that he will make a success of his undertaking.

I am told that on Thursday evening last, when the picture show, "The Birth of the Nation," was given its first evening production at the Premier theatre here, announcement was caused to be made by the railroad management that the last car for Amesbury would leave at 10.40. As a result those Amesbury people, who were present and who did not have private conveyance or who were not willing to wait for the theatre train on the B. & M. railroad, were abloged to leave the theatre some minutes before the big picture show was finished. In other words, they were obliged to miss one of the best parts of the show. It does not seem a right attitude on the part of the trolley line, in my opinion, if conditions were as above represented. It doesn't look as though the railroad management was trying very hard to cater to the public in search of business. Years ago, under different management, it was the regular custom to hold cars in front of City hall until a theatrical performance had been concluded, and there was always plenty of business for the electrics. It was also a big accommodation to the public. It would seem, today, that when there are exceptional entertainments that hold the people a few minutes beyond the car schedule that the railroad man would hold the cars in order to accommodate patrons. It might be that it would also be good policy.

RUTLAND (Vt.) HERALD
SEPT. 21, 1915

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"A NATION"

Rutland Will Be First Vermont City to See Famous Film Drama

Rutland will see the Griffith film spectacle, "The Birth of a Nation," before any other city in the state. This is easily the most discussed production of the "silent drama" ever made, and, with a special orchestra, novel and striking appliances for reproducing battle sounds and other effects, it is not so silent as it might be.

The dates are for a full week, beginning Monday, Sept. 27, at the Shrine theater, and, judging from the frequent inquiries, it will be the biggest event in filmdom ever shown in the city. For cumulative interest, historcial accuracy and cleverly worked-up suspense, nothing like it has ever been done for the American motion picture stage.

A representative of The Herald recently witnessed the big film in Boston and reports that such scenes as the signing of the proclamation abolishing slavery, the surrender of Lee, the shooting of Lincoln in Ford's theater and other historical moments of the war are fully as striking as the tremendous battle scenes, covering miles of territory and employing thousands of men and horses.

The gathering of the Ku-Klux Klans, the relief of the city dominated by negroes and carpet-baggers and the extremely pretty love stories interwoven with the heavier scenes make up a wonderful production, in which the beauty of Blanche Sweet and Mae Marsh are no small factor.

GALVESTON (Tex.) NEWS
SEPT. 17, 1915

Save ... Prince ... Wales ... Land."

Al G. Field and Neil O'Brien will be the season's offerings in minstrelsy.

To Show "Birth of a Nation."

A motion picture, "The Birth of a Nation," said to be the most stupendous cinema drama ever filmed, at a cost of more than $100,000, has been engaged and will be shown during the fall. "Damaged Goods," by Brieux, a play that has qualified approval of scientific heads of the country, also will be shown.

De Koven's company of grand opera ... engagement.

Peace Allegory In "The Birth Of A Nation," At The Colonial Theatre All Of Next Week

Dr. Parkhurst Unqualifiedly Approves The "Birth Of A Nation," As Produced

ALTHOUGH "The Birth of a Nation," the big Griffith spectacle, which comes to the Colonial Theatre for a week beginning Monday, Sept. 27, has been presented only in the larger cities during the seven months of its life, its fame has been spread to the four corners of the world by persons who witnessed it in New York, Chicago, San Francisco, Los Angeles, Pittsburgh and Philadelphia.

Among these are many prominent Norfolk residents and it is a safe prediction that all of them will renew acquaintance with the spectacle when it comes to the Colonial. Like other achievements which have blazed the trail for bigger and better things in the realms of art, literature and the drama, "The Birth of a Nation" has been criticised. But the preponderance of public opinion has everywhere given it complete vindication.

"The Birth of a Nation" has been stopped nowhere. It has been passed by censor boards everywhere and upheld, when attacked, by decisions of courts of record. It has been endorsed by a greater number of prominent men in all walks of life, including priests and ministers, than any other entertainment ever offered to the public.

One of the clergymen who saw the spectacle during its run at the Liberty Theatre, New York, where it is now in its eighth month, was the Rev. Charles H. Parkhurst, D. D., celebrated churchman and publicist. In a New York newspaper to which he is a regular contributor, Dr. Parkhurst wrote, in part, as follows:

"It is impossible to witness the film drama, 'The Birth of a Nation,' and not want to say something about it.

"Everyone who has seen it is saying something about it. When one has been crowded upon, pressed down and run over, it is against nature not to make some kind of an outcry.

"That is the way one feels when coming out of the theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

"The tension of the performance is but a single feature of it—but it is that which one feels most poignantly after three straight hours. It begins in an easy way but commences soon to find its muscle and goes on to the end pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

"It is not apparent what are the grounds of the objections urged against it, nor what is the animus of those who are scheming to have the exhibition prohibited by court proceedings.

"The National Board of Censorship has approved it and when assault was made convened again and reaffirmed their approval. The popular endorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

"The intimate familiarity which Mr. David W. Griffith has shown with the events of the Reconstruction Period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of '60 to '70. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill, than by weeks and months of study in the class room.

"This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

"The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him, and when he was rioting in the delicousness of a liberty, so new and untried, that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

"The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of Peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

"There are also scenes of surpassing dignity and beauty done by a master artist's hand.

"The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken Southern mother pleading with him for her son sentenced to death as a guerilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of Reconstruction been left to the Great Heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"'The Birth of a Nation' has my unqualified approval."

CLIPPING FROM Journal
Date Providence R.I. 9 21-15

the Pathe Weekly.

Providence Opera House. FF

"The Birth of a Nation," D. W. Griffith's sensational photoplay, opened a return engagement at the Providence Opera House to capacity audiences yesterday afternoon and evening. This photoplay had a run of three weeks at the Opera House the latter part of August, and the demand for seats at the third week's performances was so great that Col. Wendelschaefer was prevailed upon to secure a return engagement, and, judging from the size of the audiences yesterday, he made a good move.

All of the features which were employed at the first engagement of the photoplay were in use at yesterday's performances and will be all during the week. The same great enthusiasm that has been shown by the audiences during the former engagement was again very much in evidence, applause being frequent, especially in the scenes where the Ku Klux Klan riders appeared.

In the preparation of this production 5000 scenes, 18,000 characters and 3000 horses were called in service, the cost of which was estimated at $500,000. Among the features are the burning of cities, battles re-enacted, Ford's Theatre in Washington and the Lincoln assassination, rides of the Ku Klux Klan and the night photography of battle scenes, with artillery duels in which real shells are used. An orchestra of 25 pieces and a corps of men to add the realistic sound touches to the pictures are aded features in the presentation of the play.

CLIPPING FROM Chron.
Date Pittsburg, Pa. 9 21-15

Nixon—"The Birth of a Nation" FF

The greatest film ever conceived and carried out is the D. W. Griffiths mammoth spectacle, "The Birth of a Nation," which is in its fourth week at the Nixon Theater. The immensity of the production amazes one. The stirring scenes of the war are so graphically produced that the spectator has the impression of being transported to a spot of vantage and looking on while history is in the making. It is a remarkable story splendidly told, and the elaboration of detail gives the spectator every thrill and stirs every emotion that any drama could. Words are really too weak to tell of this most marvelous creation of the motion picture science—one must see the film to realize its enormity and perfection.

Stirring effects are produced by the orchestra, which plays a composition by Joseph Briel, which follows the action of the story to the end.

PROVIDENCE (R. I.) BULLETIN
SEPT. 21, 1915

a railroad story; "The Diamond from the Sky;" Charlie Chaplin in a comedy, and the Pathe Weekly.

Providence Opera House. FF

"The Birth of a Nation," D. W. Griffith's sensational photoplay, opened a return engagement at the Providence Opera House to capacity audiences yesterday afternoon and evening. This photoplay had a run of three weeks at the Opera House the latter part of August, and the demand for seats at the third week's performances was so great that Col. Wendelschaefer was prevailed upon to secure a return engagement, and, judging from the size of the audiences yesterday, he made a good move.

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MANCHESTER (N. H.) LEADER
SEPT. 21, 1915 506

'BIRTH OF A NATION' HERE FOR A WEEK

Master Film Is Booked at the Auditorium Theatre

JOSEPH HENABERY.
In Role of Abraham Lincoln.

A development no one would have believed possible a few years ago is seen in the establishment of D. W. Griffith's "The Birth of a Nation" as a first class theatrical attraction which has been crowding the houses all over the country at "two dollar top" prices.

"The Birth of a Nation," which will be shown at the Auditorium for one week beginning Monday, Sept. 27, is more than a film, for nearly 100 people are employed in the music and mechanical effects during the unreeling of the 12,000 feet of celluloid, yet never a word is spoken from the stage during the two and three-quarters hours performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of reconstruction days, with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well-known Griffith clan and realism, are particularly effective.

After seeing the marvelous production many students of the subject predict that the historical novels of the future will be told in pictures rather than words. Certainly the "indoor drama" cannot henceforth hope to cope with the photoplay insofar as spectacular features are concerned. A few years ago we were want to hear of films or photoplays as being "in their infancy." "The Birth of a Nation" may be said to be the full grown adult of that infant for it is hard to conceive of a greater achievement in moving picture projection.

The marvelous scenes simply astound the spectator they thrill him again and again with their magnitude dash and realistic detail. Scenes are projected upon the screen that would seem almost impossible to produce yet they are shown and because Mr. Griffith's master mind has made these wonders possible he has been placed in the list of a very few who are claimed to be "undesired at $100,000 a year."

Date 9-21-15

"THE BIRTH OF A NATION"

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 10,000 people visualizing the story of intense human interest and dramatic purposes and then add 3,000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the development of America and its final solution reveals how out of the quarrel of disputing States there arose the mightiest nation in the world.

With history as its background reared a plot of fundamental dramatic appeal and evolved a story of such prodical details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and as his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered [illegible] stage spectacles. Given his story and the people, Griffith has secured startling results. His mammoth canvas often reveals battlefields covering an area of a dozen square miles and by following historical details he reproduces the stern battle effects as they actually took place half a century ago. In all the expanse of scene and action he never loses sight of his basic story and the smallest detail becomes as astonishing a part of the narrative as the largest incident in it. The completeness and the wonder of the work make it unusual.

The return engagement of "The Birth of a Nation" at the B. F. Keith Theatre will take place on Sept. 27 and will continue for a week. You should see it even at the expense of other pleasures.

SEATS ON SALE TODAY.

Over twenty-five thousand Portlanders saw "The Birth of a Nation" during its recent engagement at Keith's, nearly half the population of this City, and if the number of inquiries received at the box office yesterday may be taken for a criterion, the other one-half are going to see the picture next week. The box office sale of seats opens today at 9 a. m., and the reservations can be made any time between 9 and 6 p. m. this week. Manager Smith has arranged for a greater number of seats than before at the lower prices of admission. There will be two performances daily and every indication points to a repetition of the phenomenal attendance of the previous engagement.

ST. LOUIS (Mo.) GLOBE-DEMOCRAT
SEPT. 21, 1915

FILM COMPANY SEEKS TO [illegible] PLAY PRODUCTION

Thomas Dixon, Jr., of New York City, and the Epoch Producing Company, which is staging the film play, The Birth of a Nation, at the Olympic Theater, yesterday filed an injunction suit in the Circuit Court asking that the Cherokee Theater be restrained from producing a play entitled The Birth of Our Nation.

This play is based on The Clansman, of which Thomas Dixon, Jr., is the author. The petition claims the title is similar to the film production of the Epoch Company, and that the similarity in titles would cause great loss to the Epoch company. Judge Kinsey granted a temporary order and set the case for hearing at 2 o'clock this afternoon.

The Epoch Producing Company yesterday was granted a temporary injunction by Circuit Judge Bengtzen restraining the Board of Police Commissioners from interfering with the production at the Olympic Theater. The court held in its written opinion that the best evidence against the contention of the Board of Police Commissioners that the picture is likely to create hatred and race prejudice and ill-will is the fact that no such results have manifested themselves, although the film has been running several weeks.

SEPT. 21, 1915
PHILADELPHIA (Pa.) INQUIRER

AT THE OTHER HOUSES

An appreciative audience enjoyed the rendition of "The Princess Pat," the new Herbert-Blossom comic opera, which began the third and final week of its stay at the Lyric last night. Mr. Herbert's music grows on one and is remembered for its jingling qualities.

"The Birth of a Nation," began the third week of its [illegible] engagement at the Forrest yesterday. This masterpiece of motion picture perfection gains in interest with each successive showing and audiences of large proportions applaud and enjoy the remarkable changes as they are flashed upon the screen. Added to the attractiveness of the films there is a musical background of marked charm and appropriateness.

"The Sign of the Cross," with Richard Buhler in the character of Marcus Superbus, and supported by the capable members of the stock company now at the house, began a second week at the Walnut last evening, and attracted a thoroughly appreciative audience. The production is on an elaborate scale and the interpretation is a highly creditable one from the star down to the most insignificant role. The play is one which has hitherto won unstinted favor and should easily prove successful for the second week.

BROOKLYN (N. Y.) EAGLE
SEP 22 1915

[illegible] Academy of Music all next week.

Because D. W. Griffith's $500,000 film, "The Birth of a Nation," is still being presented at the Brighton Beach Music Hall, the Brooklyn Rapid Transit is still maintaining a special train and car service for the accommodation of the patrons.

Brooklynites will have their last opportunity to see the wonderful picture of love, tragedy, war and peace during this week. The last performance is scheduled to be given next Saturday night when William H. Kemble, the managing director, intends to have a gala performance to celebrate the record-breaking run of the film in Brooklyn.

PHILADELPHIA, (Pa.) TELEGRAPH
Date SEP 21 1915

COLORED LEADERS PROTEST TO MAYOR "ATTACK BY POLICE"

Ask His Honor to Stop Photoplay Which Was Followed by Riot.

HE GRANTS HEARING

Sets 11 o'Clock Monday Morning as Hour for Meeting at the City Hall.

Mayor Blankenburg was appealed to by a committee of colored citizens today to stop the production of the film drama, "The Birth of a Nation," now playing at the Forrest Theatre, and also to prevent a repetition of the "police attack on colored persons, such as occurred last night, when nearly a score of heads were battered."

The committee was headed by Dr. W. A. Sinclair, 1221 Pine street, who is secretary of the Douglas Hospital.

Dr. Martin was one of those clubbed by the police in last night's disturbance, and he addressed the Mayor today with his head swathed in bandages. The committee, composed of five colored men, asked that the "objectionable film play" be stopped at once. To this request the Mayor replied that he was not sure he had the authority to stop the performance.

Then the committee asked permission to hold a protest meeting in the Mayor's reception room in the City Hall. This request was granted, and the Mayor set next Friday morning at 11 o'clock as the time for the meeting.

In granting the request, however, the Mayor specified that at the protest meeting both sides of the question be aired. This proviso gives the film managers the right to be represented at the meeting.

Police Superintendent Robinson today received from his lieutenants on duty at the Forrest Theatre last night a detailed report of the riotous demonstration in front of the playhouse by a mob of colored men who were protesting against the production of the film drama "The Birth of a Nation."

During the demonstration a force of approximately 150 patrolmen charged the colored people with their night sticks. Upwards of a dozen of the colored paraders received broken heads and had to be treated at several hospitals. Rev. W. G. Graham, pastor of Holy Trinity African Baptist Church, is in the Douglas Hospital, Sixteenth and Lombard streets, with four scalp wounds. The others were cared for at the Jefferson, Polyclinic and Hahnemann Hospitals. None of them was seriously injured.

The police made four arrests. The prisoners were taken to the Night Court, where Magistrate Beaton discharged three for lack of evidence. Arthur Lunn, 19 years old, 5747 Cherry street, was held for further hearing today.

[illegible]iladelphia, (Pa.) North American

'BIRTH OF A NATION' IN NEW WEEK AT FORREST

Rapidity of Action Forms Large Part of Story in Film

SOME STIRRING SCENES

Add to the sublimity of an epic poem the intensity of the short story, and you have an approximate value of "The Birth of a Nation," which is in its third week at the Forrest.

A large part of the power of the piece comes from the overwhelming rapidity of its action. The spectator is carried hither and thither with bewildering facility. Stirring scenes are piled upon each other with confusing readiness, and scenes of historical importance jostle each other on the screen.

This is the rightful sphere of the motion picture, of course, and D. W. Griffith has utilized it in the highest degree. His able work as producer is seconded by Henry B. Walthall, Mae Marsh and Miriam Cooper in the principal roles.

PAWTUCKET (R. I.) TIMES
SEPT. 21, 1915

AT THE [illegible]

Birth of a Nation Continues to Attract Large Audiences at Opera House.

At first sight it seems incredible that the production, "The Birth of a Nation," now being presented at the Providence Opera House, should have taken such a wonderful hold on the public. No play of any description has visited Providence in years, if ever before, that has drawn from the outset such vast concourses of people, nor has there ever been such widespread comment. The latter fact is one reason for the immense patronage, for there is scarcely a human being old enough to know anything but has heard of "The Birth of a Nation" and has been curious to witness it.

But after viewing the performance, quite a few reasons are apparent for its popularity. In the first place it is the acme of screen spectacles up to the present time. The groupings of the various scenes, the training of the participants and the realism of the episodes, are marvellous examples of stage management, while the clearness and lack of flickering almost make the spectator forget it is not living, throbbing life that is being viewed.

The scenes portraying the assassination of Lincoln are, in many respects, the most wonderful, for all the actors by their facial expressions and movements play a congruous part. In New York the spectacle created a sensation, just as it has in Providence, not only from the interesting nature of the subject, but the manner in which it is presented.

Various novelties are introduced on the stage in conjunction with the production and a symphony orchestra of 20 men offer a musical backing for the masterpiece that makes it triply effective.

A small army of effect workers is employed on the stage, under the direction of one man who by a system of red and green lights signals the different men when to start and just when to stop any given effect. That is why the patrons will marvel at the wonderful synchronism of effects as the varying scenes are flashed before them. No big stage production that has ever appeared at the Providence Opera House in times past has been given the minute attention to every little detail that is being exercised in this marvellous screen triumph.

"The Birth of a Nation" will be presented every afternoon and evening this week, and those who desire an entertainment of very much more than average merit should make a point of attending one performance.

Norfolk Dispatch

"The Birth Of A Nation"

It is wise, we believe, that an advance production of "The Birth of a Nation" be given for the scrutiny of the proper city officials prior to the regular opening of the week's performance at the Colonial Theatre.

This production is based upon Dixon's book, "The Clansman," but the producing company has wisely eliminated much that was expressed in the original text of the book, and something of the intensity of the production is lost in the films, as compared with the stage presentation of "The Clansman."

There may still be features whose elimination would temper the production and give the public the benefit of the great spectacular show, relieved of any inspiration of racial bitterness. A presentation of the films ought to determine the real character of the performance.

CAPACITY HOUSES FOR "NATION" FILM

"The Birth of a Nation," David W. Griffith's mighty spectacle now playing the Trent theatre, is already the talk of the city, and there is such a demand for seats that the theatre is thronged at every presentation. The picture will be shown twice daily during the balance of the week. The engagement will positively conclude Saturday night.

Nothing heretofore accomplished in the realm of motion photography approaches this magnificent spectacle in scope, power or feeling. From the first scenes, mere flashes showing the beginning of the slave trade with America, to the happy culmination of the romance which runs like a thread through the whole portrayal, the audience is carried along in almost breathless fashion through such historic events as Sherman's march to the sea, Grant's campaign before Vicksburg, the surrender at Appomatox and the assassination of Lincoln.

Then are shown the shameful and disgraceful events of the "carpet-bag" regime in the south, when the freed negroes sought, under the spur of northern politicians, to seize the reins of local government, resulting in the terrors of the Ku Klux Klan, when the men of the south sought to resist this invasion and reign of near-anarchy. The battle scenes, especially that before Petersburg, are staged upon a scale approaching actuality, and far surpassing anything ever attempted in the way of spectacular amusement. Not only are the battlefields shown in panorama, but close and intimate details are depicted of the soldiers in the trenches or "earthworks," as they were known in that day.

Then the other side of the picture is shown—the loss of life, the destruction of property, the agony of mind and body, the prostrate grief of survivors, the shattering of homes and loves, the changing of affection to hate and rancor. "The Birth of a Nation" is not alone an entertainment. It is as well a preachment of more than ordinary power on the rending horror of war.

An orchestra of unusual size for a theatre gives a program based upon old war melodies, but orchestrated to symphonic proportions.

WALTHAM (Mass.) NEWS
SEPT. 22, 1915

body, they are not infallible.

MAJESTIC THEATRE

"THE BIRTH OF A NATION"

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation" which is in its fifth great month at the Tremont Theatre, Boston and will enter on its twentieth and last week next Monday, August 16th. No other attraction has achieved such a record in a theatre in Boston in several seasons and it is the more remarkable when it is considered that two performances daily have been given throughout the engagement. This means that nearly two million people have seen this famous spectacle which has been just as much of a sensation in New York, Chicago, Atlantic City, Brighton Beach and other important points of the United States.

While the above mentioned spectacular scenes are shown as features of the story of "The Birth of a Nation" as shown in moving pictures they had to be originally reproduced with the greatest fidelity to life and viewing them from a seat in the theatre is quite as realistic as it would be to have been sitting in a grand stand as an actual onlooker.

Every American heart cannot fail to thrill with enthusiasm over this offering which combines pictorial spectacle, music and effects in a thrilling drama of the Civil War crisis, interspersed with lively comedy and heightened with two charming love romances of the Blue and the Gray.

"BIRTH OF NATION" CERTAIN TO BE SHOWN HERE

Movement To Prevent Exhibition of Film At Norfolk Theatre Will Fail of Object

(Norfolk Bureau.)

That the Board of Aldermen will tonight refer to the ordinance committee the ordinance adopted by the Common Council last Monday night, prohibiting the exhibition of motion pictures, photoplays, vaudeville performances or anything on the stage or platform that will tend to incite race hatred, is regarded as probable. Those who are opposed to the measure and a few who favor it contend that it is customary for ordinances introduced in the Councils to be referred to the ordinance committee for its consideration and recommendation, and that the ordinance in this case should not be an exception to the rule. It is believed that there will be enough members of the board present tonight who do not favor the ordinance to send it to the committee.

If such action is taken to night by the Board of Aldermen the ordinance will have to be referred back to the Common Council for concurrence. In either event the sending to the ordinance committee will mean its defeat as far as it concerns the object at which it was aimed. "The Birth of a Nation," the screen production to be shown here at the Colonial next week, and which caused the ordinance in question to be introduced into the Common Council by Councilman J. J. Pitt, will have been presented before the ordinance could be put through the usual course and acted upon by both branches of the Council.

Mayor Mayo, upon the advice of City Attorney Pilcher, decided that he had no authority to prevent the exhibition of "The Birth of a Nation," as there was nothing in the statute or any ordinance that empowered the city's chief executive to stop any performance or motion picture unless the subject was indecent. The mayor also stated that the ordinance would have to come within the purview of the law before he would approve it even if it should be adopted by both branches of the Council, and, it is said, for this reason more than any other the measure will be referred to the ordinance committee, as its legality has been questioned.

Because of a ruling by the city attorney the Board of Aldermen did not hold its expected meeting last night, but, following another call by the president, will meet tonight.

TRENTON (N. J.) GAZETTE
SEPT. 22, 1915

The Birth of a Nation.

The citizen of Trenton interested in the world and its affairs who neglects to see "The Birth of a Nation" as it is presented at the Trent theatre this week, will miss a most impressive inspiration in the direction of peace.

The tragedy of war is depicted so clearly and with such terrific effect that, we believe, every man and woman in the audience comes away from the playhouse with whatever indifference he or she may have had relative to the universal cry of peace, completely wiped out.

The racial and political coloring of the pictures is entirely overshadowed by the horrors of the battle fields, the wanton destruction of property, the useless sacrifice of human life and the awful suffering of women and children.

The political intrigue, the arrogance of race leaders, the lust of mobs and individuals that accompanied the period of reconstruction in the south, may be quickly forgotten, but the carnage of war with its stalking shadow of death, the terrifying roar of cannons and its flame-lit trail, sink deeply into the mind, and we come away praying that this and every other nation may be forever saved from the curse of it.

SALEM (Mass.) NEWS
SEPT. 22, 1915

of its demerits as an impudent, overzealous organ.

"RECONSTRUCTION" HISTORY.

Persons familiar with the history of the government of this country and the Republican leaders during the war and reconstruction periods have wondered why the name "Stoneman" was used for the principal character in the play, "The Birth of a Nation," recently given in Salem, and still running in Boston. Possibly many News readers are aware that that character is a representation of Thaddeus Stevens of Pennsylvania, better known as "the great commoner." He was a Republican leader in the house during the latter part of Lincoln's term and part of Johnson's. He it was who forced the impeachment trial of President Andrew Johnson. He was even then a feeble old man, and at the close, when as one of the house managers of the impeachment, he made the closing argument for the prosecution, he was brought into the senate chamber, where the trial was held, in a chair. Here he made his speech sitting, until some fellow member had to relieve him and read the balance of the great argument. He was a radical of radicals, a powerful man and an able one. Of course his going to the south soon after the close of the rebellion was not history, but substantially all the rest depicted in the life of the character "Stoneman" is true to the life of Stevens.

It is hoped that this remarkable exhibition [illegible] history of our country between 1865 and 1877, the period of the northern Carpet Bagger and the southern Ku Klux, the latter made necessary by the former; to the mismanagement of the governments of the south by these emisaries from the north, who were also responsible for the bad state of affairs between negroes and whites, and, equally so, for most of the crimes of the negroes—many people believe—certainly for their political crimes. If the picture of the blacks is strongly drawn in this play, so, too, is the picture of the whites and native southerners and of the Carpet Baggers. But it may be well to impress these things on the minds of the people, that they may guard against similar acts themselves, or that they may judge with charity those who suffered at the hands of both sides.

WOBURN (Mass.) TIMES
SEPT. 22, 1915

BIRTH OF A NATION" AT THE MAJESTIC

26th Wonderful Week in Boston Begins Next Monday, Sept. 27.

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grandstand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Klu Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation" at the Majestic Theatre, Boston.

No other attraction has achieved such a record in Boston in several seasons.

While the above mentioned spectacular scenes are shown as features of the story of "The Birth of a Nation" as shown in moving pictures they had to be originally reproduced with the greatest fidelity to life and viewing them from a seat in the theatre is quite as realistic as it would be to have been sitting in a grand stand as an actual onlooker.

Every American heart cannot fail to thrill with enthusiasm over this offering which combines pictorial spectacle, music and effects in a thrilling drama of the Civil War crisis, interspersed with lively comedy and heightened with two charming love romances of the Blue and Gray.

HARTFORD (Conn.) POST
SEPT. 22, 1915

Hartford, Sept. [illegible]

PEOPLE'S COLUMN

THE FILM AGAIN

To the Editor of The Hartford Post:

Dear Sir:—Referring to your editorial of even date about the photoplay "The Birth of a Nation" please permit me to say that I never [illegible] it possible to prevent the pictures being shown here. My experience in other cities convinced me that money is all powerful and morals nowhere. All I hoped to do was to prepare the public mind for the reception of a stupendous fraud, and thus forestall the prejudice that I know the author hopes to engender in the hearts and mind of New England people. I felt it a duty—as no doubt Rev. Gay felt it his duty—to sound a warning. If it is not heeded and evil consequences follow, thinking people will know where to place the blame. If the press of Hartford and Mayor Lawlor are willing that some people shall enrich their coffers by palming off a pack of historical lies for historical truths why there is nothing to do but grin and bear it.

There may not be a precedent in Hartford for censoring a play, but there is ample precedent elsewhere. New York only recently set one in the Leo Frank film case. An injunction was issued and made permanent. "Chimmie Fadden" long since ceased to take on the aspect of an offensive burlesque on the Irish race. That people wouldn't stand for it. They threw bad eggs, decayed vegetables and resented with violence what they believed untrue delineation of Irish character.

No, we don't expect to stop the play, but we expect to remember those responsigle for it. There is always a day of reckoning for every sin. The negro has more friends than is generally known or supposed; they will join in avenging this monstrous wrong. There is one remedy that never fails—the use of that lofty, magical instrument of civilization—that comes down as still, as snowflakes on the sod, and executes a freeman's will, like lightning does the will of God!

(Signed) B. M. McKAY,
36 Hicks Street.

[illegible] 20, 1915.

MANCHESTER (N. H.) LEADER
SEPT. 22, 1915

ORIGINAL CAST IN MASTER FILM

In motion pictures one always gets the original cast, which is one point worth considering when "The Birth of a Nation" comes here for one week beginning with a matinee next Monday, Sept. 27. In producing "The Birth of a Nation," which is at present doing sensational business all over the country, the selection of players must have been a most trying and serious problem for Mr. Griffith as the range of players and characters and the work they had to perform covered a multitude of things that could not have been imposed upon ordinary workers in drama and musical comedy.

"The Birth of a Nation" is the greatest sensational success in stage annals of the world. For the first time in film spectacles one sees in a single masterpiece 5,000 scenes of gigantic magnitude; 18,000 characters, 3,000 horses, all in a production which cost a little over $500,000 to produce.

Cities were built up and then destroyed by fire. The biggest battle of the Civil war is re-enacted. Ford's theater, Washington, is reproduced to the smallest detail of the Lincoln tragedy. A series of wild Klu Klux "rides" are shown that commandeered [illegible] county for a day and cost $10,000. Women's dresses used 12,000 yards and Klu Klux costumes 25,000 yards of cloth. Wonderful artillery duels in which real shells, costing $80 apiece, were used, miles of trenches, thousands of fighters show "war as it really is."

PITTSBURG (Pa.) CHRONICLE
SEPT. 22, 1915

"BIRTH OF A NATION" IN ITS FOURTH WEEK

Mere words can never give a real [illegible] tion of the dramatic scenes and the [illegible] like reproduction of the past as depicted in "The Birth of a Nation," now in the fourth week of its record-breaking run at the Nixon Theater. The battle scenes are said by Richard Harding Davis and other war observers to be the most wonderful and realistic ever presented to the American public. Thousands of soldiers are seen in the trenches, battling at breastworks, charging over fields with cold steel, masked batteries in [illegible]

tion, a panorama of marching counter marching troops, shells ex[illegible] ing in the air and in the mid[illegible] struggling masses, the carnage of as it really is.

PORTSMOUTH (N. H.) HERALD
SEPT. 22, 1915

THE PORTSMOUT

"THE BIRTH OF A NATION"

Twenty-Sixth Wonderful Week in Boston Begins Next Monday, September 27

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the assassination of President Lincoln in Ford's Theatre, Lee's surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of the trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation" which is in its fifth great month at the Tremont Theatre, Boston, and will enter on its twentieth and last week next Monday. No other attraction has achieved such a record in a theatre in Boston in several seasons, and it is the more remarkable when it is considered that two performances daily have been given throughout the engagment. This means that nearly 1,000,000 people have seen this spectacle which has been just as much of a sensation in New York, Chicago, Atlantic City, Brighton Beach and other important points of the United States.

While the above mentioned spectacular scenes are shown as features of the story of "The Birth of a Nation," as shown in moving pictures they had to be originally produced with the greatest fidelity to life and viewing them from a seat in the theatre is quite as realistic as it would be to have been sitting in a grandstand as an actual onlooker.

Every American heart cannot fail to thrill with enthusiasm over this offering which combines pictorial spectacle, music and effects in a thrilling drama of the Civil war crisis, interspersed with lively comedy and heightened with two charming love romances of the Blue and the Gray.

Portland Press
9-22-15

WEDNESDAY MORN

"THE BIRTH OF A NATION" FF

A month ago when the advance notices were first inserted in the local newspapers heralding the first engagement of "The Birth of a Nation" at the B. F. Keith Theatre the majority of the thatregoers were skeptical of a motion picture drama playing to even average attendance at travelling road production prices. But this wonderful picture drama came and the Portland public saw and were conquered by the stupendous specta-

JOSEPH HENABERY
As Abraham Lincoln in "The Birth of a Nation."

cle which was unfolded before them on the screen. They saw the history of our nation unfolded before their eyes as no tale of fiction or school history could depict it and twenty-five thousand Portlanders besieged the box office at Keith's during the week and packed the popular playhouse to the doors, hundreds being turned away at every performance.

The attendance was so great that the engagement might have been continued for a second week had not the Royster & Dudley Opera Company contracts been signed and the closing of that company now makes it possible to re-book this tremendous spectacle and the same company that presented it at Keith's three weeks ago will return to the B. F. Keith Theatre next Monday, Sept. 27 for a week's engagement. The same increased orchestra, the same accompanying effects and the same personnel as the previous engagement will be employed in the presentation of this vital and stupendous picture drama.

"The Birth of a Nation" is the greatest sensational success in the stage annals of the world. For the first time in film spectacle one sees in a single masterpiece 5,000 scenes of gigantic magnitude; 18,000 characters, 3,000 horses, all in a production which cost a little over $500,000 to produce. A musical score for an enlarged orchestra, perfectly synchronized to the thousands of distinct and individual scenes, perfect to the instant, adds still more to this great production. Remember it opens next Monday for a week's return engagement and that already the seats have gone on sale and the public all day yesterday were in almost a steady line at the box office of Keith's to get the choice of seats. The return engagement will attract even larger crowds than before and the wise theatregoer will drop in to Keith's early and secure his seats.

A PICTURE FOR SCHOOL CHILDREN.

During the previous engagement of "The Birth of a Nation" the schools were closed and many of the children were away at their summer homes. The return of this celebrated motion drama to B. F. Keith's next week will enable them to see this wonderfully educational spectacle. The grammar school children are studying the reconstruction period and the Civil war and there is no more graphic way of presenting this period of United States history to them as by seeing "The Birth of a Nation." The biggest battles of the Civil war are enacted with a fidelity to detail that is faithful in accuracy and had the help of some of the leaders of that time who participated in the actual battle, so that it would be a true representation in every respect. No parent should fail to take his boy or girl to see this gigantic spectacle and wonderful educational picture.

PORTLAND (Me.) EXPRESS & ADV.
SEPT. 22, 1915

Seats on Sale Thursday.—Advertisement.

BIRTH OF A NATION. FF

Which is one point worth considering when The Birth of a Nation comes here for a return engagement of one week at the B. F. Keith Theater, commencing next Monday, Sept. 27 with two performances daily.

In producing The Birth of a Nation, which is at the present doing sensational business all over the Country, the selection of players must have been a most trying and serious problem for Mr. Griffith, as the range of players and characters and the work they had to perform covered a multitude of things that could not have been imposed upon ordinary workers in drama and musical comedy.

For the first time in film spectacles one sees in a single masterpiece 5000 scenes of gigantic magnitude; 18,000 characters; 3,000 horses all in a production which costs a little over $500,000 to produce. Cities were built up and then destroyed by fire. The biggest battle of the Civil War is re-enacted. Ford's theater, Washington, is reproduced to the smallest detail of the Lincoln tragedy. A series of wild Klu Klux "rides" are shown that commandeered a county for a day and cost $10,000. Women's dresses used 12,000 yards and Klu Klux costumes, 25 000 yards of cloth. Wonderful artillery duels in which real shells, costing $80 apiece were used; miles of torches, thousands of fighters show "War as it really is." Night photography of battle scenes, invented and perfected at a cost of $5000 is shown. A musical score for an enlarged orchestra, perfectly synchronized to the thousands of distinct and individual scenes, perfect to the instant adds still more to the production, making altogether the most stupendous dramatic and spectacular enterprise ever conceived by the brain of man. When The Birth of a Nation comes to the B. F. Keith Theater for its return engagement every man woman and child should be permitted to see this phenominal triumph which will never be duplicated, and certainly not for a number of years.—Advertisement.

PITTSBURG (Pa.) LEADER
SEPT. 22, 1915

[illegible] of the work of David W. Griffith, whose stupendous photodrama "The Birth of a Nation," which is enjoying a successful run of many weeks at the Nixon theater, that he represents, in the motion picture industry, the "newer school" at its best. He is a director of daring and a producer gifted with the artist's imagination. Or, perhaps his "imagination" might better be expressed as "the ability to sense the feelings of the spectator." He handles his scenes so that every bit of action counts towards the achieving of the desired impression, the unnecessary is eliminated entirely. At times, as in the onrushing scenes at the close of "The Birth of a Nation," he is content with merely suggestions, thus keeping the mind of the spectator in action with his idea. His blending of history, romance and emotional power proves irresistible. The titanic events sweep on with the force of a whirlwind forcing one to gaze with breathless wonder at this superb spectacle of the stirring Civil war and reconstruction times. Seats are selling two weeks in advance for all performances.

CLIPPING FROM
Press
Date Waltham Mass
9-22-15

'BIRTH OF A NATION'

Great Film Shown at the Majestic FF

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klan, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

While the above mentioned spectacular scenes are shown as features of the story of "The Birth of a Nation" as shown in moving pictures they had to be originally reproduced with the greatest fidelity to life and viewing them from a seat in the theatre is quite as realistic as it would be to have been sitting in a grand stand as an actual onlooker.

This offering which combines pictorial spectacle, music and effects in a thrilling drama of the Civil War crisis, interspersed with lively comedy and heightened with two charming love romances of the Blue and the Gray.

RUTLAND (Vt.) HERALD
SEPT. 22, 1915

Doris Ha[illegible]

Services have been suspended at the Methodist church on account of extensive repairs being made to the interior of the building.

Rutland Favored By Biggest Film Attraction Ever Shown "The Birth of a Nation."

Griffith's big picture, "The Birth of a Nation," will come to the Shrine the whole week of September 27. There will be a big orchestra of 16 pieces, and a company of 20 people behind the scenes, while several very beautiful costumed girls will act as attendants.

The picture is a dramatization of Thomas Dixon's "The Clansman." Its chief incidents are historic. The incident of the negro is responsible for the formation of the Ku-Klux Klan which chases the carpet-baggers out of the South and rehabilitated the Southland.

Few people knew into what a lamentable situation the South fell nearly 10 years after Appomatox. The whites were disfranchised because of their part in the war and Southern states were governed by a combination of newly franchised negroes and carpet baggers from the North whose main object was loot. How the whites of the South regained control of the country is one of the most dramatic passages in our history.

"The Birth of a Nation" used 18,000 people and 3000 horses in depicting the wonderful scenes. Nothing so spectacular has yet been shown. For the first time in the history of film art you see the great historical conflict pass before you; the burning of Atlanta; Sherman's march to the sea; victory of the North; Grant and Lee at Appomattox; reconstruction troubles; love and romance of history; tremendous battle scenes; the Lincoln tragedy; dauntless riders of the Ku-Klux Klan; tender domestic drama and charming comedy and the dawn of the "New Nation."

Owing to the tremendous patronage that will undoubtedly be showered upon this massive screen spectacle during its local engagement, patrons are warned to secure their seat reservations at the earliest possible moment for the attendances at the Shrine theater will positively be greater than this city has ever known before, either for a production of the spoken stage or the silent drama. Seats now selling at the Playhouse. What costs $2 in the big cities today the management submit at 50, 75 and $1.

[illegible] FROM
Manchester N.H.
9-22-15

"BIRTH OF A NATION" IS A MASTER FILM FF

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 18,000 people visualizing the story of intense human interest add dramatic purposes and then add 3000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the developments of America and its final solution reveals how out of the quarrel of disputing states there arose the mightiest nation in the world.

With history as its background is reared a plot of fundamental dramatic appeal and evolved a story of such prodigal details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people, and as his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered stage spectacles.

Given his story and the people, Griffith has secured startling results. His mammoth canvas often reveals battlefields covering an area of a dozen square miles, and by following historical details he reproduces the stern battle effects as they actually took place half a century ago. In all the expanse of scene and action he never loses sight of his basic story and the smallest detail becomes as astonishing a part of the narrative as the largest incident in it. The completeness and the reader of the work make it unusual.

The premier production of "The Birth of a Nation" at the Auditorium theatre will take place next Monday, Sept. 27, and will continue six days, both matinee and evening. You should see it, even at the expense of other amusements.

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 22, 1915

Franklin [illegible] Green. "Hands Up" comes to the Alvin Theater [illegible] 21 direct from its big summer run at the Forty-fourth Street Theater, New York, where despite the hot weather, it broke all theatrical precedents by playing during the entire summer.

"The Birth of a Nation" is now in the fourth week of its record-breaking run at the Nixon Theater. Realism is the keynote of the success of this D. W. Griffith film. There are over 5,000 scenes. The size of the spectacle defies description. The battle scenes are said by Richard Harding Davis and other war observers to be the most realistic ever presented to the American public. Thousands of soldiers are seen in the trenches, battling at breastworks, charging over fields with cold steel, masked batteries in action, a panorama of marching and counter-marching troops.

LEWISTON (Maine) SUN
SEPT. 22, 1915

[illegible]STON DAILY [illegible]

EMPIRE OBTAINS PICTURE

BIRTH OF A NATION TO BE SHOWN HERE WEEK OF OCTOBER 4.

For one week, beginning October 4, the Birth of a Nation, the most sensational and most widely advertised of motion pictures, will be shown at the Empire Theatre. The management was notified, yesterday, that their efforts to obtain it were successful.

The picture, when first shown at Boston, evoked the protest of the colored people and so strong was the sentiment that certain parts of the film were eliminated. The entire picture, making practically a three hour performance, will be shown here twice daily.

Special trains are to be run the first three days of the week. They will bring people from Norway, Livermore Falls and Farmington.

The picture requires the work of 23 men for the stage effects and a special orchestra of 20 pieces. The music for the pictures is considered one of the features of the production.

ESTER (N. Y.) DEMOCRAT
SEPT. 22, 1915

106

...up the shutters.

Not Pleased with Censors.

While it has not yet been conclusively shown that censorship of moving-picture films is a failure, the discussion going on in several nearby states indicates that censorship falls far short of accomplishing all that was expected of it. A typical case occurred in Massachusetts recently. The censorship law was amended there on purpose to make sure that the Board of Censors had sufficient power to suppress the "Birth of a Nation" film. When the time came to pass on the film, however, the censors promptly gave it their indorsement, incidentally thereby legalizing its production in Boston. Recent court decisions in Pennsylvania have been to the effect that the municipal authorities cannot interfere with the production of a film after it has been approved by the censors. This gives film censors dangerous powers, and is a serious encroachment on municipal authority. No body of outsiders should have authority to stay the hands of the officials of a particular city if they find that because of peculiar local conditions a certain film play ought not to be produced within the territory under their jurisdiction.

EAU CLAIRE (Wis.) TELEGRAM
SEPT. 22, 1915

Kansas City 4, ... Chicago 3-5, Newark 4-6.

"Birth of a Nation."

Mr. and Mrs. C. L. Hiller have returned from their vacation visit in Milwaukee and Chicago and have resumed their duties as entertainers of the public at the Unique theater. While in Chicago they saw "The Birth of a Nation," which is running there at big prices and drawing the biggest crowds of any theater in the city. Mr. Hiller has seen so many pictures that one would think he would not be affected by even the most soul stirring film but he says that after seeing the studendous production he was like one in a trance, not knowing exactly what he was until after he had collected his wits and gazed about him for some little time. At the Colonial where the picture is running, seats are selling for two dollars and seat reservations have to be made a week in advance.

After looking over the different vaudeville agencies Mr. Hiller has concluded that he was very fortunate in booking acts going over the Pantages circuit for Eau Claire. The acts come to Eau Claire on Saturday on the way to Minneapolis from Chicago. At Minneapolis they play at the New Palace theater on the Monday following their appearance here.

MISS MAE MARSH, who plays Flora Cameron in "The Birth of a Nation," at the Colonial theatre all next week.

"BIRTH OF A NATION" HERE NEXT WEEK

Spectacle Of Historical And Romantic Interest Next At The Colonial

The next attraction at the Colonial theatre will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." The engagement begins on Monday and is for six nights and daily matinees.

This is the great production which is still making a record run of over 600 performances in New York city, where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

The story is one of romance and adventure, linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme, but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of forty travels with the attraction to handle the musical feature of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war. Seat sale opens on Thursday.

"THE BIRTH OF A NATION"

In a symbolic sense, the most prominent figure in Part I, of "The Birth of a Nation," now crowding the Forrest, is that of Abraham Lincoln, the martyred President, overshadowing Austin Stoneman, Abolitionist and plotter.

And it is a surprisingly faithful portrait of the "rail-splitter" that one sees on the screen.

The homely, but kindly, features are there and the tall, stooping form so familiar to readers of fifty years ago and since.

History has been drawn upon for incident, and in the photoplay Lincoln is seen in characteristic poses and engaged in kindly deeds.

Here he is signing a pardon for a young Southern soldier condemned as a guerrilla spy, and making glad the heart of an aged mother who has not pleaded in vain for the life of her boy; and again he is defending his policy as to the conquered South, a policy too humane for the revengeful Stoneman.

Last of all he is seen stricken to death at the moment of his great triumph, his noble head laid low by the bullet of the assassin.

Not a little of the successful portrayal of the part of the President by Joseph Henabery is due to the apparent reverence with which the actor approached his work. Lincoln was a kindly man, far from morose, but that part of his career with which the photoplay deals was saddened by the war and its awful sacrifices.

Fine as is the actor's makeup, more wonderful is the facial expression that indicates so surely what is going on in the mind of the great liberator.

NEWBURYPORT (Mass.) HERALD
SEPT. 23, 1915

...ible desired.

"THE BIRTH OF A NATION"

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation" which is in its fifth great month at the Tremont Theatre, Boston, and will enter on its twentieth and last week next Monday, August 16th. No other attraction has achieved such a record in any theatre in Boston in several seasons, and it is the more remarkable when it is considered that two performances daily have been given throughout the engagement. This means that nearly 2,000,000 people have seen this famous spectacle which has been just as much of a sensation in New York, Chicago, Atlantic City, Brighton Beach and other important points of the United States.

While the above mentioned spectacular scenes are shown as features of the story of "The Birth of a Nation" as shown in moving pictures they had to be originally reproduced with the greatest fidelity to life and viewing them from a seat in the theatre is quite as realistic as it would be to have been sitting in a grand stand as an actual onlooker.

Every American heart cannot fail to thrill with enthusiasm over this offering which combines pictorial spectacle, music and effects in a thrilling drama of the Civil War crisis, interspersed with lively comedy and heightened with two charming love romances of the Blue and the Gray.

CHICAGO (Ill.) AMERICAN
SEPT. 23, 1915

DODGES BOMBS IN STREETS OF LONDON

BY ROB REEL.

Thomas Dixon, Jr., author, actor and playwright, upon whose novels the great scenic mo... The Birth of a Nation," is founded, was a brief visitor to Chicago yesterday while en route to California to direct the production of a new film of the National Drama Corporation of which he is director general.

At the Colonial Theater he was more prone to discuss the recent narrow escape from death of his son, Thomas III., in the latest air raid of the Germans on London September 8 than to talk about motion pictures. The son returned to New York a few days ago, which was the first that his father had heard from him since the raid, as all cablegrams the young man forwarded were withheld by the censors.

"My son went to London about two months ago," said Mr. Dixon. "He assisted D. W. Griffiths' brother in the production of the 'Birth of a Nation' there, where it will open at the Scala Theater on September 27. While walking with a friend in Trafalgar Square the night of the raid he saw three Zeppelins overhead. Then many bombs were dropped, one of them striking within 200 feet of where my son was standing. The scattering shrapnel whizzed dangerously near his head. He and his friend fled for shelter. As they crossed the Square a bomb burst full upon a passing motorbus loaded with passengers. Every passenger was killed. The bus was blown completely to atoms. Even the iron axles were unrecognizable as such.

"So strict was the censorship of news concerning the raid that it was impossible to learn in London on the following day how many people were killed or the extent of property destroyed."

Young Dixon will pass through Chicago next Monday on his way to California to assist his father in the production of a play.

Mr. Dixon predicted a successful run of the "Birth of a Nation" in London. It is planned to have the King and Queen witness the initial performance.

MANCHESTER (N. H.) MIRROR
SEPT. 22, 1915

...twins to their rightful parents, make... screen story at once absorbing and thri... ing.

"BIRTH OF A NATION" OPENS HERE SEPT. 2...

Shows may come and shows may ... feature film be widely heralded and a... brief exhibitions returned to the shelv... but "The Birth of a Nation" contin... on its triumphant way and will be sho... at the Auditorium Monday, Sept. 27 ... twice daily for an entire week. Best ... the film spectacle itself "The Birth o... Nation" music has taken a firm hold ...

...he fancy of New England theatre-goe... It revives most of the old tunes of t... civil war and includes also much elab... rate orchestration in modern mode.

For out-of town patrons the matin... performance will be found attractive t... same as night and more convenient ... attend. No Sunday shows will be giv... but with that exception Mr. Griffi... spectacle is being performed twice d... at 2 p. m. and evenings at 8, respectiv...

"The Birth of a Nation" is the b... great production so far made. There w... over 120,000 feet of film when the came... finished their work in the West ... South, but the process of selecti... which plays such a telling part in th... productions, has reduced this to 12... feet, the spectacle as it now stands, t... ing about two and three-quarters ho... to present.

The production cost over $150,000 ... the first presentation was given in ... Angeles, Cal., since which the prod... tion has been shown in New York ... Boston, Chicago, San Francisco, Sea... Philadelphia, Pittsburgh, Atlantic ... Brighton Beach and Long Branch ... long runs and playing to capacity ... every performance.

The production will be presented ... the same big manner that has cha... rized its performances in the s... ties, with augmented orchestra ...

PORTLAND (Me.) PRESS
SEPT. 22, 1915

"THE BIRTH OF A NATION."

...ago when the advance no... tices were first inserted in the local newspapers heralding the first engagement of "The Birth of a Nation" at the B. F. Keith theatre the ma... jority of theatregoers were sceptical o... a motion picture drama playing t... even average attendance at traveling road production prices. But this wonderful picture drama came and the Portland public saw and were conquered by the stupendous spectacle which was unfolded before them on the screen. They saw the history of our nation unfolded before their eyes as no tale of fiction or school history could depict it and 25,000 Portlanders besieged the box office at Keith's during the week and packed the popular playhouse to the doors, hundreds being turned away at every performance.

The attendance was so great that the engagement might have been continued for a second week had not the Royster and Dudley opera company contracts been signed, and the closing of that company now makes it possible to re-book this tremendous spectacle and the same company that presented it at Keith's three weeks ago will return to the B. F. Keith theatre next Monday, Sept. 27 for a week's engagement. The same increased orchestra, the same accompanying effects and the same personnel as the previous engagement will be employed in the presentation of this vital and stupendous picture-drama.

"The Birth of a Nation" is the greatest sensational success in the stage annals of the world. For the first time in film spectacle one sees in a single masterpiece 5000 scenes of gigantic magnitude; 18,000 characters, 3000 horses, all in a production which cost a little over $500,000 to produce. A musical score for an enlarged orchestra perfectly cynchronized to the thousands of distinct and individual scenes, per fect to the instant, adds ...ll more to th... CEN...

CHESTER (N. H.) LEADER
SEPT. 23, 1915

BIRTH OF NATION BASED ON FACTS

When one sees D. W. Griffith's wonderful film spectacle "The Birth of a Nation," and learns from it the many facts and sidelights of American history that are not to be found in the school editions of history, the thought comes that the educational departments of the country are neglecting the real education of the growing children. It is a known fact that the histories studied by the children in the schools of the South give an entirely different version of the great struggle of 1861 than that which is given the schools of the North.

Then "The Birth of a Nation" comes and in clear, impressive motion pictures, gives the real story of this great struggle and the spectator, be he a grown-up or a child, realizes that in his studies of the Great Rebellion he has learned but a small part of the actual history.

For instance, it was new knowledge to many to learn that after the states of the Confederacy had signed a peace, there were Northern statesmen who wished and urged the President to treat the rebellious states as conquered provinces and to hang their leaders. This is but one of many things that are brought to light in "The Birth of a Nation for the first time.

CLIPPING FROM Express
Portland Me
Date 9-23-15

Howell will give their a [illegible]
Seats now selling for the balance of the week.—Advertisement.

BIRTH OF A NATION F

Shows may come and shows may go, feature film be widely heralded and after brief exhibitions returned to the shelves, but The Birth of a Nation continues on its triumphant way and will return to the B. F. Keith Theater Sept. 27 for an engagement of one week. Besides the film spectacle itself The Birth of a Nation music has taken a firm hold on the fancy of New England theatergoers. It revives most of the old tunes of the Civil War and includes also much elaborate orchestration in modern mode.

For the out of town patrons the matinee performances will be found attractive, the same as night and more convenient to attend. No Sunday shows will be given but with that exception Mr. Griffith's spectacle is being performed twice daily at 2.15 and evenings at 8.15, respectively.

There were over 120,000 feet of film when the cameras finished their work in the West and South, but the process of selection, which plays such a telling part in these productions has reduced this to 12,000 feet, the spectacle as it now stands taking 2¾ hours to present.

The production cost over $150,000 and the first presentation was given in Los Angeles, Calif., since which the production has been shown in New York City, Boston, Chicago, San Francisco, Seattle, Philadelphia, Pittsburg, Atlantic City, Brighton Beach and Long Branch for long runs and playing to capacity at every performance.

The production will be presented here in the same big manner that has characterized its performances in the above cities, with augmented orchestra and all other details exact.—Ad.

Date Lewiston Me
9-23-15

"The Birth of a Nation" One Week

The film spectacle of "The Birth of a Nation" which comes to the Empire theatre on Oct. 4th for one whole week is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Super-added to history is a delightful love romance of the North and South which is made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Indeed there are said to be no less than 200,000 details in the picture.

"As a work of art it is wonderful and so beautiful and so [illegible] that it robs one of the power of criticism. It is a great work, first, last and all the time, and it stamps Mr. Griffith as a master artist in whom the power of visual interpretation reaches a height that cannot easily be comprehended at one sitting. You see a whole battlefield covered by thousands of men.

There is no drama on the American speaking stage in our history that has ever swayed an audience as does "The Birth of a Nation."—adv.

RICHMOND (Va.) LEADER
SEPT. 23, 1915

positions. There was a rush to headquarters today, where they were told it was a false alarm.

Disputed Picture Will Be Shown In Norfolk

"Birth of a Nation" to Appear Before Council Can Act on Prohibitory Measure.

"The Birth of a Nation," a motion picture production, which has caused rioting and met with other forms of opposition in a number of Eastern cities, and which is now beginning a tour of the South, being booked in RICHMOND next month, will probably be shown in Norfolk NEXT week, notwithstanding vigorous efforts that have been made to prevent its presentation.

Reports today from Norfolk were to the effect that the board of aldermen in that city, by a vote of 6 to 5, had referred to the ordinance committee an ordinance which the lower branch of the city council passed for the purpose of suppressing the film. As the measure will not come before the lower branch for concurrence until after the date set for the exhibition of the film, its opponents are reported to regard the action of the aldermen as a defeat.

The argument was advanced in Norfolk by those who advocated the suppression of the film that it would arouse "race hatred and possibly race riots" if allowed to be shown. Those who believed there should be no interference with the production contended it was desirable from an educational, dramatic and artistic standpoint. Having been defeated in their fight before the council, opponents of the film may attempt to prevent its appearance by applying for an injunction before one of the Norfolk courts, it was reported.

Two of Thomas Dixon's books, "The Leopard's Spots" and "The Clansman," were utilized by D. W. Griffith in writing the scenario of "The Birth of a Nation." A negro society, it is said, has been particularly active in stirring up opposition to the film. Mayor Ainslie has stated that any theatrical performance calculated to cause a breach of the peace can be prohibited in this city by invoking the customary police powers.

TRENTON (N. J.) GAZETTE
SEPT. 23, 1915

Stage TH

MORNING 'MAT.' FOR "BIRTH OF NATION"

Owing to the unprecedented demand for seats for D. W. Griffith's remarkable spectacle, "The Birth of a Nation," Manager Moses has decided to provide a morning matinee at the Trent theatre Saturday morning, beginning at 10 o'clock. The demand for admission since the opening of the film engagement last Monday has been extraordinary, and the majority of the seats for the remaining performances have sold very rapidly.

There will be three shows of "The Birth of a Nation" on Saturday, at 10 a. m., at 2:15 p. m. and at 8:15 p. m. The usual matinee prices will prevail at the Saturday morning presentation.

It is a well known fact that lovers of photo-plays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron, the younger daughter in the southern household in "The Birth of a Nation," by her successful appearance in many photo-plays during her three years' career, has attracted by her elf-like charm and naive personality, many admirers who greet with pleasure her appearance on the screen.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of the brother back from the Civil war; the making of "southern ermine" with raw cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the southern banquet; and the pretty scene where she rains kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart, Elsie. There is always a touch of comedy or of pathos where Miss Marsh appears. Her personality leads itself to fine temperamental treatment of any part she plays. Her expressive, every changing, mood-adapting face, is one of the most valuable in all the list of film favorites.

She was discovered by David W. Griffith, the producer of many film successes, long before he made "The Birth of a Nation."

...ING FROM Press
Portland Me
Date 9-23-15

"THE BIRTH OF A NATION." F

The success of "The Birth of a Nation" is due wholly to the intrinsic value of the picture itself. Everyone who sees it becomes a booster, and the word of mouth advertising is the greatest factor of all. Over 25,000 people saw this wonderful motion picture drama at its recent engagement at the B. F. Keith theatre, and hundreds were turned away at every performance. Every one who saw the picture before is a booster, and the way Portland theatre-goers are buying their seats for the coming engagement indicates that the same capacity houses that greeted the picture before will again be in attendance.

The engagement will open next Monday, Sept. 27, and will continue throughout the week with two performances daily. A larger number of seats at the lower prices of admission have been arranged for.

"The Birth of a Nation" is undisputably the greatest motion picture drama ever enacted for the "movies." Eighteen thousand actors, 3000 horses and over 5000 scenes are required to depict the story. The production is in every way the greatest ever staged. It required over half a million dollars to stage the picture. There was over 120,000 feet of film when the cameras had finished their work, but the process of selection which plays such a telling part in these productions has reduced this to 12,000 feet. The amount of film rejected, while photographically perfect, would make ten other photo-plays equally as long as "The Birth of a Nation," but this large amount was destroyed for there is one, and only one, "The Birth of a Nation."

No one can afford to miss this spectacle. Remember the date, one week at B. F. Keith's commencing Monday, Sept. 27. Tickets now on sale for the entire...

...IPPING FROM Argus
Portland Me
Date 9-23-15

"THE BIRTH OF A NATION." F

The Argus said in its issue of [illegible] 9, commenting editorially on the engagement of "The Birth of a Nation" at B. F. Keith's. The phenomenal success in this city proves that Portland will patronize high priced shows that advertise well, and produce all that they advertise."

The success of "The Birth of a Nation" is due wholly upon the intrinsic value of the picture itself. Everyone who sees it becomes a booster and the word of mouth advertising is the greatest factor of all. Over twenty-five thousand people saw this wonderful motion picture drama at its recent engagement at the B. F. Keith Theatre and hundreds were turned away at every performance. Every one who saw the picture before is a booster and from the way Portland theatregoers are buying their seats for the coming engagement indicates that the same capacity houses that greeted the picture before will again be in attendance.

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No one can afford to miss this spectacle. Remember the date one week at B. F. Keith's commencing Monday, Sept. 27. Tickets now on sale for the entire engagement.

NORFOLK (Va.) VIRGINIAN-PILOT
SEPT. 23, 1915

HAPPY DAYS IN PIEDMONT BEFORE THE WAR. One of the 5,000 scenes in "The Birth of a Nation" at the Colonial.

SEAT SALE OPENS TODAY FOR "BIRTH OF NATION"

Number Of Inquiries Received At Colonial Indicates Wide Interest

Judging from the great number of inquiries by mail and telephone which have reached the Colonial theatre management, the box-office of that playhouse will probably be the busiest spot in Norfolk at 9 o'clock this morning, when the seat sale for the big Griffith spectacle, "The Birth of a Nation," will be opened. No theatrical offering in many years has been the subject of as much discussion as the film production based upon Thomas Dixon's successful play and story, "The Clansman."

The company which begins a week's engagement at the Colonial Monday night consists of upwards of 40 people, half of them musicians, who will be heard with the regular theatre orchestra in a splendid symphony organization of 30 pieces. There is a large corps of mechanics and electricians for the stage effects, as well as a squad of supernumeraries who are utilized in some of the more important scenes showing the 18,000 people and 3,000 horses which make up "the cast."

"The Birth of a Nation" organization is in every sense a first-class theatrical attraction and in a recent statement David W. Griffith, the producer, stated that it will never be presented in any but the highest class theatres at the prices prevailing in those theatres for their best attractions. With the orchestra of 30 pieces and the stage realism that has made the spectacle a sensation everywhere, the presentation at the Colonial will be exactly the same as is being shown at the Liberty theatre, New York, where it has been running for seven months and will probably remain for the winter. Norfolk enjoys the distinction of being the smallest city in the United States to date, to get this attraction. It has been presened only in he larger centers, including Boston, where an objectionable attraction cannot live, and in Pittsburgh, Chicago, Philadelphia and St. Louis.

PITTSBURG (Pa.) POST
SEPT. 23, 1915

MIRIAM COOPER in "The Birth of a Nation" photo spectacle at the Nixon.

PROVIDENCE (R. I.) EVE. TRIBUNE 726
SEPT. 23, 1915

MAE MARSH

She Plays the Part of the Little Sister in "The Birth of a Nation" at the Providence Opera House.

Mae Marsh, the pretty little Miss who plays the part of Flora, the little sister, in "The Birth of a Nation," at the Providence Opera House, has arranged for 1000 feet of film, all scenes in which she is the central figure, to be printed for her and put away. She declares that on her 60th birthday this film will be opened, provided she lives 40 years longer, at a birthday gathering of all her old and new friends, and they will then have the pleasure of seeing her just as she was in her youth. Of course, this is a jolly idea; but will Miss Marsh be able to overcome the natural curiosity of women and not steal a look at the film before the secluded date?

LEWISTON (Maine) JOURNAL
SEPT. 23, 1915

"The Birth of a Nation," Entire Week.

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. The epic links history and romance in a way never attempted before. Its basic scenes are founded in some of the most stirring events in the nation's development and these are contracted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil war are fought before your eyes. Lee surrenders to Grant at Appomatox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's theatre, Washington. The South before and after the war is pictured in its most interesting phases. Wild rides of the Klansmen lend a dash and spirit to the performances.

It is a picture in a life time; one that will in all probability never be duplicated and for that reason should be viewed by every man, woman and child in this city. The Empire theatre will undoubtedly be crowded daily during the engagement of this remarkable spectacle which commences Oct. 4 for a period of six days. There will be two performances daily, the matinees starting promptly at 2.15 o'clock, while the evening sessions will start at 8.15 o'clock. The patrons are requested to reach the theatre in plenty of season to be seated before the opening of the mighty production.

PITTSBURG (Pa.) PRESS
SEPT. 23, 1915

...of the distinctive features of "Hands Up," in which Maurice and Florence Walton are featured, will be five young men from the elite of New York city, called the Maurice Dancing Men.

NIXON.

It is said of David W. Griffith, whose stupendous photo-play, "The Birth of a Nation," which is enjoying a successful run of many weeks at the Nixon theater, that he represents in the motion picture industry, the "newer school" at its best. He is a director of daring and a producer gifted with the artist's imagination. Or, perhaps, his "imagination" might better be expressed as "the ability to sense the feelings of the spectator." He handles his scenes so that every bit of action counts toward the achieving of the desired impression, the unnecessary is eliminated entirely.

of hoops and ruffles, D. W. Griffith, producer of the gigantic spectacle, now in its fourth week at the Olympic, was compelled to buy 25,000 yards of cloth to go into the dresses of his female characters. A goodly percentage of this clothes the women and girls who dance in the great ball just after Bull Run, on the eve of the departure of Confederate soldiers for the front, where it is realized a long and bloody struggle has commenced. Every dress is accurate to the period, copied exactly from contemporary costumes preserved in old wardrobes and museums, and many of them, which had to be made of special texture to give a shimmery, silky effect on the screen, ran into a cost that the average woman would consider almost fabulous.

It is after considering a thousand and one such items of expense as this, that the careful spectator of "The Birth of a Nation" not only regards the claim that the photodrama was produced at a cost of no less than $50,000 as accurate, but wonders how Griffith economized so closely as to get clear with no greater expense.

Comedy Bill at Columbia.

The Columbia's headliners next week are Will M. Cressy and Blanche Dane, who will appear in "The Village Lawyer." This is a comedy of New England life written by Cressy, who has written 139 one-act plays and created twice as many characters. Cressy and Dane will be remembered as unusual favorites on the Orpheum Circuit. Others on the programme are Harry Cooper, assisted by Louis Morrell, in a comedy skit, "The Mail Carrier," Eduardo and Elisa Cansino, dancers; Tom Smith and Ralph Austin in "All Fun"; Staines, tanbark comedians; Robinson Newbold and Marie Louise Gribbin in original songs and impersonations; Mae Francis, in bits of musical comedy, assisted by Clarence Caskill at the piano; Joseph Herbert, Jr., and Lillian Goldsmith in singing and dancing, featuring "The

(Me.) STAR
SEPT. 23, 1915

809

William Riley Hatch, Charles Lane, Robert Stowe Gill, George Graham, Harry Lil... Courtney Keats, Ethel Wright, Harry Oldridge and Joseph R. Garry.

Photo-Drama at Olympic.

Owing to the fact that the period of "The Birth of a Nation" was an age

PITTSBURG (Pa.) SUN
SEPT. 23, 1915

It is said of David W. Griffith, whose stupendous photo-drama, "The Birth of a Nation," which is enjoying a successful run of many weeks at the Nixon Theater, that he represents, in the motion picture industry, the "newer school" at its best. He is a director of daring and a producer gifted with the artist's imagination. Or perhaps his "imagination" might better be expressed as "the ability to sense the feelings of the spectator." He handles his scenes so that every bit of action counts toward the achieving of the desired impression, and the unnecessary is eliminated entirely.

SEPT. 23. 191
AGO (Ill.) HERALD

SEEN on the SCREEN

BY LOUELLA O. PARSONS

THOMAS DIXON, author of "The Clansman," dropped into the Colonial yesterday to see the pictorial elaboration of his famous novel. Mr. Dixon has seen "The Birth of a Nation" many times in New York, but this is his first glimpse of the Griffith spectacle in its Chicago home. Of course, he was delighted. Who wouldn't be filled with joy overflowing to see the child of his imagination being shown to a sold out house, with a line extending out into Randolph street waiting to be admitted?

Mr. Dixon, like the rest of the westward going "movie" crowd, stopped here, en route to the coast. The coast holds his "Fall of a Nation," which is a sequel to "The Birth of a Nation." It will be finished in about six months and is to be produced under his personal supervision. A newly organized company, known as the National Drama Corporation, of which Mr. Dixon is director general, will produce his latest cinema attraction.

"But Mr. Griffith?" Mr. Dixon was asked.

"Ah, Mr. Griffith," and the author's smile deepened, "I shall have the benefit of his friendly advice."

Being a sequel to "The Birth of a Nation," we naturally came to the conclusion that "The Fall of a Nation" would also deal with historical facts. We were right. Mr. Dixon announced that his new feature is to embrace the period of time extending from the era of Nero until 1920.

"The play," said Mr. Dixon, "is based upon the principle that there can be no universal peace until we have universal democracy. My hero is a hyphenated American—a foreign-born Pole—who rises from his sordid kingdom in the New York Ghetto to combat the imperialistic doctrines of the villain, who, by the way, is also a hyphenated American. The women play a prominent part in the production, and we expect to utilize a startling and novel finale in which women will be exclusively featured."

"Who will be the star?" Mr. Dixon was asked.

"There will be no special star. Some half dozen well-known actors will be featured, but there will be no one leading role," was the answer.

That the new picture might take the form of a peace propaganda was suggested to the ex-reverend.

He made a warm denial and insisted that "The Fall of a Nation" would primarily be a love story, which is, after all, the infallible assurance of a "Birth of a Nation" attendance.

"What are you going to do with all the kings and queens you dethrone," we asked, "if you allow democracy to triumph over imperialism?"

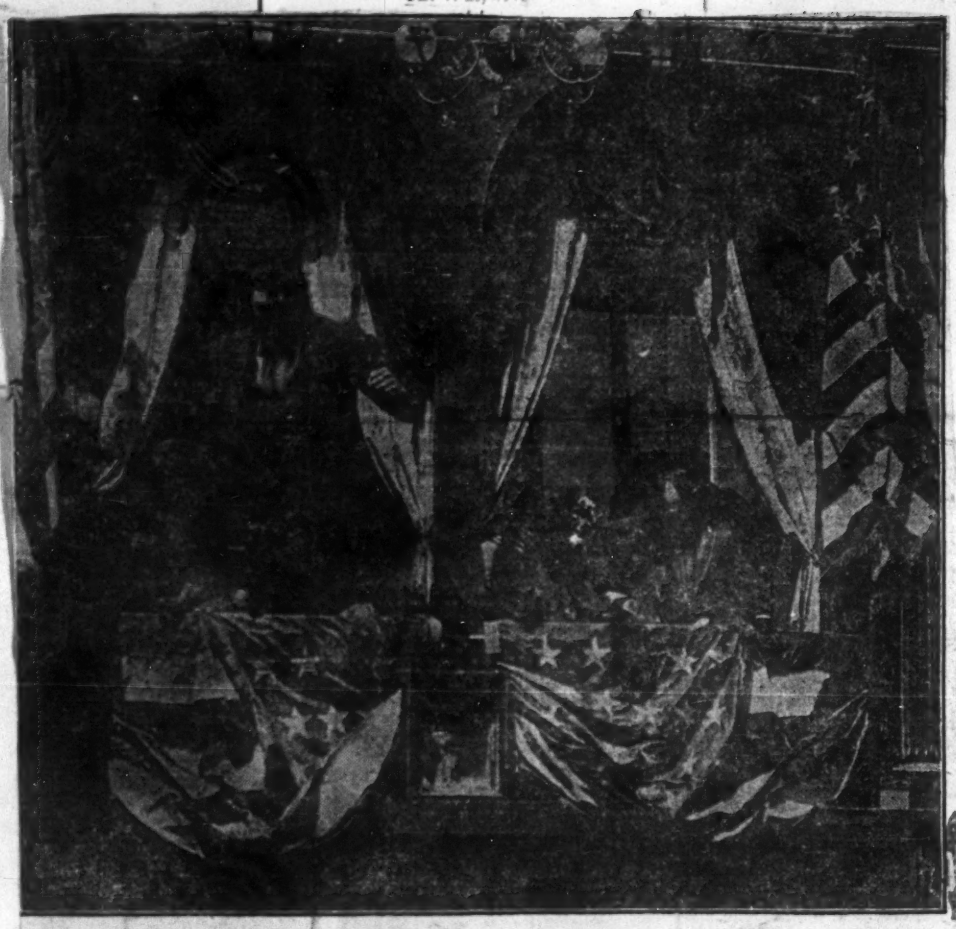
"I will put them in the 'movies' or pension them," was Mr. Dixon's bright retort.

Which shows that the author of many novels has a kind heart and a sense of humor.

"London is to have 'The Birth of a Nation' at the Scala Theater," said Mr. Dixon, "and thereby hangs a tale. My son and David Griffith's brother were sent over to England to arrange for the opening night and to see if the king and queen could be induced to attend. On board the ship 'Junior' (as the younger Dixon is called) met the wife of the prime minister of Serbia. He told her about 'The Birth of a Nation' and offered to give the opening night as a benefit for the Serbian refugees. The lady was greatly interested and promised to intercede with the queen for him. She did so, and it took exactly fifteen minutes to induce the queen to agree to be present on the opening night."

Another thing of interest that young Dixon wrote home was the story of a Zeppelin raid. The reports from London stated that only twenty people were killed, when, as a matter of fact, the city was attacked by three Zeppelins and hundreds met their death, according to Mr. Dixon, conflagrations being started in four widely separated parts of the city. Nearly one entire block within two blocks of Trafalgar square and the Bank of England was demolished by bombs from one of the airships, he wrote.

RUTLAND (VT.) HERALD
SEPT. 23, 1915



Wilkes Booth Jumping from President Lincoln's Box After the Assassination—A Scene from The Birth of a Nation.

CHICAGO (Ill.) POST
SEPT. 23, 1915

IN THE LAND OF PHOTOPLAYS
by Clover Lord

The Truth About "Birth of a Nation"

"The Birth of a Nation" is so fine a picture there is no necessity for the ridiculous exaggeration concerning its cost and the number of people taking part in the spectacle.

What is there about the show business which makes nearly everyone associated with it think they must "draw the long bow?"

Motion-picture men seem to have taken their cue in this respect from the spoken stage. Some of the players must smile when they read what princely salaries they are drawing and press agents must not imagine that the public accepts as gospel all the tall stories with which they would feed them.

How often have you read that "The Birth of a Nation" cost a half million dollars to produce and that more than 8,000 people took part in D. W. Griffith's great spectacle?

According to D. W. Griffith himself, the picture cost $125,000 and the number of people employed in it was nearer 3,000 than 8,000.

There isn't the least excuse in the world for keeping up the deception. The owners couldn't make an extra dollar out of the picture if they said it cost five millions and 50,000 people were employed in producing it. The Liberty Theater, New York, is packed at every performance, the heat notwithstanding. We all know what the big picture has done at the Illinois Theater and what it is doing now at the Colonial here in Chicago. It will be many a long day before "The Birth of a Nation" has run its course. Already it has brought the producers over $500,000.

"THE BIRTH OF A NATION"

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation" which is in its fifth great month at the Tremont theatre, Boston, and will enter on its twentieth and last week, next Monday.

Every American heart cannot fail to thrill with enthusiasm over this offering which combines pictorial spectacle, music and effects in a thrilling drama of the Civil War crisis, interspersed with lively comedy and heightened with two charming love romances of the Blue and the Gray.

9-23-

the numbers being [illegible] Colors" and "Call All Hands," by A. A. Needham, an Irish composer of merit.

"The Birth of a Nation."

Following its established precedent of having to prolong its engagement in every city so far visited, D. W. Griffith's mammoth film spectacle, "The Birth of a Nation," will again be presented at the Alexandra Theatre next week, to accommodate the many theatre-goers who have not been lucky enough to purchase tickets for this eighth wonder of the world. Barely may one go to the Alexandra now without finding a line of ticket purchasers in the lobby. This fact is of importance in making known to what extent the spectacle has taken hold upon the fancy of the public. Next week matinees will be given daily.

RUTLAND (Vt.) NEWS
SEPT. 23, 1915

AT THE SHRINE

Rutland Favored By Biggest Film Attraction Ever Shown, "The Birth of a Nation."

Griffith's big picture, "The Birth of a Nation," will come to the Shrine the whole week of September 27. There will be a big orchestra of 16 pieces, and a company of 20 people behind the scenes, while several very beautiful girls will act as attendants.

The picture is a dramatization of Thomas Dixon's "The Clansman." Its chief incidents are historic. The incident of the negro is responsible for the formation of the Ku-Klux Klan which chases the carpet-baggers out of the South and rehabitated the Southland.

Few people knew into what a lamentable situation the South fell nearly 10 years after Appomattox. The whites were disfranchised because of their part in the war and Southern states were governed by a combination of newly franchised negroes and carpet-baggers from the North whose main object was loot. How the whites of the South regained control of the country is one of the most dramatic passages in our history.

"The Birth of a Nation" used 18,000 people and 3000 horses in depicting the wonderful scenes. Nothing so spectacular has yet been shown. For the first time in the history of film art you see the great historical conflict pass before you; the burning of Atlanta; Sherman's march to the sea; victory of the North; Grant and Lee at Appomattox; reconstruction troubles; love and romance of history; tremendous battle scenes; the Lincoln tragedy; dauntless riders of the Ku-Klux Klan; tender domestic drama and charming comedy and the dawn of the "New Nation."

Owing to the tremendous patronage that will undoubtedly be showered upon this massive screen spectacle during its local engagement, patrons are warned to secure their seat reservations at the earliest possible moment for the attendances at the Shrine theatre will positively be greater than this city has ever known before, either for a production of the spoken stage or the silent drama. Seats now selling at the Playhouse. What costs $2 in the big cities today the management submit at 50c, 75c and $1.

DRAMA OF TODAY, MUSICAL COMEDY AND FILMS NEXT

"Law of the Land" at Shubert—Other Attractions at Playhouses.

Proud of its record as the drama longest on the New York stage last season, a drama of life, "The Law of the Land," by George Broadhurst, comes to the Shubert Theater for a week's engagement beginning Sunday night. A nicely balanced combination of tragedy, pathos and humor, "The Law of the Land" played the entire season at the Forty-eighth Street Theater, New York.

Clergymen, educators, social and welfare workers, suffragette leaders and others alert to the perils of the period, have indorsed the play. In constructive strength and human interest, "The Law of the Land" represents the best work of the master playwright, George Broadhurst, and it succeeded so triumphantly in New York because it treats exclusively of questions of the moment.

The cast which has been selected is of great brilliancy. The company is headed by Julia Dean and includes William Riley Hatch, Charles Lane, Robert Stowe Gill, George Graham, Harry Lillford, Master Courtney Keats, Ethel Wright, Harry Oldridge and Joseph R. Garry.

of hoops and ruffles, D. W. Griffith, producer of the gigantic spectacle, now in its fourth week at the Olympic, was compelled to buy 25,000 yards of cloth to go into the dresses of his female characters. A goodly percentage of this clothes the women and girls who dance in the great ball just after Bull Run, on the eve of the departure of Confederate soldiers for the front, where it is realized a long and bloody struggle has commenced. Every dress is accurate to the period, copied exactly from contemporary costumes preserved in old wardrobes and museums, and many of them, which had to be made of special texture to give a shimmery, silky effect on the screen, ran into a cost that the average woman would consider almost fabulous.

It is after considering a thousand and one such items of expense as this, that the careful spectator of "The Birth of a Nation" not only regards the claim that the photodrama was produced at a cost of no less than $50,000 as accurate, but wonders how Griffith economized so closely as to get clear with no greater expense.

PORTLAND (Me.) EXPRESS & ADV
SEPT. 24, 1915

...ever been ... house outside of the largest cities of the Country.—Advertisement.

BIRTH OF A NATION.

Griffith's big picture The Birth of a Nation will come to the B. F. Keith Theater for a return engagement next week. There will be a big orchestra and a chorus behind the scenes, while several very beautiful girls will act as ushers, to furnish local color, etc.

The picture is a dramatization of Dixon's The Clansman. Its chief incidents are historic. The incident of the Negro is responsible for the formation of the Ku-Klux Klan which chases the carpet baggers out of the South and rehabilitated the Southland.

Few people know into what a lamentable situation the South fell nearly 10 years after Appomattox. The whites were disfranchised because of their part in the war and Southern states were governed by a combination of newly franchised Negroes and carpet baggers from the North whose main object was lost. How the whites of the South regained control of the Country is one of the most dramatic passages in our history.

The Birth of a Nation is said to contain 18,000 people and 3,000 horses. Nothing so spectacular has yet been shown upon the screen. For the first time in the history of film art you see the great historical conflict pass before you; The Burning of Atlanta, Sherman's March to the Sea; Victory of the North; Grant and Lee at Appomattox; Reconstruction Troubles; Love and Romance of History; Tremendous battle scenes; The Lincoln Tragedy; Dauntless rides of the Ku-Klux Klan; tender domestic drama and charming comedy and the dawn of the New Nation.

Owing to the tremendous patronage that will undoubtedly be showered upon this massive screen spectacle during its local engagement, patrons are warned to secure their seat reservations at the earliest possible moment for the attendances at the Keith Theater will positively be greater than this city has ever known before, either for a production of the spoken stage or the silent drama, surpassing even the previous record for attendance and receipts established by this great picture-drama.—Advertisement.

"BIRTH OF A NATION" SETS HIGH MARK IN THEATRICALS FOR ATTENDANCE AND RECEIPTS

Receipts from the sale of tickets for "The Birth of a Nation," which will close a week's engagement at the Trent Theatre tomorrow night, will reach nearly $10,000. This total establishes a new high mark for any week in the history of Trenton theatricals.

D. W. Griffith, the producer, in addition to having a remarkable production, showed his faith in newspaper advertising. By carrying an extensive publicity campaign here he attracted wide attention and the wisdom he displayed in selecting his mediums has been justified.

Ever since Monday morning long lines of patrons have waited for the opening of the box office. Last night the crowds for the evening production began to assemble shortly after 6 o'clock and by 7:30 the lines had extended down Warren Street into State.

The success is all the more remarkable because thousands were attracted to the theatre who did not previously become enthusiastic over motion pictures. Even the noted legitimate stars were unable to draw the assemblages which had been eagerly awaiting the arrival of "The Birth of a Nation."

Montgomery Moses, manager of the Trent, had expected a successful week but the receipts will be greater than he believed he could anticipate.

MALDEN (Mass.) MIRROR
SEPT. 24, 1915 515

...ssate for Senator

MAJESTIC THEATRE

Supposing you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation" at the ...Boston.

Brooklyn, (N. Y.) Standard-Union

Date .....

SEP 24 1915

D. W. Griffith's $500,000 historical picture, "The Birth of a Nation," is still running at the Brighton Beach Music Hall. The last performance will be given on Saturday evening, Oct. 2. Because of the success of the picture the Brooklyn Rapid Transit is running extra trains on the Brighton Beach division of the elevated road and on the Smith street line to the playhouse. These trains will be continued until the last performance. Many theatre parties will be held next week. On Tuesday evening 500 school children who are studying the Civil War period will attend, that they may see in pictures arranged in chronological order and according to the best historians the events of that time as they occurred.

...TER (S...) TEM
SEPT. 24, 1915

BIRTH OF A NATION

Facts About the Declaration of Independence.

SIGNING OF THE DOCUMENT.

The Last Name, Thomas McKean, to Go on the Precious Parchment Was Not Appended Until 1781—The Mecklenburg and Maryland Declarations.

Of the fifty-six men who finally affixed their signatures to the Declaration of Independence, a document that heralded the birth of a nation, to the support of which they pledged their lives, their fortunes and their sacred honor, none was so old as to be liable to a suspicion of senility and few so young that they might be accused of immaturity of judgment. Even John Hancock, rather a roving blade and none too stable in his personal habits and predilections, was thirty-nine years old when the general congress met in Independence hall, Philadelphia, to sit in judgment upon the wording of the historical document.

The oldest man in the assemblage was Benjamin Franklin, then six months past his seventieth birthday, and the youngest was Thomas Lynch, Jr., of South Carolina, who was born Aug. 5, 1749, and was therefore a month short of being twenty-seven years old.

The first of the signers of the Declaration to die after the execution of the instrument was Button Gwinnett of Georgia, who passed away on May 27 of the following year. Charles Carroll of Carrollton, Md., lived the longest after the memorable date. He remained until Nov. 13, 1832.

James Smith of Pennsylvania was the only signer who lived to a more advanced age than Charles Carroll. He was ninety-six years old when his life ended on July 11, 1806. There were three others who became nonagenarians—John Adams of Massachusetts, who passed away at ninety-one years; William Ellery of Rhode Island, at ninety-three years, and Francis Lewis of New York, at ninety-one years of age. The youngest to die was Arthur Middleton of South Carolina, who was only forty-four years old at his demise on Jan. 1, 1788.

Of the fifty-six signers but seven had advanced past the age of sixty years on July 4, 1776. Nine were between fifty and sixty, there were nineteen between forty and fifty, the same number, nineteen, between thirty and forty and two below the age of thirty years. The average age was 43.87 years.

But, contrary to popular belief, the Declaration of Indepeudence was not signed on July 4, 1776. As a matter of fact, the last signature was not appended until five years later, in 1781. Thomas McKean, a member from Delaware, who had been present on July 4, 1776, but "absent with the army at the general subscription of said instrument," applied for permission to sign. An act was then passed permitting him to affix his signature, and "he added thereto the date of such subscription." Another delegate, Matthew Thornton of New Hampshire, who had been present at neither the reading on July 4 nor at the later date of general subscription, presented his credentials on Nov. 4, 1776, and was permitted to sign.

It was the first reading of the Declaration of Independence that occurred on July 4, and the tentative draft presented by the committee previously appointed to draw up such a document was approved by all the members present. No resolution was passed until July 10, when it was "Resolved, That the declaration passed on the 4th be fairly engrossed on parchment, with the title, etc., and that the same, when engrossed, be signed by every member of congress." Two weeks later, the engrossing having been duly accomplished, the members of congress then present signed it.

Another fact in connection with the Declaration of Independence which we venerate is that it is neither the first nor the only Declaration of Independence from the rule of Great Britain that was made in her North American colonies.

More than a year before the fa... of the document which we cheri... May 20, 1775, a convention wa... at Charlotte, N. C., and an instru... declaring freedom from the ru... Great Britain was drawn up and ... ed. This was the famous Meckle... declaration, the original of which ... unfortunately destroyed by fire in ... It was reconstructed from mem... and this "copy" is still preserved.

But even before this the colo... wrote a Declaration of Independe... The patriots of Harford county, ... gathered themselves together at ... ford Town, which is now called Bu... on March 22, 1775. On the same ... they prepared and signed a Decla... tion of Independence, probably the f... one ever made by the colonies or ... part of them, in formal, written for... The document is still in existence...

New York Sun.

PLAY WITHIN A PLAY IN "THE BIRTH OF A NATION"

A play within a play is a bit of dramatic construction which has often been utilized by dramatists since the play became an institution. Perhaps the earliest and most prominent utilization of this constructive detail as far as he English speaking stage is concerned is the player scene in Hamlet, which Shakespeare uses as an effective part of the earlier development of his tragic plot.

Nothing of this sort has ever been revealed upon so pretentious a plan as is shown in David W. Griffith's motion picture drama, "The Birth of a Nation," which is being so widely discussed at present. Griffith's scene is the reproddction in historic and dramatic detail of Ford's theatre, Washington, D. C., on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkins Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil war.

This scene is one of the tense dramatic moments in a story that is astonishing for its thrilling action. The drama is complete story within itself and yet is a vital part of the entire story which is covered in the larger plan of the spectacle. From a technical viewpoint, it is one of the most interesting achievements in the annals of the American stage.

In the language of motion picture production, it is known a sa studio scene. This means that it was built indoors and had to be specially constructed to get the desired dramatic effect. It is the largest interior set ever built for a motion picture story. The scene is in minute detail an exact reproduction of Ford's theatre as it appeared upon this historic occasion.

"The Birth of a Nation," will be shown at the Colonial theatre in Norfolk, Va., every afternoon and night next week.

Miss Mae Marsh, in "The Birth of a Nation," at the Colonial theatre in Norfolk all next week, matinee and evening.

NDOVER (Mass.) TOWNSMAN
SEPT. 24, 1915

Saturdays, the mid-week matinee being a popular-priced matinee for the benefit of suburban patrons, with the best seats only $1.00, and every seat in the house reserved.

18

MAJESTIC

Supposing that you were given the opportunity at a ridiculously small price considering the spectacle offered—to occupy a reserved seat in a grand-stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well that is practically just what is offered to the spectator in "The Birth of a Nation", which is in its fifth great month at the Majestic theatre, Boston, and will enter on its twenty-sixth week next Monday, September 27. No other attraction has achieved such a record in a theatre in Boston in several seasons, and it is the more remarkable when it is considered that two performances daily have been given throughout the performance.

PITTSBURG (Pa.) SUN
SEPT. 24, 1915

THEATRICAL.

In "The Birth of a Nation," which is enjoying a most prosperous run at the Nixon Theater, the mimic war scenes transcend reality. Imagine a panorama miles long, in which the Confederate soldiers leap from their trenches in long, serried lines and charge the Union breastworks, overrunning the first, smashing their way into the second, and pounding at the third line until they are forced to recoil before the storm of grape, canister and bullet. Nothing approaches it in vraisemblance.

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 24, 1915

AMUSEMENTS.

In "The Birth of a Nation," which is enjoying a prosperous run at the Nixon Theater, the mimic war scenes transcend reality. Imagine a panorama miles long, in which the Confederate soldiers leap from their trenches in long, serried lines and charge the Union breastworks, overrunning the first, smashing their way into the second and pounding at the third line until they are forced to recoil before the storm of grape, canister and bullet. Nothing approaches it in grim reality.

MEDFORD (Mass.) MERCURY
SEPT. 24, 1915
534

FF

MAJESTIC THEATRE

An opportunity to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the assassination of President Lincoln in Ford's theatre, Lee's surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, a fact war as it actually is, is practically what is offered to the spectator in "The Birth of a Nation" at the Majestic theatre, Boston.

NEWTON (Mass.) GRAPHIC
SEPT. 24, 1915

FF

...ue General Secretary at Newton Y. M. C. A.

"THE BIRTH OF A NATION"

18

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation" which is at the Majestic Theatre, Boston, and which enters on its 26th wonderful week next Monday, Sept. 27. No other attraction has chieved such a record in a theatre in Boston in several seasons, and it is the more remarkable when it is considered that two performances daily have been given throughout the engagement.

Trent Ev Times 4pr

"BIRTH OF NATION" WILL LEAVE TODAY

Only two more opportunities remain for local theatregoers to see the film spectacle, "The Birth of a Nation," which will conclude a week's engagement at the Trent Theatre today. Presentations will be given at 2:15 and 8:15 o'clock. The morning performance today especially for school children, brought out a capacity audience.

BROOKLYN, (N. Y.) TIMES

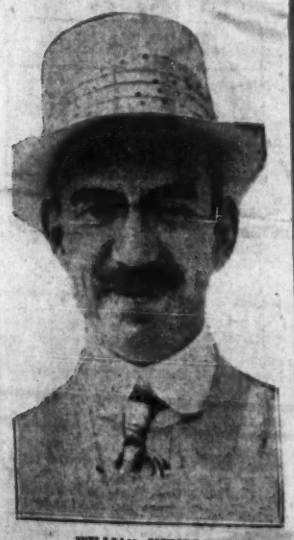
Date ..... SEP 24 1915 .....

work.

"THE BIRTH OF A NATION."

Big Film at Brighton Music Hall to Stay Only Till October 2.

"The Birth of a Nation," D. W. Griffith's $500,000 film, which is being presented at the Brighton Beach Music



WILLIAM KEMBLE
Manager of the Brighton Beach Music Hall.

Hall, will be continued there until Saturday evening, October 2. William H. Kemble, the managing director, has made provision for many theatre parties during the rest of the stay of the picture at the beach. Most of these have been arranged by school, educational and veteran associations.

MANCHESTER (Mass.) BREEZE
SEPT. 24, 1915
518

...ox equalled on any stage.

"THE BIRTH OF A NATION."

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation."

1 Mero

MANCHESTER (N. H.) ~~UNION~~

9-24-

Entertainment.

Tremont Theatre.

FF

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's theaade, Lee's Surrender to Grant, the tragic and wild rides of the Ku-Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation," which is in its fifth great month at the Tremont theatre, Boston, and will enter on its twentieth and last week next Monday, Aug. 16. No other attraction has achieved such a record in a theatre in Boston in several seasons, and it is the more remarkable when it is considered that two performances daily have been given throughout the engagement. This means that nearly 2,000,000 people have seen this famous spectacle, which has been just as much of a sensation in New York, Chicago, Atlantic City, Brighton Beach and other important points of the United States.

PITTSBURG (Pa.) POST
SEPT. 24, 1915

18 Theater Memoranda

In "The Birth of a Nation," the photo spectacle having a prosperous run at the Nixon theater, the mimic war scenes show a panorama miles long in which soldiers leap from trenches and charge breastworks, overrunning the first, smashing their way into the second and pounding at the third line until they are forced to recoil before the storm of grape, canister and bullet. Owing to the line in front of the box office before the doors open it is advisable to get seats in advance.

ER (N. H.) UNION
9-24-15

"BIRTH OF A NATION" A GORGEOUS SPECTACLE

For once the press agent has been undone. For years it has been his duty to employ such exaggeration in the verbal presentation of his subject as to infuse in the mind of the reader a desire to see or hear that which he tells about. But now comes "The Birth of a Nation," the gorgeous spectacle of the twentieth century, and the press agent finds himself at a loss for words to describe the production even in a minor way. D. W. Griffith has stripped him of his power; exaggeration is out of the question and the writer must now work his brain overtime in order to do even meager justice to his subject.

There are countless scenes in the film that tongue or pen cannot cope with. Only the eye alone can realize the wonderful progress the motion picture has made in this phenomenal masterpiece.

It seems that everything the brain of man could conceive has been put into this subject; 18,000 people were used in telling the story, 3000 horses and countless guns, shells, etc., utilized in its massive battle scenes. Two years time was consumed in its making and the approximate cost has been $500,000.

Imagine a pictorial production of love, romance and history, including tremendous battle scenes the equal of which has never yet been shown upon a screen; imagine such scenes as the Burning of Atlanta, Sherman's March to the Sea, Grant and Lee at Appomattox, the thrilling rides of the Ku-Klux Klan; entire cities built up and destroyed by fire; the assassination of Lincoln at Ford's theatre, Washington; wonderful artillery duels in which real shells costing $80 apiece were used; miles and miles of trenches with thousands of fighters; cavalry charges, infantry charges, deeds of heroism on the field of battle; imagine hundreds of such mighty scenes as these, and there you have "The Birth of a Nation," the pinnacle of filmed spectacles.

Is it any wonder that the press agent bows humbly to D. W. Grifith, the mighty producer of this tremendous screen triumph, and admits his inability to describe this massive visualization.

CHELSEA (Mass.) RECORD
SEPT. 24, 1915

"THE BIRTH OF A NATION"

26th Wonderful Week in Boston Begins Next Monday, Sept. 27

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sheridan's march to the sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's theatre, Lee's surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation," which is in its sixth great month at the Majestic theatre, Boston. No other attraction has achieved such a record in a theatre in Boston in several seasons, and it is the more remarkable when it is considered that two performances daily have been given throughout the engagement. This means that nearly 2,000,000 people have seen this famous spectacle which has been just as much of a sensation in New York, Chicago, Atlantic City, Brighton Beach and other important points of the United States.

While the above mentioned spectacular scenes are shown as features of the story of "The Birth of a Nation" as shown in moving pictures they had to be originally reproduced with the greatest fidelity to life and viewing them from a seat in the theatre is quite as realistic as it would be to have been sitting in a grand stand as an actual onlooker.

Every American heart cannot fail to thrill with enthusiasm over this offering which combines pictorial spectacle, music and effects in a thrilling drama of the Civil War crisis, interspersed with lively comedy and heightened with two charming love romances of the Blue and the Gray.

BIRMINGHAM (Ala.) AGE-HERALD
SEPT. 24, 1915

...re sincerely hope not."

A Remarkable Picture

"I don't think there is anything in the country which has met with such unusual success as the moving pictures," said E. H. Colly. "Recently one of the most stupendous productions in the moving picture business that has ever been undertaken. I am speaking of 'The Birth of a Nation,' now running in New York. It is undoubtedly one of the most wonderful pictures that has ever been thrown on the canvas. It cost over $1,500,000 to produce it and over 1000 people were used to make it. The thing that impressed me more than anything else was the price of admission. Seats ranged in price from 50 cents to $2 and they were doing a capacity business.

"Another picture is now being shown which is equally as wonderful. It is called the 'Battle Cry of Peace,' and from what I am told it is a wonderful achievement in the moving picture world. They are likewise charging as high as $2 admission to witness it, and doing a big business. The movies have done more to ruin the legitimate stage than anything else in the past 100 years. Nearly every one is a movie fan these days, and most people make it a rule to go to see some film once a day. A number of the films are instructive and are a source of a liberal education along some lines. Many of the best plays are being filmed and some of the best moral lectures in the world are exemplified on the screen."

SEPT. 24, 1915
CHICAGO (Ill.) POST

Any person who thinks at all upon such a subject might write columns if not volumes upon this question, and I, therefore, refrain from expressing myself further. I have merely attempted to suggest the general significance of the conflict as I maturely appreciate that significance to be. Yours truly,

SAMUEL B. KING.

"The Birth of a Nation."

CHICAGO, Sept. 23.—To the Editor of THE POST. Sir: A riot is reported in Philadelphia, caused by the exhibition of "The Birth of a Nation." A number of colored people were arrested. When the intense feeling of the negroes against this most slanderous caricature of their people is considered, it is remarkable that there have not been many riots.

This moving-picture exhibition is regarded as a great triumph of this new art. It is so brilliant and so entertaining that many people either from lack of information or want of thought fail to see that it misrepresents the Union soldiers, glorifies the infamous Ku-Klux Klan and brands ten millions of our citizens as degenerates and outlaws.

There are two sides to the story of the reconstruction period, and both sides have much to their discredit, but the Thomas Dixon stories are largely malicious and mischievous.

Dixon does not represent the best spirit of the South in trying to intensify hate of the negro people, who have made such marvelous progress during the last fifty years. The most intelligent negroes of Chicago declare that "The Birth of a Nation" as presented in the moving pictures is the most insulting and dangerous influence against them ever given to the public. They regard it as representing "uncommercialized vice," all the more perilous because it is so brilliant.

DUNCAN C. MILNER.

(Editor's Note:—We quite agree with Dr. Milner's estimates as presented in his letter. But we believe that in the everlasting balance of things the negro race will benefit by the reaction of truth against untruth more than it will be harmed by the mere presentation of untruth.)

CLIPPING FROM Press
Portland Me.
Date 9-24-15

...the matinee performances.

"THE BIRTH OF A NATION"

It is not until after one has seen the picture on the screen that one fully appreciates the magnitude of "The Birth of a Nation," the tremendous amount of money, time and energy required in the staging of this stupendous spectacle and the brilliant genius of David W. Griffeth which made the motion drama possible. From Thomas Dixon's novel "The Clansman" Griffeth's vivid imagination saw the underlying dramatic idea of this wonderful picture. Others had used the civil war as a background for various motion pictures but none had the tremendous perception and genuis possessed by this wizard of the film. History becomes vital to every spectator as no page of dry reading matter could ever hope to do. The spectator sees war in all its aspects, a war that led Sherman to declare it to be more terrible than the torments conceived by Dante. While modern warfare has become terrible in slaughter, with soldiers seldom seeing the enemy and artillery duels at a distance of 20 miles apart, in the civil war all the dash of hand to hand encounter, and the romantic side as well as the most gruesome went hand in hand. Those days of cavalry charges are practically passed by, but the great motion-drama shows such charges and reconstructs history with a fidelity that is magical. For the first time in the history of art you see the great conflicts pass before you; the burning of Atlanta, Sherman's march to the sea, Grant and Lee at Appomattox, the reconstruction struggles and the dawn of the new nation.

"The Birth of a Nation" summed up as a whole is tremendous, the story is gripping, the photography superb and the detail perfect. It is an education in itself and the most stupendous spectacle ever staged. No one can afford to miss it.

MOTION PICTURE WORLD (N. Y. C...
SEP 25 1915

"The Birth of a Nation" has been booked at the Grand opera house, in Superior, for some time in October. The Green Bay booking originally for Sept. 12-19 has been postponed because of extended engagements elsewhere.

Charles Somers, of Cleveland, O., lessee of the Plankinton property in Milwaukee...

CLIPPING FROM Va. Pilot
Norfolk Va
Date 9-24-15

stand for the best in minstrelsy."

"THE BIRTH OF A NATION"

David W. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," which comes to the Colonial theatre next week, is that of making history live. He has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction and the reconciliation of the North and South. These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning."

Eighteen thousand people were employed in taking the historical pictures. One sees Lincoln among his counsellors issuing the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the South in the throes of change, the carpetbaggers' excesses, and the famous rides of the K. K. K. Parties of war veterans and sons of veterans are coming in great numbers to the Tremont. It is difficult for many of them to refrain from shouting the old war-cries or from shuffling the feet to the rhythm of the martial music. Scenes in the latter half of the picture are so skillfully managed, the interest is so tensely maintained, that often the applause is practically continuous for half a three-quarters of an hour.

CLIPPING FROM Telegram
Lowell Mass
Date 9-24-15

...city.—adv.

"The Birth of a Nation"

For once the press agent has been undone. For years it has been his duty to employ such exaggeration in the verbal presentation of his subject as to infuse in the mind of the reader a desire to see or hear that which he tells about. But now comes "The Birth of a Nation" the gorgeous spectacle of the twentieth century and the press agent finds himself at a loss for words to describe the production even in a minor way. D. W. Griffith has stripped him of his power; exaggeration is out of the question and the writer must now work his brain overtime in order to do even meagre justice to his subject.

"The Birth of a Nation" cannot be exaggerated. It is too tremendous, too gigantic for that. There are countless scenes in it that tongue or pen cannot cope with. Only the eye alone can realize the wonderful progress the motion picture has made in this phenomenal masterpiece.

It seems that everything that the brain of man could conceive has been put into this subject. 18,000 people were used in telling the story, 3,000 horses and countless guns, shells, etc. utilized in its massive battle scenes. Two years time was consumed in its making and the approximate cost has been $500,000.

Imagine a pictorial production of love, romance and history, including tremendous battle scenes the equal of which have never yet been shown upon a screen, imagine such scenes as the Burning of Atlanta, Sherman's March to the Sea, Grant and Lee at Appomattox; the thrilling rides of the Klan, entire cities built up and destroyed by fire; the assassination of Lincoln at Ford's theatre, Washington, wonderful artillery duels in which real shells costing $80 apiece were used, miles and miles of trenches with thousands of fighters, cavalry charges, infantry charges, deeds of heroism on the field of battle, imagine hundreds of such mighty scenes as these and there you have "The Birth of a Nation" the pinnacle of filmed spectacles, which is coming to the Empire for a week commencing Oct. 4th was it any wonder that the press agent bows humbly to D. W. Grifith, the mighty producer of this tremendous screen triumph and admits his inability to faithfully describe this massive visualization.—adv.

Telegraph 9-25

Master Director

DAVID W. GRIFFITH

Whose proficiency in developing the art of photoplay has earned him the title of "Master Director." The most conspicuous example of his accomplishment, "The Birth of a Nation," is now on view at the Forrest, and other film dramas made under his direction will be revealed in the coming season of Triangle Pictures which are to be shown at the Chestnut Street Opera House.

BOSTON (Mass.) COURIER
SEP 25 1915

PLYMOUTH—"The White Feather"
SHUBERT—"Experience"
TREMONT—"Song of Songs"
WILBUR—"Nobody Home"

MAJESTIC THEATRE.

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Klu Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation," which is in its fifth great month at the Majestic Theatre, Boston, and will enter on its twenty-sixth and last week next Monday, September 27. No other attraction has achieved such a record in a theatre in Boston in several seasons, and it is the more remarkable when it is considered that two performances daily have been given throughout the engagement. This means that nearly 2,000 000 people have seen this famous spectacle which has been just as much of a sensation in New York, Chicago, Atlantic City, Brighton Beach and other important points in the United States.

Telegraph Leger

"The Birth of a Nation," a film spectacle of unusual magnitude and scope, presented with the accessories of as nearly perfect projection as can be contrived, and a musical accompaniment furnished by a large orchestra, will enter upon its fifth week at the Forrest. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln. Then follows a pictorial chronicle of conditions in the South during the reconstruction period, the carpet-baggers and the Ku-Klux-Klan, ranging from intimate domestic life to turbulent episodes. Finally comes an apotheosis of the United States and a presentment of the present estate of the colored race, illustrated by pictures of their present-day activities. Sentimental passages between a Southern soldier and a Northern lass and a Northern warrior

Continued from Page Five.

and a daughter of the South add an intimate touch.

MOTION PICTURE WORLD (N. Y. City)
SEP 25 1915

FF Arthur Lucas, general supervisor of exchanges for the Triangle Film Corporation, and Henry Walthall, one of Essanay's star players, accompanied A. MacArthur, Jr., New York advertising manager of the Moving Picture World, to Chicago on the Twentieth Century, Sunday, September 12. Mr. MacArthur came to fill the place of Paul C. Hinz, Chicago business representative of the World, who is now spending a well earned vacation in New York City with relatives. Mr. Lucas will remain in the city a few days in the interests of his company, and will then go to the Pacific Coast by way of St. Louis and Kansas City. On the journey, Mr. Walthall told a good story on himself. During the early run of "The Birth of a Nation" at the Illinois theatre, Mr. Walthall, who appears in the role of Colonel Cameron in that production, invited five good friends to accompany him to the show one evening. Much to his chagrin, when presenting himself at the box office, he was obliged to decorate the coin sill with twelve good American "bucks." Needless to say, Mr. Walthall's companions enjoyed the show hugely.

* * *

BOSTON JOURNAL
SEPT. 25, 1915

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other

"Experience" shows no sign at the Shubert of having even begun to exhaust its remarkable drawing power. It is unquestionably the best-liked of all the morality plays yet seen in Boston. The acting of Ernest Glendinning and other prominent players in the large cast is much admired.

"The Birth of a Nation," which is now running at the Majestic, is the same extraordinary photoplay that David Wark Griffith brought to Boston six months ago and that has already exceeded all records for continuous presentations on the Boston stage. It is a wonderful war film.

TRENTON (N. J.) GAZETTE
SEPT. 25, 1915

"NATION" HARPIST MOVES QUARTERS

FF

The harp player in the augmented orchestra for "The Birth of a Nation," was a victim of mob violence at the Trent last evening when he was ousted from the lower floor stage box which has been his seat since the opening of the film last Monday.

It seems that the box contains five chairs, one of which was occupied by the harpist. Treasurer MacCallum, during the rush on the box office last evening, sold the entire five, including the place of the musician. When it came time for the performance to begin the trouble began. Five patrons, eager for a glimpse at the great spectacle, marched down the aisle to the box where the harpist was sitting. The usher in charge of the party noted the difficulties and immediately sent out the "S. O. S." call for help. Manager Daniel Shea, of "The Birth of a Nation" company answered, and after a few unpleasant moments—unpleasant moments for the player—Mr. Harpist was removed to a more commodious and less dangerous position on the stage, and there he remained to contribute his harmonious melody to the score.

Last evening's audience was the largest of the engagement, and several hundreds of people were turned away, unable to get seats or standing room.

BOSTON ADVERTISER
SEPT. 25, 1915

fon, for while many plays have done big business at the Shubert, no drama in years has ever drawn such an enormous advance sale. The demand for seats has been so great that efforts are now being made to extend the engagement beyond the limits of the original contract.

Majestic Theatre

"The Birth of a Nation," D. W. Griffith's mighty spectacle, continues to fill the Majestic Theatre every afternoon, notwithstanding the fact that it has already run in Boston longer than any theatre attraction ever seen in this city, and been witnessed by a great many more thousands of people than ever patronized a continuous engagement of any kind in Boston. In number of weeks "The Birth of a Nation" completes just a half year the coming Saturday night, but in number of performances, figured on the regular theatre basis of eight performances a week, it has now been here 37 weeks.

CLIPPING FROM
NEW YORK MAIL
Date .....
1915

THE FUTURE OF THE FEATURE FILM

By GEORGE F. WORTS

THE coming of the Triangle photo plays to the Knickerbocker Theatre is an important event, because it marks a big, decisive step that has been taken by producers and exhibitors to put the feature film on a substantial and permanent basis. Public favor went so quickly to feature programmes that a doubt quite naturally arose concerning the durability of this variety of motion picture entertainment. Everything that could possibly be done to increase the pleasantness of feature films is being done. Their technique is better understood, and it will continue to be better understood. The quality of screen acting has improved, direction has grown finer, photography and scenic effects are more finished.

"The Birth of a Nation" was one of the earlier forces that worked toward the public appreciation of the feature film; "The Battle Cry of Peace" is one of the latest. Between the two have been scattered scores of excellent feature films. And the number of such plays as this is constantly increasing. The question has been raised as to whether or not the feature film is a fad or a permanent institution. Unquestionably, its popularity is still inclining; but whether or not the public will grow tired of the mani-reeled picture is a problem that is already confronting producers and exhibitors.

One fact remains, however: Public interest in motion pictures is quickening. There will always be a demand for a motion picture well done. And motion pictures are being better done every succeeding day. Whether the pictures are one-reel or ten-reel makes no difference if the quality is there. And that is what the big men, the real men, of the industry are working for.

MOTION PICTURE WORLD (N. Y. City)
SEP 2

thoroughly

TRENTON THEATERS BOOK "NATION" FILM.

FF

Montgomery Moses, manager of the Trent theater, Trenton, N. J., has booked D. W. Griffith's gigantic spectacle in motion pictures, "The Birth of a Nation," for the week of September 20. This announcement has created quite a stir in moving picture circles in the Jersey city and interest in the films is running high, on account of the reports heard from other cities of the wonderful qualities of the immense production. Manager Moses expects to show to capacity houses and is making his plans accordingly.

HARTFORD (Conn.) POST
SEPT. 25, 1915

THE FILM AGAIN

To the Kick Editor:

What's all this kicking about the showing of "The Birth of a Nation?" I am inclined to believe an energetic press agent is responsible for much of the agitation that is going the rounds in this city.

If the picture is really so bad why do these people go to see it, when these same gentlemen (or ladies) are generally supposed to be looking for higher things?

I believe if I was told a picture was bad and warned that to see it would hurt my finer sensibilities I would keep out of the theater.

OBSERVER.

City, Sept. 23, 1915.

TRENTON (N. J.) GAZETTE
SEPT. 25, 1915

"NATION" MAKES RECORD

FF

NEW records were established at the Trent theatre this week by the gigantic film spectacle "The Birth of a Nation." There is a new record for attendance figures, as well as for gross receipts on the week's engagement. The previous record in this respect was credited to the production of "Ben Hur," which Klaw & Erlanger presented at Taylor Opera House for one week. It is estimated that the receipts of "The Birth of a Nation" will reach $10,000.

CLIPPING FROM
Times
Date Nov 7th
9 55 A

GRIFFITH PICTURE AT STATE STREET

FF

Manager Wahn, of State Street Theatre, obtained a notable photoplay feature when he closed a contract for the presentation of "The Escape," by D. W. Griffith, who has thrilled thouhands with his wonderful feature, "The Birth of a Nation." It will be presented at State Street the first half of nexe week, in conjunction with the feature film, "Neal of the Navy," with Lillian Lorraine and William Courtleigh, Jr.

"The Escape," the Griffith production, it is stated, has countless thrills in the 6,000 feet of photoplay, that is said to be in keeping with the Griffith standard.

This photoplay is regarded as so important that it has supplanted the Paramount feature that was booked for the first half of next week. It is declared to be the greatest photoplay Manager Wahn has ever offered his patrons, and the most costly. The other Griffith production, "The Birth of a Nation," commands $2 high price in every place where it is given. The Griffith film will be offered at State Street with the usual vaudeville numbers and "Neal of the Navy" for the regular popular prices.

BROOKLYN DAILY EAGLE
SEP 25 1915
Date .....

fer this engagement ... ing and Saturday matinee prices will be from 25c. to $1.00, and the Wednesday matinee, 25c., 35c. and 50c.

"The Birth of a Nation."

The final performance of D. W. Griffith's $500,000 production, "The Birth of a Nation," at the Brighton Beach Music Hall, will be given next Saturday night, when William H. Kemble, the managing director, will celebrate the occasion with a special musical programme. He is now making an effort to have some of the film stars who appear in the picture attend and join the festivities.

"The Birth of a Nation" has had a remarkable run at the Brighton Beach Music Hall, where more than 300,000 persons have seen the picture protraying the stirring days of the Civil War. The film is not a war picture but a combination of love, tragedy, war and peace. Mr. Griffith intended that it should be a picture history of the principle events of the Civil War. That the picture is educational is evidenced by the fact hundreds of Brooklyn ministers and priests, school principals and educators, Civil War veterans and others, have unqualifiedly endorsed it.

William H. Kemble, who brought the film to Brooklyn at a great expense, is well known in this city, although for a long time he was away attending to extensive mining interests in Mexico. Mr. Kemble has decided to become a Brooklynite again. He was at one time a member of the Twenty-third Regiment and the Old Guard. He is a member of the Army and Navy Club, and other prominent organizations.

Mr. Kemble was one of the Americans who just escaped from Mexico with their lives, when the Zapata revolutionists and bandits started on their campaign several years ago.

CLIPPING FROM
Boston Transcript
Date 9-25-15

Majestic—The Birth of a Nation

A filmed spectacle of unusual magnitude and scope, that for twenty-five weeks held one or another Boston stage. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion-pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and the Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

TRENTON (N. J.) GAZETTE
SEPT. 25, 1915

FINAL TIMES OF "BIRTH OF NATION"

FF

There is no diminution in interest in "The Birth of a Nation," the D. W. Griffith motion picture spectacle which will wind up its week's engagement in this city at the Trent theatre today. There will be three performances today—a special morning matinee, beginning at 10 o'clock for school children; the usual matinee show at 2:15, and the evening presentation at 8:15 o'clock. So great is the demand for seats for the farewell performances that the theatre will be thronged for each show.

"The Birth of a Nation" pictures have historic value as well as tense dramatic quality, and the augmentation of the effect each production makes is a tribute to the fine orchestra, playing music specially selected, and in description of each incident as it is re-enacted through the intermediary of the picture machine and the screen. "The Birth of a Nation" has unquestionably set a standard in motion picture achievement difficult to attain.

And never before in the history of the city has a theatrical enterprise been received with more cordiality and patronage. The production has not only proven itself a wonder in animated photography, but it has also broken all records for local theatrical business.

UTLAND (Vt.) HERALD
SEPT. 25, 1915

Methodist church—Rev. J. B. Horton, pastor; morning service at 10:45; reception of members; subject of sermon, "The Incomparable Things of

"THE BIRTH OF A NATION."

Shows may come and shows may go, feature film be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" continues on its triumphant way and will be shown at the Shrine theater on Monday, September 27, for an engagement of one week only. Besides the film spectacle itself "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatergoers. It revives most of the old tunes of the Civil war and includes also much elaborate orchestration in modern mode.

For out-of-town patrons the matinee performance will be found attractive the same as night and more convenient to attend. No Sunday shows will be given, but, with that exception, Mr. Griffith's spectacle is being performed twice daily at 2:15 and evenings at 8:10 respectively.

"The Birth of a Nation" is the biggest production so far made. There were over 120,000 feet of film when the cameras finished their work in the West and South, but the process of selection, which plays such a telling part in these productions, has reduced this to 12,000 feet, the spectacle as it now stands, taking about two and three-quarter hours to present.

The production cost over $500,000 and the first presentation was given in Los Angeles, Calif., since which the production has been shown in New York city, Boston, Chicago, San Francisco, Seattle, Philadelphia, Pittsburgh, Atlantic City, Brighton Beach and Long Branch for long runs and playing to capacity at every performance.

The production will be presented here in the same big manner that has characterized its performances in the above cities, with augmented orchestra of 16 pieces and all other details exact. Obtain seats at Playhouse 10 to 12, 1:45 to 4, 6:45 to 10 p. m. Seats may be reserved for any evening during the engagement.—adv.

CHICAGO (Ill.) MOTOGRAPHY

Mi[illegible]souri.

The booking [illegible] "The Birth of a Nation," now playing at the [illegible] Theater in St. Louis, Missouri, have been arranged to keep the big spectacle in the big amusement centers of the country indefinitely. St. Louis will be the only city in which it will appear for scores of [illegible] around this season. The spectacle has been billed and advertised in every small city and town for miles around and within a radius of seventy-five miles of St. Louis. The same policy has been pursued everywhere since the "Birth of a Nation" started in Los An-

PORTLAND (Me.) EXPRESS & ADV.
SEPT. 25, 1915

Symphony Orches

THEATERS

THE BIRTH OF A NATION. FF

The Birth of a Nation, the sensational and spectacular Griffith production of the Civil War period, in 12 parts based on the book The Clansman, breathes the spirit of that well known book. The two great outstanding features of it are its controversial spirit and splendor, and the magnificence of its production. Taken as a whole it is the most tremendous offering ever projected.

The greatness of the production is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so very carefully presented that it grips the audience hard. The appeal is far reaching and there probably never has been a production offered to the American public that can approach the "swing" of its powerful "pull" or sometimes almost uncanny reproductions of historical scenes. From a technical viewpoint it may be placed upon a pedestal by itself. It is a magnificent production, wonderful in its scope, dramatic to a degree in its construction, faithful in detail and convincing in its argument. Those who may feel inclined to take offense at alleged incidents of half a century ago, and find it difficult to square such offenses with latter day conditions, should bear in mind that the traitor Arnold of the Revolution, was the same Arnold who, as the daring "rider of the black horse" was the hero of the siege of Quebec.

Beginning with the troublous times just preceding the Civil War The Birth of a Nation takes us through that awful struggle, culminating in the assassination of Lincoln, into and through the reconstruction period which has been classed by many as the darkest period of United States history.

This great masterpiece of photo-dramatic art will return to the B. F. Keith Theater for one solid week commencing next Monday and is sure to duplicate the previous capacity attendance. Hundreds were unable to secure seats during its first engagement and from the way the seats are selling late comers are going to be disappointed again. Moral, secure your seats in time.—Advertisement.

ROVIDENCE (R. I.) NEWS-D[illegible]
SEPT. 25, 1915

Prov. Opera House

"The Birth of a Nation," D. W. Griffith's photoplay on re-construction days, will be continued for another week at the Providence Opera House, opening with a matinee performance Monday afternoon. This will be the fifth week this photoplay has been shown in this city, the first engagement consisting of three weeks and the present engagement of two weeks. This will positively be the final week that the photoplay will be shown here.

It is not often that a photoplay audience is moved to such a pitch of enthusiasm that it applauds the action, but such is the case in this picture. Sound and action are synchronized. The special music by the orchestra of 25 pieces and the realistic sound affects produced behind the screen carry the audience from climax to climax. To produce the effects 5000 pounds of mechanicti devices, controlled from a switchboard by an electrician, are employed and a force of 20 men is required to run the various pieces of apparatus. All of the sound effects are timed to the second by the electrician, who, anticipating every movement signals to his men by an elaborate electric light system. In this way sound and action are synchronized.

The switchboard, which notifies the men who control the effects, has over 30 different keys, each one calling for a different sound. The effects include cannon boom, cannon rumble, church chimes, rifle shots, rifle rattle, rush of water, horse hoofs, smashing of doors and breaking of window glass. A group of 10 men produce the sounds for the mob scenes. All of the men work in complete darkness in order to read the vari-colored electric light signals correctly.

"The Birth of a Nation" is a historical drama in two parts founded on "The Clansman" by Thomas Dixon. It shows the North and the South at war and the reconstruction period. The love element is not lacking. A Northern girl, who visits in the South dismisses Col. Ben Cameron, her lover, when she discovers he belongs to the dreaded Ku Klux Klan.

NE (Wash.) CHRONICLE
SEPT. 24, 1915
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PAGE TWENTY.
ADVERTISING

DUR[illegible]

[illegible] Big Job to Suit Griffi[illegible] in Role of President, Sa[illegible] Henneberry.

FF

"An actor's ambition is gratified [illegible] once in a lifetime and mine probably came when I was selected to portray President Lincoln in Griffith's celebrated film, 'The Birth of a Nation,' said Joseph Henneberry yesterday at the Hippodrome theater, where he is appearing as one member of a black face team.

"Before the scene suited Mr. Griffith, we rehearsed 20 times and it was filmed six times before the pathos was intended to carry showed sufficiently to suit.

"I had just started my vacation in the Saugeny mountains of New York last June when I received a wire to report to Mr. Griffith. They jumped me across the continent at a good salary and expense account, and while it was my first venture into movies, I liked it very much.

Wart Gave Him Trouble.

"The wall of my dressing room was almost covered with mirrors and in the vacant spaces there were hung pictures of our martyred presidents showing every conceivable facial angle. It usually took about two and one-half hours to put on my makeup, and it was a very tedious task. One of my greatest aggravations was to get the wart in proper position, for everyone was offering suggestions about other pictures they had seen.

"Because the cloth binding of the wig would 'register' in the closeup scenes, it was necessary to purchase a strip of surgeon's rubber membrane cut to fit over the edge. Over all this the grease paint was applied about one-fourth of an inch thick. The beard was a stickler, too, for, when I thought I had it on properly, Mr. Griffith would say one side or the other was a little too full or too much skimped. Consequently much trimming was in order.

"When I saw the completed film, I confess that forgot I had worked in it and wept or cheered as it swayed my impulses."

There is more realism in the making of moving pictures than many movie patrons are aware, Mr. Henneberry declares. He bears evidence of the heat from a powder explosion of a blank cartridge in a scar at the back of his neck.

He was playing the role of Lincoln when William Walsh, in the part of J. Wilkes Booth, pulled the trigger of an old-fashioned derringer too close to his bare neck. The mechanism of the old gun was to blame for, while the explosion made enough smoke for movie purposes, the flame came from under the barrel sidewise and caused a burn that was weeks in healing.

"Those movie directors can have all that work they want," he said. "That particular production was seven months in the making and one can hardly imagine the strain that Mr. Griffith was under in the heavy parts. For weeks on end I know that he worked 20 hours a day and some nights went to bed without removing his clothing. With all the seven months' direction I never saw Mr. Griffith with a pencil or pad. He kept notes in his wonderful memory and he is surely a stickler for detail."

ORONTO (Ont.) NEWS
SEPT. 27, 1915

AMUSEMENTS

BIRTH OF A NATION.

Prolonging its engagement to accommodate the vast crowds that are visiting the Alexandra Theatre daily, "The Birth of a Nation," D. W. Griffith's mammoth film spectacle, inaugurates the second week of its engagement with a popular price matinee this afternoon. Never before has such a sensational drama graced the boards of a Toronto theatre. Its five thousand individual scenes are made more impressive by the musical accompaniment that is played by a symphony orchestra of thirty. Many circumstances have conspired to make this spectacular film the most discussed play in the world, it embraces a period of 150 years and pictorializes the greatest events of the Civil War, as well as those of Reconstruction. The early glories of the South, the devastating march to the sea, the burning of towns; the signing of peace at Appomattox; the assassination of Lincoln at Ford's Theatre, and the succeeding orgy of hate and oppression of the South—these incidents pass with the rapidity of lightning before the enthralled spectator and lead up to the terrific climaxes of Part II., which is devoted to what has been termed "the second struggle," a struggle caused by the attempt to impose carpet-bagger rule upon the conquered states. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of southern and northern sweethearts. During the week performances will be given afternoon and evening, with no advance in prices.

CLIPPING FROM Portland Me. Press Herald 9-25-15

HOSPITAL SCENE IN "BIRTH OF A NATION," at the Colonial all this week.

FROM THE PRESS AGENTS

At The Colonial

"THE BIRTH OF A NATION."

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, opens an engagement of one week at the Colonial on Monday, with daily matinees after the opening. The first half of the great picture exhibits the salient events of the Civil War which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theatre live before the spectator of the Griffith drama. In the second half of the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story. The fun and frolic of plantation days, as well as the heartaches and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated), no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with moving pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistibly real. Among the leading players in what was probably the largest theatrical cast ever assembled may be mentioned Joseph Henabery as President Lincoln, Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh and Flora Cameron, Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch. Seats are now on sale for the entire week.

N. (Maine) JOURNAL SEPT. 25, 1915 467

D. W. Griffith's Massive Spectacle, "The Birth of a Nation," at the Empire Theater, Week of [illegible]th.

With the approach of half a century after the actual scenes of the Civil War, this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flight it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went thru that out of the travail could come the Nation we are so proud of today. It is not a case of opening old wounds but in art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right. The dramatic form has often been employed by the greatest minds of the world to express underlined truths and as regards the usages and the sufferings of war, no pen has been able to make as impressive a picture as Griffith has encompassed in this masterpiece. A born realist, he cuts into the quick of facts that he may establish his dramatic plot. He has not been concerned with factions of propaganda but with the unerring view of the master of the new art he has made his impression upon our minds in a way which is startlingly original and a force to be reckoned with in the future. He masses great armies upon a historic plane to reproduce the records of a mighty struggle and by the human interests of two families makes a great nation's efforts a topic of a dramatic construction which appeals to the heart and the sympathies as no bold narrative of facts could hope to do. To attain these results he employs the passions, the loves and the conflict of essential drama. He writes history by flashes of lightning and with it all has built up a spectacle that thrills the human soul, brings tears to the eyes, mingles pathos with laughter, and above all else, does something fine upon the most tremendous scale that was ever undertaken by a dramatist in the world's history.

"The Birth of a Nation" is well worth while and when one has witnessed it, it is easy to understand why it has created such a gigantic stir. The engagement of this greatest of all film spectacles opens at the Empire Theater, October 4th, for one solid week.

AT THE THEATRES

"THE BIRTH OF A NATION."

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation" which ran for four great months at the Tremont Theatre, Boston, and will enter on its twentieth and last week next Monday, August 16th, at the Majestic.

Every American heart cannot fail to thrill with enthusiasm over this offering which combines pictorial spectacle, music and effects in a thrilling drama of the Civil War crisis, interspersed with lively comedy and heightened with two charming love romances of the Blue and the Gray.

ONLEYVILLE (R. I.) TIMES SEPT. 24, 1915 674

Providence Opera House.

"The Birth of a Nation," D. W. Griffith's sensational photo drama is enjoying a second engagement at The Providence Opera House. The first engagement lasted three weeks and drew capacity audiences at every performance. The same is true of the present engagement, which will last only a few days more. The performance starts at 2.15 and is finished in ample time for suburbanites to get home for dinner. "The Birth of a Nation" will be shown twice daily, at 2.15 in the afternoon and 8.15 in the evening.

"The Birth of a Nation" is a historical drama in two parts founded on "The Clansman," by Thomas Dixon. It shows the North and South at war and the reconstruction period which was the aftermath of the war. The story of the play is along the following lines. A Northern and Southern home are shown before the war. The call to arms comes and the sons of both houses leave for the front. Battles and battlefields are rolled out in marvellous perspective, the most striking scenes being the four years war, showing all of the principal events, including Sherman's march to the sea. Then comes the assassination of President Lincoln, the getting into power of the men who exploited the negroes and the rise of the Ku Klux Klan. The love element is not lacking in the film. A Northern girl who visits in the South dismisses Col. Ben Cameron, her lover, when she discovers he belongs to the dreaded Ku Klux.

Ex. Journal Dallas Texas 1915

18,000 PEOPLE, 3,000 STEEDS, 5,000 SCENES IN PRODUCING FILM "THE BIRTH OF A NATION"

Art is long says the poet, and out lasts throne or emperor. Occasionally, however, old art ideals sway and totter to their fall, whilst a daring revolutionist seizes the scepter and remakes the world. This is what David Mark Griffith, foremost of directors, is said by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which will be seen at the Dallas Opera House for two weeks, starting Monday night, Oct. 4.

Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: A new kind of grand opera—motion picture plus music plus mechanical effects—that bids fair to pass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—had been put on. He used half a great State for his locale, 150 years of American history as his subject, 18,000 people as his actors, 3,000 riders and steeds as his cavalry, 5,000 scenes instead of a few score or a few hundred. His work dwarfed the old-fashioned stage art to such petitions that many are wondering whether the so-called "indoor" drama is not doomed to long and possibly total eclipse.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls." The times of Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill.

For the first time in theatrical history a motion spectacle is being presented as a regular attraction at regular prices in regular first-class playhouses. The success speaks for itself. The Griffith drama comes here with a baggage equipment of two sixty-foot cars, a complete staff, including mechanical experts and stage crew, and a large symphonic orchestra regularly carried on tour—a company of fifty people altogether.

The story embraces beautiful romances of the Blue and the Gray: Ben Cameron, the Clansman, and his Northern sweetheart, Elsie; Captain Phil Stoneman, U. S. A., and sweet Margeret Cameron, the South Carolina lassie. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lew, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, John McGlynn, Ernest Campbell, John French, J. A. Beringer.

SAN FRANCISCO (Cal.) BULLETIN SEPT. 25, 1915

AT THE SAVOY

"The Birth of a Nation," of "The Clansman," the famous Griffith film-story, continues to crowd the Savoy Theater through the power of its wonderful historic, spectacular and emotional qualities. The matinee and evening performance tomorrow will launch the twenty-second week of the picture's San Francisco career.

Rupert Hughes, the noted author, recently wrote of it:

"The Birth of a Nation' is a work of epochal importance in a large and fruitful field of human endeavor."

Atlanta Journal 4 pix

"BIRTH OF A NATION": Begins Fifth Week.

With four weeks to its credit that have broken all records for an extended theatrical run in St. Louis, "The Birth of a Nation" enters upon the fifth and final week of its original bookings at the Olympic Theater tomorrow afternoon. The engagement, however, has been prolonged to include the week of the Veiled Prophet and kindred festivities, with whose general scheme the Griffith spectacle fits in as admirably as if it had been especially planned. For it, too, portrays history, and such history as the Mississippi Valley passed through in the terrible days of Civil War and reconstruction. Over all is thrown the glamor of romance, just as the floats in the Veiled Prophet parade are poeticized.

No production in the theatrical history of America has so stirred audiences as "The Birth of a Nation." During the great battle scenes and the dashing rides of the Ku Klux Klansmen, there is continuous deafening applause.

Daily Press
Newport News Va. Sept 25

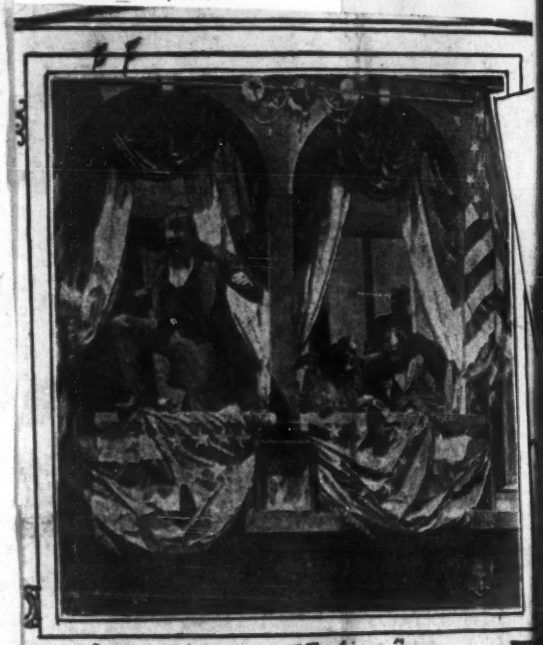
Lillian Gish Who Plays Flora Cameron in 'The Birth of Nation'

"BIRTH OF NATION" WONDERFUL PICTURE

Next week's attraction at the Colonial theater, Norfolk, will be D. W. Griffith's wonderful production, "The Birth of a Nation." This mighty spectacle has turned the theater records of America topsy-turvy. It holds the long distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in drama of this country heretofore. It is a story of American history, showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not so much history as it is drama romance in a new form of expression with an operatic accompaniment in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothing like it was ever seen before. Nothing its equal is likely to be accomplished again until D. V. Griffith has time to select another theme for his genius of expression.

SCENE IN "THE BIRTH OF A NATION," COLONIAL THEAT RE, NORFOLK NEXT WEEK

PITTSBURG (Pa.) POST
SEPT. 26, 1915



Pittsburg Sunday Post Sept 25

Art of D. W. Griffith In Picture Producing

The "newer school" in the field of motion picture production is represented by David W. Griffith, producer of "The Birth of a Nation," the famous photo spectacle which is enjoying a most successful run not only at the Nixon Theater in this city but practically in all the larger cities of the country. The clash between the new and the old in picture producing methods is one of the most interesting features of the art. Even laymen are awakening to a realization of the fact that there are distinct schools of producers and that the same story, the same players and even similar settings will make two entirely different pictures if staged by producers representing the extremes of the two schools.

The "newer school" at its best is Griffith. He is a director of daring, who does not stop to think of cost. He is a director gifted with the artist's imagination. Perhaps his imagination might better be expressed as the ability to sense the feelings of the spectator. He has the faculty of handling his scenes so that every bit of action counts toward the achieving of the desired impression. The unnecessary is eliminated entirely. At times, as in the on-rushing scenes at the close of "The Birth of a Nation," he is content with flashes that are really but suggestions, for he realizes that, with the proper foundation built, the mind and imagination of the spectator is always keeping pace with him.

Mr. Griffith is continually striving to insure himself against the danger of wearying his spectator by seeking always for new angles at which to place his camera.

There are exponents of both schools who may be labelled successful producers, but it must be admitted that the taste of the times is for the newer or Griffith art, and that one may notice an increasing tendency on the part of the old school producers to seek a compromise.

Griffith's art is that which is farthest away from the stage, and yet he makes use of every device of the motion picture.

The new art requires real art. It is not a mere bagful of tricks, and "The Birth of a Nation" is made the more interesting by reason of its many scenes, each one of which presents some new and startling view to the spectator.

NORFOLK (Va.) VIRGINIAN PILOT
SEPT. 26, 1915

"BIRTH OF A NATION" HERE ALL THIS WEEK

Griffith's Film Production At The Colonial With Daily Matinee

FF

After more extensive and sensational publicity than has fallen to the lot of any theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will will open a week's engagement tomorrow at the Colonial theatre, with daily matinees. The first-class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the War between the States as well as those of Reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's theatre, and the succeeding orgy of hate and oppression of the South—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered States. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison.

BOSTON HERALD
SEPT. 26, 1915

Performance Matinees Daily Except Saturdays.

Majestic Theatre

FF

"The Birth of A Nation" has been presented more times consecutively than any other theatrical attraction in the history of Boston. Last night at the Majestic Theatre it completed a record of 300 performances in this city. This is equal to over 37 weeks of an attraction playing eight performances a week. Tomorrow afternoon and evening will begin the 38th consecutive week in Boston, and the 301st to the 312th performance.

PITTSBURG (Pa.) POST
SEPT. 26, 1915

...ents and good singing by the chorus of 30.

Nixon—"Birth of a Nation" Photo Spectacle.

FF

"The Birth of a Nation," D. W. Griffith's marvelous photo spectacle, runs tomorrow afternoon on its fifth successful week at the Nixon Theater and also the last two weeks of its engagement. The historic features of this presentation have attracted wide attention and educators have been convinced that there is no more effective way to tell the story of a nation. In pictorial form are shown stirring events of American history, including Sherman's march to the sea, the last gallant stand of the Confederates at Petersburg, the surrender of Robert E. Lee to U. S. Grant, the assassination of President Lincoln and the saving of the South by the K.K.K. The realistic scenes [illegible] was expended in building towns, a replica of Ford's Theater in which Lincoln was killed and in laying out the vast battlegrounds. Eighteen thousand people and 2,000 horses were utilized. Five thousand scenes are in this stupendous spectacle. The battle scenes are said by Richard Harding Davis and other war observers to be the most wonderful and realistic ever presented to the American public. Thousands of soldiers are seen in the trenches, battling at breastworks, masked batteries in action, a panorama of marching and countermarching troops, shells exploding in the air and, in the midst of struggling masses, the carnage of battle.

Running through the historical scenes are two romantic love episodes, in which a colonel of the South loves the sister of an officer of the North, and the officer of the South loves the sister of the colonel of the North. The proud spirit of the Southern girl and the equally proud spirit of the Northern maid are shown in thrilling and soul-gripping story. Love turns to hate and then to love again. As each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love scenes are taken from Thomas Dixon's famous stories, "The Clansman" and "The Leopard Spots." The cast includes such favorites as Henry Walthall, Mae Marsh, Spottiswoode Aiken, Lillian Gish, Miriam Cooper, Ralph Lewis, Robert Harron, Mary Alden, Donald Crisp and others.

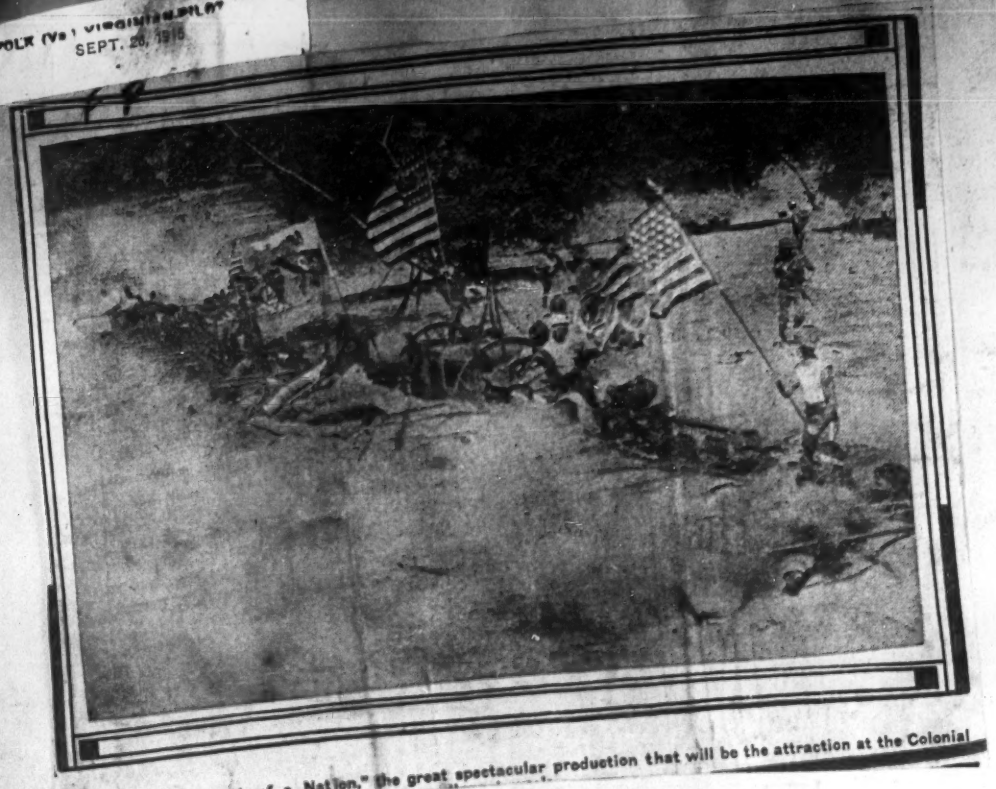
The symphony orchestra of 30 is a feature of every performance. The orchestration by Joseph Carl Breil is a masterpiece of illustrative music.

"The Birth of a Nation" is now in its sixth month at the Liberty Theater in New York, and in Chicago it will be playing for months to come. In Boston, San Francisco, Los Angeles, Milwaukee and other large cities it is breaking all records. It is shown here twice daily [illegible] and 8:30 P. M.

Date 9 26 1

D. W. Griffith's spectacle, "The Birth of a Nation," will to-day begin the eighth month of its run in the Liberty Theatre. Miss Lillian Gish as the Carolinian Governor's daughter and Miss Mae Murray her friend play the chief feminine roles in the long cast.

NORFOLK (Va.) VIRGINIAN-PILOT
SEPT. 26, 1915



Battle scene in "The Birth of a Nation," the great spectacular production that will be the attraction at the Colonial

BOSTON POST

public showed its appreciation by ... ing the theatre at every performance during the run of the piece. Quentin Tod and Helen Clarke do some splendid modern dancing.

Majestic Theatre

"The Birth of a Nation," which has to terminate its run at the Tremont Theatre a few weeks ago because of the regular season bookings at that house, and had to be transferred to the Majestic Theatre because the Boston and New England public plainly demonstrated that although this "eighth wonder of the world" had been presented more times consecutively than any other theatrical attraction in the history of Boston there were still thousands who had not had an opportunity to see it, completed last night at the Majestic a record of 300 performances in this city. This is equal to over 37 weeks of an attraction playing eight performances a week, and thus "The Birth of a Nation" has achieved a distinction for a much longer run than ever known before in these parts.

PROVIDENCE (R. I.) JOURNAL
SEPT. 26, 1915

of Current Events."

"THE BIRTH OF A NATION"

Its Fifth and Last Week at the Opera House.

"The Birth of a Nation," D. W. Griffith's photoplay on reconstruction days, is continued for another week at the Opera House, opening with a matinee performance to-morrow afternoon. This is the fifth week of this photoplay in Providence. The first engagement was for three weeks and the second was for two weeks. Col. Wendelschaefer states that an extension of the run is not contemplated.

It is not often that a photoplay audience is moved to such a pitch of enthusiasm that it applauds the action, but such is the case at the Opera House. The special music by the orchestra of 75 pieces and the realistic sound effects produced behind the screen carry the audience from climax to climax. To produce the effects 3000 pounds of mechanical devices, controlled from a switchboard by an electrician, are employed, and a force of 20 men is required to run the various pieces of apparatus. All of the sound effects are timed to the second by the electrician, who, anticipating every movement, signals to his men by an elaborate electric light system. In this way sound and action are synchronized.

The switchboard, which notifies the men who control the effects, has over 30 different keys, each one calling for a different sound. The effects include cannon boom, cannon rumble, church chimes, rifle shots, rifle rattle, rush of water, horse hoofs, smashing of doors and breaking of window glass. A group of 10 men produces sounds for the mob scenes. All of the men work in complete darkness in order to read the vari-colored electric light signals correctly.

The film presents a historical drama in two parts founded on "The Clansman" by Thomas Dixon. It shows the North and the South during the war and the reconstruction period. The love element is not lacking. A Northern girl, who visits the South, dismisses Col. Ben Cameron, her lover, when she discovers he belongs to the dreaded Ku Klux Klan.

[redacted] MAIDS."

BOSTON MORNING GLOBE
SEPT. 26, 1915

"The Birth of a Nation" at the Majestic Theatre.

Tomorrow afternoon at the Majestic Theatre Griffith's picture spectacle starts on its 26th consecutive week in this city. Last evening it completed a record of 200 performances in the engagements at the Tremont and Majestic Theatres, which is a much longer run than ever known before in Boston.

The elaborate nature of the production, showing an interesting era in the history of this Nation, represents the work of thousands of participants in mimic scenes, which have been devised and directed by master minds in the movie world.

In rapid succession are revealed views of the South before the Civil War, during it and immediately following it. The scene of Lincoln's assassination and the dark days of the reconstruction period in the South during the regime of the carpet-baggers and the various thrilling battle scenes are presented on a grand scale.

BOSTON (Mass.) AMERICAN
SEP 26

Remarkable Experiment with High-Priced Films Now Under Way.

By HARLOW HARE

The most interesting experiment in the history of moving pictures is now being made at the Knickerbocker Theatre, New York, and will soon be made in Boston, if the plans of the Triangle Film Company are realized.

It has been proved that the public will pay $2 to see a most marvelous spectacular picture like "The Birth of a Nation." The Triangle crowd believe that there is a field for a $2 theatre presenting a regular program of good pictures offering well known players and directed by Griffith, Ince and Bennett, the three most celebrated picture makers in the game.

Few experienced picture men outside the Triangle believe that audiences can be found so flush with money as to pay four or five times the prices asked by such houses as the Strand and the Park in Boston for a picture program which has not been extraordinarily advertised.

On the other hand the same people predicted that "The Birth of a Nation" would not go at $2 and it is now in its seventh month here in Boston.

In every community there is a class to which money is no object, and there are many people who actually stay away from picture theatres because the low prices result in a miscellaneous audience.

Most of these people are willing to pay a theatre price for a motion picture so well done as to be really entertaining, and such pictures are much rarer than one would suppose by reading the advertisements.

Few of the feature pictures are masterpieces. Most of the five or six reelers are ordinary, indifferent or bad. The picture men turn out an even larger proportion of failures than the legitimate drama producers, but by their extraordinary system of distribution, and by their arrangement of regular programs, which the exhibitor binds himself to accept, they make nearly as much money out of their failures as their successes.

Again and again I have been chased out of picture theatres by a stupid or tiresome picture and the knowledge that it would grind on for five or six reels.

The chief explanation of a bad picture is not the acting, but the treatment by the director, who has selected a poor subject, fumbled a good one, or extended a two-reel story into a five-reeler.

Not so long ago I dropped into a theatre and watched a picture unfold which was nothing but the familiar old play and opera "Tosca" with its name changed. As I had seen "Tosca" many times I had no desire to see it on a film and I felt a bit peeved because they did not call it "Tosca" and warn me before I went in.

It is too much to expect that the Triangle directors will always turn out masterpieces, but Griffith, Ince and Bennett are less liable to be guilty of the sins of motion picture directors than most others and their names carry some assurance that a good picture program will be pre-

AMERICAN
SEP 26 1915

"TRENCH FIGHTING SCENE FROM 'THE BIRTH OF A NATION,' AT THE MAJESTIC.

PITTSBURGH (Pa.) DISPATCH
SEPT. 26, 1915

GRIFFITH THE GREAT

His Method Is to Visualize and Revitalize Scenes of Past

There is a new way of recording history. Carlyle, Motley, Macauley, Prescott, Parkman and all the historians of all time have placed the results of their research on paper. David Wark Griffith, actor, dramatist and director of motion pictures, places his interpretation of history on a film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to recreate the scenes of the Civil War and Reconstruction days for his father, Jacob Wark Griffith, commanded a Confederate brigade and all his kinfolk endured the terrible sufferings of the post-bellum days.

D W Griffith.

For years young Griffith dreamed of his plans to make that epoch of American history live anew. Finally, at a cost of half a million dollars, he realized his dreams. The result was "The Birth of a Nation," which is now in its fifth triumphant week at the Nixon, and which enters upon the last two weeks of its engagement tomorrow afternoon.

In staging Sherman's march to the sea a village of frame houses was built to be burned; Ford's Theater in Washington was constructed in replica; the Assembly Chamber of the South Carolina Legislature was reproduced in the same way in order to get a scene lasting only 20 seconds.

When he wanted to show the thrilling rides of the Ku Klux Klan he found that all the roads he could use were oiled macadam. He needed dirt roads, so he went to the County Supervisors and obtained the use of the roads in an area of ten square miles for one day, hired a force of laborers to lay ten inches of dirt on the roads and ran his rides. Then the workmen removed the dirt.

Date M. Press 9.26.15

Liberty.

"The Birth of a Nation" begins the eighth month of its run in the Liberty Theatre this week. It is the only attraction in the Broadway district that has continued through from last season without a break in the run and is one of two attractions that are still running from last season. The interest in this story of the war and the reconstruction period is as popular as when it first reached New York and will remain indefinitely in the Liberty

PITTSBURGH (Pa.) DISPATCH
SEPT. 26, 1915

PITTSBURGH (Pa.) DISPATCH
SEPT. 26, 1915

"The Birth of a Nation"

FF

PERFECT projection has been the aim and accomplishment of the management of "The Birth of a Nation" at the Nixon Theater. The result is that there is no strain on the eyes of the spectators. Although the entertainment runs for two and three-quarters hours, it is a common comment of those who have seen this great spectacle that it hardly seemed an hour.

One of the most irritating features to the eyes is the exposure to directly reflected rays, a condition which is found in so many picture houses where the projecting machines are placed in the gallery of the theater. Dr J Morman Risley of Philadelphia has been waging vigorous warfare against this method of projection and he warmly urges projection to the screen on a horizontal plane. This perfect method which he urges is that used at the Nixon Theater. The booth is situated on the orchestra floor and there is absolutely no eye strain from screen reflection. No expense has been spared to give to "The Birth of a Nation" the most perfect presentation that modern science can accomplish. The greatest optical experts in the country were consulted so that every piece of mechanism should be the best that the ingenuity of man has yet devised. It is rather interesting to note that in the projection of this picture over 26,000 candle power is used and that the cost of the electricity is $50 a day.

The experts have measured to fractions of an inch the exact distance required for perfect focussing. They have likewise selected by means of high tests that location for the booth which will afford an optometrically perfect view of the film spectacle. Never before in the history of the theater has such minute scientific adjustment been attempted. Besides perfect projection "The Birth of a Nation" is shown with every surrounding that can add to the pleasure and enjoyment of the spectator. A symphony orchestra of 20 picked musicians play a score of Wagnerian proportions which is perfectly synchronized to the scenes of this great spectacle.

PITTSBURG (Pa.) LEADER
SEPT. 26, 1915

FF

SCENE IN "THE BIRTH OF A NATION."

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation," now playing at the Nixon, was verified as an actual historical event by one of the spectators, G. L. Mordecai, of 174 West Eighty-sixth street, is the man to whom it happened. During the New York run of the play he visited D. W. Griffith's offices and told this remarkable story:

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade running operations between the Confederacy and the Bahama Islands. I had served in the Confederate army but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court-martialed and executed, or at best held prisoner until the close of the war. My fiancee's father, Alderman Samuel Lewis, of New York, later acting mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition, that he take oath not to return to the southern states during the war.'

"I glarly took this oath and was released. Before leaving for the north for my marriage and residence in Alderman Lewis' family, I desired to thank President Lincoln. On being presented to Mr. Lincoln, I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great President's generosity and kindheartedness to a foe and when I saw the picture that early experience was vividly unearthed."

PHILADELPHIA, (PA.) PRESS
Date .....

THE LOVESICK SENTRY IN "BIRTH OF A NATION"

A great deal of film comedy is horseplay, but David W. Griffith in "The Birth of a Nation," at the Forrest, proves that much quiet, refined comedy is a big laughtmaker and pleases people better than the old-style slapstick buffoonery. One of the most delightful scenes in "The Birth of a Nation" is that showing the lovesick sentry, in the hospital scene, gazing at Elsie Stoneman.

This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LaBlanc is the name of the young actor, who made the unexpected hit as the sentry. He is a New Orleans Creole by birth, and played comedy roles with Sarah Bernhardt's company before he went to Los Angeles to Griffith's studio. The costuming of the young soldier is correct in every detail. Recent Civil War portraits in magazines and newspapers are almost doubles of this sentry figure.

Lillian Gish wears costumes of Civil War and Reconstruction times. The costumes are heirlooms in her family. Indeed, through Griffith's skill and care all the actors in the production are made to appear as if to the manner born and none moves awkwardly in unaccustomed habiliments.

DALLAS (Tex.) HERALD
SEPT. 26, 1915

Joe Weber [illegible] signed for an indefinite engagement to appear in Sennett supervised Triangle comedies.

* * *

David Griffith, producer of "The Birth of a Nation," is one of three of the directors who will produce regularly for the Triangle Film company.

Thomas H. Ince, director of Triangle pictures, claims that the chief reason for his success is hard work. Ince works the greater part of nineteen hours each day and sleeps but five. His first big success was "The Battle of Gettysburg." His most recent universally acclaimed masterpiece was "The Cup of Life." The first Ince Triangle feature will be "The Iron Strain" with Dustin Farnum.

Eddie Foy and the seven little Foys are busily engaged at the Sennett-Keystone studio to appear shortly on the Triangle program in "A Favorite Fool."

PITTSBURG (Pa.) GAZETTE-TIMES
SEPT. 26, 1915

Personal View of D. W. Griffith

FF

THE official biographer of David W. Griffith, the motion picture producer, asked for some data and got the answer that "he was born in Kentucky, that he grew up in a house like most boys; started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat."

Strangely reticent about his personal affairs, the creator of "The Birth of a Nation," (when you know him) has one of the most interesting personalities in the world. One day he appeared in the office of the Epoch Producing Corporation of New York and put in a requisition for $5,000 cash. It was Saturday afternoon. All the funds at the Liberty Theatre, where "The Birth of a Nation," was playing, had been banked, and the cash on hand was required for salaries. But one of the managers made the rounds of several Broadway hotels and finally got the cash money in exchange for checks. It was all in $100 bills.

Mr. Griffith bundled the money into an old newspaper which he tied with a piece of rough string. As he caught the flyer for Louisville, Ky. that afternoon, he was observed with a suitcase in one hand and the bundle of "kale" in the other, disappearing rapidly in the direction of a train which was starting just as he reached the station.

The next chapter of this little story opens in La Grange, Ky. A tall youthful looking man, with aforesaid "kale" bundle and suitcase, knocks at the door of an ivy-clad cottage. The thin, stately, white-haired woman of the crinoline and hoop-skirt era answers the knock and comes out to meet him. As the tall young man drops his suitcase and embraces the old lady with his good right arm, his left hand holds out a bundle in a newspaper with the commonplace remark: "Here is a little present for you, Mother."

The incident, as the managers of the company came to learn about it, surprised then not a little, but it is characteristic of Griffith. Four times a year, on his flying trips between Los Angeles and New York, he visits the old Kentucky home and leaves that same little "momento." It is always the same sum and is always contained in an old newspaper.

"When I was a boy," said Griffith to a chum the other day, "I always had a vision of making a place in the world and bringing back the coin. I didn't know what checks were in those days. I don't think most people in La Grange know what they mean nowadays. Anyhow its just a fad of mine to make the little present in Uncle Sam's legal tender."

Few men owe more to their parents than the famous director does to Brig. Gen. Jacob W. Griffith and Mrs. Mary Perkins Griffith. The father held distinguished command in the Southern army. He died when D. W. Griffith was but a lad, nevertheless the sixth sense of military strategy that the boy inherited and the vivid depiction of Civil War campaigns that Gen. Griffith used to tell have remained ever with the son. Mrs. Griffith, the mother, has been David's best friend. She gave him a good education, schooled him in the old-fashioned chivalry of Kentucky, and has ever watched his welfare and progress with a whole hearted love and devotion.

PITTSBURG (Pa.) GAZETTE TIMES
SEPT. 26, 1915

[illegible]

* * *

Nixon—"The Birth of a Nation"

FF

"The Birth of a Nation," D. W. Griffith's great spectacle, starts tomorrow afternoon on its fifth successful week at the Nixon, and also the last two weeks of its engagement. The historic features of this presentation have attracted widespread attention and educators all over the world have been convinced that there is no more effective way to tell the story of a nation. In pictorial form are shown stirring events of American history, including Sherman's famous march to the sea, the last gallant stand of the Confederates at Petersburg, the surrender of Robert E. Lee to U. S. Grant, the assassination of President Lincoln and the saving of the South by the Ku Klux Klan.

Mere words can never give a realization of the dramatic scenes, the lifelike and vivid reproduction of the past. Realism is the keynote of the success of "The Birth of a Nation." To attain such results $500,000 was expended in building towns, a replica of Ford's Theater, in which Lincoln was killed, and in laying out the vast battlegrounds. Eighteen thousand people and 3,000 horses were utilized and eight months of time were consumed.

There are over 5,000 scenes. The very size of the spectacle defies description. The battle scenes are said by Richard Harding Davis and other war observers to be the most wonderful and realistic ever presented to the American public. Thousands of soldiers are seen in the trenches, battling at breastworks, charging over fields with cold steel, masked batteries in action, a panorama of marching and countermarching troops, shells exploding in the air, and in the midst of struggling masses the carnage of battles as it really is. There could bo no more potent argument for peace.

The symphony orchestra of 30 is a pronounced feature of every performance. The orchestration by Joseph Carl Breil is a masterpiece of illustrative music.

SEPT. 26, 1915
PHILADELPHIA (Pa.) INQUIRER

In Filmland

FF

FORREST—So great is the success of the D. W. Griffith historical drama, "The Birth of a Nation," that it is not always possible to accommodate the crowds. A crowd of intending purchasers of seats is at the box office throughout each day and the line seldom disappears until the ticket office is closed for the evening. There is a reason for this teremendous popularity of the motion picture spectacle bearing the Griffith signature and that is the wonderful detail of photography in a gigantic undertaking. For the proper enactment of the battle scenes of the Civil War shown upon the screen 18,000 men and 3000 horses were utilized, and the great numbers of men, women and children were required to give verity to pictures showing departure of troops, jubilations or scenes of mob violence. At close range is seen the great liberator, Abraham Lincoln and his assassination in the crowded Ford's Theatre is one of the most deeply impressive reproductions of an historic happening yet realized by motion photography.

Of great value in the projection of this masterpiece is the accompanying music arranged by Joseph Carl Briel and representing typical melodies of war times as well as martial tunes and tripping measures that set the feet astir. There is always the tensest interest as the picture is shown and Griffith with rare art permits no lagging in attention. The play has its foundation in that sensational novel, "The Clansman," but Griffith has utilized this tale only to the extent of providing a humanly appealing story enveloped in facts of history. The Ku Klux Klan has an important part in the latter part of the picture and there Griffith demonstrates his wonderful ability as a stage director by the contrasts he brings in rapid changes of scene. The approach of the clansmen is always bloodtingling and there is no onlooker who can escape the psychological influence of the onrush of strangely garbed horsemen.

Brooklyn, (N. Y.) Standard-Union

BRIGHTON BEACH MUSIC [illegible]

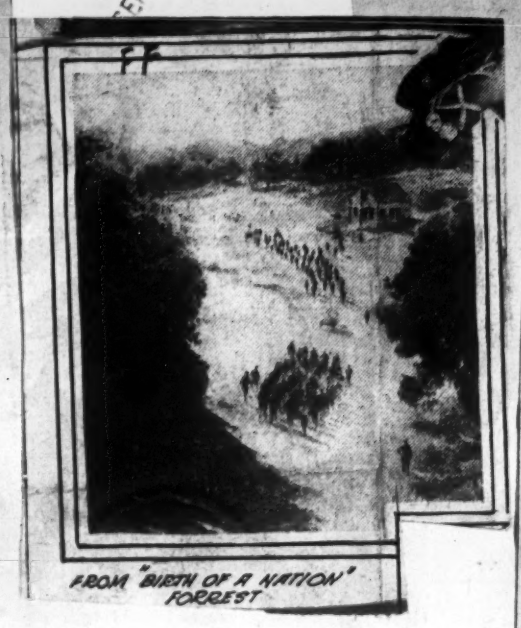
FF

The final performance of D. W. Griffith's $500,000 production, "The Birth of a Nation," at the Brighton Beach Music Hall, will be given next Saturday night, when William H. Kemble, the managing director, will celebrate the occasion by having a special musical programme. The spectacle has had a remarkable run here and more than 300,000 persons have seen the picture portraying the stirring days of the Civil War. The film is not a war picture, but a combination of love, tragedy, war and peace. Mr. Griffith intended it should be a picture history of the principal events of the Civil War. That it is educational is evidenced by the fact that hundreds of Brooklyn sisters and priests, school principals and educators, civil war veterans and others, have unqualifiedly endorsed it. William H. Kemble, who brought the film to Brooklyn at a great expense, is well known in this city, although for a long while he was away attending to extensive mining interests he owns in Mexico. Mr. Kemble has decided to become a Brooklynite again. He was at one time a member of the Twenty-third Regiment and the Old Guard. Mr. Kemble was one of the Americans who just escaped from Mexico with their lives when the Zapata revolutionists and bandits started on their campaign of murder and brigandage several years ago.

PITTSBURG (Pa.) GAZETTE-TIMES

NIXON—HENRY B. WALTHALL IN "THE BIRTH OF A NATION"

PHILADELPHIA (PA.) PUB. LEDGER



FROM "BIRTH OF A NATION" FORREST

SEPT. 27, 1915
MISSOULA (Mont.) MISSOULIAN

BLACK FACE COMEDIAN PLAYED LINCOLN IN BIRTH OF A NATION

Joseph Henneberry, who is on the vaudeville bill at the Bijou theater today in the blackface team of Ted and Bob, portrayed the character of Abraham Lincoln in Griffith's celebrated film, "The Birth of a Nation." Speaking of the work in making that elaborate picture, Mr. Henneberry says: "Before the scene suited Mr. Griffith we rehearsed it 20 times and filmed it 16 times in an effort to give it the pathos he desired. It was my first adventure into the movies and I liked it very much. The Birth of a Nation was seven months in the making and one can hardly understand the strain that Mr. Griffith was under in the heavy parts. For weeks on end I know he worked 20 hours a day and during all those seven months I never saw him with a pencil or pad; he kept notes in his wonderful memory and he surely was a stickler for detail."

SEPT. 26, 1915
TSBURG (Pa.) PRESS

"THE BIRTH OF A NATION,"
At the Nixon.

BIG ORGANIZATION DISBANDED IN A DAY.

Before the presentation of "The Birth of a Nation" throughout the big cities of the north there were but few who knew the real story of the Ku Klux Klan. The scene showing the activities of this mysterious body of men are all taken from the histories of the United States which treat of the period of reconstruction and most of which were written by northern historians. As a matter of fact the Ku Klux Klan saved the South from [illegible] which, if unchecked, would have brought that part of our new united country to absolute ruin. With a membership of over 500,000 of the flower of southern manhood when its work was done it was disbanded in a day.

The common disguise of the Ku Klux consisted of a white mask, a tall cardboard hat and a gown that covered the whole person. The languare of the warnings was always mysterious, the paper on which they were written was often adorned with pictures of crossed swords, coffins, skulls and cross bones, owls, a bloody moon, or a train of [illegible] labelled K. K. K.

BROOKLYN (N. Y.) EAGLE

SEP 26 1915

The final performance of D. W. Griffith's production, "The Birth of a Nation," at the Brighton Beach Music Hall, will be given next Saturday night (October 2), when William H. Kemble, the managing director, will celebrate the occasion by having a special musical programme. He is now making an effort to have some of the film stars who appear in the picture attend and join in a festive occasion.

"The Birth of a Nation" has had a long run at the Brighton Beach Music Hall, where more than 300,000 persons have seen the picture.

William H. Kemble, who brought the film to Brooklyn, is well known in this city, although for a long time he was attending to private interests in Mexico. Mr. Kemble has decided to become a Brooklynite again. He was at one time a member of the Twenty-third Regiment and the Old Guard. He is a member of the Army and Navy Club and other prominent organizations.

SEPT. 26, 1915
TSBURG (Pa.) PRESS

Alfred Latell, Peter Swift, Adele Jason and A. Robins.

NIXON.

There is a new way of recording history, Carlyle, Mosley, Macauley, Prescott, Parkman and all the historians of all time have placed the results of their research on paper. David Wark Griffith, actor, dramatist and director of motion pictures, places his interpretation of history on a film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to recreate the scenes of the Civil war and reconstruction for his father, Jacob Wark Griffith, commanded a Confederate brigade and all his kinfolk endured the terrible sufferings of the post-bellum days. For years young Griffith dreamed of his plans to make that epoch of American history live anew. Finally at a cost of half a million dollars he realized his dreams. The result was "The Birth of a Nation" which is now in its fifth triumphant week at the Nixon, and which enters upon the last two weeks of its engagement tomorrow.

In staging Sherman's march to the sea, a village of frame houses was built to be burned; Ford's theater in Washington was constructed in replica; the Assembly Chamber of the South Carolina legislature was reproduced in the same way in order to get a scene lasting only 30 seconds.

CABLE ADDRESS: CLIPBURO
CLIPPING FROM

PHILADELPHIA (PA.) PUB. LEDGER

AT THE PHOTOPLAYS

FORREST—D. W. Griffith's historical photo-drama, "The Birth of a Nation," continues here to crowded houses. For the proper enactment of the battle scenes of the Civil War shown upon the screen, 18,000 men and 3000 horses were utilized, and great numbers of men, women and children were required to give verity to pictures showing the departure of troops, jubilations or scenes of mob violence. The great liberator, Abraham Lincoln, is seen at close range, and his assassination in Ford's Theatre is one of the most deeply impressive reproductions of an historic happening yet realized by motion photography. Of great value in the projection of this masterpiece is the accompanying music, arranged by Joseph Carl Briel and reproducing typical melodies of war times, as well as martial airs and tripping measures.

NEW YORK (N. Y.) WORLD

"THE BIRTH OF A NATION" HAS BROKEN THE RECORD.

Great Film Play at the Brighton Beach Music Hall Tops "Long-Run" List.

During the summer theatrical season William H. Kemble, manager-director of the Brighton Beach Music Hall, has produced, at great expense, the D. W. Griffith $500,000 film play, "The Birth of a Nation." He made the venture at a time when the theatrical world was virtually paralyzed by the war, and when conditions did not afford a bright outlook, but in spite of all this he has achieved success that has amazed the theatrical profession.

After Mr. Kemble had renovated the Brighton Beach Music Hall he paid an enormous sum to the Griffith interests for the privilege of producing "The Birth of a Nation." From the start it has been a wonderful attraction. To date more than 300,000 persons have seen it at the Brighton Beach Music Hall. The long run of the play has broken the record for a continuous theatrical performance in Brooklyn.

Mr. Kemble was a Brooklynite years ago. He became interested in Wall Street and later in mining ventures in Mexico. He has decided to remain a Brooklynite. For years he was a member of the Twenty-third Regiment, the Old Guard, the Army and Navy Club and other military organizations. He is a member of many clubs, and he operates a chain of motion picture houses. In the theatrical world he is considered a "wizard" in his line.

NEW YORK (N. Y.) HERALD

[illegible], Isabelle [illegible], Dorothy Gordon and others.

BRIGHTON BEACH MUSIC HALL—Because D. W. Griffith's "The Birth of a Nation" is still being presented at the Brighton Beach Music Hall the Brooklyn Rapid Transit Company is maintaining a special train and car service for the accommodation of those who see it.

Brooklyn residents will have their last opportunity to see the wonderful picture of love, tragedy, war and peace during this week. The last performance is to be given next Saturday night, when William H. Kemble, the managing director, intends to have a gala performance to celebrate the record run of the film in Brooklyn.

NEW YORK (N. Y.) WORLD

SEP 26 1915

BRIGHTON BEACH—Because D. W. Griffith's $500,000 film, "The Birth of a Nation," is still being presented at the Brighton Beach Music Hall the Brooklyn Rapid Transit is still maintaining a special train and car service for the accommodation of patrons. Brooklynites will have their last opportunity to see the wonderful picture of love, tragedy, war and peace during this week. The last performance is scheduled to be given Saturday night, when William H. Kemble, the managing director, intends to have a gala performance to celebrate the record breaking run of the film in Brooklyn.

Manager-Director Kemble has received more than five hundred letters from clergymen, educators, historians and historical society officers thanking him for bringing the picture to Brooklyn. The fact that the picture presents, in chronological order, the momentous events of the Civil War period, great battle scenes, the assassination of President Lincoln and the surrender of Lee to Grant was cited by them as educating and a lasting benefit to those who saw the presentation.

Date Jan. M. [illegible] 1916

some driver.

© Rue—Hartsook, L.A.
Mae Marsh.

MAE MARSH who figures prominently in "The Birth of a Nation," film classic, is a keen admirer of the works of Edgar Allen Poe. Next to Poe, in her estimation, comes O. Henry, for short stories. Miss Marsh is never seen without a book in hand, when not actively engaged in picture acting.

PHILADELPHIA, (PA.) RECORD.

Date SEP 26 1915

FROM LINCOLNIANA

Story Illustrative of the Sort of Man Martyred President Was.

It has remained for David W. Griffith, through the medium of the camera, to present a faithful characterization of Abraham Lincoln—a picture that one is able to grasp and to understand. Historians have told the manner of man Lincoln was, but Griffith in "The Birth of a Nation" shows a flesh and blood Lincoln who will never efface himself from memory. It has been said that the Lincoln scenes alone in "The Birth of a Nation" form a spectacle that would stand by itself as an evening's entertainment. Certainly the picture drama has never accomplished a greater achievement than this clear visualization of the martyred President.

In "The Birth of a Nation," as seen at the Forrest [illegible] the tender side of Lincoln is revealed, and it is by that gentle nature that the public of today doubtless best likes to revere his memory. But beneath great tenderness was a sense of justice that frequently astonished his friends and confidants. It is a matter of history that Lincoln's judgment was seldom wrong. An interesting anecdote is told of his interference in the decision of a military board that was examining candidates for commissions in the army. One of the candidates for a commission was a young sergeant who lacked education, but who had fighting qualities. He had enlisted from the country, and in his first engagement was suddenly thrust into the command of his company when all of his superior officers were killed. He handled his men so well that the colonel of the regiment recommended the sergeant for a commission. The examining board was made up of dapper young West Pointers, trained in all the science of war as taught in that institution. The sergeant was asked a score of technical questions that involved higher mathematics. He was not able to answer a single question, when, toward the close of the examination, a young officer, in an effort to ridicule the sergeant, asked:

"Sergeant, if you were in command of a company and were suddenly confronted by an enemy's force three times greater than your own, what would you do?"

The sergeant didn't hesitate. It was the first query in the two-hour examination that had any meaning to him.

"Do?" he shouted. "Do, you darned fool: I'd give 'em blazes. That's what I'd do."

When Lincoln was told of the incident later, he laughed heartily and remarked: "That young man will get a commission." And he did.

PHILADELPHIA, (PA.) RECORD.

Date SEP 26 1915

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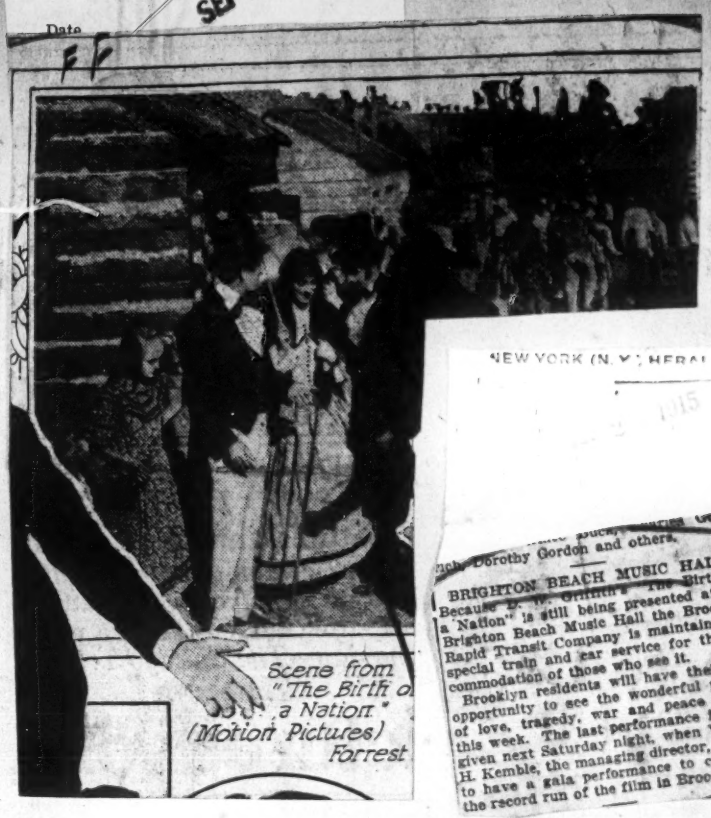

Scene from "The Birth of a Nation" (Motion Pictures) Forrest

NEW YORK (N. Y.) HERALD

1915

[illegible] Dorothy Gordon and others.

BRIGHTON BEACH MUSIC HALL.—Because D. W. Griffith's "The Birth of a Nation" is still being presented at the Brighton Beach Music Hall the Brooklyn Rapid Transit Company is maintaining a special train and car service for the accommodation of those who see it.

Brooklyn residents will have their last opportunity to see the wonderful picture of love, tragedy, war and peace during this week. The last performance is to be given next Saturday night, when William H. Kemble, the managing director, intends to have a gala performance to celebrate the record run of the film in Brooklyn.

Public Ledger Sep 26

LILLIAN GISH IN "THE BIRTH OF A NATION"

She Has the Rôle of the Northern Girl in Love With the Southern Colonel in That Stirring Spectacle

D. Ledger Sep 26

Mae Marsh's Rise to Fame

Mae Marsh, who is seen as little Flora in D. W. Grimth's photoplay spectacle, "The Birth of a Nation," at the Forrest, is called a prodigy of fildom. The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A modest position with a chorus was at last promised her. While awaiting this, she decided one day to go with her older sister to the motion picture studio where the latter was employed. Grimth saw the young stranger and asked her whether she wanted to act. Every one laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Grimth was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a cook in a kitchen.

This chameleon quality led the director to intrust her with important characters, and lately he has been using her in emotional roles. When one asks a film man nowadays to mention off-hand a really great character actress in the photographic field, the chances are 10 to 1 he will mention her name. The ugly duckling is at last a swan!

[illegible] TELEGRAM

note it sounds.

D. W. Grith's spectacle, "The Birth of a Nation," begins the eighth month of its run at the Liberty Theatre with the current week. It is the only attraction in the Broadway district that has continued through from last season without a break in the run, and is one of two attractions that held the boards last season which is still in evidence. This best exemplifies its popularity with the theatregoing public.

SEPT 27. 6

(Mo.) GLOBE-DEMOCRAT

[illegible] out of balance. The scenery and costumes are neat as is always the case with an Al H. Wilson show. Sunday matinee next: While New York Sleeps.

The Birth of a Nation

D. W. Griffith's masterpiece of photoplay construction, The Birth of a Nation, entered the phase of "last two weeks" at the Olympic yesterday afternoon, with an audience, 90 per cent of whom had come from a distance to view this absorbing camera creation. The announcement that this romance and war feature film will positively be exhibited in first-class theaters only and that in no case will small cities be privileged to see it, is having its undoubted effect. There is to be no change of bill at the Broadway house until October 10.

The Man from Oregon.

Political stories, whether told on the screen, in newspapers or in books, always interests the spectator or reader. The Man from Oregon, the creation of C. Gardner Sullivan, an Oregon newspaper man, is no exception. The new play was much enjoyed yesterday by the audiences at the New Grand Central Theatre where it began a week's engagement. The most excellent feature of the play is its showing of the United States Senate in session, as well as other interesting scenes about the national capital.

Students of geography as well as those who enjoy travel can find much instructive entertainment in the lecture, illustrated with motion pictures, on the expedition of Prof. George A. Dorsey to Japan. It is one of the best travel lectures that has been delivered here in a long time. Dr. Dorsey is the head of the Field Museum, Chic[illegible]

[illegible] PHILADELPHIA, (PA.) RECORD.

Date SEP 26 1915

Forrest—"Birth of a Nation"

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So great is the success of the D. W. Griffith historical drama, "The Birth of a Nation," now to be seen twice daily at the Forrest Theatre, that it is not always possible to accommodate the crowds. A line of intending purchasers of seats is at the box office throughout each day and the line seldom disappears until the ticket office is closed for the evening. There is a reason for this tremendous popularity of the motion-picture spectacle bearing the Griffith signature, and that is the wonderful detail of photography in a gigantic undertaking. For the proper enactment of the battle scenes of the civil war shown upon the screen thousands of men and horses were utilized, and great numbers of men, women and children were required to give verity to pictures showing departure of troops, jubilations or scenes of mob violence. At close range is seen the great liberator, Abraham Lincoln, and his assassination in the crowded Ford's Theatre is one of the most deeply impressive reproductions of an historic happening yet realized by motion photography.

Of great value in the projection of this masterpiece is the accompanying music arranged by Joseph Briel and representing typical melodies of war times as well as martial tunes and tripping measures that set the feet astir. There is always the tensest interest as the picture is shown and Griffith with rare art permits no lagging in attention. There is constant shift from grave to gay, from romance to intrigue and vast spaces with soldiery in conflict, typifying the bigness of the theme. The play has its foundation in that sensational novel, "The Clansman," but Griffith has utilized this tale only to the extent of providing a humanly appealing story enveloped in facts of history. The KuKlux Klan has an important part in the picture. The approach of the clansmen is always bloodtingling and there is no onlooker who can escape the psychological influence of the onrush of strangely garbed horsemen.

Griffith made success sure by engaging actors of first rate ability, who would typify and make life-like historic characters as well as those of the novelist's creation. It is hardly necessary to speak of the ability of such players as Henry Walthall, Miriam Cooper, Mae Marsh, Lillian Gish, Ralph Lewis and George Siegmann to make this assertion certain.

NEW YORK TELEGRAM

Date SEP 26 1915

D. W. Griffith's spectacle, "The Birth of a Nation," begins the eighth month of its run at the Liberty Theatre with the current week. It is the only attraction in the Broadway district that has continued through from last season without a break in the run, and is one of two attractions that held the boards last season which is still in evidence.

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CLIPPING FROM N. Y. American

Date SEP 26 1915

"BIRTH OF A NATION" AT THE LIBERTY

FF

D. W. Griffith's epoch making spectacle, "The Birth of a Nation," begins the eighth month of its run at the Liberty Theatre with the current week. It is the only attraction in the Broadway district that continued through from last season without a break in the run and is one of two attractions that held the boards last season which is still in evidence. This best exemplifies its popularity with the theatregoing public.

The interest in this wonderful story of the war and the reconstruction period keeps as fresh as when it first reached New York and created a sensation. It will remain indefinitely at the Liberty Theatre and will not be seen at any theatre in the metropolitan district except the Lib-

[illegible] enough to absorb the attention of people and provided an excellent vehicle for Grace Shannon, the new leading lady. Miss Shannon is [illegible] an [illegible] Richard La Salle in the [illegible]

[illegible] PHIA, (Pa.) TELEGRAPH

Date SEP 26 1915

"The Birth of a Nation."

With no apparent diminution of interest, D. W. Griffith's photo-spectacle, "The Birth of a Nation," entered upon its last week at the Forrest. The extraordinary spectacular effects, the extraordinary reception and the skill of execution by which the picture has been made, differentiates it from all previous attempts in photo-spectacle in America. The wide range through the Civil War and reconstruction periods and visualizes graphic effect the scenes and personages of a stirring period. A double love interest is woven throughout the reels.

[illegible] of other [illegible] are [illegible] it to [illegible]

Record Sep 26/15

Scene from "The Birth of a Nation" (Motion Pictures) Forrest

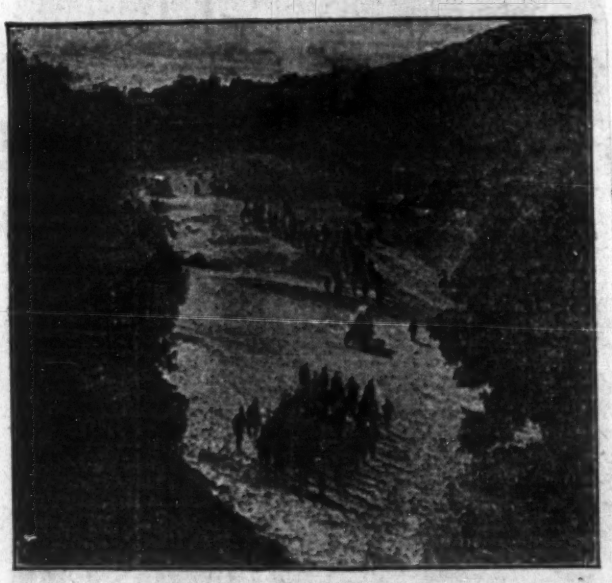
NEW YORK (N.Y.) HERALD

SEP 28 1915

FF

MAE MARSH IN "THE BIRTH OF A NATION" AT THE BRIGHTON BEACH MUSIC HALL

Merkwürdige Wandelbilder im Nixon.



Wohl nie zuvor sind für ein Wandelbild so gewaltige Menschenmassen zusammengebracht worden, wie für das gegenwärtig im Nixon Theater aufgeführte Kinodrama: „The Birth of a Nation." (Die Geburt einer Nation.) Schlachtenszenen, in welchen 15,000 Soldaten und 3,000 Pferde verwendet werden, gehören zu den merkwürdigsten Errungenschaften dieser neuen Darstellungskunst. Das ganze Innere des Theaters wird in der Wiedergabe von Lincoceln's Ermordung gezeigt—der Zuschauerraum voller Menschen, die Schauspieler auf der Bühne u. s. w. Auch die von einem früheren Pittsburger, Joseph C. Breil arrangirte Musik, die durch ein Orchester von 40 gegeben wird, bildet eine der anziehenden Punkte des „Birth of a Nation" Kinodramas, das jeden Nachmittag und Abend ein großes Publikum nach dem Nixon Theater lockt.

NEW YORK PRESS

Date .....

SEP 1915

18-PP

Mae Marsh "The Birth of a Nation" Liberty

"THE CLANSMAN" COST $500,000 TO PRODUCE

Scene From "The Clansman" Now Appearing At White

"The Clansman" has appeared at the White theater four nights and one matinee, having opened last Monday evening, already over five thousand (5,000) people have bought tickets to see the greatest of all motion pictures, which cost its producer, David W. Griffith, over $500,000.

The Clansman film will hold the screen at the White theater for the balance of this week, with matinees Saturday and Sunday at 2:30. Next week will be the final week and it is safe to predict big crowds during the entire engagement.

Nothing approaching "The Clansman" film in point of vividness, historical value and elaborate action has ever been produced.

In the twelve reels embracing the story, the South is shown before, during and after that great crisis in American history, the Civil War. The great battle scenes portray thousands of soldiers in a gigantic death struggle, and if the portrayal seems too vivid, too real, it is to the end that war be held in abhorrence and universal peace promoted.

From an educational standpoint, every school child in the city should see "The Clansman." In the three hours passed in seeing it, a more lasting impression of the South's history is obtained than could be found in scores of volumes in many months of reading.

RESNO (Cal.) REPUBLICAN
SEPT. 24, 1915

Mail Review
Toronto Ont
9-27-15

and photo-plays and special film features complete the bill.

At the Alexandra.

Prolonging its engagement to accommodate the vast crowds that are visiting the Alexandra Theatre daily "The Birth of a Nation," D. W. Griffith's mammoth film spectacle, inaugurates the second week of its engagement with a popular price matinee this afternoon. Never before has such a sensational drama graced the boards of a Toronto theatre. Its five thousand individual scenes are made more impressive by the musical accompaniment that is played by a symphony orchestra. During the week performances will be given afternoon and evening with no advance in prices.

THAD STEVENS IN "BIRTH OF NATION"

Many inquiries have reached the Times Office regarding the character of "Stoneman," one of the leading figures in "The Birth of a Nation," which played to capacity houses at the Trent last week. For the information of the many interested in the subject, it may be stated that Thaddeus Stevens, Republican leader in the House of Representatives during the Civil War period, seems to have been the original of the fanatical champion of equal rights in the picture play. The characterization is overdrawn, but not more so that is frequently done in order to achieve dramatic strength. President Lincoln and Thad Stevens, as he was generally called, were very much opposed in their ideas as to the proper policy to follow in the reconstruction of the South. Growing out of the production of "The Birth of a Nation," a little controversy has sprung up in the New York Sun touching Mr. Stevens' relations with his colored housekeeper and his alleged burial by her side. The following, which appeared Friday from a Stevens admirer, will be read with interest by those who witnessed last week's production at the Trent:

"To the Editor of The Sun:

"Sir—Several weeks ago there appeared in your 'Questions and Answers' column an extract from a letter from the Rev. Thomas Dixon reflecting severely upon the character of Thaddeus Stevens. May I draw attention to the most glaring of his misstatements?

"Thaddeus Stevens was a bachelor who preferred to live in his own home rather than at a hotel. His housekeeper was a colored woman named Lydia Smith, not Brown, a small error, but characteristic of the inaccuracies of the entire letter. On this slender basis of fact Mr. Dixon makes the charge that Stevens lived for fifteen years in open adultery with his housekeeper. Whether the inference was drawn by the author from the customs of his own country or the bent of his own mind, it is wholly without foundation in truth.

"Stevens is not buried in a negro cemetery. He is buried in Shreiner's Cemetery, at the corner of West Chestnut and North Mulberry Streets, Lancaster, Pa. He chose it as his last resting place because it was the only cemetery in the city of Lancaster which in its charter did not discriminate against the colored race. As a matter of fact, so far as I have been able to learn, and I have lived her 22 years, and have made careful inquiry, no negroes are or ever have been buried in this cemetery.

"Lydia Smith, Steven's housekeeper, is not buried at his side or even in the same cemetery. For a number of years before his death Stevens was an invalid; his housekeeper was a loyal and faithful servant, and in his will Stevens remembered her with a moderate legacy, not incommensurate with her services. The bulk of his estate went to endow an industrial school for boys in this city, which the State of Pennsylvania has recently taken over as a State institution, and in which the benevolent plans of the "Great Commoner" are being carried into effect.

"During his lifetime Stevens was always more than a match for his enemies and detractors. Were he alive Mr. Dixon would not have dared to bark at him, much less attack him. Thaddeus Stevens' whole life was dedicated to the cause of human liberty, and I protest against the attempt to write these slanders into his life and history.

"WILLIAM H. KELLER.

"Lancaster, Pa., Sept. 22."

The Rev. Mr. Dixon mentioned above is the author of "The Clansman," the story of which forms the basis for "The Birth of a Nation."

PRAISE CRITICISM OF "NATION" FILM

To the Editor of the Times.

Sir—We have read with great satisfaction an article which appeared in your valuable paper, from the pen of the Rev. Hamilton Schuyler, upon the photoplay, "The Birth of a Nation." After writing only a very short paragraph on the spectacular features of the play, which are used to cloak the real object—the perpetuation of race antagonism—the good Christian gentleman fearlessly attacks the propaganda to its rotten core and lays bare, that all may feel the slanderous efforts of a distorted brain to assassinate a peaceful, law-abiding race.

We wish to thank him most sincerely for his open statements and the fairmindedness that led him to give frank expression to the truth. We feel greatly encouraged to know there is at least one man of his standing and position who has the courage of his convictions. We are compelled to suffer so many humiliations and injustices, and so often find the pulpit and the press silent and dumb upon the deepest injuries that come to us that we feel grateful beyond expression when we find there are those who have such ideas as the reveernd gentleman has expressed and the manhood to tell them to the world.

Could we but get such sentiments to prevail as were so ably expressed in the article to which we refer, race hatred would die and the rights of man be vindicated.

T. EDWARD KINNEY.
REV. SOLOMON PORTER HOOD.
REV. J. A. WHITE.
REV. W. H. BATCHELOR.
DR. PAUL A. COLLINS.
Trenton, N. J. Sept. 27 1915.

Pittsburg Chronicle Tele. Sept 27

Showing Sherman's March to the Sea.

SCENE FROM "THE BIRTH OF A NATION."

One of the most picturesque scenes in "The Birth of a Nation," is that showing Gen. Sherman's march to the sea and ending with the burning of the city of Atlanta. As far as the eye can reach one sees the army of Gen. Sherman moving onward toward the sea. Finally Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chronicles of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke and hear the cries of the terrified people as they flee for their lives.

PITTSBURG (Pa.) CHRONICLE
SEPT. 27, 1915

Showing Sherman's March to the Sea.

SCENE FROM "THE BIRTH OF A NATION."

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BRIDGEPORT (Conn.) POST
SEPT. 27, 1915

LILLIAN GISH FIGURES IN "THE BIRTH OF A NATION"

LILLIAN GISH.

One of the most effective minor scenes in "The Birth of a Nation" coming to Poli's next Monday, October 4, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." [illegible] a half-faded daguerreotype girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in indoor or outdoor scenes. The eyes before the camera are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. It took eight months to stage the Civil War and Reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of Reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

[illegible]FIELD (Mass.) ITEM
SEPT. 27, 1915

AMUSI

MAJESTIC THEATRE.

Supposing that you were given the opportunity at a ridiculously small price—considering the spectacle offered—to occupy a reserved seat in a grand stand which commanded a fine view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting, in fact war as it actually is—would you not jump at the opportunity?

You undoubtedly would. Well, that is practically just what is offered to the spectator in "The Birth of a Nation," now showing at the Majestic Theatre.

[illegible] of othe[illegible]

TRENTON (N. J.) GAZETTE
SEPT. 27, 1915

21,000 ATTENDED SHOWS OF 'NATION' FILMS AT TRENT

Between $10,000 and $11,000 Realized by Big Spectacle—Success Due to Advertising Campaign.

4,000 WERE TURNED AWAY

Upwards of 21,000 people saw the exhibitions at the Trent theatre last week of "The Birth of a Nation," and between $10,000 and $11,000 comprised the gross receipts for the week, according to the figures compiled at the box office at the conclusion of the engagement Saturday night.

These amounts mean the establishment of new records for the theatre and for theatricals generally in Trenton, each shattering the previous record to a point that seems almost exaggerated. The previous attendance record was held by "The Three Twins" company, which filled a week's engagement at Taylor Opera House five seasons ago, which attraction also held the record for gross receipts. The figures then were about 18,000 attendance and $7,500 receipts.

The attendance figures for "The Birth of a Nation" were arrived at by the addition of the capacities of the three lower and upper floors. The lower floor seats 592; the balcony, 366; the gallery, 500, and the boxes 60, making a total of about 1,500. There were twelve presentations, including the special morning show Saturday, and capacity was the rule at eleven of them. The other was close to capacity. In addition to this, standing room was sold to 4,000 patrons during the week.

It is figured that more than 4,000 people were turned away, either unable to buy suitable seats or refusing to pay the prices asked for the production. The telephone companies reported that more than 2,000 calls were connected with the theatre wires during the week. Taken altogether, it is considered that upwards of 25,000 people approached the box office during the week, there having been a continuous line of patrons in the lobby from early Tuesday morning until Friday afternoon. On Saturday the management was forced to ask the services of city policemen to keep the lines from blockading sidewalk and street traffic.

Much of the success incident to the local engagement is unquestionably due to the extensive advertising campaign carried on by Manager Moses and "The Birth of a Nation" company. Never before in the history of the city has a theatrical enterprise set forth its wares more extensively, and Manager Moses believes this had a great deal to do with the unusual triumph. Of the local newspapers, 803 inches of advertising space were purchased to exploit the huge spectacle, the cost being between $500 and $600.

Although no date has been set, it is considered a certainty that the production will fill a return engagement at the Trent theatre within the next two months. The management feels that there were hundreds of patrons disappointed, owing to their inability to see the picture, and that they would rally to the support of a plan to bring it back for another week.

The company in charge of the local production went from here to Norfolk, Va., where it will be seen this week.

PORTLAND (Me.) EXPRESS ADV.
SEPT. 27, 1915

THE BIRTH OF A NATION.

With today's matinee, The Birth of a Nation returns to the B. F. Keith Theatre for another week's run with two performances daily at 2 and 8 p. m. This is the wonderful motion picture drama which packed the popular playhouse to the doors during its recent engagement, turning hundreds away at every performance. Twenty-five thousand people saw the tremendous spectacle and the seat sale indicates that 25,000 more are going to Keith's again this week. The reason for this record breaking attendance is that all press advance reports fail to do justice to this truly stupendous and mighty spectacle. The spectator goes to see it with expectations raised to the nth-degree of anticipation and at the end as the spectator leaves the theater, feels that every promise has more than been fulfilled and that no word description is adequate to do the picture justice.

From all over the State letters are being received reserving seats and the coming week will probably even break the record established by it before although it is well nigh impossible to house any more people than previously, so there is bound to be late theatergoers again disappointed in being unable to secure seats.

The Birth of a Nation's praises have been sung so extensively that it would seem that everyone must know about it. It is the mightiest panorama and pictorial exposition of the most vital points of American history, combined with a tremendously dramatic story and love romance against which the great forces of history serve as a background. As a work of art it is so grand and stupendous that words fail a writer, for its beauty and wonderful execution of production robs one of the power of criticism. Hundreds of local theatergoers who have already seen this great epic of the film are buying tickets to see it again for it is a picture that can be seen again and again. It sways an audience as no drama has ever done in our history of the American stage. Those who fail to see it do themselves an injustice. It is for children, adults, everyone.—Advertisement.

CLIPPING FROM Press
Portland Me.
9-27-15

"THE BIRTH OF A NATION."

Commencing with the matinee today at 2 p. m., and the evening performance at 8, the wonderful picture-drama, "The Birth of a Nation" enters upon a week's engagement at the B. F. Keith theatre with two performances daily. This great spectacle holds the record of attendance for not only Keith's theatre but for every theatre in Portland; twenty-five thousand people having packed the largest theatre in Maine to the doors at every performance during its recent engagement. The seat sale for the present run indicates that again capacity houses will be the rule and the wise theatregoer will make his reservations at once.

"The Birth of a Nation" gives the facts of history with a straightforwardness and fidelity for truth that has caused many to protest, for in the South the histories studied by the children give an entirely different version of the great struggle of 1861 than that which is given in the schools of the North. The sidelights on history, the various episodes that are visualized for the spectator are all authentic. Not only did David W. Griffith have the Brady pictures of actual battles and events to fall back upon, as well as the leading generals, officers and soldiers of that great strife who are now living to describe and assist in absolute accuracy being obtained, but he also had the aid of the United States government. The spectator realizes after seeing this picture that he has learned as never before more actual history of the civil war than he ever knew before.

The question will arise in the minds of many: "Why are so many facts kept from the students in the schools of the North, and why should the people of the South be given a different version than the people of the North? Why shouldn't there be one history for the entire country and that history absolutely truthful unvarnished to suit the prejudices and sympathies of either class. Must it remain for the motion pictures to give the people of the world the real truth of history and other educational matters? It would seem so. And if it must be let there be more pictures like "The Birth of a Nation." Don't forget there are two performances daily all this week, and unless one wishes to be disappointed, now is the time to secure your seats as later it will be a repetition of the last engagement, hundreds turned away at every performance.

BRIDGEPORT (Conn.) TELEGRAM 101
SEPT. 27, 1915

THE BRIDGEPORT TELEGRAM

GREAT FILM SCENE IS TRUE TO LIFE

Release of Young Confederate, Shown in "Birth of a Nation" Based on Fact.

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation," which comes to Poli's next Monday was verified as an actual historical event by one of the spectators. G. L. Mordecai of 174 West Eighty-sixth street is the man to whom it happened. During the New York run of the play he visited D. W. Griffith's offices and told this remarkable story:

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade-running operations between the Confederacy and the Bahama Islands. I had served in the Confederate army, but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court-martialled and executed or at best held prisoner until the close of the war. My fiancee's father, Alderman Samuel Lewis of New York, later acting mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition, that he takes oath not to return to the Southern States during the war.'

"I gladly took this oath and was released. Before leaving for the north for my marriage and residence in Alderman Lewis' family, I desired to thank President Lincoln. On being presented to Mr. Lincoln, I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great president's generosity and kindheartedness to a foe, and when I saw the picture that early experience was vividly unearthed."

LINCOLN PORTRAYED IN GREAT FILM PICTURE

Joseph Henabery as Abraham Lincoln in "The Birth of a Nation."

MILWAUKEE (Wis.) LEADER
SEPT. 27, 1915

DAVIDSON—MOVIES.

"The Birth of a Nation" is this week's attraction in the Davidson, playing its second return engagement since its summer run in the same playhouse.

It is D. W. Griffith's masterpiece and generally recognized as the greatest motion picture spectacle ever staged. With thousands of persons participating, realistic battle scenes and historical atmosphere, interest is kept at top notch throughout the three hours' run of the picture.

The musical setting leaves nothing to be desired. On this return engagement the music is rendered by an orchestra considerably larger than that which was heard during the summer, with the result that the musical score is vastly more impressive than before.

F. H.

DALLAS (Tex.) HERALD
SEPT. 26, 1915

"The Birth Of a Nation"

D. W. Griffith's mighty spectacle, "The Birth of a Nation," opens a run of two weeks at the Dallas Opera house Monday night, October 4. There will be daily matinees after the opening. The prices at night will be 50 cents to $2, and at the matinees the scale of 50 cents to $1 will prevail. These prices are the same as are being charged in New York, Boston and Chicago, where "The Birth of a Nation" has runs to its credit that eclipse the career of "Ben-Hur." Theaters have been leased in both Chicago and New York to continue the runs for at least one more year.

This attraction is credited with working a revolution in theatricals. It can not be classed with moving pictures, since its grand operatic score lifts it into the concert field, and since its musical and sound interpretations are said to make the 5,000 scenes of rapidly flitting drama appeal to the ear as strikingly as to the eye. Besides Mr. Griffith is credited with some marvelous inventions in photography, especially in the night effects, that lift his scenes into the ranks of an art that the basic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for those results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles have dealt with hundreds in the past Griffith employs thousands. Eighteen thousand people fill his stage which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the civil war are reproduced in faithful detail, and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be destroyed to lend force and verity the dramatic narrative. One enormous battlefield is shown stretching over an area of ten square miles, and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eye-witness to the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms, and suffering such as can not be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace, and Lincoln sets about his superhuman task of healing the wounds by the great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The negro is cajoled into a false understanding of liberty, and in his ignorance is led into excesses by these scalawags of fortune. Out of it come the ghastly-garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners, and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit that has made this nation so great after its baptism in its own blood.

VISALIA (Cal.) DELTA
SEPT. 23, 1915

1307

"THE BIRTH OF A NATION" HISTORICALLY PORTRAYED IN "THE CLANSMAN" COMING HERE

ONE OF THE ALL-STAR CAST IN "THE CLANSMAN"

D. W. Griffith's latest achievement, "The Clansman," in twelve reels, will be the attraction at Theatre Visalia for six nights, commencing Monday October 4. The film is based on the famous novel by Thomas Dixon, Jr., but it deals more broadly on its historical side with the life of the American nation than does the play or the book. "The Clansman" is the greatest and most spectacular motion picture ever produced. It is said to have cost half a million dollars and required seven months to make. Historically and technically "The Clansman" is perfect. A well known professor of history in one of the California colleges worked three months in securing historical data for this film production. The interior of the famous Ford's Opera House in Washington, D. C., where the assassination of President Lincoln took place, is the most gorgeous theatre scene ever put on by any producer. It is an exact replica of the old Ford, including stage, orchestra pit, furnishings, and all other equipment of that famous and historical playhouse. This scene was built from the most authentic paintings that could be secured, and is identical with the original theater in size. On the stage are seen the same characters that were there the night the assassination took place. The same play that was staged that night is also depicted in the film production.

This motion picture classic, "The Clansman," carries the spectator through the Civil War and the Reconstruction Period that followed. It shows the causes responsible for the war and treats impartially the problems that confronted both the North and South prior to and after the conflict.

The night battle scenes represent the greatest feat ever accomplished in the history of motion photography. The burning of the entire city of Atlanta at night is graphically shown in the picture. Sherman's march to the sea; the siege before Petersburg, and Lee's surrender to Grant, are all faithfully portrayed before the camera. The famous raids of the Ku Klux Klan, with thousands of these white-hooded riders in action are shown, and this magnificent spectacle has opened a new world of possibilities in the motion picture art. "The Clansman" is a powerful plea for universal peace, and finishes with an allegorical climax that is one of the strongest sermons against the horrors of war that could possibly be arranged.

Included in the all-star cast presenting "The Clansman" are the following principals: Henry Walthall, Mae Marsh, Miriam Cooper, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, George Seigmann, Walter Long, Mary Alden, Joseph Henneberry, Samuel de Grasse, Howard Gaye, Donald Crisp, William de Vaull, and Jennie Lee.

FRESNO (Cal.) REPUBLICAN
SEPT. 23, 1915

"THE CLANSMAN" IS HISTORICALLY PERFECT

Miriam Cooper As Margaret Cameron In "The Clansman"—White Theater

Portraying the darkest chapter in American history, "The Clansman," the greatest picture ever produced, is now playing at the White theater to crowded houses nigthly this week. "The Clansman" has greater popular appeal than any picture ever made. This is proven by the fact that over 300,000 people witnessed this masterpiece at Clune's Auditorium in Los Angeles during the twelve weeks of its run. From the finest detail shown in the little scenes to the utter magnitude of the big scenes, "The Clansman" stands unequaled. The direction is masterly. D. W. Griffith is a past master of depth and detail. The effect of light and shade, the use of the "close-up," the trick of double exposure, are handled as only he can handle them.

Historically, "The Clansman" is perfect. A student of history can gain more from the few hours necessary to witness this wonderful production than from months of careful study of books. To miss seeing "The Clansman" would be to miss part of one's education.

St. Louis Star Sept 25

FIFTH WEEK OF "THE BIRTH OF A NATION."

Having cast a sickly hue over all former box office records for extended runs of a theatrical attraction, "The Birth of a Nation" enters upon the final week of its original booking at the Olympic Theater tomorrow. By special arrangement, however, the Griffith spectacle of Civil War and reconstruction days is to be held over for the week of the Veiled Prophet. Already mail orders are pouring into the Olympic Theater box office from out-of-town sources, and the indications are that "The Birth of a Nation" will establish that week in St. Louis a new high record in its own marvelous career.

"The Birth of a Nation" will be far form the least of the attractions for Veiled Prophet week, as recognized by the committees having the festivities in charge, who are endorsing the spectacle in their official literature. Its appeal as amusement is universal, and it has a special added appeal in a community like St. Louis and the surrounding territory, which felt intimately the tragedy of war and worse than war portrayed. The great battle scenes and the mad rides of the Ku Klux Klansmen have stirred the blood of the spectators as it has not been stirred in many long years.

TRENTON (N. J.) TIMES
SEPT. 25, 1915

"NATION" PICTURE BREAKS RECORDS

More theatrical records have been broken by the photoplay production, "The Birth of a Nation," at the Trent Theatre. One thousand eight hundred and seventy-eight calls have been answered over the telephones for ticket orders.

That advertising pays is shown by the receipts of the house which will reach about $10,000. More money was spent for newspaper publicity for this production than for any that has ever been given here. A total of $500 was devoted to this purpose, but the resulting patronage more than compensated for the outlay.

The theatre is sold out for today and an extra performance had to be given this morning.

PAWTUCKET (R. I.) TIMES
SEPT. 25, 19

Providence Opera

HENRY WALTHALL
In "Birth of a Nation," at the Providence Opera House Next Week.

"The Birth of a Nation," D. W. Griffith's sensational photo play, will be shown at the Opera House all of next week, Col. Wendelschaefer having made arrangements for another week's engagement here. This photoplay was shown [illegible] last week and drew capacity audiences at every performance. The demand for seats was so large that Col. Wendelschaefer set out to secure another engagement and succeeded. All the features will be seen with the photoplay next week. The special orchestra of 25 pieces, and courtesy girls and the hundred men behind the scenes necessary to make the suitable noises as the pictures are thrown on the screen will be here again. The performances will be given daily, opening Monday afternoon.

"The Birth of a Nation," a Civil War drama, is founded on "The Clansman," by Thomas Dixon. It is said to employ more attendants and workers before and behind the curtain than 75 per cent. of the legitimate attractions. It requires 25 men behind the scenes to produce the roars of battle, the pounding of horses' hoofs and other appropriate noises as the pictures are flashed on the screen. Ten more men are kept busy as clearers. The orchestra, which plays specially written music for the pictures, is larger than that carried by some of the big musical shows. Fifteen musicians were brought here from Boston because they were familiar with the music, and 10 local men were added to these.

Mr. Griffith's theme is the development of the nation and its relationship to the part the slavery problem played in bringing about Daniel Webster's prophecy, "One and Indivisible." The action begins with the introduction of slavery into the colonies. Then comes the abolition movement, then the stirring times leading to the secession of the southern states. The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion. Its termination is an allegorical picture of the coming permanent peace and the settlement of all local differences.

To get these varied incidents into the drama the producer used 18,000 people and 3000 horses.

CLIPPING FROM News
Milwaukee Wis
9-25-15.

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DAVIDSON—

"The Birth of a Nation"

For the week beginning Sunday afternoon, the Davidson theater announces a return engagement of the wonderful film spectacle, "The Birth of a Nation," which during a record-breaking summer run at that theater establishes a new record in Milwaukee's theatrical annals. The film will be shown twice daily as before, at 2:15 o'clock in the afternoons and 8:10 o'clock in the evenings. The big orchestra of forty pieces will again render the musical setting which contributes so largely to the impressiveness of the pictured drama.

Much has been said and written of this masterpiece of motion photography but it is impossible to convey by words an adequate idea of the magnitude and impressiveness of the pictures. The fact that a year was required in the preparation of the film; that thousands of men and women were enlisted in the big scenes; that 3,000 horses were used and that the production is said to have entailed an expenditure of $500,000 before it was ready to be presented to the public are all startling, but they do not begin to indicate the wonders of the pictures themselves. For the entire three hours during which the film runs the audience is held spell-bound by a succession of wonderful battle scenes; historical events that thrill the heart of every American; dashing and exciting pictures of the southern clansmen, representations of the turbulent reconstruction days and other scenes of enthralling interest, all held together by an intensely moving heart interest story dealing with the life of a southern family during and after the great struggle from which a united nation was born.

Some of the historical events depicted are the signing of the call for troops by President Lincoln, the surrender of Lee, Sherman's march to the sea, Lincoln's assassination and several White House scenes showing the martyred president surrounded by his advisers. The night scenes of battles are not only thrilling but viewed technically are marvels of photographic inventiveness. The principal parts

PAR

Lone Tuerk.

are taken by film players of international reputation who carry the story through with most convincing authority.

An interesting feature of the entertainment is the war-time atmosphere which pervades the theater.

MILWAUKEE (Wis.) WISCONSIN
SEPT. 25, 1915

EMPRESS—Burlesque. Polo and Pollock from pantaloons Sunday afternoon. Matinee daily.
BUTTERFLY—Pictures.
ALHAMBRA—Pictures.
TOR—Pictures.

DAVIDSON.

Opening Sunday afternoon, the Davidson announces a return engagement of "the Birth of a Nation," the gigantic motion picture spectacle which has aroused such remarkable interest in Milwaukee and elsewhere in the state and which during its summer run at the Davidson set a new mark in Milwaukee's theatrical annals. The film will be presented just as before, with the war time setting greeting the visitor at the entrance; the great orchestra of forty pieces rendering the musical accompaniment and all the other features that go to make up the most remarkable offering ever produced by the genius of motion photography.

The martyred Lincoln in these wonderful scenes returns to life and the spectator sees him at work in his library during the period of the nation's greatest stress; they see him sign the call for troops which brought thousands of men to the colors; they see him fall in Ford's theater, the victim of the assassin's bullet. They see the immortal Grant as he receives the surrender of Lee which brought an end to the struggle. They see the onward sweep of Sherman's army as it marched from Atlanta to the sea. They are spectators of battles by day and by night—battles which extend over miles of territory. They see the turbulent life in the south during the reconstruction period. They see the wild rides of the southern clansmen in their struggle against the conditions imposed on their home land. And through it all they are gripped and held by a strong heart interest story of a southern family whose fortunes are so bound up in the greater events of the times as to become a part of the nation's epoch making conflict.

Much has been said and written of this gigantic spectacle. But the facts that it required a year in preparation; that it enlisted the services of 18,000 men and women, 3,000 horses, military paraphernalia and other equipment by the ton; that new photographic plans and devices were invented to make possible some of the almost miraculous achievements of the producer, and that half a million dollars were expended in preparing it, do not convey an adequate idea of its magnitude and its compelling interest.

The production is valuable as a lesson in history and for the grammar school scholar is an invaluable adjunct to his study. It shows the leading episodes of the civil war, its decisive battles, Lee and Grant at Appomattox Sherman's march to the sea, the assassination of President Lincoln and the terrible period immediately following the war in the reconstruction days.

To avoid disappointment, theatregoers should reserve their seats at once for during its previous engagement hundreds were turned away at every performance and all indications point to a repetition of the record breaking attendance.

Cordial greetings are being extended to Mrs. Archibald Morrison Stone (Miss Lillian Harmon) of Wahan, Massachusetts, who arrived Tuesday for a series of visits with friends.

(UKEE (Wis.) NEWS
SEPT. 25, 1915

DAVIDSON

Assassination of Abraham Lincoln in "The Birth of a Nation."

PORTLAND (Me.) PRESS
SEPT. 26, 1915

S AND TIMES, SUNDAY

BIRTH OF A NATION RETURNS TO KEITHS

Wonderful Picture Spectacle To Be Seen Again This Week.

Portland is agog over the engagement next week of D. W. Griffith's magnificent spectacle "The Birth of a Nation" which is the gigantic offering at the B. F. Keith theatre with daily matinees. When one stops to consider that this extraordinary photo-spectacle has played to capacity houses at the Tremont theatre, Boston for twenty weeks, and again at the Majestic theatre for another long run and still the public is pouring into Boston to see the marvelous pictorial wonder, it must be imagined that there is something to this production that is not to be found in any other offering of the stage today. No such tremendous record of patronage has ever been known for an amusement enterprise before. Thousands are going to see it again and again and each time the same tremendous enthusiasm is expressed for the marvel.

The Boston Globe critic, in passing upon the work said: "As a work of art it is so wonderful and so beautiful and so full of life that it robs one of the power of criticism. It is a great work first, last and all the time, and it stamps Mr. Griffith as a master artist in whom the power of visual interpretation reaches a height that cannot be easily comprehended at one sitting. In such a man there must be the imagination of the poet, the creative power of the artist, and with these the genius of the architect, the dramatist, and the modern stage manager, who understands all the subtleties of stage effects in their relations to human emotions. You are lost in amazement at the acting of these hundreds and hundreds of people in this drama." "The Birth of a Nation" is a picture that satisfies the desires of every class of people. To the mere amusement seeker, it opens up fields of action and heart interest that sends the blood rushing through the entire body, its thrills are big thrills, and the patriotic fervor with which the subject inspires all is felt long after the performance is over. To the historian, there is a new knowledge of facts and conditions during the troublesome times of the Great Rebellion and the Reconstruction Days that is not to be found in ordinary histories. To the lovers of the spectacular there are scenes of such gigantic magnitude as to make one feel almost lost in it all. One gazes with amazement at the thrilling scenes of battle, the terrible carnage and horror of war; the awful destruction in the ranks of the soldiers as they blindly charge against the defences of the opposite forces. Such terrible realism has never before been shown in a spectacle of any kind. In the battles real shells, costing $80 apiece, are used, and the spectator sees these tear into the ranks dealing death and destruction to hundreds. Shells are seen to strike and burst, throwing clouds of dust, dirt and rocks in all directions, while soldiers are terribly maimed and wounded, arms and legs swept away, and when the awful battle scenes are over, the spectator is apt to say, yes, quite sure to say: "War! Good Heavens, who wants it?" And yet as terrible as these scenes are shown to be, it is known that war as carried on in the present day is ten times more terrible and destructive.

If "The Birth of a Nation" has no other mission, it will surely impress all with the seriousness of war and will fill everybody with a desire to avoid it unless only as a last resort.

The scenes presented before the spectator are without equal in any kind of a production ever offered the public. Such massive and masterful presentations as Sherman's March to the Sea; The Burning of Atlanta; The Surrender of Lee to Grant; The Assassination of Lincoln; have all been handled in such a way that it seems as though one is transported back to the days of the great conflict and is actually seeing these inspiring scenes which have formed such an important epoch in our nation's history.

The wild rides of the Ku Klux Klan will ever be remembered by all, as these daring horsemen dash along, scaling high mountains, daring the dangers of the steep roads, the sharp turns, etc. Such horsemanship is not to be seen in these days and as hundreds of these dare-devils sweep along, one feels a desire to rise and cheer, so intensely inspiring is the scene.

The musical score of this wonderful triumph will cause a furore among the music lovers of this city. Twenty picked musicians under the direction of an able director will render a musical accompaniment that will add many fold to the intenseness of the scenes. One who has not enjoyed a spectacle accompanied with synchronized music cannot appreciate the marked difference it makes in the appreciation of it all.

Olympic Theater.

"The Birth of a Nation" will enter upon its fifth week at the Olympic Theater to-day. This was to have been the final week of its St. Louis booking, but as it has proven the best drawing card the Olympic has ever housed, special arrangements have been made to hold the spectacle over for the week of the fall festivities.

The audiences at the Olympic during the four weeks of the engagement of "The Birth of a Nation" have been made up of St. Louis people and suburbanites in about equal numbers. The fame of the spectacle of Civil War and reconstruction days has spread universally in all directions within a radius of a hundred miles, and the interurban roads have noticed a marked increase in patronage, it is said. The record for distant travel has been established by a Louisiana man, who brought his family to St. Louis especially to see this production. Indiana and Wisconsin have contributed to the audiences.

Date 9-27-15

night performance.

photo when you purchase seats ... Friday night.—adv.

Coming "The Birth of a Nation"

Short runs falling off to almost nothing at the close have been the invariable rule with motion pictures hitherto.

The film spectacle of "The Birth of a Nation" which comes to the Empire theatre on Monday, Oct. 4th, for an entire week is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Super-added to history is a delightful love romance of the North and South, whilst the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Indeed there are said to be no less than 200,000 details in the picture.

"As a work of art it is wonderful and so beautiful and so full of life that it robs one of the power of criticism. It is a great work, first, last and all the time, and it stamps Mr. Griffith as a master artist in whom the power of visual interpretation reaches a height that cannot easily be comprehended at one sitting. You see a whole battlefield covered by thousands of men.

There is no drama on the American speaking stage in our history that has ever swayed an audience as does "The Birth of a Nation."—adv.

Date Augusta, Ga. 9 26 15

©1915—HARTSOOK, L.A.
Mae Marsh

MAE MARSH, who figures prominently in "The Birth of a Nation," film classic, is a keen admirer of the works of Edgar Allen Poe. Next to Poe, in her estimation, comes O. Henry, for short stories. Miss Marsh is never seen without a book in hand, when not actively engaged in picture acting.

PROVIDENCE (R. I.) JOURNAL
SEPT. 27, 1915

At the Theatres.

"The Birth of a Nation" begins its farewell week at the Providence Opera House with the matinee this afternoon. This is the fifth week that the film spectacle has been presented in this city. Seldom have motion pictures attracted so much notoriety as this one, while it is doubtful if any photoplay has been seen by so many people. The presentation is made more realistic by the work of a special orchestra of 25 pieces and 5000 pounds of mechanical devices, which are operated by means of an electrical switchboard. In this way sound and action are synchronized. The film itself is a presentation of an historical drama founded on "The Clansman," by Thomas Dixon. It shows the North and South during the Civil War and the Reconstruction period that followed. Matinees start at 2:15 and the evening performances at 8:15.

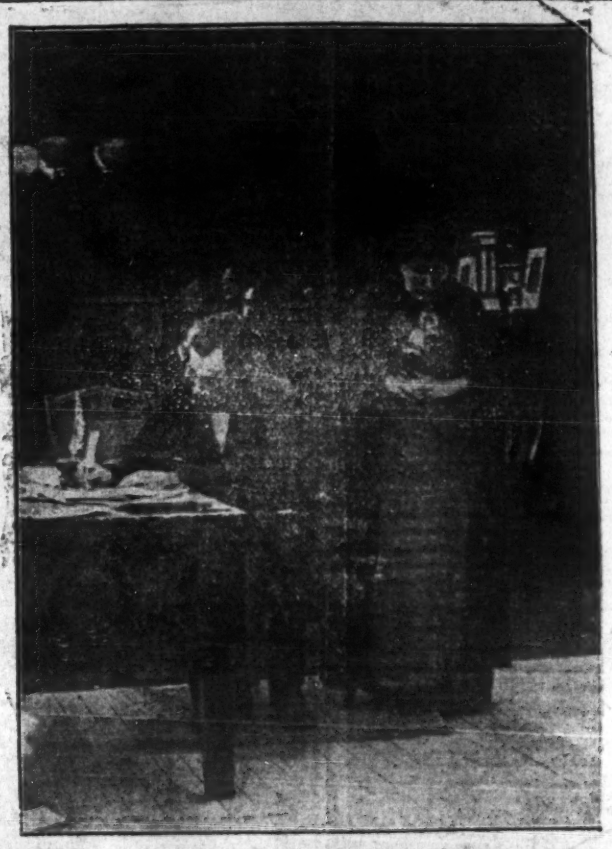
BURLINGTON (Vt.) NEWS
SEPT. 27, 1915

AMUSEMENTS

Champlin Company Opens Week's Engagement at Strong Today

Charles K. Champlin company opened its week's season at the Strong this afternoon with "The Reformer." It is the first appearance here of the Champlin Stock company, but the 15th year of unprecedented success. Matinee 2:30 p. m., daily. Tonight the play will be a strong political play, adaptable to any civic surrounding, in four acts, with all special scenery. Charlie Chaplin contest for all boys desirous of entering immediately after the performance. Night prices 10, 20, 30 and 50.

Probably the youngest leading lady with any theatrical company is Miss Edna Grandin who will be seen here all this week with the Charles K. Champlin Stock Company. Miss Grandin has been on the stage for the last five years, she has played various roles, but of all the ones that she has played none are so dear to her as the stock roles. She will give the theatregoers of Burlington a little or rather a good idea of what a young lady of her age can accomplish. At the Thursday matinee you will have an opportunity to meet Miss Grandin at the stage reception as well as other charming lady members of the company. Miss Grandin will be seen in the following roles during the week. As Dorothy Davis the daughter of an adventuress in "Beyond the Law," in the dual role of the twin sisters, Vera and Alice in "The Rosary," as Innocent the part made famous by Pauline Fredericks in the play by that name; As Maryland Clavert in the southern romance of the Civil War "The Heart of Maryland;" and as the dashing western girl Posey Parker in the "Cowboy and the Captain." Miss Grandin was 20 years old last July.



The Mothers Appeal to Lincoln In "THE BIRTH [illegible] NATION."

"The Birth of a Nation."

Griffith's big picture "The Birth of a Nation" will come to the Strong October 4-5-6-7. There will be a big orchestra of 14 pieces, and a chorus behind the scenes, while several very beautiful girls will act as ushers, to furnish local color, etc.

The picture is a dramatization of Dixon's "The Clansman." Its chief incidents are historic. The incident of the negro is responsible for the formation of the Ku-Klan which chases the carpet baggers out of the South.

"The Birth of a Nation" is said to contain 18,000 people and 3000 horses Nothing so spectacular has yet been flown upon the screen. For the first time in the history of film art you see the great historical conflict pass be-

CLIPPING FROM [illegible]
Date 9-26-15

Providence Opera House

"The Birth of a Nation," D. W. Griffith's photoplay on re-construction days, will be continued for another week at the Providence Opera House, opening with a matinee performance (Monday) to-morrow afternoon. This will be the fifth week this photoplay has been shown in this city, the first engagement consisting of three weeks and the present engagement of two weeks. This will positivly be the final week that the photoplay will be shown here.

It is not often that a photoplay audience is moved to such a pitch of enthusiasm that it applauds the action, but such is the case in this picture. Sound and action are synchronized. The special music by the orchestra of 25 pieces and the realistic sound effects produced behind the screen carry the audience from climax to climax. To produce the effects 5000 pounds of mechanical devices, controlled from a sitchboard by an electrician, are employed and a force of 20 men is required to run the various pieces of apparatus. All of the sound effects are timed to the second by the electrician, who, anticipating every movement, signals to his men by an elaborate electric light system. In this way sound anu action are synchronized.

The switchboard, which notifies the men who control the effects, has over 20 different keys, each one calling for a different sound. The effects include cannon boom, cannon rumble, church chimes, rifle shots, rifle rattle, rush of water, horse hoofs, smashing of doors and breaking of window glass. A group of 10 men produce the sounds for the mob scenes. All of the men work in complete darkness in order to read the vari-colored electric light signals correctly.

"The Birth of a Nation" is a historical drama in two parts founded on "The Clansman" by Thomas Dixon. It shows the North and the South at war and the reconstruction period. The love element is not lacking. A Northern girl, who visits in the South dismisses Col. Ben Cameron, her lover, [illegible] she discovers he belongs to the [illegible] Ku Klux Klan.

PROVIDENCE (R. I.) EVE. TRIBUNE 726
SEPT. 27, 1915

AT THE

Providence Opera House.

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"The Birth of a Nation" is a historical drama in two parts founded on "The Clansman" by Thomas Dixon. It shows the North and the South at war and the reconstruction period. The love element is not lacking. A Northern girl, who visits in the South dismisses Col. Ben Cameron, her lover, when she discovers he belongs to the dreaded Ku Klux Klan.

It is not often that a photoplay audience is moved to such a pitch of enthusiasm that it applauds the action, but such is the case in this picture. Sound and action are synchronized. The special music by the orchestra of 25 pieces and the realistic sound effects produced behind the screen carry the audience from climax to climax. To produce the effects 5000 pounds of mechanical devices, controlled from a switchboard by an electrician, are employed and a force of 20 men is required to run the various pieces of apparatus. All of the sound effects are timed to the second by the electrician, who, anticipating every movement, signals to his men by an elaborate electric light system. In this way sound and action are synchronized.

[illegible]LAND (Vt.) NEWS
SEPT. 27, 1915

normally not be picked for three or four weeks, was blown from the trees.

Change Place Of Picture.

"Birth of a Nation" to Be Given at The Playhouse All This Week Instead of at The Shrine.

The productions of the famous motion picture, "Birth of a Nation," scheduled for all of this week at the Shrine theatre, will be given instead at The Playhouse, the management deciding that facilities were better at the Center street theatre.

Special effects in costuming, lobby decorations and other details are promised and the orchestra, which was announced as 10 men, will consist of 16.

The regular Playhouse pictures will be shown at the Colonial theatre this week, opening with the George Beban feature, "An Alien."

Tickets bought for the Shrine will be exchanged at [illegible]

CLIPPING FROM
PHILADELPHIA (PA.) PUBLIC LED[illegible]

Facts about "The Birth of a Nation"

Five thousand scenes, 18,000 characters 2000 horses; approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re enacted.

Ford's Theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5000.

Wonderful artillery duels, in which real shells—costing $80 apiece—were used. Miles of trenches, thousands of fighters, "war as it actually is."

A musical score of 40 pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 14,000 feet of actual photography.

RUTLAND (Vt.) NEWS
SEPT. 27, 1915
783

Friday evening.

Miss [illegible] Signor has returned from the sanitorium at Pittsford and is at the home of her parents, Mr.

AT THE PLAYHOUSE

Instead of the Shrine, "The Birth of a Nation" Starts Today.

For once the press agent has been undone. For years it has been his duty to employ such exaggeration in the verbal presentation of his subject as to infuse in the mind of the reader a desire to see or hear that which he tells about. But now comes "The Birth of a Nation," the gorgeous spectacle of the twentieth century and the press agent finds himself at a loss for words to describe the production even in a minor way. D. W. Griffith has stripped him of his power; exaggeration is out of the question and the writer must now work his brain overtime in order to do even meagre justice to his subject.

"The Birth of a Nation" cannot be exaggerated. It is too tremendous, too gigantic for that. There are countless scenes in it that tongue or pen cannot cope with. Only the eye alone can realize the wonderful progress the motion picture has made in this phenominal masterpiece.

It seems that everything that the brain of man could conceive has been put into this subject. 18,000 people were used in telling the story, 3000 horses and countless guns, shells, etc., utilized in its massive battle scenes. Two years time was consumed in its making and the approximate cost has been $500,000.

Imagine a pictorial production of love, romance and history, including tremendous battle scenes the equal of which have never yet been shown upon a screen, imagine such scenes as the burning of Atlanta; Sherman's march to the sea; Grant and Lee at Appomattox; the thrilling rides of the Ku Klux Klan; entire cities built up and destroyed by fire; the assassination of Lincoln at Ford's theatre, Washington; wonderful artillery duels in which real shells costing $80 apiece were used; miles and miles of trenches with thousands of fighters; cavalry charges; infantry charges; deeds of heroism on the field of battle; imagine hundreds of such mighty scenes as these and there you have "The Birt of a Nation," the pinnacle of filmed spectacles.

Is it any wonder that the press agent bows humbly to D. W. Griffith, the mighty producer of this tremendous screen triumph and admits his inability to faithfully describe this massive visualization. In all its entirety, even to the scenes so unjustly criticised. See for yourself before you pass judgment.

PORTLAND (Me.) ARGUS
SEPT. 27, 1915
706

AMUSEMENTS.

"THE BIRTH OF A NATION."

Commencing with the matinee today at 2 p. m. and the evening performance at 8, the wonderful picture-drama, "The Birth of a Nation" enters upon a week's engagement at the B. F. Keith Theatre with two performances daily. This great spectacle holds the record of attendance for not only Keith's Theatre but for every theatre in Portland; twenty-five thousand people having packed the largest theatre in Maine to the doors at every performance during its recent engagement. The seat sale for the present run indicates that again capacity houses will be the rule and the wise theatregoer will make his reservations at once.

"The Birth of a Nation" gives the facts of history with a straightforwardness and fidelity for truth that has caused many to protest, for in the South the histories studied by the children give an entirely different version of the great struggle of 1861 than that which is given in the schools of the North. The sidelights on history, the various episodes that are visualized for the spectator are all authentic. Not only did David W. Griffeth have the Brady pictures of actual battles and events to fall back upon, as well as the leading generals, officers and soldiers of that great strife who are now living to describe and assist in absolute accuracy being obtained, but he also had the aid of the United States government. The spectator realizes after seeing this picture that he has learned as never before more actual history of the Civil war than he ever knew before.

The question will arise in the minds of many: "Why are so many facts kept from the students in the schools of the North, and why should the South be given a different version than the people of the North? Why shouldn't there be one history for the entire country and that history absolutely truthful, unvarnished to suit the prejudices and sympathies of either class. Must it remain for the motion pictures to give the people of the world the real truth of history and other educational matters? It would seem so. And if it must be, let there be more pictures like "The Birth of a Nation." Don't forget there are two performances daily all this week, and unless one wishes to be disappointed, now is the time to secure your seats as later it will be a repetition of the last engagement, hundreds turned away at every performance.

Philadelphia, (Pa.) North American

Date .....

SEP 27 1915

[illegible] cost to maintain [illegible] proper style and [illegible] an increased tax will be necessary.

Negroes Pass Resolutions

Resolutions protesting against the exhibition of the film play, "The Birth of a Nation," in this city, were passed yesterday by 1000 negroes, who held a mass meeting in the Olympia Theater, at Broad and Fitzwater street. John O. Sheatz, former state treasurer, presided, and several members of the negro race made addresses. A letter supporting the movement was received from former Mayor John Weaver, and others sent contributions.

TRENTON (N. J.) TIMES
SEPT. 27, 1915

NEWSPAPERS HAVE PICTURE SUCCESS

Montgomery Moses, manager of the Trent Theatre and Taylor Opera House, is writing to Trenton newspapers expressing his appreciation of the value the mediums were in making "The Birth of a Nation" the most successful production ever given here. About 21,000 patrons were attracted to the house and the receipts reached a total of about $10,000.

The previous attendance record for theatres here was held by "The Three Twins" company, which filled a week's engagement at Taylor Opera House five seasons ago. The figures then were about 18,000 attendance and $7,500 receipts.

The attendance figures for "The Birth of a Nation" were arrived at by the addition of the capacities of the three lower and upper floors. The lower floor seats 592; the balcony, 344; the gallery, 500, and the boxes 50, making a total of about 15,000. There were twelve presentations, including the special morning show Saturday, and capacity was the rule at eleven of them. The other was close to capacity. In addition to this, standing room was sold to 4,000 patrons during the week.

It is figured that more than 4,000 people were turned away, either unable to buy suitable seats or refusing to pay the prices asked for the production.

PRAISE CRITICISM OF "NATION" FILM

To the Editor of the Times.

Sir—We have read with great satisfaction an article which appeared in your valuable paper, from the pen of the Rev. Hamilton Schuyler, upon the photoplay, "The Birth of a Nation." After writing only a very short paragraph on the spectacular features of the play, which are used to cloak the real object—the perpetuation of race antagonism—the good Christian gentleman fearlessly attacks the propaganda to its rotten core and lays bare, that all may feel the slanderous efforts of a distorted brain to assassinate a peaceful, law-abiding race.

We wish to thank him most sincerely for his open statements and the fairmindedness that led him to give frank expression to the truth. We feel greatly encouraged to know there is at least one man of his standing and position who has the courage of his convictions. We are compelled to suffer so many humiliations and injustices, and so often find the pulpit and the press silent and dumb upon the deepest injuries that come to us that we feel grateful beyond expression when we find there are those who have such ideas as the reverend gentleman has expressed and the manhood to tell them to the world.

Could we but get such sentiments to prevail as were so ably expressed in the article to which we refer, race hatred would die and the rights of man be vindicated.

T. EDWARD KINNEY.
REV. SOLOMON PORTER HOOD.
REV. J. A. WHITE.
REV. W. H. BATCHELOR.
DR. PAUL A. COLLINS.
Trenton, N. J. Sept. 27 1915.

RUTLAND (Vt.) HERALD
SEPT. 27, 1915

come into the road and when we did

At the Playhouse, "The Birth of a Nation."

For once the press agent has been undone. For years it has been his duty to employ such exaggeration in the verbal presentation of his subject as to infuse in the mind of the reader a desire to see or hear that which he tells about. But now comes "The Birth of a Nation" the gorgeous spectacle of the twentieth century and the press agent finds himself at a loss for words to describe the production even in a minor way. D. W. Griffith has stripped him of his power; exaggeration is out of the question and the writer must now work his brain overtime in order to do even meagre justice to his subject.

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Imagine a pictorial production of love, romance and history, including tremendous battle scenes the equal of which have never yet been shown upon a screen, imagine such scenes as the burning of Atlanta; Sherman's march to the sea; Grant and Lee at Appomattox; the thrilling rides of the Ku Klux Klan; entire cities built up and destroyed by fire; the assassination of Lincoln at Ford's theater, Washington; wonderful artillery duels in which real shells costing $80 apiece were used; miles and miles of trenches with thousands of fighters; cavalry charges; infantry charges; deeds of heroism on the field of battle; imagine hundreds of such mighty scenes as these and there you have "The Birth of a Nation" the pinnacle of filmed spectacles.

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In all its entirety, even to the scenes so unjustly criticised. See for yourself before you pass judgment.—adv.

Journal Dallas - Sep 27

Dallas Theaters

DALLAS OPERA HOUSE.

"The Birth of a Nation," which will be seen for the first time in Texas at the Dallas Opera House next Monday night, is the masterwork of D. W. Griffith, inventor of a new stage art. This mighty spectacle of Civil War and Reconstruction days, based upon Thomas Dixon's "The Clansman," must not be confused with the ordinary motion picture play. It is as surely a new art creation as were the operas of Richard Wagner. Wagner took drama and fitted music to the action, making his orchestra truly interpretive of dramatic passions. It was a long step in advance of the old honeyed Italian operas, and even an improvement over the tremendous art of Shakespeare. Likewise, Griffith took the motion picture and fitted to it a musical score that tells the story to the ear as surely as the pictures tell it to the eye. After the average music lover has seen the spectacle once or twice he can stand in the lobby of the theater and follow the drama as accurately as if he were in the auditorium face to face with the screen. So necessary is the music to the general effect that a special symphony orchestra of thirty pieces will be brought to Dallas from New York to interpret a score of grand opera caliber, yet so simple in its themes of love and patriotism that it can be appreciated by the veriest novice.

Among the great spectacular scenes of "The Birth of a Nation" are the battle of Petersburg, Sherman's march to the sea, the storming of Atlanta, Lee and Grant at Appomattox, the assassination of Lincoln and the wild rides of the Ku-Klux Klans.

SEPT. 27, 1915
PHILADELPHIA (PA.) PUB. LED

[illegible]dmore and wealthy.

NEGROES MASS-MEETING AT PROTEST AGAINST FILMS

Contributions of $500 Received to Fight "Birth of Nation"

More than 1000 negroes attended a mass-meeting in the Olympia Theatre, Broad and Bainbridge streets, yesterday to protest against the photo film, "The Birth of a Nation," being shown at the Forrest Theatre, and due to which there have been two disturbances in the last two weeks. Ex-State Senator John O. Sheatz presided at the meeting. The other speakers were negro ministers and citizens.

A resolution condemning Thomas Dixon, author of "The Clansman," was passed by the assemblage. It also called upon the Christian and liberty-loving citizens of Philadelphia to repudiate the film. Five hundred dollars was taken up in the collection, and this will be used to defray the expenses of further legal warfare upon the film management. Checks were received by mail from John Weaver, Clinton Rogers Woodruff, J. B. Spingairn and John A. Mitholland.

"In addition to this, we have a crew of about 15 men who run the sound-producing devices to imitate rifle-fire, the gallop of horsemen and the detonation of the shells and bombs. Two of the big devices for the latter purpose are suspended from the fly-loft, and we have beside a special switchboard for signalling this crew, all of which takes up room.

"When I saw the Playhouse, I said at once: 'This is what we want,' and Mr. Church made the change."

Several special effects in costuming, lobby decoration and other details are promised for tonight, and the orchestra, which was announced as 10 men strong, will be 16 of the best men available, being recruited from the best organizations in the state.

The regular Playhouse pictures will be shown at the Colonial theater this week, opening with the George Beban feature, "An Alien." Mr. Beban is one of the stars of vivid acting from the vaudeville stage.

Tickets for the same relative location in the Playhouse will be exchanged any time.

St. Louis Times Sep 27

ATTACKS "BIRTH OF NATION" AS A STAIN ON THE WHITES

CHICAGO, Sept. 27.—The exhibition of the film "The Birth of a Nation" was denounced yesterday by Rev. Preston Bradley, pastor of the People's Church, in the Wilson Avenue Theater.

Dr. Bradley's reason for condemning the exhibition was not the one usually given, namely, that it presented the negro in an unfavorable light, but that it presented the Southern whites in an unfavorable light.

SAN FRANCISCO (Cal.) BULLETIN
SEPT. 27, 1915

to the heart of the [illegible] jungle. The story is told in six acts.

"Birth of a Nation" Now on 22nd Week at Savoy

"The Birth of a Nation" at the Savoy Theater, D. W. Griffith's mammoth screen spectacle, which is based on Thomas Dixon's story, "The Clansman," is now in the twenty-second week of its stay in San Francisco and is still running strong.

Not a little of the entertainment the Savoy is contributed by the special music which fits the scenes acted upon the screen

we found ourselves near a company of troopers from Brownsville. The bandits not only took my clothes, but one Mexican, who said he was in the raid of Sebastian, took my hat and wedding ring."

WILL BE SHOWN AT PLAYHOUSE.

"Birth of a Nation" Transferred From Shrine—Deeper Stage.

On account of the superior qualities of the Playhouse for a big motion picture entertainment, "The Birth of a Nation" was transferred on short notice from the Shrine to the Playhouse, where it will be shown twice a day this week.

In explaining the reason for the change, Manager David E. Dow, who is personally in charge of the Griffith production, said yesterday:—

"The Shrine is a fine theater, but for our purposes the stage is not quite deep enough. We have a special 'masked-in' black setting for the screen, which covers the whole stage opening from the proscenium arch, so the audience sees nothing but the figures on the screen. This makes them stand out with a lifelike effect.

PHILADELPHIA (Pa.) INQUIRER
SEPT. 26, 1915

Gigantic Task of Creating The Birth of a Nation Films

D. W. GRIFFITH, the advanced thinker of motion picture art, and the inventor of about every important improvement in motion photography that has been developed in his time in this country, accepted the stories of "The Clansman" and one or two kindred works of Thomas Dixon as a basis for action in the great film drama, "The Birth of a Nation," now at the Forrest Theatre. This was his choice because he was in search of a copyrighted tale that gave him protection for developing an epic creation which would astound the world.

The scenario for this history-embracing work was outlined by Griffith, and the entire production was made under his personal direction. It took him eight months to complete the picture. Its salient scenes were taken in five States and partly in Mexico. The cost of the production was between $400,000 and $500,000. As near as can be estimated, there were between 16,000 and 18,000 people utilized in the making of the entire picture. It is estimated that not less than 200,000 feet of film was taken. In condensing this to the direct narrative, Griffith has assembled 13,800 feet of story as the audience now sees it. For his cavalry effects and artillery dashes, together with the stirring runs of the Ku Klux Klans, nearly 3000 horses were used. These scenes were participated in by the crack riders of all the western territory that could be reached. In the great battle scenes which are the tremendous features of the work, the eye scans a battlefield covering an area of twelve square miles.

With the selection of the theme finally agreed upon, came the primary work of research to establish the historical truth of the narrative. Several professors of history from different universities worked three months compiling this data. They examined no less than five thousand volumes of history and countless official records to get at the facts. To show the difficulty encountered in this work it may be cited that there are eighteen distinct accounts of the assassination of President Lincoln. Eye witnesses were sought to get at the facts and to determine their accuracy.

It was easier to establish the data regarding the great battle scenes. The War Department archives at Washington furnished ample material for this work. Actual measurements of the battlegrounds were made and surveyors and engineers of military experience laid out an exact reproduction of these scenes. Once the suitable location for the enactment of this great mimic warfare was determined upon, the engineers went to work to establish a camp. Wells were sunk to secure the needed water; camp was pitched as at the modern military rendezvous, a hospital corps was established and a fully equipped commissary department was organized to feed the participants in the big battles.

A fleet of over one hundred motor busses was utilized to transport the men to and from the camp to the studios, at which every detail of the battles had to be thoroughly rehearsed under Director Griffith's eye to get just the effect he sought. While this was going on, engineers were throwing up the trenches, laying out roads for the artillery approaches and for the bringing forth of the reserve charges at the given signal; great batteries were masked behind the hills at least five miles distant from the foreground of the action and on the side lines mortar pits were built for the bomb-throwing ordnance which takes part so spectacularly in the actual scene of war's carnage.

Another corps of men was making the shells and explosives for these effects. This work had to be carried out with great care to get the effect of bursting shells and these had to be so charged that there would be little danger of injury to the men in the battles. Owing to the scenes being laid in the period of the Civil War it was difficult to get the same sort of rifles which were used in those conflicts and much time and care was needed in getting the real thing.

The artillery was loaned by the Ordnance Department of the U. S. Army, and every piece was in service at some time or other during the Civil War. County Commissioners had to be seen and their consent obtained to occupy the roads and territory upon which the battles were fought. This meant the blocking of traffic in that part of the country for several days at a time.

Every leader in the various battles was a trained motion picture actor, many of them well-known camera stars gathered from the forces of the nineteen different stock companies under Griffith's general direction. The soldiers were men who had seen military service either in the regular army or in the State guards. Griffith did not care to risk his work to the usual mobs that are utilized in big scenes for motion picture stories. These men were employed at the usual wage allowed soldiers for actual field duty.

The soldiers were rehearsed in sixteen different groups under sub-directors, who had been trained by the general director himself. They were divided into battalions, each man taking orders from the battalion commander, who, in turn, looked to Griffith for the signal for the entry of his forces into this fight of the camera.

MR. GRIFFITH DIRECTING THE BATTLE SCENES FROM A 60-FT. TOWER.

Griffith, with his chief photographer, G. W. Bitzer, took his station on a tower sixty feet high, and from that commanding position he had a view of the entire battlefield. Straight down from his viewpoint stretched the opposing trenches for a distance of nearly five miles. At many points the rival trenches were less than forty yards apart. This proximity was warranted by historical records of the fight at Petersburg.

Griffith's signal for action is the magic word to his followers: "Camera." Every detail of the great scenes had been thoroughly gone over for three weeks when the day came for this signal. By an elaborate system of wigwags and underground telephones, Griffith was in constant touch with the commanders of each of the sixteen battalions. Those in turn were "covered" by separate cameras to get minute details of their part of the action. When the battle began the general director remained on the signal tower, and at the needed moment flashed to his different battalion chiefs the signal for their entrance into the picture. Most of the men were too far away to be reached by wigwags, and these were directed by telephone.

Ten regiments of warriors were maneuvred without a hitch, except that on the first day the picture was a fizzle. Some thoughtless lieutenant touched off a great store of shells, and the camera lost its vision in clouds of yellow smoke that enveloped the battlefield. This mistake cost thousands of dollars. Griffith's saving sense of humor came to his rescue in the studio that night when the disheartening truth was revealed upon the developed films. "I guess he wanted to make it real," was all he said.

For the first time in the history of motion pictures, actual scenes of warfare at night were taken after dark. The burning of Atlanta and the escape of the refugees from that city before Sherman's conquering advance are part of this. Griffith had been experimenting upon a small scale with this work for years, and this was his first attempt to see its working upon so elaborate a plan. He got his pictures by the use of giant illuminators which he patented for this work and also by the bursting of specially constructed illuminating bombs, which were freely made use of. This was one of the costliest features of the entire production.

These war effects and the stirring movements of the men were all laid out upon a gigantic scale by the general director. The plans were completed at nightly conferences with his subordinates, where every detail was gone over thoroughly to be sure that nothing was missed. The principals in the action were selected for their ability to appear like the famous generals and other personages of history.

After they were chosen, each had to "make up" and then go through a rigid rehearsal with Griffith. Then they were photographed separately and in groups to test their appearance upon the film. It required infinite patience to get just the right players. As an evidence of this, it is known that over twenty applicants were found wanting before the right man was selected to portray Lincoln. It took nearly as much care to get men to play General Grant and General Lee.

As the battle scenes are now presented, it takes about sixteen minutes to run these. Weeks of camp life were necessary to get effects. The cost of this was approximately $[illegible],000 a day. In the terrible struggles, [illegible] three sets of uniforms were used up by [illegible] participants.

A corps of over five hundred costume makers worked for three months to supply the players with the correct clothing. For the Ku Klux Klan over 50,000 yards of cloth were sewed into costumes, replicas of the clothing worn by the original Klansmen. Every costume had to be historically correct and experts were at work for months making the designs for these. Fourteen hundred sheets of music were used in the orchestration of the entire score of the production.

Ford's Theatre, where President Lincoln was shot, was reproduced in part from old prints and actual descriptons of that playhouse. Eye witnesses of the assassination were consulted in making this detail complete.

For the military scenes, Griffith had with him during the time he was directing the pictures, several officers of the U. S. army, and the services of many veterans who actually took part in the battles were obtained.

'BIRTH OF A NATION' TO BE AT OLYMPIC TWO WEEKS LONGER

Photo-Spectacle Such a Drawing Card Time Limit Is Extended a Week.

The run of "The Birth of a Nation," the great photo-play spectacle, at the Olympic Theater, has proved such a strong drawing card, that a week's extension has been gained. Yesterday started the fifth week of the picture's run here, and this will be extended over next week, so that the Veiled Prophet week visitors may see it.

Attendance records have been broken almost daily at the Olympic Theater recently, and when it is considered that there is a daily matinee, it can be seen how strong the attraction is drawing.

All court troubles connected with the photo drama have been straightened out.

Pittsburg Sun 9-28-15

THE NIXON.

With no signs of waning in its power to attract, "The Birth of a Nation" opened its fifth week in the Nixon Theater yesterday afternoon and last night before crowded houses. This vivid "movie" drama, depicting on a lavish scale the history of the Nation's great crisis, and the new Nation, as it emerged from that crisis, seemingly possesses all the elements needed in a gripping photoplay. If some of the scenes meant to portray the reconstruction period of the South seem somewhat overdrawn, there is no escaping the impressiveness of the spectacle or the thrill of the action.

The massiveness of the production, the uniform excellence of portrayal in scene and character, the clearness of the picture on the screen and the fitting musical accompaniment by orchestra combine to make "The Birth of a Nation" a moving picture classic. The battle scenes probably are as realistic as anything seen outside of an actual armed conflict, and in these days of battles give an idea of the carnage of warfare. The reproduction of historic scenes evidences painstaking care and thoroughness in every detail. The ride of the Ku-Klux Klan is a surpassing achievement in motion picture production. The photoplay of D. W. Griffith is scheduled for one more week after this.

Gazette Times 9-28

Nixon—"The Birth of a Nation."

The big Griffith spectacle photoplay continues to draw large audiences to the Nixon Theater, where the line of ticket-buyers extends almost every day out to Smithfield street. This picture has, so far, outclassed the ordinary "movie" play that the success is not to be wondered at. In massiveness of scenes, perfection of detail, steadiness and clearness of photoplay and in harmony of musical accompaniment, it is far and away the best "show" of the kind so far seen in Pittsburgh. It may be added that, despite the somewhat vigorous protests made against its performance here, there has never been the slightest disorder in the theater—a tribute to the good sense of the people who felt in the beginning that they were aggrieved by the presentation. The engagement has several weeks to run before the regular dramatic season opens in the Nixon.

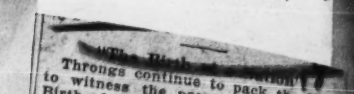
BRIDGEPORT (Conn.) TELEGRAM 101
SEPT. 28, 1915.

STIRRING FEATURE IN "BIRTH OF A NATION

THE RIDE OF THE KUKLUX CLAN.

The ride of the Kuklux clan is one of the most thrilling features of the great film, "The Birth of a Nation," which is to be shown at Poli's all next week. This selection of the film abounds in dash and thrills seldom seen on the movie screen.

PITTSBURG (Pa.) LEADER
SEPT. 28, 1915



Throngs continue to pack the Nixon to witness the presentation of "The Birth of a Nation," that wonderful picture performance which has kept thousands of persons breathless for three hours at a performance.

Although "The Birth of a Nation" is a "movie" at $2, it serves to draw throngs which any regular theatrical performance well might envy. Yesterday's crowds were as big as ever. The production is on its last two weeks in Pittsburg. As the Nixon owns the Pittsburg territory for the film, it is not to be shown at any other theater within 100 miles.

The picture is rich in Civil war history, and the scenes of 50 years ago are presented with startlingly realistic effect.

CLIPPING FROM The New York Clipper
Date Oct 2 1915

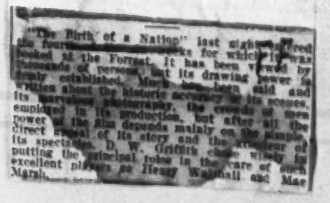
DAVID WARK GRIFFITH is hard at work with his next production, which will rival "The Birth of a Nation." His present cast includes well known stars, headed by Mae Marsh and Bobby Harron, who have been entrusted with two strong emotional parts.

MANCHESTER (N. H.) MIRROR 521
SEPT. 28, 1915.

"BIRTH OF A NATION" IS GREAT

THE CAMERONS IN THE PLANTATION SCENE.

ILADELPHIA, PA. BULLETIN
9-28-15



LYNCHBURG (Va.) NEWS.
SEPT 29 1915

THE BIRTH OF A NATION.

Norfolk, Va., Sept. 27.—(Special).—Simultaneous with its presentation at the Scala Theatre, London, England, before King George and members of the royal household, D. W. Griffith's spectacle, "The Birth of a Nation," made its entry into the South tonight at the Colonial Theatre here. An audience typical of the Old Dominion greeted the first presentation. Mayor Wyndham R. Mayo, with members of the council and board of aldermen, Admiral Beattie, commandant of the Portsmouth Navy Yard; Col. Haynes in command at Fortress Monroe; representatives of the Daughters of the Confederacy and other prominent in the official and social life of Eastern Virginia were in the audience.

PITTSFIELD (Mass.) EAGLE
SEPT. 28, 1915.

WILL SHOW "BIRTH OF A NATION"

Film To Be Produced in West Springfield.

WEST SPRINGFIELD, SEPT. 28.—"The Birth of a Nation," the sensational movies picture drama of reconstruction days, will be seen for a month's run in the town hall here in the near future. The selectmen of the town voted last night to lease the town hall for that purpose to George R. Miller of Springfield. The selectmen reserve the right, however, to have the film censored by a committee of their selection before any public performances are given.

When an effort was made to show the film in Springfield some time ago, Mayor Stacy refused to permit it to be produced. There was strong opposition there on the part of the colored people of the city, led by Rev. William N. DeBerry, who issued a statement last night deploring the stand of the selectmen of this town. He said that he had seen both the original film and the censored one and considered the latter more undesirable than the original form.

CLIPPING FROM Chicago Tribune
Date Sept 29 1915

and exceedingly well acted.

Nixon—"The Birth of a Nation."

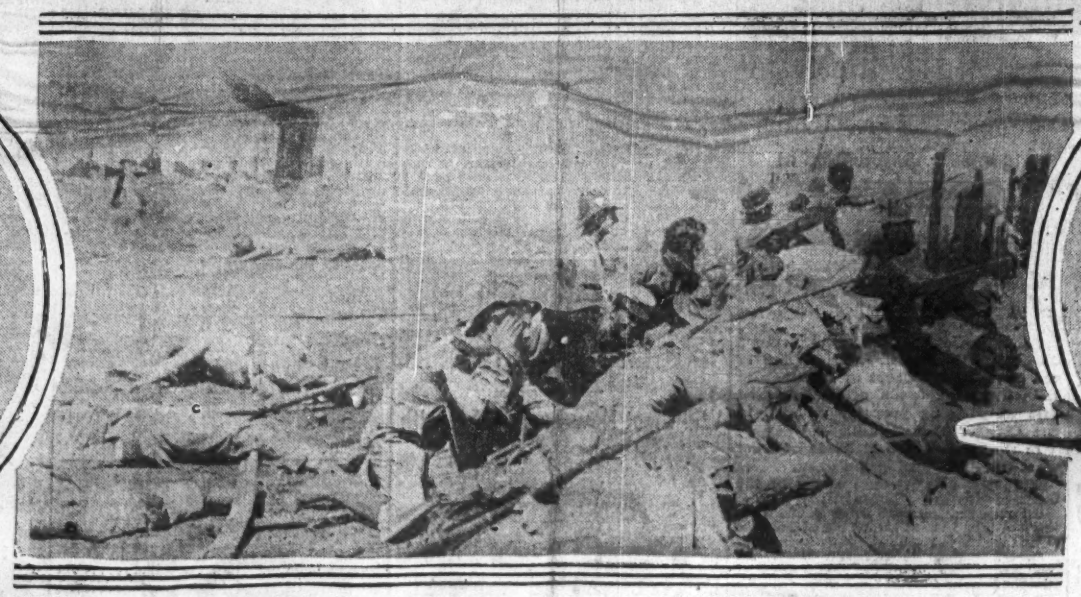
The historical drama "The Birth of a Nation" presented in motion pictures continues to draw crowds to the Nixon Theater. The popularity of this Griffith spectacle photoplay is not surprising because this picture so far surpasses the ordinary "movie" play that there can be no comparison. It seems strange to hear outbursts of applause during a "silent" drama but the scenes of "The Birth of a Nation" are so stirring that one finds himself applauding almost unconsciously. As history the photoplay sets the north right concerning some phases of the activities in the south in carpet-bagging days after the war. Historically, also, the play reconstructs for the visual eye some of the scenes of 50 years ago. The surrender of Lee at Appomattox, the assassination of Lincoln, Sherman's march to the sea and the burning of Atlanta are a few of the historical scenes reproduced on the screen.

PHILADELPHIA (PA.) PUB. LED.
SEP 29

MAE MARSH "THE BIRTH OF A NATION" FOREST

"BIRTH OF A NATION" WILL MAKE ITS BOW TO SOUTH TONIGHT

General Robert E. Lee, as he is seen in "The Birth of a Nation"



Behind the Crater. One of the most thrilling of the battle scenes.

A megaphone and a big hat are constant companions. Mr. Griffith is seen here in the act of directing a big scene

HOW THE BIRTH OF A NATION" WAS CREATED

With the opening of a week's engagement at the Colonial theatre tonight, David W. Griffith's gigantic spectacle, "The Birth of a Nation," will make its bow to the South.

New York, Boston, Chicago, Philadelphia, Los Angeles, San Francisco and other large centers have been enthralled for months by the genius of the man who utilized 18,000 people, 2,000 horses and the rugged stage settings of the great outdoors in linking history with romance and immortalizing a story dear to the heart of every Southerner—the story of the Reconstruction. The unwillingness of playgoers in these large centers to be parted from the spectacle has made it impossible to present it in the smaller cities.

Tonight's presentation at the Colonial will be the first below the Mason and Dixon line, and while the local audience is being swayed between tears and laughter, another audience will be feeling the same emotions in a city beyond the seas; because, at the request of Mr. Griffith, the openings in London and Norfolk will be simultaneous. It is expected that the production will hold the center of the English stage for the next year in spite of the unsettled conditions over there.

Beginning tomorrow there will be daily matinees at the Colonial for the rest of the week, and it is expected that "The Birth of a Nation" will be witnessed by more people during its stay in Norfolk than any theatrical offering that the city has had in years.

In connection with the introduction of the spectacle in the South, the following article, dealing with the vastness of the offering and the personality of the man who transformed it from "dream stuff" to the most valuable theatrical property in the world, is interesting:

(By THEODORE MITCHELL.)

With the production of "The Birth of a Nation" in Los Angeles, David W. Griffith, the director, was confronted with the problem of what he should do during the unprofitable summer before him, as unprofitable Griffith decided to turn his hand

growing, and he felt that the public would some day be ready and eager for better and truer film stories. These dreams were hinted occasionally until the men in the studio began to regard him as a joke. The general director looked upon him as a harmless and impractical dreamer, who was to be tolerated rather than encouraged, as he had proven histrionic ability.

Later the director had a picture about half finished when he was taken ill. The producers were anxious to push the production on the market. They permitted Griffith to complete it, and he started right in to work out a new theory he had been dreaming about. Prior to this event, the tradition of animated photography was that the picture must reveal the entire group of players in the scene. Griffith realized that in establishing this perspective, all hope to obtain intimate expression on the faces of the players was eliminated, and tried his invention, known as the "close-up," for the first time. He brought the players close enough to the camera to reveal to the audience just what is passing in the minds of the actors, whose face, head or shoulders or such parts of the body as required were shown to obtain this effect.

Young Griffith had his first picture completed and also a second before the general director returned to the studio. When the finished product of the Griffith pictures was shown, he threw up his hands before his eyes as if to hide some hideous nightmare from his vision. All the traditions were set at naught, and he insisted that two perfectly good pictures had been ruined. The authority of one who knew it all was exercised. Griffith entered no protest, but simply suggested that they put out the pictures and permit the public to pass judgment. The manager of the concern took the broad view of the situation. The pictures were needed to fill orders

seen in a few large cities and is the sensation of the year, having been played to over a million people in less than four months, with receipts that rattled the dry bones of tradition in the box office. The total cost of the picture was nearly $500,000, and the receipts of five months more than absorbed this amount and it has proven the most profitable single production ever known in the photo-play world compared to the number of times and places it has been presented.

Griffith, the dreamer, is back in California again, working on another picture and dreaming more dreams. He insists that the day is not far distant when the people will pay as high as five dollars for a seat to see a motion picture. Look back over what he has accomplished in three years, and suspend judgment before you join in the chorus he has heard so often—as to dreamers being impractical—in a day when the people are still crying for something new and great, irrespective of the mere pecuniary cost. Daniel Webster's vision of "still more room at the top" still remains an inspiration to dreamers.

In far-off California amid the environments of the splendid out-of-doors theatre in which the great photo drama, "The Birth of a Nation," was born, I first witnessed the production of this remarkable achievement in the moving pitcure world. It was at the time that Mr. D. W. Griffith was receiving congratulations of friends and admirers the world over, and it seemed fitting that a son of Kentucky, born in the border state after the war had closed, should have produced this remarkable photo-play.

It has the concentrated intensity of an encyclopedia filled with dramas, and while imbued with the border state spirit he has most intelligently attuned the sentiment of his play to the spirit of a united nation and yet given us "fade-in" picture, and in all the pictures one can feel in the very sunlight the atmosphere of California. There is something in the very lights and shadows of the Pacific Coast sky that are distinctive even from those of the Southern States, but perhaps serves the purpose of the play even better than photographs taken of historical scenes where the battles occur.

Mr. Griffith was also the originator of the "close-up" picture, and in all his delicate changes and flashes has the masterly touch of Belasco, and in "The Birth of a Nation" has touched with a flash at every phase of the possibilities in a pictorial representation. You can all but hear the characters speak. It was not to be wondered at that the play met opposition when presented in Boston, the seat of very bitter memories on the race question. It was presented in Boston even against the author's wishes, but even in Boston, when all the facts and real purposes were known, and when it was established that "The Birth of a Nation" has eliminated the materially offensive phases of the play, which in no permanent way add to its strength, the likelihood is that "The Birth of a Nation" will continue for many years to be the great triumph of photoplays, and indeed represents the birth of new ideas as well as new ideals in moving pictures.

After witnessing a production like "The Birth of a Nation," the cheap, tawdry productions of ordinary reel scenarios in their early inception seem indeed out of date and passe. The exploitation of this play also indicates that producers must give some attention to have still pictures of their production made while in process of construction in order to give the people some idea on the printed page of the scenes they are to witness, and also eliminating the ghostly suggestion of flashlight pictures. If it is possible to tone down that ghostly, stagey manner

Upper, Mr. Griffith directing a camera man during one of the wild dashes of the Clansmen. A high-power motor car was used in filming these scene in "The Birth of a Nation." Lower, hand-to-hand fighting is seen in all its grim realism in the battle of Petersburg.

on funeral notices, and, after him, an unproductive summer before him, young Griffith decided to turn his hand at poetry and short stories. The twin soul of the artistic temperament—morbidity—held him just in this period of his progression. After reading Nietzsche and Poe and kindred authors, his thoughts and literary effort necessarily reflected their spirit. He sold a poem to Mr. John A. Sleicher, and had submitted one or two weird short stories which were not, however, favored at the editorial conference. Sleicher took an interest in the young man, and suggested that he seek a wholly unexpected outlet for his work, and this chance suggestion determined a career.

"These moving picture fellows are looking for odd subjects, I am told," he informed young Griffith one day. "Why don't you make this story into a scenario and try your hand in that direction?"

Young Griffith had the dramatic fervor, and the idea took root. He had completed a play and submitted it to David Belasco. The "movies" were then not much in favor in legitimate dramatic circles, and the embryo dramatist feared a picture success might impair his idealistic literary ambitions. The play was finally produced. It had merit, but lacked popular appeal, and a few weeks' run found it removed with many others which have followed its fate, to the warehouse morgue.

Necessity was still tugging at the young actor-writer. In desperation he turned to the moving-picture field, which his editor friend had mentioned, as a last resort. They took his scenarios, but never produced them. But he was so persistent that one of the men of the concern suggested that he take a position as an actor with them until he could become better acquainted with what was required in motion picture stories. The pay was five dollars a day, and that was better than borrowing from friends, and Griffith took up acting in motion pictures. From the day he entered his first studio he became a "movie fan." He haunted the shop and wanted to know everything that could be learned.

Moving pictures were in their swaddling clothes in those days, and Griffith's genius found full vent. One-reel affairs of crude style were then produced, and there were already fixed traditions of the business, which, it was declared, must never be violated.

The spirit of the iconoclast is strong in Griffith. It manifested itself in those earlier days of his motion picture novitiate. He bombarded the directors and producers with suggestions which went in one ear and out the other, but persistently continued to write scenarios at odd times, only to have them turned back to him as impossible and entirely impracticable.

The picture realm held him a captive, and he never lost an opportunity to learn a new detail about how these one-reel "chasers," as they were known, were being produced. Five hundred dollars was then the limit of extravagance in the initial cost price of a picture. This "extra man," who had learned enough to be entrusted with more important roles, began to dream dreams which were to revolutionize the photo-play art. The demand for the crude film stories was

into the story without arms or feet at times.

This settled Griffith's career. His acting was over, and he became a director with free rein to try his experiments. This marked an important step in the evolution of the motion picture in America. In rapid succession he invented the "switch back," the fading out of figures on the screen by a trick of the camera, and the newer effect of "dissolving in." These are now commonplaces of the art. The "switch back" is nothing but utilizing the old form of novels of jumping backward and forward in the lives of their characters to show the relationship of one chapter to the other in contrasted incidents. The "fade out" is the idea where the figure gradually disappears from the picture without moving. The "dissolving in" is the trick of photographing one picture upon another so that a new character arrives into the action from the mysterious nowhere.

As his technical knowledge widened, Mr. Griffith began to enlarge the entire scope of motion picture production. The old one-reelers were too limited to permit free rein for his pretentious ambitions, and he began casting about for feature stories for his pictures. He also began developing players to put his ideas across the screen to the audiences. It would take more than one big book to record all the new things he tried, the innovations he made and the players he developed. At the end of four years he made this modest little film concern a mighty force in a new form of expression. The men who had laughed at him had grown rich, and when he had left the old plant where they had scoffed at him as a dreamer, he was drawing a salary of $50,000 a year.

Literature may have lost a Balzac, the stage a successful dramatist, or a good actor, but this much is certain, the motion picture art had been inspired by a new force. The man with ideas and courage to test them out had turned the business inside out and had paved the way for greater achievements in the photo-play dramas.

The dreamer of dreams is never satisfied. This particular dreamer still had visions of an entirely new field of art in which the world was to be his background, and veritable armies of actors were to be employed in telling these new versions of old truths that would make people gasp in wonderment.

The mystical still appealed to him, and he sought enigmatical Browning for stories, and made them live in the flesh. Into the weird abysses of Poe's masterly works he brought forth thrilling subjects which had never been dreamed of in dramatic expressions. The rich mine of pageantry and poetry, the Bible, furnished plots. History suggested untold possibilities to this dreamer, and day and night he toiled and kept doing things that violated all precedent.

David W. Griffith is a native of Kentucky, whose father was a soldier in the Confederate army. He always had an idea that there were angles of this great conflict that had never been revealed, and utilized the novels by Thomas Dixon, Jr., as a setting for his big dreams. The suggestive matter of these tales was all he required to begin work upon which has proven a masterpiece. For eight months he toiled as quietly as possible, and he employed thousands of people all over the country to gather a mass of disjointed material upon the little celluloid strips which can be made to startle the world in the hands of a master. There was no book of record to crib from, for he wanted verified facts. University professors were employed to gather data for him and to search the secret archives of governmental records and history to furnish the truth that was stronger than fiction. They reported to him day by day, and he kept the chain of events, which his active brain evolved, an epic. West Point engineers with copies of old war maps were reproducing battlefields of the last days of the great struggle that were to be part of this picture story. Roadways were built, miles of trenches thrown up as in war times. Thousands of costumers and their workers were reproducing the costumes of the days before and during the Civil War.

A skilled musician was accompanying Griffith as he sauntered over the scenes catching snatches of old plantation melodies, and the "heart songs" he hummed during the time, he was working out a new scene in his story. At other times he was suggesting music of operatic scope, which under his supervision was being interwoven into an accompanying score, some of the most pretentious music ever written as a part of a motion picture production.

This mass of material under the guiding destiny of its creator assumed shape and symmetry after months of preparation and rehearsal.

The dreamer who had been able to secure capital enough to give him free rein, found himself face to face with the greatest problem of all. What was to be done with this gigantic work now that it was ready? Motion pictures were regarded as a ten-cent amusement enterprise. One rare picture had been shown in the regular theatres for fifty cents, with a few one-dollar seats, but to supplant legitimate dramatic production at old-time theatrical prices was counted impossible.

The conviction came upon Griffith that he had surpassed all standards of production, and he argued that it could be made to surpass all standards of exhibition. "We used to get five cents for a reel that cost two hundred dollars; why not get what is right for one that costs five hundred dollars? he argued with his business associates. His mathematics as well as his logic was correct.

Now everybody in the profession assured him he was crazy, but that was an old cry to him. He had been listening to this talk for years, every time he wanted to do something different. The financial backers were prevailed upon to let him take the matter in his own hands, and he began the preliminary work of launching the first two-dollar moving picture in the world in New York city. That picture is "The Birth of a Nation." It has been

that should create admiration and sympathy for what the colored race have accomplished since the days of Reconstruction. It is a graphic revelation of the era of the carpet-baggers, who in these times have few sympathizers or defenders.

To look at these scenes taken in the San Fernando Valley by cameras covering an area of some twelve square miles, with artillery in action far in the distance and cavalry charging in the foreground, bombs exploding here and there, and colored action in every detail, one can have some conception of the perfection of this wonderful and spectacular triumph of photo-dramatization. There is something in Mr. Griffith's treatment that especially appeals to those who possess "Heart Songs," which was published at a time when the revival of old songs was just beginning, and Mr. Griffith recognized this in the introduction of old songs, and is doing his part towards preserving the melodies of bygone days. You are impressed with the feeling that you have had a graphic view of history, a sort of review of those events you read about, but the most touching thing in the whole play is the home-coming of the little Colonel. Griffith, with true instinct of an artist, knows how to blend pathos and humor and furnish the sad and gay in emotion flashes in striking contrast. He was the inventor of the "switch-back." He flashes one scene and then presents another which goes back in the story. He seems to understand the subtle art of reiteration and has utilized the quotation from President Wilson's "History of the United States" to support his presentation of origin and activities of the Ku Klux Klan. He was the originator of the

MILWAUKEE (Wis.) NEWS
SEPT. 27, 1915

DAVIDSON

GREAT HISTORY LESSON

The return engagement of the "Birth of a Nation," at the Davidson gives opportunity to again see this gigantic production which is the acme of perfection in the motion picture world in point of the number necessary to produce it, its historical value, its representation of Lincoln and the trying times which tested men's souls, Ford's theater in Washington, which was the scene of the greatest tragedy since the crucifixion, familiar scenes of two of the greatest generals of history, Grant and Lee, actual scenes of typical antebellum days, the ignorance, cupidity, loyalty and care-free days of the American negro, the basement of the "carpet baggers," the blind and unreasoning principles of the fanatics of the north who likened the freedom and enfranchisement of the negro slaves to the leading of the children of Israel out of the wilderness, and the common sense of the veterans of the northern army who had taken up their residence in the south and who could understand that instead of debasing the negro the greatest good to the fanatics of the north were really setting him back in the scale of civilization.

Lincoln had done more than anyone expected when in his emancipation proclamation of Jan. 1, 1863 he declared that the slaves were free. Even with that he realized the problem that would come up at the close of the war as to what should be done with them and how their relations with the whites could be adjusted, but the fanatical leader of the house, Stoneman, who it is claimed is the embodiment of Thaddeus Stevens, the noted champion in congress at the time of the colored race, had not the clear vision to foresee the unfitness of the newly freed negroes for self control, and made them the "equal of any white man," which was a terrible mistake. The play is one which can be seen more than once. New viewpoints are brought out as reading a good book a second time brings out beauties not noticed in the first reading.

Probably in no other theatrical production does one hear so many sweet tunes which under one name or another have been in existence practically for centuries. The most awe-inspiring part of the production is the assembling of the Ku-Klux Klan which is represented very numerous and in a high state of organization., but impartial historians now agree that the Republicans in congress exaggerated very greatly what was going on in the south in order to justify the "carpet-bag" reconstruction policy. One of the white-sheeted horsemen stopped at a negro cabin at midnight and asked for a bucket of water which he swallowed at one gulp, saying it was the first drink he had had since being killed at Shiloh." Those who are interested in this "Invisible Empire," which sprung up

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close p

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MANCHESTER (N. H.) MIRROR
SEPT. 23, 1915.

OR AND AMERICAN

"BIRTH OF A NATION"

Famous Moving Picture, Longest and Most Important Ever Made, Witnessed By Big Audiences—At Auditorium for One Full Week.

Yesterday saw the opening performances of the much-talked-about spectacle, "The Birth of a Nation," an historical drama in two gigantic parts, founded on Thomas Dixon's famous story, "The Clansmen." The Auditorium was filled at both performances with curious and expectant audiences.

A picturesque note was struck at the very beginning, for young women in crinolines and pantalettes, with flowing curls, distributed programs in the foyer as the patrons entered for their seats.

"The Birth of a Nation" is a triumph in photography upon which the producer, Mr. D. W. Griffith, and his associates may well plume themselves. As a spectacle it is unrivaled.

By Any Other Production

ever presented either in this city or any other. In no other production has there been such effective concerted action, such extraordinary achievements in perspective.

The photo-marvel is much more than an engrossing entertainment. The first part is an eloquent and impassioned protest against the horrors of warfare. The tragic leave-takings, the wrecking of homes, the broken ties, the fearful sights on the battlefield are depicted with relentless fidelity. The flower of American youth is shown going forth from northern and southern homes to certain destruction in the terrific conflict which rages with appalling realism. The calamity in Europe is brought home with sickening vividness.

The picture is valuable as a lesson in history, for besides the decisive battles of the civil war, Lee's surrender to Grant, Sherman's march to the sea, (one of the finest pictures), the burning of Atlanta, the assassination of President Lincoln and the rise of the Ku-Klux Klan are among the incidents pictured, and here it might be well to state that some of the most wonderful and reckless riding is shown by hundreds of these daring horsemen.

There is, of course, as exciting plot which concerns the Cameron and Stoneman families, respectively

Of the South and North.

There is romance and tragedy, and in the second part of the picture thrilling melodrama. Here Flora Cameron, terrified by Gus, a renegade negro, jumps from a high cliff to her death. Her brother, Col. Ben Cameron, swears revenge, and this enables the producers to show the activities and ceremonies of the Ku-Klux. The play reaches an exciting climax in which the Ku-Klux is triumphant and villiany is punished.

It was difficult to pick and choose among the most striking pictures. The war scenes, the remarkable representation of Ford's theatre, with views in turn of the audience, the play in progress and the president's box, the Ku-Klux riders hastening on their deeds, the mob scenes, the happy plantation life which preceded the war,—all these excited wonder and admiration.

The cast, too, was excellent; each member was individually striking in facial play and pantomime. Young Ben Cameron was a picturesque hero, and the Misses Marsh, Cooper and Gish rivaled each other in daintiness and girlish charm. Mr. Seigmann was a stalwart and insinuating villain. Mr. Henaberry's portrayal of Abraham Lincoln was effective in make-up and bearing. Miss Lee provided comic relief.

Mr. Griffith, himself a southerner, in producing this marvelous pictorial spectacle must have had for his object a desire

To Produce a Subject

that would equal in eloquence the spoken word.

A feature, in fact, a big feature of the performance, is the musical score which is rendered in conjunction with the production, synchronized with every action and scene, and presented by a picked orchestra of twenty concert players. The effects were wonderful and the whole presentation went off with such smoothness and finish that there was no surprise when the hearty outbursts of applause were heard.

RUTLAND (Vt.) HERALD
SEPT. 23, 1915.

Playhouse, School Histories and "The Birth of a Nation."

When one sees D. W. Griffith's wonderful film spectacle, "The Birth of a Nation," and learns from it the many facts and sidelights of American history that are not to be found in the school editions of history, the thought comes that the educational departments of the country are neglecting the real education of the growing children. It is a known fact that the histories studied by the children in the schools of the South give an entirely different version of the great struggle of 1861 than that which is given the schools of the North.

Then "The Birth of a Nation" comes and in clear, impressive motion pictures, gives the real story of this great struggle and the spectator, be he a grown-up or a child, realizes that in his studies of the Great Rebellion he has learned but a small part of the actual history. For instance, it was new knowledge to many to learn that after the states of the Confederacy had signed a peace, there were Northern statesmen who wished and urged the president to treat the rebellious states as conquered provinces and to hang their leaders. This is but one of many things that are brought to light in "The Birth of a Nation" for the first time to millions of people who have always felt that they knew the better part of the real history of the Civil war.

The question arises in the minds of many: "Why are so many facts kept from the students in the schools of the North; and why should the people of the South be given a different version than the people of the North?" Why shouldn't there be one history for the entire country and that history absolutely truthful, unvarnished to suit the prejudices and sympathies of either class.

Must it remain for the motion pictures to give the people of the world the real truth of history and other educational matters? It would seem so. And if it must be, let there be more pictures produced like "The Birth of a Nation" which comes to the Playhouse of this city for an engagement of five more days. Make reservations today.—adv.

PHILADELPHIA (Pa.) INQUIRER
SEPT. 28, 1915

[illegible] properties, each of the adjoining owners [illegible] obliged to bear one-half the expense.

Thaddeus Stevens in "The Birth of a Nation"

Editor Inquirer:—If it is in your power to do so will you kindly answer the following in Everybody's Column:

In "The Birth of a Nation" does Stoneman represent Thaddeus Stevens, of Penna., or Charles Sumner, of Mass. If neither, who does he represent? Thanking you in advance.
C. F. H.

He is supposed to represent Thaddeus Stevens; as a matter of fact he grossly misrepresents the grand old Congressman of whom Pennsylvania at large and Lancaster in particular are so justly proud.

Portland Evening Express
9-28-15

THE BIRTH OF A NATION.

The Birth of a Nation, which is the greatest spectacle in motion pictures that Portland has ever witnessed, opened its return engagement at the B. F. Keith Theater last evening with a well filled and enthusiastic house. Coming as it does, when the 49th anniversary of the G. A. R's is being held at Washington, D. C., which is being attended by many Maine Veterans, it grips us and inspires interest more than ever before.

From start to finish this immense and spectacular picture held its audience and as a propaganda for peace its work can hardly be rivaled. As for patriotism, no one present could have helped but feel some thrill as the soldiers in blue bearing the Star Spangled Banner marched firmly away at Lincoln's bidding. Then, too, when the inspiring strains of Dixie, which heralded the Confederates' approach were heard, the audience, Northern though it was in spirit could not refrain from applause. The battle scenes, which covered miles and miles of country, over which shot and shells were hurled, with men falling dead or wounded by the way, or rallying bravely to the Flag, could not fail but fill the audience with the emotion, both terrible and inspiring of war.

The love theme, which runs through the whole production, between the Northern and Southern sweethearts, pathetic in its seeming hopelessness causes many a tear, and in its sweetness softens the sordidness and suffering, which other parts of the picture depicts.

Perhaps the scene in which the assassination of Lincoln is given, stands out more clearly than any other. This setting is accredited as being absolutely historically correct as to its details. The character of Lincoln is carefully acted and the likeness is said to be startling.

The Ku Klux Klan in their mysterious costumes, bearing the flaming cross which summons all the members of the band to its secret rendezvous inspired great enthusiasm, and as they dashed with mad speed over miles of country to the rescue of a besieged party the excitement was at its highest point.

The Negro element with its cruel and bestial side maddened with rum showed well the horror of the reconstruction period. Yet this part should not be censored, as it is only a natural course of events in the readjustment of people who are thrust from abject slavery to freedom, to be maddened by their own power.

Still from all this horror and bloodshed, when tears came instead of laughter, when many families were broken and the homes of people made desolate there arose a Nation strong in its union and desire for liberty, a nation which is at present at peace with the world. And under the able direction of David W. Griffith, people of this generation may see this great and wonderful change take place. It is no wonder that at the end when the orchestra played the Star Spangled Banner that the whole audience as one person rose to its feet.

Portland Sunday Telegram
9-26-15

THE BIRTH OF A NATION HAS HEARTY WELCOME

Return of Great Film a Very Popular Occasion—Large and Enthusiastic Audiences at the Keith—Another Successful Week Assured.

Yesterday saw the opening performances of the return engagement of the much talked about screen spectacle, "The Birth of a Nation" at B. F. Keith's and again it enthused Portland audiences. It is easy to understand the tremendous drawing power of this great production, for it is unrivalled either in spoken drama or on the screen for magnitude of conception. It is a historical drama in two parts, founded on Thomas Dixon's well known story "The Clansman." This story had been dramatized for the spoken drama and had a certain vogue a few years ago, but it is not until one sees the picture that the story strikes home. It shows the period of reconstruction days in all its terrors and to a present day audience would seem gruesome and overdrawn if it were not authenticated by history and the present horrors of the great European war now raging.

The terrific and spectacular side of war is shown in the greatest mimic battles ever staged. With all the conflict in progress, with the bursting of shells and the hand-to-hand struggles it seems that there must have been accidents if not fatalities so realistic is it all. These battle scenes are so wonderful in detail that they can be seen again and again before one grasps all that passes before the eye.

"The Birth of a Nation" is a triumph in photography upon which the producer, David Wark Griffith and his associates may well plume themselves. As a spectacle it is unsurpassed. In no other production has there been such effective concerted action, such extraordinary achievements in perspective.

The first part is an eloquent and impassioned protest against the horrors of warfare. The tragic leave takings, the wrecking of homes, the broken ties, the fearful sights on the battlefield are depicted with relentless fidelity. The flower of American youth is shown going forth from Northern and Southern home to certain destruction in the terrific conflict and the calamity in Europe is brought home with a vividness that will make everyone glad that we have a President of the calibre of Woodrow Wilson as chief executive to act with moderation and dignity, instead of embroiling our Country in another sanguinary conflict as might have so readily come to pass in the past few months.

The picture is valuable as a lesson in history, for besides the decisive battles of the Civil war, Lee's surrender to Grant, Sherman's march to the sea, the burning of Atlanta, the assassination of President Lincoln and the rise of the Klu-Klux-Klan are among the incidents pictured, and here it might be noted that some of the most reckless and daring riding is shown by the sheeted riders.

There is an exciting plot which concerns the Cameron and Stoneman families, of the South and North respectively. There is romance and tragedy, as well as thrilling melodrama in the part where Flora Cameron, terrified by a renegade negro jumps from a high cliff to her death. Her brother, Col. Ben Cameron, swears revenge and this enables the producers to show the activities and ceremonies of the Klu-Klux. The play reaches an exciting climax in which the Klu-Klux is triumphant and villiany is punished. At the close are shown pictures touching on the reconstructed negro, the uplift of a race with education and culture at its disposal. It is only carping critics who will object to the truth. There is no reflection on the negro of today in the picture.

It is difficult to pick out any scene as excelling another. Of course for concerted action, the battle scenes stand out, but the scene in Ford's Theatre showing the assassination of Lincoln and the Klu-Klux incidents, the mob scenes, all arouse wonder and admiration.

The stage effects are worthy of special mention. The battle scenes are rendered splendidly realistic and arouses the audience to great enthusiasm. Another feature is the musical score, syncronised with every action and scene and presented by a picked orchestra of twenty players. One loses oneself in adjectives to adequately describe this great picture-drama. It must be seen to be appreciated. Portland theatregoers who have not already seen it should make a point of seeing it. There are two performances daily and Keith's will probably do another record week in attendance.

Portland Evening Express

"BIRTH OF A NATION"
SUPERBLY PRODUCED IN FILM
AT COLONIAL LAST NIGHT

A masterpiece of motion picture drama. "The Birth of a Nation," was presented at the Colonial last night to a well-filled house, and for sheer tenseness of dramatic interest is probably without parallel, holding the interest of the audience from start to finish.

It portrays an entire period. The opening scene shows the old South, quiet in the calm preceding the great outbreak. Then the war. Scene after scene of rapine and plunder, horror and desolation follow. The great battle that determined the war is staged and the work of rebuilding the South commences under the guidance of Lincoln; then the assassination of the one man who could control the dissenting force. Then the dark days of negro supremacy in the South are pictured.

With the coming of the Ku Klux the negro supremacy is put down through more bloodshed, following a guerilla warfare. The production shows the agony that the South endured that a nation might be born.

The music throughout the entire production is a notable feature.

Owing to the length of the play, the matinees will begin at 2:15 o'clock and the evening performance at 8:15 o'clock.

Dallas Dispatch Sept 28

"Birth of Nation" His Greatest, so All Reports Agree

The new theatric art invented by David W. Griffith, producer of "The Birth of a Nation," coming to the Dallas Opera House Monday, has enabled him to surpass by far any stage spectacle, according to all reports.

There is a historical punch in every scene.

REPORT (Conn.) POST
SEPT. 28, 1915.

GRANT AND LEE APPEAR IN "BIRTH OF A NATION"

Surrender of the Confederate Army Accurately Depicted by the Film.

DONALD CRISP AS GENERAL GRANT.

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at Poli's all next week, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Milmer-McLean mansion at Appomattox court house, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact, John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But General Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Grant and on the morning of April 9 under the budding apple trees of an Appomattox orchard were determined the terms of peace which were formally written down at the Milmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

Date ..... Oct
1915

The Play and History

"The Birth of a Nation," or "The Clansman," as the novel is called, is sometimes regarded as the answer of the South to "Uncle Tom's Cabin." The fact is, however, that both works illustrate the evils of slavery in different ways. The sufferings of the slaves and the sufferings of the South after the war sprang from the same cause. The institution of slavery was wrong, and could not endure. It does not follow that every slaveholder was cruel. In fact, "Uncle Tom's Cabin"—the novel, not the play, which is a mere travesty of the novel—begins with a contrast between a kindly, paternal slaveholder and a vulgar grasping trader. In paternalism lay the compensations of the system. In regarding the slave as a piece of property and a subject of trade lay its curse.

"The Birth of a Nation," however, is not a defence of slavery, but an attack upon the method of reconstruction adopted after the war—the sudden elevation of the slave to a position of authority, and the introduction of the carpetbagger, the greedy and ignorant official, who understood neither the slave nor his old master.

The calamity was largely the result of the death of Lincoln. His successor, Johnson, claimed to be trying to carry out Lincoln's ideas, but it was a personality, not merely a policy, that was needed. Johnson was probably honest, but he had neither the capacity nor the patience required for the great task. What was required was diplomacy, tactful administration, consultation with the best of the Southern leaders and with the most intelligent of the African people, as to what was best to be done. Instead of that there was wrangling about cast-iron policies and cast-iron laws, none of which, without the most skillful and honest administration, would meet the case.

The Northern advocate says that the Southern Legislatures, under white control, sought to keep the negro in slavery. The Southern advocate dwells upon the corruption, ignorance, and extravagance of Legislatures under negro control, or under the control of whites who made the negroes their dupes. The fault lay in lack of diplomacy and administration and in allowing passion and faction to prevail. The best men in the North and the best men in the South should have "got together." Lincoln might have got them together, and a dark chapter in American history might not have been written.

The play is to be regarded as an artistic production, and so enjoyed, not as the final judgment of history, although it may be a contribution to history and a means of stimulating interest. The sternest foe of slavery, the strongest champion of the North, will fall in love with the Southern family depicted by the art of Dixon and the playwright, and will become their advocate for the time. Afterwards he might usefully devote his evenings to a study of the whole question of slavery and reconstruction. Let him read "Uncle Tom's Cabin" and "The Clansman" again, and then draw upon the public libraries for all the literature of slavery, of the politics of slavery, of the war, of the period of reconstruction, and of the New South that we hear so much of to-day. The great schism, let us hope, is being healed and a brighter day is dawning for the South and for both races.

Trenton Ev Times
Sept 12, 15

GRIFFITH "ESCAPE" WINNER AT STATE

Those who saw the photoplay, "The Birth of a Nation," last week awaited anxiously the D. W. Griffith film, which is being given at State Street Theatre for three days. The house was crowded yesterday and all who saw the picture left with one idea, and that was that Griffith has produced another photoplay de luxe in "The Escape." A six-thousand-feet feature photoplay based on the play of Paul Armstrong is being presented.

While the remarkable direction of that great story was in the high standard of the Griffith art, still Blanche Sweet, that remarkable artist who has thousands of friends in Trenton because of her photoplay art, deserves credit for the wonderful portrayal of the daughter of the East Side demcrate. Mae Marsh, who will be remembered by those who saw "The Birth of a Nation" film, was remarkable in her trying part as the wife of the East Side tough. Owen Moore, F. A. Turner, Robert Harron, Donald Crisp and Ralph Lewis carried out their difficult parts without a flaw.

Griffith used the New York police department in the photoplay and his scenes on the East Side of New York gave him plenty of play for the sensational features that cropped up from time to time in the picture. It was easily the best production that State Street has presented to its patrons in some time. Six thousand feet of film told the following story.

May Joyce, a child of the slums, longed for a better life. She continually besought her father, a stevedore, to try to better the condition of his children. With the exception of May, these children were in a bad way. Jennie was a pitiful

Dallas Daily Times Herald Sept 28

DALLAS OPERA HOUSE.

"The Birth of a Nation."

The Birth of a Nation," which will open a two weeks' engagement at the Dallas Opera House next Monday night, is based upon Thomas Dixon's novel, "The Clansman," but tells the story of the reconstruction of the South in a manner a thousand times more vividly than is posible in the words of any wielder of the pen.

As a prelude to reconstruction, David W. Griffth, the world's recognized master of film drama, depicts in detail some of the most terrific scenes of the conflict that rent a nation asunder. Griffith, a Southerner himself, and the son of an officer in the Confederate army, understands the passions and aims of the South, and for the first time in fifty years he has made others understand them, and take them home unmistakably to their hearts. On the massive Griffith screen, the battle of Petersburg is fought; Sherman marches to the sea and storms Atlanta; Lee and Grant meet and shake hands at Appomattox; Lincoln is assassinated in the crowded Ford's Theater; the South Carolina legislature, elected by the carpetbaggers, meets and passes pernicious laws tending to degrade the Aryan South; the Southerners arise in their might, forming an "invisible empire," and the Ku Klux Klans ride wildly forth on their deeds of vengeance and mercy. Throughout all, there runs a tender story of romance.

Accompanying the screen drama, is a musical score of grand operatic calibre, which is surely interprets the action as does the Wagnerian music the action of a great German drama. Yet this score has for its themes the airs of love and patriotism familiar to everybody, and never becomes difficult of comprehension. A symphony orchestra of thirty is carried to interpret this score.

CHATTANOOGA (Tenn.) NEWS
SEPT. 28. 1915

BIRTH OF A NATION" PRESENTED IN SOUTH

Is Shown at Norfolk Before a Large Audience—Greeted With Enthusiasm.

(Special to The News.)

Norfolk, Va., Sept. 28.—Simultaneous with its presentation at the Scala theater, London, England, before King George and members of the royal household, D. W. Griffith's mighty spectacle, "The Birth of a Nation," made its entry into the south at the Colonial theater here last night. An audience typical of the old dominion greeted the first presentation. Mayor Wyndham R. Maye, with members of the council and board of aldermen; Admiral Beattie, commandant of the Portsmouth navy yard; Col. Haynes, in command at Fortress Monroe; Representatives of the Daughters of the Confederacy and others prominent in the official and social life of eastern Virginia were in the audience.

Never in the history of a southern playhouse was such a triumph achieved by a dramatic presentment of historic and romantic narrative as this production won. As in the short space of three hours the impelling drama of the final welding of this nation in bonds of unity was enacted in all its fascinating detail.

Griffith being a southerner born, the son of Brig.-Gen. John Griffiith, of Kentucky, has caught the psychology of this historic period of our national revolution. He begins by picturing the old glorious days when happiness reigned in the land of the cotton and the jasmine. Then he shows the development of the abolition movement; the threatening news of a presidential election in 1860 that was to disrupt the ties that hold us together. Impelling pictures of the heroism and sufferings of war as it actually is follow. Sherman's march to the sea is shown in its devastating totality, in a manner never reached by any other historian or dramatist. The last stand at Petersburg is the climax of the war scenes, when those half-starved and worn out heroes offered a desperate resistance behind the crater's rim, which has challenged the admiration of the world.

Griffith does not tell you about it. He employes an art that makes you see it; feel yourself a part of it; and while it is being enacted before your eyes, the blood tingles with the heroism and the marvels of it. And all the time the master producer plants his great lesson that war is a futile thing in which to settle questions of dispute between civilized human beings. So many details follow this startling beginning that it is difficult to cover all in the briefest comment. You see the final meeting of Lee and Grant at Appomattox; the memorable night in Ford's theater, when a fanatic's bullet laid Abraham Lincoln low and robbed the sorely tried nation of its guiding force.

The fairies break loose after this in eight years of the Reconstruction period. They are truthfully and forcefully told for the first time. A horde of scalawags and unscrupulous politicians come out of the north while the south is getting about its task of rehabilitation. The chivalrous men of that day organized an invisible empire to right these outrages. The ignorant freedmen who had been cousined and beguiled by the notorious carpet baggers were put right by their true friends. The south masters its task with will and bravery, the villians and the politicians are driven out and a new era dawns for a powerful part of the mightiest nation in the world's history in a way which brings this impelling, gripping narrative to a logical close.

Words are not strong enough to convey the work behind this production or to hint at the marvelous details which Griffith infuses into part I.

It is great because it is truth linked to romance and pictures the best traditions of as noble people as ever held a place in the world's history.

SEPT. 28. 1915
HOUSTON (TEX.) CHRONICLE

THEAT

"Birth of a Nation" Makes Hit in Norfolk

Special to The Chronicle.

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LITTING FROM Telegraph
PITTSBURG (Pa.) CHRONICLE
SEPT. 29, 1915

"BIRTH OF A NATION" IS IN ITS FIFTH WEEK

"The Birth of a Nation," now in the fifth week of its run at the Nixon Theater, is a picture of American history, which will make an indelible impression on both children and adults. "The Birth of a Nation" is given with true fidelity to details. Running through the historical scenes are two romantic love episodes. These love themes are taken from Thomas Dixon's world-famous stories, "The Clansman" and "The Leopard's Spots." At the close of the picture is shown the new era of the negro race giving scenes at Hampton, Va., which evidence the progress made by that people since the period of 50 years ago.

close p

9 ft. x 12 ft. Bruss

Dallas Morning News Sep 26/15

"BIRTH OF A NATION" AT OPERA HOUSE

WILL OPEN TWO WEEKS' ENGAGEMENT MONDAY NIGHT, OCTOBER 4.

The Opera House makes the following announcement:

"Both 'Ben-Hur' and 'The Blue Bird,' which heretofore have held the record for spectacular theatrical productions, are said to be surpassed as far as they surpassed their predecessors by the 'Birth of a Nation,' which opens a two weeks' engagement at the Dallas Opera House Monday night, Oct. 4.

"David W. Griffith is credited in his mighty spectacle with making the most thrilling period of American history live again. The audiences through the hypnotism of 5,000 rapidly moving scenes of battle, romance and chivalry, of a grand operatic musical score made up of themes of love and patriotism, and sound and electrical effects of a unique description are said to be transported for nearly three hours back into the days of the Civil War and Reconstruction. They get a fleeting glimpse of the period such as flashes vividly through the minds of veterans, sitting dreaming around their annual camp fires.

"Many circumstances have conspired to make 'The Birth of a Nation' the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than 'The Clansman' play. D. W. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the States as well as those of Reconstruction; Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theater, and the succeeding orgy of hate and oppression of the South. These personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled 'the second struggle between the North and the South,' a struggle caused by the attempt to impose carpetbagger rule upon the Southerner. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

"Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny 'armies' of the theatric board. He shows 5,000 scenes in place of four or five; far-flung battle lines of many, many miles, and Ku Klux 'rides' right out in the open, which surpass in thrills the Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a 'short cast' drama, the work of Henry Walthall as the Clansman and Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 200,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theater performance where Lincoln was shot, and the South Carolina Legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of outdoor nature; his marvelous quiet yet effective playing the entire gamut of romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art form of drama-spectacle-with-music."

Sherman's March to the Sea

SCENE FROM "THE BIRTH OF A NATION," AT DALLAS OPERA HOUSE.

Dallas Daily Times Herald Sep 28

DALLAS OPERA HOUSE.

"The Birth of a Nation."

In the artillery actions in "The Birth of a Nation," which opens its two weeks' engagement at the Dallas Opera House next Monday night, real cannon were used which discharged real shells. All were of the 1864 period. Some of these shells, used in the night scenes in the battle of Petersburg and the storming of Atlanta, cost as much as $80 a piece. They were especially prepared for their high illuminating qualities. The field of Petersburg, in some moments of the action, is in total darkness. Then, one of these giant red bombs burst, illuminating five miles of territory and revealing 18,000 men engaged in a realistic grapple to the death. Never in the history of art, dramatic or pictoral, has anything been produced that approaches the startling grandeur of these effects.

When the infantry gets into action, they use the antique Springfield muskets and the old-fashioned bayonets. As the men charge it is to be seen that their uniforms are not spick and span, as in stage plays, but torn and tattered as in actual warfare. Many of the men are coatless and hatless. The flags, even, have the look of battle-scarred ribbons. For the first time in the history of the stage, the grime, dirt and sordidness of war are as accurately presented as the glory.

The battles are hard, gruelling contests of strength and skill, not falling one whit short of actual warfare, except that death is only mimicked. No football clashes in rival colleges nor tugs of war in rival regiments can be compared to the Griffith warfare. Actual military brigades are employed, not a few struggling "supers." Everything is depicted, from the far-flung panorama of the general battle to the bayonet duels of individuals. Many hundred separate and distinct scenes are shown in the battle of Petersburg alone, which is only one of the few giant climaxes of a Titanic spectacle.

Ev. Journal Dallas Sep 28

Dallas Theaters

DALLAS OPERA HOUSE.

Climaxes roll crest upon crest like ocean waves in a storm in "The Birth of a Nation," which will be seen for the first time in Texas at the Dallas Opera House next Monday night. Sherman's march to the sea, the battle of Petersburg, the meeting of Lee and Grant at Appomattox, the assassination of Lincoln, and the mad dashes of the Ku-Klux Klansmen are only a few of the giant crests amid the waves of thrills.

As illustrative of the methods of D. W. Griffith, the producer of this mighty spectacle of the Civil War and reconstruction days, a few words may be said of the staging of the battle of Petersburg. Griffith drilled his regiments, numbering 18,000 men, as faithfully as Kitchener in England or McClellan on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a subdirector.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith took advantage of this fortunate fact to use the tower as his field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand he installed a modern telephone switchboard. From it ran ten wires to ten corners of the field. These wires were placed in conduits underground, so that the men and horses participating in the battle should not get their feet entangled in the steel threads.

When everything was ready for the camera, Griffith took his place in the tower. His eye sweeping the whole field, he telephoned instructions every minute to his ten subdirectors. They obeyed him as quickly and unquestionably as do the soldiers of Joffre or Von Kluck.

BOSTON TRANSCRIPT
SEPT. 23, 1915

dancers, singers, and fun-makers.

THE PHOTO-PLAYS

Majestic FF

THE BIRTH OF A NATION, filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion-pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure. Music accompanies the whole. The twenty-sixth week.

Dallas Morning News Sep 27

"THE BIRTH OF A NATION."

Is Shown for First Time in South and Achieves Decided Success at Norfolk, Va.

Special to The News.

Norfolk, Va., Sept. 28.—D. W. Griffith's spectacular show, "The Birth of a Nation," made its entry into the South last night at the Colonial Theater here. An audience typical of the Old Dominion greeted the first presentation. Mayor Wyndham R. Mayo, with members of the Council and Board of Aldermen; Admiral Beattie, commandant of the Portsmouth Navy Yard; Colonel Haynes, in command at Fortress Monroe; representatives of the Daughters of the Confederacy and others prominent in the official and social life of Eastern Virginia were in the audience.

The play is a dramatic presentation of a historic and romantic narrative and achieved a triumph here. In the space of three hours the drama shows the welding of this Nation in bonds of unity. Old days when happiness reigned in the land of cotton are pictured and then the development of the abolition movement is presented. This is followed by the news of the presidential election in 1860 that was to result in war. Heroism and sufferings of war are shown and Sherman's march to the sea is given in its devastating totality. The last stand at Petersburg is the climax of the war scenes.

The final meeting of Lee and Grant at Appomattox, the assassination of Lincoln in Ford's Theater, and the furies of Reconstruction days are show in full detail. Then comes the organization of invisible empire, the Ku Klux Klan, which finally rights the outrages and the villains and politicians are driven out. The dawn of a new era brings the show to a close.

The show is great because it is truth linked to romance and pictures the best traditions of a noble people. A lesson taught is that war is a futile thing in which to settle questions of dispute between civilized human beings.

SHORT SESSION OF RATE HEARING.

Commission Adjourns Following Death of Governor's Mother.

Special to The News.

Austin, Texas, Sept. 28.—Only a short session of the Railroad Commission was held today to consider the petition of the railroads for advanced freight rates, the afternoon adjournment having been out of respect to the death of the Governor's mother.

J. A. McQuillan, mechanical superintendent of the Santa Fe, completed his testimony today. On redirect he gave values to shop tools, pile drivers, wreckers and steam shovels in excess of the valuations made by Expert Emerson of the commission. Figures put in at Dallas on Santa Fe equipment, higher than Emerson's, were supposed to have been made by McQuillan.

Mr. Gray of commission counsel conducted a lengthy cross-examination to test McQuillan's valuations. Witness said his figures were made from office records, he having inspected only two locomotives in person. He considered engine performance in connection with the records.

D. W. McLeod, auditor of the Santa Fe, testified that if Emerson's rule of depreciation had been followed the road would have had to spend from three-quarters to one million dollars additional, chargeable to operating expense, in order to buy new equipment and structures.

Portsmouth Press Sep 30

NIXON.

"The Birth of a Nation," now in the fifth week of its successful run at the Nixon theater, is a picture of American history which will make an indelible impression on both children and adults. That period of our history known as the reconstruction period, is little known to the average person. The facts of the case are not given prominence, nor is the second uprising of the south, in which the Ku Klux Klan figures, made much of. But in Griffith's great photodrama, "The Birth of a Nation," this is given with true fidelity to details. At the close of the picture is shown the new era of the negro race, giving scenes at Hampton, Va., which evidence the progress made by that people since the period of 50 years ago.

BROOKLYN, (N. Y.) TIME

Date .....

while hunting these shops and study-
ing ... of his role of Gustave Mueller.

Including to-night only five more performances of D. W. Griffith's $500,000 spectacle, "The Birth of a Nation," will be given at the Brighton Beach Music Hall. Since the presentation of the wonderful picture history of the Civil War period more than 320,000 persons have seen it at the Brighton Beach Music Hall. The last performance will be given Saturday night.

PITTSBURG (Pa.) PRESS
SEPT. 28, 1915

beautiful ... many, many months ago. Rather did she resemble a cameo than a living representative of the graceful dance.

A. Robins in his eccentric specialty got the laughs and won them easily.

ELMER K. ZUPP.

NIXON.

To crowded houses "The Birth of a Nation," the great D. W. Griffith moving picture spectacle at the Nixon theater, opened its fourth week yesterday. With its tremendous battle scenes, its thrilling pictures of the rides of the Klu-Klux Clan, its pathetic incidents in the life of the beloved President, Abraham Lincoln, this play has reached the high water mark of theatrical productions. The musical accompaniment is a good half of its attractiveness, so well are the selections chosen and played.

Portsmouth Herald Sep 29

"BIRTH OF A NATION."

"The Birth of a Nation," now playing at the Colonial, continues to draw capacity houses. The spectacle will be shown twice daily during the balance of the week and the engagement will positively conclude on Saturday night. Matinees ... at 2:15 and night performances at

Pittsburg Leader Sep 30

A STAR OF THE FILM

MAE MARSH
In "The Birth of a Nation," at Nixon.

PITTSBURG (Pa.) CHRONICLE
SEPT. 28, 1915

lovers of the photo-drama ate production. Besides the pictures selections are given on the organ, the orchestra plays a number of tuneful melodies assisted by a large chorus of well trained voices.

Nixon—"The Birth of a Nation."

The big Griffith spectacle photoplay continues to draw large audiences to the Nixon Theater, where the line of ticket-buyers extends almost every day out to Smithfield street. This picture has, so far, outclassed the ordinary "movie" play that the success is not to be wondered at. In massiveness of scenes, perfection of detail, steadiness and clearness of photoplay and in harmony of musical accompaniment, it is far and away the best "show" of the kind so far seen in Pittsburgh. It may be added that, despite the somewhat vigorous protests made against its performance here, there has never been the slightest disorder in the theater—a tribute to the good sense of the people who felt in the beginning that they were aggrieved by the presentation. The engagement has several weeks to run before the regular dramatic season opens in the Nixon.

Pittsburg Leader Sep 30

"THE BIRTH OF A NATION" HAS EMOTIONAL SUCCESS

That same meed of sweeping success which came to the D. W. Griffith motion picture spectacle, "The Birth of a Nation," in New York, Boston, Chicago, San Francisco, Los Angeles and other cities has been the fortune of the production in this city.

At each presentation of the picture in the Forrest Theatre there has been a crowd sufficient to place standing room at a premium.

However, the management has made every effort to accommodate patrons with seats and persons who have been turned away from the box office for lack of accommodation have wisely purchased tickets for later performances.

This is made possible by the arrangement permitting the purchase of seats two weeks in advance.

So widespread has been the discussion of the theme of "The Birth of a Nation" that it is hardly necessary again to outline the story.

Suffice it to say that the spectacle deals in a big way with a big theme.

No such wonderful photographic conceptions have ever before been made for the screen and the Griffith achievement is unquestionably the greatest yet made known to the theatre patron.

A more complete idea of the conflict of armies on the field of battle could not be given even were actual hostilities to be photographed.

The onlooker sees a battle as only those in the very front line of fighting would see a conflict.

Then there is a wonderful realization of the South of ante-bellum days when slaves worked in the cotton fields and were sold on the block.

The great Liberator who gave to the helpless the boon of fredom is seen in his very human aspect as the comforter of the oppressed and the tragedy that snuffs out the light of such a life is in contrast the more impressive.

Indeed it would be difficult to imagine a more effective and affecting scene than that showing the assassination of Abraham Lincoln in Ford's Theatre at Washington.

Yet these are but a few of the many tremendous incidents brought upon the screen and the skill of the master hand that intermingled the tragic with elements of romance and of comedy is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel of synchronization, for each melody is illustrative of the shifting scene and the whole field of musical composition seems to have been searched with the skill of the true artist.

No better cast has ever been assembled for a motion picture presentation. There is no wonder, therefore, that "The Birth of a Nation" is epoch-making in theatricals.

Dallas Journal Sep 25

18,000 PEOPLE, 3,000 STEEDS, 5,000 SCENES IN PRODUCING FILM "THE BIRTH OF A NATION"

Scene From "The Birth of a Nation," To Be Shown at Dallas Opera House

THE BATTLE OF PETERSBURG.

Art is long says the poet, and outlasts throne or emperor. Occasionally, however, old art ideals sway and totter to their fall, whilst a daring revolutionist seises the scepter and remakes the world. This is what David Mark Griffith, foremost of directors, is said by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which will be seen at the Dallas Opera House for two days, at the Monday night, Oct. 4. Griffith runs a great drama he could be eliminated in great degree by supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: A new kind of grand opera—motion picture plus music plus mechanical effects—that bids fair to pass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—has been put on. He used half a street in his locale, the largest set ever built in American history as his subject. 18,000 people as his actors, 3,000 riders and steeds as his cavalry, 5,000 scenes instead of a few score or a few hundred. His work dwarfed the old-fashioned stage art to such petitions that many are wondering whether the so-called "indoor" drama is not doomed to long and possibly total eclipse.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls." The times of Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill.

For the first time in theatrical history a motion spectacle is being presented as a regular attraction at regular prices at a first-class playhouse. The success has been so great that the Griffith drama comes here with a baggage equipment of two sixty-foot baggage cars, a company of fifty people altogether.

The story embraces beautiful romances of the Blue and the Gray. Ben Cameron, the Elsie Cameron, and his Northern sweetheart, Elsie Cameron, the Confederate girl, and sweet Margaret Cameron, the South Carolina lassie. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lew, Elmer Clifton, Robert Harron, Wallace Reid, Mary Alden, George Seigmann, Walter Long, Joseph Howard, Raoul Walsh, Donald Crisp, Howard Gaye, John Reddyn, Ernest Campbell, John French, J. A. Berlinger.

Dallas Dispatch Sep 25

"The Birth of Nation" Greatest Production Ever, Is Claim

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Dallas Opera House next Monday night, is billed as the largest and most important theatrical production in the history of the American stage, yet not a word is spoken thruout the performance of nearly three hours. Music supplies the absence of speech, whilst the wizard of the screen unfolds in 12,000 feet of film the thrilling romance of the war between the states, and the reconstruction of the Southland.

Before the startled gaze of the spectator is fought the battle of Petersburg, with all the realism of bursting bombs and the roar of the cannon. Sherman marches to the sea and storms Atlanta. Lee and Grant meet and shake hands at Appomattox. The South goes to work to rebuild itself under the fostering hand of Abraham Lincoln, and then the spectator is transferred to Ford's theatre and witnesses the tragedy that gave the South over to the rule of the carpetbaggers. To offset this rule, the Ku Klux Klan is organized, and 3000 knights of the invisible empire ride off on their deeds of vengeance and mercy. Thruout runs a story of romance based on Thomas Dixon's "The Clansman."

Bluefield Daily Tele. Sept 27

BIRTH OF A NATION MIGHTY SPECTACLE

Bluefield Will be Smallest City in World to Witness Greatest Theatrical Sensation of Half a Century.

To be the smallest city in the world to witness the greatest theatrical sensation of the past fifty years will be Bluefield's distinction when D. W. Griffith's mighty spectacle of the reconstruction, "The Birth of a Nation," comes to the Elks' opera house for an engagement of three days beginning Thursday night, October 7. Matinees will be given Friday and Saturday.

In Norfolk, where the spectacle made its debut in the south last Monday night before one of the most brilliant audiences ever assembled in a theatre in that city, capacity business prevailed throughout the week's engagement at the Colonial theatre, and hundreds were turned away. Following its engagement in Bluefield the spectacle will be presented for a week at the Academy of Music, Richmond, and then will come engagements in the principal cities of the south. There are no other places of Bluefield's size on the company's route.

Although it has been seen only in the large cities during the seven months of its life, "The Birth of a Nation" is known to many local people as the one offering of the theatre in this somewhat lean theatrical year that is worth seeing. It has been praised in letters and by word of mouth by hundreds who witnessed it in New York, Boston, Alantic City, Philadelphia, Chicago and other large centers during its phenomenal summer runs and the announcement that it will be presented at the Elks opera house in exactly the same manner that it has been shown in the larger cities is a strong commentary upon the enterprise of Manager S. H Jolliffe. The company to be seen here consists of twenty-five people eighteen of them musicians, who make up the nucleus of the symphony orchestra of thirty who will play the lengthy and unusually beautiful score of the spectacle.

The first half of the spectacle which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's theatre April 14, 1865, live before the spectator of the Griffith drama. In the second half the south's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in the traveling company of fifty. 1t

TRIUMPH ACHIEVED BY BIRTH OF A NATION

An Audience Typical of the Old Dominion Greets First Presentation at Norfolk.

Norfolk, Va., Sept. 27. (Special.)—Simultaneous with its presentation at the Scala Theater, London, England, before King George and members of the royal household, D. W. Griffith's mighty spectacle, "The Birth of a Nation," made its flurry into the south tonight at the Colonial Theatre here. An audience typical of the Old Dominion greeted the first presentation. Mayor Wyndham R. Maye, with members of the council and board of aldermen; Admiral Beattie, commandant of the Portsmouth navy yard; Colonel Haynes, in command of Fortress Monroe; representatives of the Daughters of the Confederacy, and others prominent in the official and social life of eastern Virginia were in the audience.

Never in the history of a southern playhouse was such a triumph achieved by a dramatic presentment of a historic and romantic narrative as this production won. In the short space of three hours the impelling drama of the final welding of this nation in the bonds of unity was enacted in all its fascinating detail. Griffith being a southerner born, the son of Brigadier General John Griffith, of Kentucky, has caught the psychology of this historical period of our national evolution. He begins by picturing the old glorious days when happiness reigned in the land of the cotton and the jasmine. Then he shows the development of the abolition movement, the threatening news of a presidential election in 1860 that was to disrupt the ties that held us together. Impelling pictures of the heroism and sufferings of war as it actually is follow. Sherman's march to the sea is shown in its devastating totality, in a manner never reached by any other historian or dramatist. The last stand at Petersburg is the climax of the war scenes, when those half-starved and worn-out heroes offered a desperate resistance behind the Crater's rim which has challenged the admiration of the world. Griffith does not tell you about it—he employs an art that makes you see it; and all the time the master producer plants his great lesson that war is a futile thing in which to settle questions of dispute between civilized human beings. So many details follow this startling beginning that it is beneficial to cover all in the briefest comment. You see the final meeting of Lee and Grant at Appomotox; the memorable night in Ford's theatre when a fanatic's bullet laid Abraham Lincoln low and robbed the sorely-tried nation of its guiding force.

The furies break loose after this in height of the reconstruction period. They are truthfully and forcefully told for the first time. A horde of scalawags and unscrupulous politicians come out of the north while the south is setting about its task of rehabilitation. The chivalrous men of that day organize an invisible empire to right those outrages. The ignorant freedmen who had been cousined and beguiled by the notorious carpetbaggers are put right by their true friends. The south masters its task with skill and bravery. The villians and the politicians are driven out and a new era dawns for a part of the mightiest nation in the world's history in a way which brings this impelling, gripping narrative to a logical close. Words are not strong enough to convey the work behind this production, or to hint at the marvelous detail which Griffith infuses into his art. It is great because it is truth, linked to romance, and pictures the best traditions of as noble a people as ever held a place in the world's history.—(Adv.)

PHILADELPHIA, (PA.) PRESS

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Dallas Dispatch Sept 28

"Birth of Nation" Greatest Film Ever Will Show at Opera House, Starting Oct. 4

Scene from "The Birth of a Nation." Lee and Grant at the surrender.

Dallas is going to see the biggest moving picture in the world when D. W. Griffiths' "The Birth of a Nation" comes to the Opera House Oct. 4 for a two weeks' engagement.

The picture carries its own orchestra and "properties" for rendering complete scenic effects.

American history, the story of the nation, is reeled off on a white screen while the spectator sits and sees what he has read about and studied—or what he should have read and studied.

Intensely educational is this production, as well as thrilling and stirring. With the arrival of the first African slaves in this land, the problem they bring into the life of the nation is outlined, and followed thru to its culmination on the battle fields of 50 years ago.

"The Birth of a Nation" was acted on a stage five miles in width when the battle of Petersburg, Gen. Lee's last stand, is depicted. The assassination of Lincoln is another scene that brings tears, and Appomattox Court House, when Gen. Grant and Gen. Lee shake hands after signing articles of peace Eastern audiences are reported to have risen to their feet and yelled.

Tho the war is over, the picture is only begun. When Lincoln, "the South's best friend," is assassinated, the enemies of the South in congress, undeterred by the hand of the leader, make possible the reign of the carpetbagger and the black legislator.

Then comes the love story, which has been developing all along. This part of the drama is based on Thomas Dixon's "The Clansman." There are four lovers, and their loves soften the harshness of the actual facts of the history that is being made, and furnish the vein of deeply human interest that gives the production its wonderful personal appeal.

There are more than 5000 scenes in "The Birth of a Nation." It cost $350,000. Thousands of persons have paid $2 a seat to see it in New York and Chicago, and have risen to their feet and shouted and wept as they never would have done at a dramatic performance.

The theme of the play is the soul of America in the making. No American can read the history of the nation without a thrill; then how many more thrills are generated when the material of a week's study of history is condensed into a few hours and more vividly portrayed than by the work of the most gifted writer?

CLIPPING FROM
PHILADELPHIA, (PA.) RECOR

Date .....

SEP 28.

Laughlin, and Philip Lord, well cast as John Boland.

An innovation [illegible] the introduction of dancing cabaret girls and [illegible] in the third act. The play was exceptionally well staged.

"Birth of a Nation"—Forrest.

It is a new art that D. W. Griffith has developed in motion-picture presentation, and the height of his achievement is represenetd in the historic and romantic spectacular creation, "The Birth of a Nation," still crowding the Forrest Theatre at each performance. Important in the projection of the picture is the incidental music, which, synchronized to each incident, is wonderfully illustrative and at times positively thrilling. Battle scenes are in contrast with moments of tender passion, and the photographic effects are always of the kind to excite the warmest admiration. Night riders going at terrific speed, the assassination of President Lincoln at Ford's Theatre and the surrender of Lee to Grant are among the historic events brought vividly before the beholder. The cast for the leading roles and for the minor parts as well is as perfect as it is possible to assemble.

Brooklyn, (N. Y.) Standard-Union

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NEW YORK (N.) TELEGRAPH

SEP 28 1915

AT THE LIBERTY THEATRE.

"The Birth of a Nation" Pursues Its Successful Way.

D. W. Griffith's spectacle, "The Birth of a Nation," began the eighth month of its run at the Liberty Theatre this week.

It is the only attraction in the Broadway district that has continued through from last season without a break in the run, and is one of the two attractions that held the boards last season throughout the Summer.

dramatic feature is James O'Grady and his competent company who present "The Old Toll Bridge," in which the star impersonates an old toll gate keeper with realistic elaboration. It is a fine bit of character study. Others on the bill are: Duff and Templeton, the De Michelle Brothers, the Felst Trio and De Lisle, the juggler.

Forrest—"Birth of a Nation."

David W. Griffith's unparalleled photo-spectacle, "The Birth of a Nation," continues to crowd the Forrest, where it is projected twice daily. Nothing so stupendous as "The Birth of a Nation" has ever before been attempted on the screen. The great battle scenes employ eighteen thousand men to represent the contending armies, while there are three thousand horses used for the cavalry and artillery. From the Civil War the story proceeds through Reconstruction Days, and the assassination of Lincoln is another highly realistic episode. The scenes of war and political strife and the activities of the Ku Klux Klan are diversified by lighter scenes [illegible] the spectator.

Pittsburg Chronicle 4p 28

Nixon—"The Birth of a Nation."

The historical drama "The Birth of a Nation" presented in motion pictures continues to draw crowds to the Nixon Theater. The popularity of this Griffith spectacle photoplay is not surprising because this picture so far surpasses the ordinary "movie" play that there can be no comparison. It seems strange to hear outbursts of applause during a "silent" drama but the scenes of "The Birth of a Nation" are so stirring that one finds himself applauding almost unconsciously. As history the photoplay sets the north right concerning some phases of the activities in the south in carpet-bagging days after the war. Historically, also, the play reconstructs for the visual eye some of the scenes of 50 years ago. The surrender of Lee at Appomattox, the assassination of Lincoln, Sherman's march to the sea and the burning of Atlanta are a few of the historical scenes reproduced on the screen.

when the text did not [illegible] on the screen.

"THE BIRTH OF A NATION" AT BRIGHTON BEACH

"The Birth of a Nation," D. W. Griffith's $500,000 historical spectacle, began its last week's run at the Brighton Beach Music Hall last night. The final performance will be given Saturday night. Until the end of the week extra cars will be run on the Brighton Beach and Smith street lines to accommodate the patrons of the Music Hall. The picture, which presents all the stirring incidents of the Civil War and the Reconstruction Period in the South, has had a remakably successful run, more than 300,000 persons having seen it. Both performances yesterday were well attended.

SEPT. 28, 1915
PITTSBURGH (Pa.) DISPATCH

"The Birth of A Nation"

The last two weeks of the Pittsburg engagement of "The Birth of a Nation" opened at the Nixon yesterday, and the theater was packed at each performance. Many people scouted the idea of "movies at $2 a seat" when this film was first announced, but anyone who runs may read the sign today. Doubtless the photoplay could run at financial profit all the season at Pittsburg's finest theater. But Nixon management has no notion of receding from the high-class theatrical game, and will close this film production in a fortnight, that regular dramatic attractions may be presented. As the Nixon owns the Pittsburg territory for the film, it will not be shown at any other theater within 100 miles. The cast which interprets the great play includes:

Col Ben Cameron.....Henry Walthall
Margaret Cameron, the elder sister.....Miriam Cooper
.....Mae Marsh
Flora, the pet sister.....Josephine Crowell
Mrs Cameron.....Spottiswoode Aiken
Dr Cameron.....
Hon Austin Stoneman, leader of the House.....Ralph Lewis
Elsie, his daughter.....Lillian Gish
Silas Lynch, mulatto Lieutenant Governor.....George Seigmann
.....Walter Long
Gus, a renegade Negro.....Joseph Henabery
Abraham Lincoln.....

As history the picture sets the North right concerning some phases of the activities in the South in carpet-bagging days after the war. Historically, also, the play reconstructs for the visual eye some of the scenes of 50 years ago. The surrender of Lee at Appomattox, the assassination of Lincoln, Sherman's march to the sea, the burning of Atlanta move upon the screen as they never moved in print. And in so far as they surpass the written word, they justify the producer who declared after it had been assembled that he had tried to do a little something different.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 23, 1915.

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BOWLES
DAY IN 1878

BIRTH OF A NATION

IN WEST SPRINGFIELD

SELECTMEN GRANT PERMIT

Motion Picture Play That Springfield Would Not Allow Will Be Shown in Spite of Protests

"The Birth of a Nation," the sensational moving picture [illegible] of reconstruction days, will be seen for a month's run over in the West Springfield town hall some time in the near future. The selectmen of the town voted last night to lease the town hall for this purpose to George H. Miller of this city. The selectmen reserved the right, however, to have the film censored by a committee of their selection before any public performances are given.

Selectman A. F. Royce, in commenting on the difference in West Springfield's point of view in this matter as compared with the official action of Mayor Stacy of Springfield, who banned the production, censored or uncensored, said last night, "You see we don't have to worry about a big Negro vote on this side of the river."

William N. DeBerry, pastor of St John's church, who was a leader in the fight against the film in Springfield, gave out a carefully-considered statement late last night. "It seems, too bad," said he, "and unfair not only to the 2000 colored people here, but to Mayor Stacy as well, that the selectmen of West Springfield have decided to allow this picture to be shown, if they will give us a hearing we will make a strong protest against it. The film was banned in Springfield because it falsifies history, stirs up race prejudice and tends to create a bad feeling between the two races. Not only does it show the criminally-disposed Negro in the worst possible light, but it portrays the educated Negro with but one ambition, that of social equality and intermarriage. In Illinois the Grand Army made a strong protest against reproducing "The Birth of a Nation" there on the ground that it puts the Union soldiers in a bad light. Prominent men and women all over the country are opposed to the picture, among whom I might mention ex-President Charles Eliot of Harvard, Jane Addams of Hull house, Oswald Villard of the New York Evening Post, and Rabbi Stephen Wise of New York. Personally I did not come to a conclusion in regard to the matter until I had seen the photoplay twice in Boston, once in its original form and the other time after it had been amended. I thought the amended version was worse than the unabridged film. I am very sorry that the selectmen of the town across the river, which is really a part of Springfield, have taken this action. I don't believe they quite understand the merits of the whole issue."

The fight in Springfield against the "$500,000 spectacle" was led by the Negro civic league, and by the local branch of the national association for the advancement of the colored people. Besides Rev Dr DeBerry, other men prominent in the opposition to the film when the local fight was on were Alexander Hughes, Walter W. Samples, Dr W. J. Jones, Rev Dr G. R. Waller and Dr Bruce T. Bowens.

The arrangement the West Springfield officials have entered into with Mr Miller calls for a run of one month, with matinee and evening performances for the first week and evening performances for the remaining three. The West Springfield town hall seats several hundred persons and is provided with a fairly spacious gallery in addition. It is expected that spectators will go to view the film from this side of the river, Westfield, Chicopee and Holyoke.

Philadelphia, (Pa.) North American

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81915

THE BIRTH OF A NATION IS STILL SEEN AT THE FORREST

Historic Spectacle in Film Form Thrills and Delights Audience

Entering upon its fourth week at the Forrest Theater, D. W. Griffith's epoch-making photoplay, "The Birth of a Nation," still is thrilling audiences with its love tale and historic spectacles.

From the first scene to the last the film maintains interest, but it reaches its strongest point in the second part, when the hordes of the Ku Klux Klan are gathering for the assault upon Piedmont. The audience knows that two rescues must be effected. But by clever manipulation the producer postpones both until the final moment.

Henry Walthall does an excellent bit of work as "The Little Colonel," but histrionic honors probably go to Mae Marsh, the "little sister." Certainly she has the most interesting role, and it is interesting mainly because Miss Marsh makes it so.

FFING FROM
Journal
Providence, R.I.
9-28-15

[illegible] and [illegible] complete the programme.

Providence Opera House

"The Birth of a Nation," D. W. Griffith's sensational photo play, opened the fifth week of its engagement at the Providence Opera House to capacity audiences yesterday afternoon and last evening. It was announced that this would positively be the final week of the engagement in this city, and every seat was taken and standing room was at a premium at both performances yesterday.

All of the features which were employed in previous weeks were in use yesterday's performances and will be during the week. The same great enthusiasm that has been shown by the audiences during previous performances was again very much in evidence, especially in scenes where the Ku Klux Klan riders appeared.

In the preparation of the pictures 5000 scenes, 18,000 characters and 2000 horses were called into service, and the cost of the photo play is said to be $500,000. Among the features are the burning of cities, battles reproduced, Ford's Theatre in Washington and the Lincoln assassination, rides of the Ku Klux Klan, and the night photography of battle scenes, with artillery duels in which real shells are used. An orchestra of 25 pieces and a corps of men to add realistic sound touches to the pictures are added features in the presentation of the play.

BOSTON HERALD
SEPT. 28, 1915.

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could not be continued here [illegible]

MAJESTIC THEATRE

"The Birth of A Nation," D. W. Griffith's spectacle, which has already passed any record made in Boston for a long run, will be played on its 26 consecutive week with the performance of yesterday afternoon and last evening at the Majestic Theatre. It is an exciting and realistic review of important historical incidents in the growth of the United States. This is the completion of the first half year of the prolonged engagement; 312 performances will have been given at the end of this week.

Pittsburg Post Oct 1

One of the many reasons for the great success of "The Birth of a Nation," now in the midst of a record run at the Nixon, is the work of the film cast under the direction of David W. Griffith. Henry Walthall's "Little Confederate Colonel" is a sincere characterization, while the Elsie Stoneman of Lillian Gish, the Flora Cameron of Mae Marsh and the Margaret Cameron of Miriam Cooper are pleasing [illegible]

Pittsburg Post Sept 28

NIXON.

To crowded houses "The Birth of a Nation," the great D. W. Griffith moving picture spectacle at the Nixon theater, opened its fourth week yesterday. With its tremendous battle scenes, its thrilling pictures of the rides of the Klu-Klux Clan, its pathetic incidents in the life of the beloved President, Abraham Lincoln, this play has reached the high water mark of theatrical productions. The musical accompaniment is a good half of its attractiveness, so well are the selections chosen and played.

SPRINGFIELD (Mass.) MORN. UNION 856
SEPT. 29, 1915

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WEST SPRINGFIELD

WILL CALL FORMAL PROTEST MEETING

Ministers Stirred Over Selectmen's Sanction of "Birth of Nation."

STAND DISREGARDED

Attitude of Clergymen Declared Well Known to Town Officials.

Disregarding an informal vote of protest by the clergy of the town the Selectmen Monday evening granted permission for the production of the motion picture, "The Birth of a Nation," in the Town Hall through the [illegible] month of October, with matinees the first week. The picture was denied exhibition privileges in Springfield and Chicopee and many other cities on account of its alleged tendencies to cause racial trouble. The manager of the local production of the picture is G. B. Miller, a former owner of the Bijou Theater in Springfield. The proposition was laid before the Selectmen in their meeting last Saturday but they deferred action until Monday night. It is said on good authority that the rental of the hall for this purpose for the month will net the town more than $1000.

There were three conflicting evening dates and the high school pupils use the hall in the afternoons for assemblies and for music classes. Mr. Miller was desirous to run matinees through the entire month, but the School Committee objected to this. It did, however, agree to give up the use of the hall for the first week, when it had planned its use for three afternoons from 2.15 to 4.15 o'clock. The proposition was brought before the committee at its meeting last evening for the first time and it had no opportunity to discuss the moral side or the benefits or objections to the picture. Members of the committee claim that the Selectmen are wholly responsible for the granting of the permit and they had nothing to do with it beyond giving up the hall for three afternoons to Mr. Miller.

All the ministers in town have informally protested against the action of the Selectmen and all have voiced their disapproval of having the picture shown here. A formal meeting will be held and a petition of protest will probably be signed and sent to the Selectmen. Rev. D. D. Gorton stated yesterday that the Selectmen knew the attitude of the ministers when they granted Mr. Miller's permit Monday evening. His chief objection is that, while West Springfield is entirely independent of Springfield, it ought not to allow any production or show put on here that is refused by the city, and certainly not when it is so unanimously refused by other cities. He will oppose the showing of the picture in every way possible.

Rev. W. L. Atherton objected also and said that while he had never seen the picture, West Springfield should not allow it to be shown in the face of the criticism of great men throughout the entire country. He will do all in his power to suppress the picture here. Rev. H. E. Leech adopted the same attitude, saying that any production that received so much criticism elsewhere and caused the feeling and trouble that "The Birth of a Nation" has raised, should be kept out of West Springfield. "It may bring in money to the town treasury," he said, "but it may bring in other things and questions that will be undesirable and will more than outweigh the money consideration." All the pastors have talked the matter over informally and are of the opinion that some definite action of protest will be forthcoming soon.

The hall is not licensed for theatrical productions or "movies" but Mr. Miller stated that he could procure a permit from the State police for the show. He will erect a fireproof booth for the housing of the projecting machine and for the films, which will eliminate practically all danger of fire from this source. The hall is not fireproof and is licensed for an audience of 500 on the main floor and 150 in the gallery.

Pittsburg Gazette Times Oct 3

"The Birth of a Nation," now in the fifth week of its successful run at the Nixon Theater, is a picture of American history, which will make an indelible impression on both children and adults. That period of our history known as the reconstruction period is little written or known about to the average person. The true facts of the case are not given prominence, nor is the second uprising of the South in which the Ku Klux Klan restored peace made much note of. But in Griffith's great photo-drama, "The Birth of a Nation," this is given with true fidelity to details.

TTSBURG (Pa.) SUN
SEPT. 28, 1915

[illegible] and the slap-dash comedy.

THE NIXON.

With no signs of waning in its power to attract, "The Birth of a Nation" opened its fifth week in the Nixon Theater yesterday afternoon and last night before crowded houses. This vivid "movie" drama, depicting on a lavish scale the history of the Nation's great crisis, and the new Nation, as it emerged from that crisis, seemingly possesses all the elements needed in a gripping photoplay. If some of the scenes meant to portray the reconstruction period of the South seem somewhat overdrawn, there is no escaping the impressiveness of the spectacle or the thrill of the action.

The massiveness of the production, the uniform excellence of portrayal in scene and character, the clearness of the picture on the screen and the fitting musical accompaniment by orchestra combine to make "The Birth of a Nation" a moving picture classic. The battle scenes probably are as realistic as anything seen outside of an actual armed conflict, and in these days of battles give an idea of the carnage of warfare. The reproduction of historic scenes evidences painstaking care and thoroughness in every detail. The ride of the Ku-Klux Klan is a surpassing achievement in motion picture production. The photoplay by D. W. Griffith is scheduled for one more week after this.

TLAND (Vt.) NEWS
SEPT. 30, 1915

137

Mrs. F. C. Andrus, Mrs. Louis Sherwood, Miss Nina Briggs, Mrs. F. W. Estes, Mrs. W. H. Fillmore, Miss Mattie Adams and Miss Frances Atwill.

—The famous picture, "The Birth of a Nation," which is at The Playhouse for the entire week, grows in popularity and the attendance is on the increase. According to the management the scenes depicted are so interesting that many people have gone two or more times to see the rehearsal of civil war doings in which is woven a story of romance.

SEPT. 29. 1915
PITTSBURG (Pa.) LEADER

carrying a huge candle.

NIXON—"The Birth of a Nation," now in the fifth week of its successful run at the Nixon theater, is a picture of American history which will make an indelible impression on both children and adults. That period of our history known as the reconstruction period, is little known about to the average person. The facts of the case are not given prominence, nor is the second uprising of the south, in which the Ku Klux Klan figure, made much not of. But in Griffith's great photo-drama, "The Birth of a Nation," this is given with true fidelity to details. Running through the historical scenes are two romantic love episodes. These love themes are taken from Thomas Dixon's world-famous stories, "The Clansman" and "The Leopard's Spots." At the close of the picture is shown the new era of the negro race, giving scenes at Hampton, Virginia, which evidence the progress made by that people since the period of 50 years ago. Patrons are urged to buy their tickets well in advance to avoid the crush in the lobby preceding each performance.

P. Ledger Sep 30

WHERE CENSORSHIP TENDS

The free communication of thoughts and opinions is one of the invaluable rights of man, and every citizen may freely speak, write and print on any subject, being responsible for the abuse of that liberty.—Article I, section 7, of the Constitution of Pennsylvania.

THE lower courts have held that this does not apply to the right to exhibit pictures and that the "movie" censorship has been established without violation of any of the fundamental liberties of the people guaranteed to them by the constitution.

Their attempt to override the principles of freedom has produced the kind of complications which prudent persons foresaw from the beginning, and the State censorship has deprived the police authorities of the cities of their power to hold the proprietors of moving picture places responsible for the consequences of the exhibition of objectionable films. The late Mayor Gaynor, of New York, who vetoed an ordinance empowering the Board of Education to censor the "movies," was better advised than the General Assembly of this State. He had the wisdom to see that if it were constitutional to decide in advance what pictures might be shown it would also be constitutional to put into every newspaper office a censor to decide what might be printed and thereby to destroy that great bulwark of popular government, a free press.

The fear of the libel laws keeps the press within bounds and the fear of the laws against exhibiting indecent, libelous or immoral pictures will prevent the "movie" managers from offending public taste, especially if those who transgress are rigorously punished under the general laws covering such offenses. Moving pictures that are not indecent but simply untrue to the facts of history, carry their own correction whenever they are shown.

P. Ledger Sep 30

"THE BIRTH OF A NATION"

The Spectacle Is Historically Untrue and Socially Deplorable

To the Editor of Public Ledger:

Sir—When the "Birth of a Nation" was first produced here I went to see it in order to judge of its character. I came away with regret and indignation. The play should have been prohibited. Historically it is untrue (especially as was shown in your columns recently by Girard in relation to the Ku Klux Klan), and politically and socially its influence is deplorable. The impression made on the thoughtless is that the Ku Klux were organized to defend the honor of the white women of the South. If they had required protection from the negroes it would have been during the war when the white men were away. There were fears of a "Servile War" repeatedly expressed at that time, but no such insurrection ever occurred, greatly to the credit of the slaves when they had the wrongs of a century to impel them to revenge.

The attempt in the play by a negro to compel a white girl to marry him is revolting and necessarily stirs up evil passions. Such isolated instances very possibly occurred, but if so they were one of the baneful results of the teachings of the wretched white "carpet-baggers" who invaded the South, so lamentably to its detriment.

For good or for evil, the negroes are here. We must live with them in amity or enmity. To stir up evil passions by resurrecting a period which should be buried in oblivion—a period of more shame for the whites than for the blacks who were their ignorant tools—is treachery to the best interests of the nation.

A heavy responsibility rests upon author and exhibitor for the recrudescence of antagonism between the two races for whose presence in this land the whites alone are responsible. It is our clear duty to render our negro fellow citizens intelligent, prosperous and contented. Their progress in education, intelligence and prosperity as business men, bankers, doctors, lawyers and in many other pursuits has been phenomenal. If God had given you, my white reader, a black skin, what would you think of such an effort to arouse contempt and aversion against you? W. W. KEEN.

Philadelphia, September 29, 1915.

Bulletin Sep 30

MAYOR SAYS HE CAN'T ACT

Holds Out No Relief to Colored Citizens Protesting Against "Movie"

Mayor Blankenburg heard the protests of colored citizens against the further production of the film play, "The Birth of a Nation," to-day. Colored men and women repesnting churches and organizations, headed by former Congressman George H. White, were present. Mayor Blankenburg said at the conclusion of the speeches that the injunction of the courts prevented the Department of Public Safety from taking any steps to stop the film production. Former Director Porter said that he had seen the production and subsequently written to the Board of Censors suggesting the elimination of certain scenes. This had not been done.

It was stated by some of the speakers that a fund of $300 had been raised to oppose the production of the film. Included in the speakers were R. R. Wright, editor of "Christian Recorder;" Dr. John P. Turner, a medical inspector for the Board of Education, and Dr. Algernon B. Jackson. Elwood Heacock, representing the Society for the Elevation of the Negro Race, produced a number of letters protesting against the film. The fact that Mayor Blankenburg said that his hands are tied greatly discouraged his callers.

continued on page 4, column 4

Dallas Daily Times Herald Sep 29

DALLAS OPERA HOUSE.

"The Birth of a Nation."

The first $2 seat ever sold in Dallas for a photodrama will pass through the box-office window of the Dallas Opera House tomorrow morning, when the sale for D. W. Griffith's gigantic spectacle of Civil War and Reconstruction days opens. A peculiarity in this sale for "The Birth of a Nation," will be noted in the fact that the first $2 seat must necessarily be sold back of the seventh row. For an arrangement exactly opposite to that of the usual first-class theatrical attraction will prevail. The cheaper seats on the lower floor will be the first seven rows, while higher prices will prevail for those to the rear. This is due to the double fact that a better view of the spectacle can be had at some little distance from the stage and that the effect of a large orchestra, such as "The Birth of a Nation" carries, is better, as all music lovers know, at a distance than close up.

But even the very front row of seats will not be undesirable. For the screen upon which the 5,000 rapidly changing scenes of "The Birth of a Nation" are to be flashed will be set some eighteen or twenty feet back from the curtain line, giving images absolutely without distortion to spectators who are close up to the screen as it is possible to get. The projections are made from two powerful machines, especially devised for the Griffith spectacle, set in a booth as elaborately equipped as an electrical power house, and operated by men who are not only electricians but optical experts as well. Mr. Griffith did not stop with inventing new methods of photography, which will be seen to startling advantage in the night battle scenes, but he carried his invention into the realm of projecting machine, and the method of flashing his pictures onto the screen is a vital part of the "new art," so highly lauded by his critics.

Ev Journal Dallas Sep 29

Dallas Theaters

DALLAS OPERA HOUSE.

When patrons of the Dallas Opera House go to the box office window tomorrow morning to buy seats for "The Birth of a Nation" they will note the fact, never before observed in the case of a first-class production, that the dollar seats on the first floor are the front seats, whereas the $2 prices begin to prevail with the eighth row. This is due to the double fact that the best view of the screen drama of Civil War and Reconstruction days is to be had at a greater distance than the first few rows of seats permit, and that the full effect of the remarkable orchestration of the Griffith spectacle can be had from a little distance rather than from close proximity with the big symphony orchestra.

After all, the arrangement is not so "topsy-turvy" as it may seem at first glance. Every experienced theatergoer knows that the first few rows of seats for any production of the spoken drama are not the choicest, and the habitual attendants of the playhouses who reserve their seats week after week usually choose the neighborhood of the seventh row. Closer than that the "make-up" of the players is too much in evidence and much of the illusion is destroyed. The concertgoers, too, usually try to get seats even farther back, since the best effect of the orchestra in its unification is there best noted, and the peculiarities of the individual instruments lost.

In the case of "The Birth of a Nation" the front rows are scarcely less desirable than they are at the ordinary theatrical entertainment. The screen upon which the 5,000 scenes of the photo-drama are flashed is set some eighteen or twenty feet back of the curtain line, giving even spectators in the front row a view without the least distortion.

Sixth Week "Birth of a Nation."

Five professors of American history in as many Western universities were employed steadily for several months by D. W. Griffith in gathering data, odd and accurate, for "The Birth of a Nation," now in its fifth week at the Olympic Theater. In addition to these five men, Griffith commissioned a large number of other history students in various parts of America, and especially in Washington, to look up everything they could find on some particular point, in official documents and old pamphlets. It is due to the work that this little army of painstaking searchers accomplished, that "The Birth of a Nation" is so accurate historically. But Griffith used history as the background of romance, and his historical accuracy never becomes dull and tedious. He has made his story, based on Thomas Dixon's "The Clansman," so consistent that it fits the facts of history exactly.

Oct

FINE ACTING FEATURES "THE BIRTH OF A NATION"

One of the many reasons for the great success of "The Birth of a Nation," now in the midst of a record-breaking run at the Nixon, is the unusual quality of the actors under the direction of David W. Griffith. Henry Walthall's Ben Cameron, is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman, of Lillian Gish, the Flora Cameron of Mae Marsh and Margaret Cameron of Miriam Cooper are all pleasing feminine portrayals. In addition there is a large cast of principals who assume the various historical roles of Civil War times and the Reconstruction period.

Dallas Times Herald Sep 30

"Birth of Nation" Shows Klu Klux At Its Height

"The Birth of a Nation," masterwork of D. W. Griffith, comes to the Dallas Opera House next Monday night.

Some of the greatest names that are written large upon the scroll of new world history appear upon the program. President Lincoln, General Lee and General Grant live again. The entire action of "The Birth of a Nation" ranges over three centuries. Thousands of horsemen, clad in the ghostly costume of the Ku Klux Klan, dash away into the night on the secret work of the mighty "invisible empire."

Ev Journal Sep 30

DALLAS OPERA HOUSE.

The romance of the "Little Confederate Colonel" Ben Cameron, with the Northern girl, Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout "The Birth of a Nation," coming to the Dallas Opera House next Monday night. Never, in the most terrific scenes of the spectacle, is the romance, based upon Thomas Dixon's "The Clansman," quite forgotten. In the battle of Petersburg, for example, the "little Colonel" leads a thrilling charge against the command of his old school friend, Captain Stoneman. One of the brothers of Margaret Cameron falls a victim of war in Sherman's storming of Atlanta. Elsie Stoneman and her brother, Phil, are present in Ford's Theater the night of the assassination of Lincoln. It is to save the honor of his sweetheart, Elsie Stoneman, that the "little Colonel" leads the Ku-Klux Klansmen in the most sensational ride ever staged.

The spectacle is in two parts. The first half exhibits the salient events of the Civil War, which came to a close at Appomattox fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy in Ford's Theater live before the eyes of the spectator as vividly as did the actual events in the era depicted. In the second half is shown the second uprising of the South, this time against the carpetbag regime. Horrors worse than those of war are enacted, and there springs up the "invisible empire" with its vast hordes of 400,000 men. The Aryan race is restored to its rights after a secret and terrible combat. It is in this half of the spectacle that Griffith tells for the first time accurately and vividly the true story of the Ku-Klux Klan.

Pittsburg Press Oct

UNUSUALLY FINE ACTING IN "BIRTH OF A NATION."

One of the many reasons for the great success of "The Birth of a Nation" now in the midst of a record

MIRIAM COOPER,
At the Nixon, Oct. 4.

breaking run at the Nixon, is the unusual quality of the acting under the direction of David W. Griffith.

Henry Walthall's Ben Cameron, "the little Confederate colonel," is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman of Lillian Gish, the Flora Cameron of Mae Marsh and the Margaret Cameron of Miriam Cooper are all delightful feminine portrayals.

Portsmouth Star Oct

"BIRTH OF A NATION"

The final performance of "The Birth of a Nation" will be given at the Colonial tonight.

There has been not the slightest cessation of interest displayed in this marvelous spectacle since Monday night, when it began a week's run.

Pittsburg Chronicle Tele. Oct 7,

Nixon—"The Birth of a Nation."

"The Birth of a Nation" will enter upon the sixth and last week of its successful run at the Nixon Theater next Monday. In preparing the musical setting of this great production, Mr. Griffith, as he worked, a different southern air suggested itself for each character in the pictorial story. Joseph Carl Breil, a Pittsburgher, jotted down the hummed tunes. Mr. Briel next essayed the immense labor of scoring the 5,000 scenes of the play, each with its appropriate music. The synchronization of the score to the scenes was indeed a task of magnitude. There is an orchestra of 30 and a large force of expert technicians.

St Louis Star Oct 7

LAST WEEK OF PHOTO-PLAY AT THE OLYMPIC.

D. W. Griffith's massive spectacle "The Birth of a Nation," enters upon the last week of its phenomenal run at the Olympic Theater tomorrow evening. During the past five weeks 81,000 thousand people have seen the play, and it is estimated by the management that by next Saturday the attendance will have passed the 100,000-mark—by far eclipsing all records for any attraction that has ever played in St. Louis. The battle scenes which Mr. Griffith has depicted in "The Birth of a Nation" are of surpassing power and realism. There are also pictures of impressive dignity and beauty, done by a master artist's hand—the signing by the President of the proclamation for volunteers, which marked the end of the old regime, the surrender of Lee to Grant, and the assassination of the President in Ford's Theater. Instead of the four to six scenes of the conventional play, its technique permits of filming thousands of scenes and covering a wide range of history and characters.

Daily Times Herald Oct

DALLAS OPERA HOUSE.

"The Birth of a Nation."

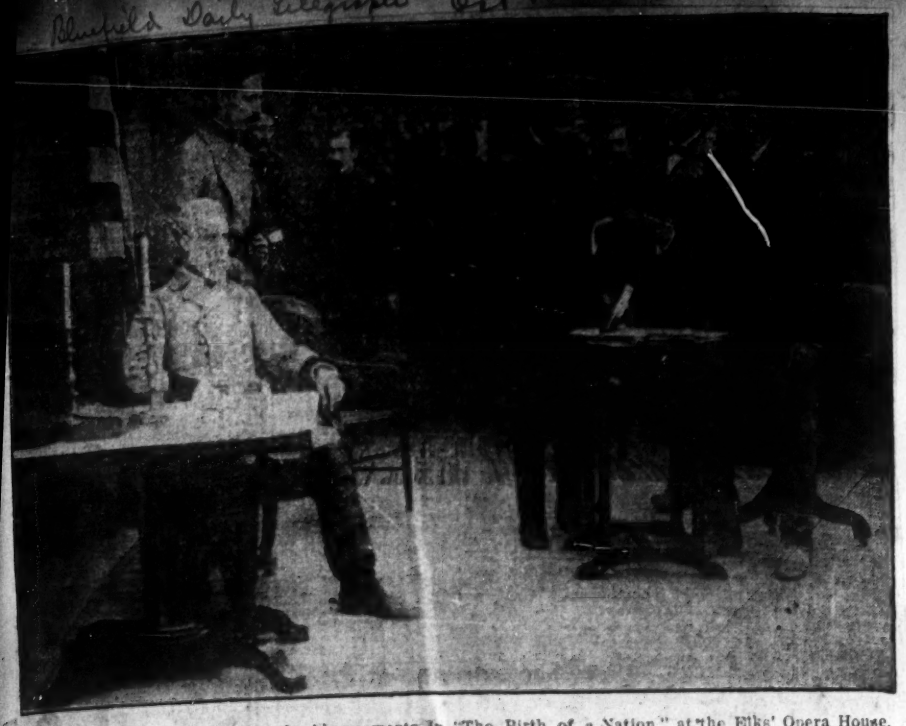
D. W. Griffith, producer of "The Birth of a Nation," which opens its first Texas engagement at the Dallas Opera House next Monday night, believes he has solved the problem of making history attractive to theatergoers. The drama actually depicting history has been almost invariably a failure from the days of Shakespeare to the present, with now and then a notable exception, like Shakespeare's own "Julius Caesar" and the "Richelieu" of Bulwer. But even Shakespeare and Bulwer did not score the notable triumphs in drama that Sir Walter Scott and Alexander Dumas scored in fiction.

Mr. Griffith believes that dramatists have failed through lack of vividness. They have either been conscientious to the point of dullness in depicting historical incidents, or have been brilliant to the point of sacrificing accuracy.

Now, Mr. Griffith does not class himself with Shakespeare or Bulwer, but he believes himself more fortunate than the early dramatists in having at his disposal an art of which they knew nothing. He can take a historical incident, stage it in a vast manner and add to it a touch of pictorial art, idealizing it without destroying its realism. This he is credited with having done in "The Birth of a Nation." The battle of Petersburg, for example, is staged so realistically, it is declared, that veterans of that famous fight have no difficulty in recognizing their old comrades in familiar attitudes — not their faces, of course, but their general formations and actions. Yet Mr. Griffith has thrown a glamor over the battlefield, the critics say, that lifts it out of the plane of realism into that of art.

The striking success of the Griffith spectacle is taken as an argument in favor of his belief that history can be wedded successfully to the theater.

Bluefield Daily Telegraph Oct



Lee and Grant at Appomattox—one of the big moments in "The Birth of a Nation," at the Elks' Opera House, October 7, 8 and 9.

Evening Oct 7

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Lillian Gish, in "The Birth of a Nation."

LIBERTY—D. W. Griffith's wonderful spectacle, "The Birth of a Nation," enters upon its eighth month this week. On Saturday night the 600th performance in greater New York was registered, making the longest run since that of "Peg o' My Heart," which was seen for 604 consecutive performances. That record will be passed on Wednesday of next week. The big Griffith production has passed through the latter part of one season and into the beginning of the second season in town.

Dallas Dispatch Oct 1

As They Marched Away to War

Confederate volunteers elaving for the front.

When people rise in their seats and applaud at the shadow of an event 50 years old, thrown on a screen, that is a remarkable occurrence.

And when that historic event is a chapter from the most thrilling story of the American nation, the vision on the screen is educational, as well as exciting.

Such a vision, and many of them, are blended in that greatest of all films, "The Birth of a Nation," which has enjoyed as long runs at playhouses in New York and Chicago as most dramatic performances.

"The Birth of a Nation" combines the great periods of civil war and reconstruction in the South. It shows the armies of the nation marching away to the blare of music, and the tossing of flowers and the waving of banners. It pictures the smoke and shock of battle and the gloom of defeat and surrender. Then comes the rallying of the spirit of the vanquished and their march toward a greater victory—the retaking of their land for their own again.

The story was told by D. W. Griffiths and his actors in eight months and it takes three hours for the pictures to flash the history of 10 years on the screen. It cost $500,000 to produce and is celebrated all over the United States as the ne plus ultra of all movie art.

Womens Wear Oct

Liberty.

D. W. Griffith's "The Birth of a Nation" begins the eighth month of its run next week. It is the only attraction in the Broadway district that has continued through from last season without a break in the run. It will remain indefinitely at the Liberty and will not be seen at any theatre in the metropolitan district, except the Liberty.

Evening Mail Oct

Birth of a Nation.

"The Birth of a Nation" enters upon its eighth month at the Liberty Theatre this week. On Saturday night the 600th performance in Greater New York took place, making the longest run since that of "Peg o' My Heart," which was seen for 604 consecutive performances.

Mr. Griffith and his associates state positively that "The Birth of a Nation" will not be seen at any other theatre in New York until the termination of the run at the Liberty.

Globe Com. Oct

LIBERTY. — D. W. Griffith's wonderful spectacle, "The Birth of a Nation," enters upon its eighth month at the Liberty Theatre next week. On Saturday night the 600th performance in Greater New York was registered, making the longest run since that of "Peg o' My Heart."

MOTION PICTURE WORLD (N. Y. City)

"BIRTH OF A NATION" DRAWING IN ST. LOUIS.

The "Birth of a Nation," which is in its third week at the Oympic, seems to be repeating the success thaf this remarkable fine feature has met with everywhere it has been exhibited. There was strong opposition to the film presentation, and the management secured a temporary injunction to keep the police from interfering with the exhibtion. The return made by the City Counselor's office filed September 11th, claims that part of the pic-

heaters Turning to Films—Houses That Coming.

ndent of Moving Picture World.

tures ridicules the negro race, thereby causing prejudice. The case will be heard before Judge Hennings soon.

MOTION PICTURE WORLD (N. Y. City)

OCT 2 1915

This is an opening which really means more to the trade all over the country than has any other metropolitan presentation up to this time.

When "Cabiria" was presented, when Birth of a Nation" was presented, when highly exploited pictures have been presented in New York they have always been pictures which the exhibitor in the smaller cities and towns would not have a chance to show because the exploiters wanted, and with perfect good right, to exhaust the possibilities of the big cities before sending them out in the woods.

But the Triangle plans, as announced, make it possible for the one or two exhibitors in each city or town who are real showmen to get Triangle pictures and get them exclusively for release at the same time as the largest cities. So it much behooves the bold exhi[illegible]r to keep an eye on how Triangle films go at their first presentation.

Reme[illegible]nce, Griffith and Sennett are the pro[illegible]ers.

York
In the Lib

CLIPPING FROM 1915
OCT 2
MOTION PICTURE WORLD (N. Y. City)

"The Birth of a Nation," at the Liberty and "The Battle Cry of Peace," at the Vitagraph theater, are both playing to capacity at every performance.

MOTION PICTURE WORLD (N. Y. City)

W. H. Clune, of Los Angeles, one of the most prominent exhibitors on the Coast, stopped over in the city on his way to New York City. Mr. Clune was the first exhibitor on the Pacific Coast to present "The Birth of a Nation," and he took advantage of his brief stay in Chicago to see the big Griffith spectacle at the Colonial.

St. Louis Star & Ex

Last Week of the "Birth of a Nation."

After six weeks of business of such magnitude as St. Louis has never before known, D. W. Griffith's great spectacle, "The Birth of a Nation," will terminate its engagement at the Olympic Theater next Saturday night. This epoch-making production has been seen by over 80,000 people during the past five weeks—a record that no attraction has ever before even approximated in this city. The magnitude of Mr. Griffith's achievement in staging "The Birth of a Nation" is almost appalling. By comparison with the older forms of theatrical entertainment, the new art measures to the mountain like a molehill.

CLIPPING FROM 10-2-15
Date
My Review

"Birth of Nation" Stays at Liberty

"The Birth of a Nation" remains at the Liberty Theater for an indefinite period, arrangements having been completed to utilize that theater for D. W. Griffith's mighty spectacle for the remainder of the theatrical season. The big production is approaching the eighth month of its phenomenal run in New York City and is also nearing the record of 600 performances in New York. With its great battle scenes, its mixture of history with drama and romance and the thrilling effects of the Reconstruction period in the South, there is a timeliness about the work which is additionally potent in these days of suspense and martial intensity.

SEPT. 29. 1915
DALLAS (Tex.) NEWS

"THE BIRTH OF A NATION."

Is Shown for First Time in South and Achieves Decided Success at Norfolk, Va.

Special to The News.

Norfolk, Va., Sept. 28.—D. W. Griffith's spectacular show, "The Birth of a Nation," made its entry into the South last night at the Colonial Theater here. An audience typical of the Old Dominion greeted the first presentation. Mayor Wyndham R. Mayo, with members of the Council and Board of Aldermen; Admiral Beattie, commandant of the Portsmouth Navy Yard; Colonel Haynes, in command at Fortress Monroe; representatives of the Daughters of the Confederacy and others prominent in the official and social life of Eastern Virginia were in the audience.

The play is a dramatic presentation of a historic and romantic narrative and achieved a triumph here. In the space of three hours the drama shows the welding of this Nation in bonds of unity. Old days when happiness reigned in the land of cotton are pictured and then the development of the abolition movement is presented. This is followed by the news of the presidential election in 1860 that was to result in war. Heroism and sufferings of war are shown and Sherman's march to the sea is given in its devastating totality. The last stand at Petersburg is the climax of the war scenes.

The final meeting of Lee and Grant at Appomattox, the assassination of Lincoln in Ford's Theater, and the furies of Reconstruction days are show in full detail. Then comes the organization of invisible empire, the Ku Klux Klan, which finally rights the outrages and the villains and politicians are driven out. The dawn of a new era brings the show to a close.

The show is great because it is truth linked to romance and pictures the best traditions of a noble people. A lesson taught is that war is a futile thing in which to settle questions of dispute between civilized human beings.

Abraham Lincoln signing the call for volunteers, one of the 5,000 scenes in "The Birth of a Nation," at the Elks' Opera House, three days, beginning Thursday night, October 7.

Dallas M. News Oct 8

Queen.

Henry B. Walthall, star of "The Birth of a Nation," is to be seen at the Queen today in "The Circular Path," a new Essanay drama in three acts.

The Rev. Darwin Kirby falls deeply in love with Evelyn Ross, who in order to support her invalid mother, has become the mistress of her employer. Evelyn returns Kirby's love, but refuses to marry him unless he gives up the pulpit. Finally Kirby's love for Evelyn conquers his devotion to his work, and they are married. Unsuccessful as a business man, he is unable to provide the luxuries to which his wife has been accustomed. She becomes discontented with her monotonous existence as the wife of a poor man and is not able to resist the temptation with which Henry Lorimer, her former employer, besets her path. Returning from a long Western trip, Kirby finds that she has gone back to Lorrimer. In a fit of jealous rage he shoots the man, fatally, he thinks, and hides in the slums, where he soon drops to the lowest depths of degradation. One day he hears that Lorrimer has recovered from the wound. Summoning all his will power he determines to make a man of hims

ADELPHIA (PA.) PUB. LEDGER
OCT 8 1915

water effects with irridescent fountains, etc., right in front of the curtain.

The Chestnut Street's opening comes Tuesday evening. It is no press agent "guff" to say that this is the most important event in the history of American photoplays. The new Triangle Corporation has enlisted the services of the three most distinguished American producers for the screen: D. W. Griffith, whose spectacular "Birth of a Nation" speaks loudly for itself; Thomas H. Ince, long the standby of the New York Motion Picture Company, and producer of "The Battle of Gettysburg," and Mack Sennett, who made the Keystone Comedies and Charlie Chaplin famous.

The entertainment which we shall see Tuesday night and which is also on view in the Triangle theatres of Chicago and New York, will use the talents of these three distinguished producers in a single bill of feature films. No photoplay theatre has hitherto consistently shown so many reels on a regular program, and needless to say, no photoplay theatre has charged $2 for admission.

For the opening bill, the Chestnut Street Opera House will show a four-reel comedy by Sennett, featuring Raymond Hitchcock. It is called "My Valet," and explains the difficulties of a young man in society who attempts to change places with his valet in order to avoid the attentions of a young lady. When he discovers how charming she can be in the person of Mabel Normand, needless to say he changes back. Mr. Sennett plays the valet himself. The second feature of the bill will be a five-reel drama, "The Iron Strain," in which Thomas H. Ince will place Dustin Farnum in an Alaskan environment. The story is more or less a serious version of the old motif of the "Taming of the Shrew." The program will close with a photoplay by D. W. Griffith, "The Lamb." In this—which was the sensation of the opening bill in New York—Douglas Fairbanks plays an adventurous youth who embroils himself in some Mexican difficulties.

PHILADELPHIA (PA.) PUB. LEDGER
OCT 2

Interviewing the Uninterviewable

One advantage that the motion-picture actress has is that she is not pestered for interviews in every city in which her picture is seen.

The movie actress can give out what she pleases—or what her press agent pleases—at the studio once and for all, and is not bothered on the road, because she does not go on the road. Instead she can luxuriate in the "glorious climate of California" with an entourage that a princess might envy. At least that is the popular impression.

The scribe was thinking of all this the other afternoon at the Forrest Theatre, while witnessing for the 20th time that wonder of the photoplay stage, or screen "The Birth of a Nation." It was a warm afternoon, although not uncomfortably so in the theatre, and the semi-darkness and low murmur of music had a soporific effect. The head of Miriam Cooper, that is the picture of her face, was thrown upon the screen, and as she rolled her soulful eyes in the direction of the scribe it appeared to him that she was about to say something and wanted a little encouragement.

"What is it?" he asked—or thought he asked—"are you tired of Philadelphia?"

"I have never been in Philadelphia in my life," was the remarkable statement of the film star.

"What—oh, of course, not; but what do you think would be your opinion of our beautiful city if you had been here?"

"Silly!"

"What, Philadelphia silly?"

"No, you."

What further might have been said will never be known, for at this point a vision in furbelows and in crinoline gently shook the sleeper and whispered: "You are disturbing those about you, sir."

The scribe had been sleeping out loud. But he had made a record. He is the only person, as far as is known, who has been able to sleep during any part of "The Birth of a Nation."

CLIPPING FROM Herald
Date Spartanburg S.C.
9-28-15

"BIRTH OF NATION" STARTS TOUR SOUTH

(Special to The Herald.)

Norfolk, Va., Sept. 27.—Simultaneous with its presentation at the Scala theater, London, England, before King George and members of the Royal household, D. W. Griffith's mighty spectacle, "The Birth of a Nation," made its entry into the south tonight at the Colonial theater here. An audience typical of the Old Dominion greeted the first presentation. Mayor Wyndham R. Mayo, with members of the council and board of aldermen, Admiral Beattie, commandant of the Portsmouth navy yard, Colonel Haynes, in command at Fortress Monroe, representatives of the Daughters of the Confederacy, and others prominent in the official and social life of Eastern Virginia were in the audience.

Never in the history of a southern playhouse was such a triumph achieved by a dramatic presentment of a historic and romantic narrative as his production won. In the short space of three hours, the impelling drama of the final welding of this nation in bonds of unity wa senacted in all its fascinating details.

Griffith being a southerner born, the son of Brigadier General John Griffith, of Kentucky, has caught the psycychology of this historic period of our national evolution. He begins by picturing the old glorious days when happiness reigned in the land of the cotton and the jasmine. Then he shows the development of the abolition movement, the threatening news of a presidential election in 1860 that was to disrupt the ties that held us together.

So many details follow this startling beginning that it is difficult to cover all in the briefest comment. You see the final meeting of Lee and Grant at Appomatox, the memorable night in Ford's theater when a fanatic's bullet laid Abraham Lincoln low and robbed he sorely tried nation of its guiding force. The furies break loose after this in eight years of the reconstruction period. They are truthfully and forcefully told for the first time. A horde of scalawags and unscrupulours politicians come out of the north while the south is setting about its task of rehabilitation. The chivalrous men of that day organize an invisible empire to right the outrages. The ignorant freedmen who had been cousined and beguiled by the notorious carpet baggers are put right by their true griends. The south masters its task with skill and bravery, the villains and the politicians are driven out and a new era dawns for a powerful part of the mightiest nation in the world's history in a way which brings this impelling, gripping narrative to a logical close.

this Monday
's run.

Pittsburgh Telegraph Oct 3

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...assassination of Abraham Lincoln, showing the interior of Ford's Theatre, Washington, and John Wilkes Booth leaping from the box—one of the scenes in "The Birth of a Nation," at Elks' Opera House, three days, beginning next Thursday night.

Pittsburg Gazette Times Oct 3

If anyone had said two years ago that a motion picture could come to Pittsburgh and stay seven weeks in one theater, and clean up an average of $12,000 a week at $2 top prices, he would have been put in a strait-jacket and sent to a madhouse.

We talk about the theater being no longer an item in public consideration, when there is always proof forthcoming that when the theater does a big thing and gives the people something unusual, artistic and worth the money, there is sure to be found a liberal support.

It is pretty certain that "A Birth of a Nation" is not drawing much of its large business from regular patrons of the Nixon Theater. The question is: Where do they come from, and if they can be drawn to see this spectacle, why can they not be induced to attend other kinds of amusement, not intermittently, but regularly?

Isn't it true that in a vast majority of instances the theater in its ordinary legitimate operations caters only to its established trade, people who go to theaters from habit, while the vast crowds of casual theatergoers are left unprovided for and even discouraged in their possible desire to be amused?

✦ ✦ ✦

Nixon—"The Birth of a Nation."

D. W. Griffith's "The Birth of a Nation," which enters upon the sixth week of its successful run at the Nixon Theater tomorrow afternoon, is the most impressive spectacle ever staged. At the Nixon its run promises to eclipse all records of either dramatic or photo-play productions.

The stirring events of the Civil War and the period of Reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's march to the sea, the surrender of Lee at Appomattox and the saving of the South by the clans are faithfully reproduced. Months of research by historians preceded the actual work of production. Engineers from West Point and veterans of the North and South assisted in laying out the great battlegrounds. The artillery and other ordnance were those of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used 20 batteries of cameras which he directed from a central tower by means of a system of underground telephone connections.

As the run of "The Birth of a Nation" is to be brought to a close it is well to see this great production at the earliest possible time, as there will be no other engagement played either in this city or within 100 miles of Pittsburgh. The performances start at 2:15 and 8:15.

✦ ✦ ✦

Pittsburg Post Oct 3

Pennsylvania 'Stoneman' In 'Birth of a Nation'

Story of the Heroic Figure Woven in the Romance of the Wondrous Historic Photo Spectacle Entering Sixth Week of the Run at the Nixon.

THE story of "The Birth of a Nation," the massive D. W. Griffith photo spectacle at the Nixon, is based on Thomas Dixon's "Clansman," but it has been much amplified.

The Stoneman boys of Pennsylvania had been guests at Piedmont, S. C., of their boarding-school chums, the Cameron boys. Phil Cameron had fallen deeply in love with Margaret Cameron. Ben Cameron had never seen Elsie Stoneman, yet the daguerreotype of her that he had pilfered from Phil seemed to him the only girl in the world.

When war cast its shadow over the land Phil and Tod Stoneman went to fight for the Stars and Stripes; Ben Cameron and his younger brothers, for the Stars and Bars. Piedmont gayly entered the conflict, but soon was raided by a body of white and negro guerrillas. Sherman marched to the sea and two of the Cameron boys were killed in battle, one of them fact to face with his dying chum, Ted.

Ben Cameron, the "little colonel" as he was affectionately called by his men, was in the thick of the fighting about Petersburg. Finally came the orders for the last charge.

They charged the enemy's trenches. His men were mowed down on every side. The "little colonel" reached the enemy's trenches and rammed his flag in the mouth of a smoking cannon. As he fell wounded he was rescued by his old friend, Phil, who was then a captain in the Union army. In a Washington hospital he was nursed back to life by Elsie Stoneman.

It was love at first sight. She and Ben's mother went to Lincoln, "the great heart," and procured his pardon when he was condemned.

Austin Stoneman, leader of Congress and father of Elsie, thought that Lincoln's policy was too pacific towards the South, but Lincoln was firm. The war was over and then followed a terrible tragedy, the assassination of the President. Austin Stoneman, who was then supreme in congressional councils, went South to carry out his plans to establish the complete political and social equality of the negroes with the whites. His chief aid was Silas Lynch, a mulatto.

Elsie and Phil accompanied their father to Piedmont. Elsie accepted the gallant little Confederate colonel, but Margaret would not yet look kindly on Phil, who had fought on the other side.

The reign of the carpet-baggers and scalawags began. The "Union League" won the state election and Silas Lynch became lieutenant governor.

The Legislature, controlled by negroes, looted the state. Whites were elbowed off the streets, kept from the polls and despoiled of their property.

Ben Cameron then organized the "invisible empire" of the Ku Klux Klan. Stoneman was mad with rage. Lynch's spies found that Cameron was a Ku Klux, and Stoneman made Elsie disavow her lover.

Little Flora Cameron, the joy and pride of the Cameron household, was followed by a renegade negro, and in her terror she jumped over a cliff to her death. The pursuer was caught and condemned to death. Dr. Cameron was arrested on the charge of harboring the clansmen. He was rescued by Phil Stoneman and the faithful blacks, and the doctor, his wife, Margaret, Phil and the devoted negro servants fled to the country, where they found refuge in a log cabin with two Union veterans.

Meanwhile Elsie Stoneman had gone to Lynch's house to appeal to him to save her brother and the Camerons. Instead of doing this Lynch seized the opportunity to declare his "love" for his patron's daughter, told her he would make her the queen of his empire, and sent for a negro chaplain to perform a forced marriage. Her father arrived at this crisis, but was helpless.

Word had reached Ben Cameron and he rushed to her rescue with the Ku Klux Klan. Elsie was saved and then word came of the besieged ones in the cabin. Quickly the Klan rode to the rescue.

The little party within the besieged walls was almost at the last gasp. Quick was the rush of the Ku Klux Klan and the raiders were routed.

To Ben and Elsie, to Phil and Margaret, the sequel was a beautiful double honeymoon by the sea. To the American people, the outcome of four years of fratricidal strife, the nightmare of reconstruction and the establishment of the South in its rightful place, was the birth of a nation.

N.Y. Press Oct 3

Liberty.

"The Birth of a Nation" enters upon its eighth month in the Liberty Theatre this week. Last night the 600th showing in Greater New York was registered, making the longest run since that of "Peg o' My Heart," which was seen for 604 consecutive performances. The production has passed through the latter part of one season and into the beginning of the second season, and arrangements have been completed for its continuance in the Liberty Theatre indefinitely, which is the proven test of its sustained popularity. It is positively stated that it will not be seen in any other theatre in New York until the termination of the run in the Liberty.

Pittsburg Press Oct 3

NIXON.

"The Birth of a Nation," which enters upon the sixth and last week of its successful run at the Nixon theater tomorrow afternoon, is a bright beacon-light which illumines the most important period of American history. It is a brilliant faithful and vivid historical romance which tells the story of the war between the states and of the reconstruction era of the south. This mighty masterpiece is now filling the following theaters to their utmost capacity: the Liberty and the Brighton in New York; the Tremont in Boston; the Illinois in Chicago and the Davidson in Milwaukee, besides theaters in Los Angeles, San Francisco and other large cities of the west. It has pulled high-class amusements out of the slough of despond. The two-dollar picture has come to stay and "The Birth of a Nation" will always be remembered as the first to merit and win success in the best theaters at a scale of prices the same as had been obtained by the most costly dramatic productions. As the run of "The Birth of a Nation" is to be brought to a close it is well to see this great production at the earliest possible time as there will be no other engagement played either in this city or within 100 miles of Pittsburg.

Pittsburg Leader Oct 3

NIXON—"The Birth of a Nation," which enters upon the sixth and last week of its successful run at the Nixon theater tomorrow afternoon, is a bright beacon light which illuminates the most important period of American history. It is as fascinating as a Dumas romance; as impressive as Dante's Divine comedy; as comprehensive as Balzac's human comedy, and as soul-searching as the tragedies of Shakespeare. It is a brilliant, faithful and vivid historical romance which tells the story of the war between the states and of the reconstruction era of the south.

This amazing spectacle shown in 12,000 feet of superb motion pictures was made under the direction of David W. Griffith. Eight months were consumed in the making; 18,000 people and 3,000 horses were used in the 5,000 scenes and $500,000 were expended. Suggested by Thomas Dixon's "The Clansman," the historical episodes are interspersed with a dual love story of absorbing interest.

This mighty masterpiece is now filling the following theaters to their utmost capacity: The Liberty and the Brighton in New York; the Tremont in Boston; the Illinois in Chicago and the Davidson in Milwaukee, besides theaters in Los Angeles, San Francisco and other large cities of the west. It has pulled high-class amusements out of the "Slough of Despond." The two-dollar picture has come to stay, and "The Birth of a Nation" will always be remembered as the first to merit and win success in the best theaters at a scale of prices the same as had been obtained by the most costly dramatic productions.

As the run of "The Birth of a Nation" is to be brought to a close, it is well to see this great production at the earliest possible time, as there will be no other engagement of it played either in this city or within 100 miles of Pittsburg. The performances start at 2:15 and 8:15 P. M.

VISALIA (Cal.) DELTA 1307
SEPT. 24, 1915

FF

"THE CLANSMAN" SAID TO BE THE GREATEST MOTION PICTURE EVER MADE BY ANY COMPANY; COMING SOON

"THE KU KLUX KLAN," ONE OF THE STRONG FEATURES IN "THE CLANSMAN"

"The Clansman" is the greatest motion picture ever produced. Adapted from the novel of Thos. Dixon, Jr., and directed by D. W. Griffith, the world's foremost motion picture producer, it presents the very acme of art and realism in motion pictures. Twelve reels are required to show this wonderful production.

"The Clansman" deals with the Civil War period. It shows the causes that led up to this conflict and carries the spectator through the war. It treats impartially the causes for which each side was struggling and depicts the political conditions in both the north and the south during this struggle.

"The Clansman' are shown the most spectacular battle scenes ever staged. Field telephones, couriers, flag signals, signals by mirrors, and even a captive balloon were all utilized in staging "The Clansman." No general on the European battlefield has made better use of the modern appurtenances of war than did Mr. D. W. Griffith, the leading figure in the motion picture world in staging the battle scenes for "The Clansman." There were not used in the picture as part of the army equipment, but were simply utilized by Mr. Griffith in staging the scenes. He used 1915 methods to better execute the methods of 1861-65. The battlefields stretched for a length of two miles. At one end of the field, a tower 100 feet in height was erected. Mr. Griffith directed the movements of the army from this place of vantage. At the rear of both armies telephone wires were strung. The opposing forces represented the northern and southern troops during the civil war.

At a distance of every fifty yards a telephone operator was stationed with a receiver strapped to her ear. The telephone wires were connected with the tower. At Mr. Griffith's elbow was an ex-army officer. When the director desired a certain part of the infantry to advance or fall back, the cavalry to charge, or the artillery to shell a certain position, he "gave his order' to the officer at his side. This officer transmitted it by telephone to the operator located at the point where Mr. Griffith desired the movement to take place. The operator then gave the command to the officer in charge of the troops at that point, with the result that the military manoeuvers were executed with only an instant's delay after leaving the mouth of Mr. Griffith. In staging the battle scenes Mr. Griffith had three West Point army officers, a regiment of the national guard and a dozen or more G. A. R. veterans to assist him.

One of the battle scenes shows the siege before Petersburg. These G. A. R. veterans took part in the original battle and they assisted Mr. Griffith in laying out the trenches. The soldiers in the battle scenes were thoroughly instructed in military tactics before taking part in the battles. The battle scenes, which take but a few moments to run through the camera, cost hundreds of thousands of dollars, and are the costliest pieces of film ever taken in the history of motion pictures.

The history of the south during the reconstruction period, immediately following the war, showing the organization of the famous Ku Klux Klan, and its motives, presents one of the most interesting periods in the history of the United States. This is realistically shown in "The Clansman." Three thousand of these famous white hooded riders are shown in their raids on the negroes.

The cost of producing "The Clansman" was $500,000 and seven months were required in staging it. Twenty-five thousand soldiers are shown in action. Hand to hand infantry conflicts, cavalry charges and artillery duels are graphically depicted. Artillery duels in which explosive shells are used for the first time in motion pictures are shown in "The Clansman." These shells are hurled from the same huge mortars that were used by the Federal army during the Civil War. These cannons were borrowed from the U. S. government for the occasion.

The question of securing artillery became quite a problem. It would have been a comparatively easy matter to secure modern cannon, but to get the artillery used during the Civil War, was quite a task. Modern cannon in a Civil War battle would have been a farce. Mr. Griffith insisted that Civil War cannon be obtained and after considerable red tape these were finally borrowed from the U. S. government. The explosive blank shells used in the mortars were constructed especially for these big guns by an expert fire works' manufacturer. Each of these shells cost $50 and more than 500 of them are used in the battle scenes.

A well known college professor worked six months digging up historical data for "The Clansman." Historically and technically "The Clansman" is perfect.

The assassination of President Lincoln by John Wilkes Booth, is one of the principal features of this attraction. R. A. Walsh, who plays the part of Booth, was compelled to rehearse the assassination scene 26 times before it was done to the satisfaction of Mr. Griffith. Walsh made the jump from the President's box in the theatre to the stage below a distance of 13 feet, alighting on his hands and knees, each time that he rehearsed the scene.

The interior of the historical Ford's Theatre of Washington, where the assassination took place, is the most gorgeous theatre scene ever staged. This scene is an exact replica of Ford's Theatre, with the same characters on the theatre stage as were there the night that the assassination took place. The old fashioned gas footlights used during this period are in evidence. Seat sale opens Tuesday morning at 10 o'clock.

It is shown in Visalia one week, beginning October 4.

CLIPPING FROM San Francisco Call
9 25 15

The Savoy's presentation of "The Birth of a Nation," Griffith's magnificent spectacle, continues as though this were the first instead of the twenty-second week of its appearance in this city. Nothing in the history of dramatic or photo-dramatic productions even approaches the success achieved by "The Birth of a Nation," the appeal of which is many sided and universal—there being romance threading its mammoth scenes, battle views of the struggle of the blue and the gray; night rides of mysteriously shrouded members of the Ku Klux Klan, the scene in Ford's theater showing the assassination of President Lincoln and a host of other episodes of epochal importance all woven together and knitted in a plot of thrills and cohesive, sustained interest.

CLIPPING FROM Leader
Milwaukee Wis
9 25 15

DAVIDSON.

Opening Sunday afternoon, the Davidson announces a return engagement of "The Birth of a Nation," the motion [illegible] which during its [illegible] summer run set a [illegible] mark in Milwaukee's theatrical annals.

The film will be presented just as before, with the [illegible] setting greeting the visitor at the entrance; the orchestra of 40 pieces rendering the musical accompaniment and all the other features.

Much has been said and written of this gigantic spectacle. But the facts that it required a year in preparation; that it enlisted the services of 18,000 men and women, 3,000 horses, military paraphernalia and other equipment by the ton; that new photographic plans and devices were invented to make possible some of the almost miraculous achievements of the producer and that $500,000 were expended in preparing it, do not convey an adequate idea of its magnitude and its enthralling interest.

MILWAUKEE (Wis.) SENTINEL
SEPT. 27, 1915

[illegible] Murray furnished some real comedy. The chorus is showing the benefit of [illegible] training [illegible] show in a creditable manner.

* * *

"The Birth of a Nation" opened a return engagement at the Davidson theatre Sunday afternoon, and will continue for the week, with afternoon and night performances each day. Although this is the second return of this remarkable film drama, and marks the ninth week of its presentation in Milwaukee, the Sunday audiences were of generous proportions. The big battle scenes and the dashing rides of the clansmen aroused the most interest and the historical scenes, depicted with realism, proved strongly attractive. The musical setting was well rendered, the orchestra being considerably larger than during the summer run of the piece. This musical setting is well worth hearing alone.

VISALIA (Cal.) DELTA 1307
SEPT. 25, 1915

300,000 WITNESSED "THE CLANSMAN" AT CLUNE'S THEATRE IN LOS ANGELES CITY

Portraying the darkest chapter in American history, "The Clansman," the greatest picture ever produced, comes to Theatre Visalia on Monday evening, October 4, for six nights and Saturday matinee.

"The Clansman" has greater popular appeal than any picture ever made. This is proven by the fact that over 300,000 people witnessed this masterpiece at Clune's Auditorium in Los Angeles during the twelve weeks of its run. From the finest detail shown in the little scenes to the utter magnitude of the big scenes, "The Clansman" stands unequalled. The direction is masterly. D. W. Griffith is a past master of depth and detail. The effect of light and shade, the use of the "close-up," the trick of double exposure, are handled as only he can handle them.

There are big battle scenes that thrill one through and through and the portrayal of Lincoln's assassination in Ford's Theatre is most graphic. One fairly holds his breath while witnessing the Ku-Klux riders charge through the barricaded streets of the little Southern town. From every standpoint, "The Clansman" stands alone in sustained interest.

Historically "The Clansman' is perfect. A student of history can gain more from the few hours necessary to witness this wonderful production than from months of careful study of books. To miss seeing "The Clansman" would be to miss part of ones education. Box office opens Tuesday, September 28, at 10 a. m. Mail orders now received. Night prices 25, 50 and 75 cents. Matinee, 25 and [illegible] cents.

SAN FRANCISCO (Cal.) CALL & POST
SEPT. 25, 1915

[illegible] von Weitholf will be in the [illegible]
The next attraction will be "Bought and Paid For."

Savoy

"The Birth of a Nation," the [illegible] Griffith film story, continues to crowd the Savoy theatre through the power of its wonderful historic spectacular and emotional qualities. The matinee and evening performances tomorrow will launch the twenty-second week of the picture's San Francisco career on its way.

Rupert Hughes, the noted author, recently wrote of "The Birth of a Nation": "I saw the play first in a small projecting room, with only a half dozen spectators present. We sat mute and spellbound for three hours. The next time I saw it was in a crowded theatre, and it was accompanied by an almost incessant murmur of applause, gasps of amazement, roars of laughter, gasps of excitement and outbursts of [illegible] so far as the audience was concerned.

"The scene changed with the velocity of lightning, of thought, that is not to imagine a human emotion that is not included somewhere in this story, from the biggest national psychology to the smallest whim of a petulant willainy to the lowest depths of ruthlessness to the utmost grandeur of patriotic ideal.

"The Birth of a Nation' is a work of epochal importance in a large and fruitful field of human endeavor. In paying that I am only doing my duty by American art—merely rendering unto Caesar the things that are Caesar's."

MILWAUKEE (Wis.) SENTINEL
SEPT. 26, 1915

Noted War Film Returns to the Davidson Theater

Scene From "The Birth of a Nation."

HISTORICAL DRAMA RETURNS FOR WEEK

The "Birth of a Nation," Which Established Record at Davidson, to Be Shown There Again.

FORTY MEN IN ORCHESTRA

Photoplay Depicting Civil War Battles Carries Heart Interest Plot Throughout.

For the week beginning Sunday afternoon, the Davidson theater announces a return engagement of the wonderful film spectacle, "The Birth of a Nation," which during a long summer run at that theater established a record in Milwaukee's theatrical annals. The film will be shown twice daily as before, at 2:15 o'clock in the afternoons and 8:10 in the evenings. The big orchestra of forty pieces will again render the musical setting which contributes so largely to the impressiveness of the pictured drama.

Much has been said and written of this masterpiece of motion photography but it is impossible to convey, by words an adequate idea of the magnitude and impressiveness of the pictures. The fact that a year was required in the preparation of the film; that 18,000 men and women were enlisted in the big scenes, that 3,000 horses were used and that the production entailed an expenditure of $500,000 before it was ready to be presented to the public are all startling, but they do not begin to indicate the wonders of the pictures themselves. For the entire three hours during which the film runs the audience is held spellbound by a succession of wonderful battle scenes, historical events that thrill the heart of every American, dashing and exciting pictures of the southern clansmen, representations of the turbulent reconstruction days and other scenes of enthralling interest, all held together by an intensely moving, heart interest story dealing with the life of a southern family during and after the great struggle from which a united nation was born.

Some of the historical events depicted are the signing of the call for troops by President Lincoln, the surrender of Lee, Sherman's march to the sea, Lincoln's assassination and several White house scenes, showing the martyred president surrounded by his advisers. The night scenes of battle are not only thrilling but viewed technically are marvels of photographic inventiveness. The principal parts are taken by film players of international reputation who carry the story through with most convincing authority.

An interesting feature of the entertainment is the war time atmosphere which pervades the theater.

OMAHA (Neb.) NEWS
SEPT. 26, 1915

PROMINENT FIGURE IN "BIRTH OF A NATION"

Mae Marsh

MAE MARSH, who figures prominently in "The Birth of a Nation," film classic, is a keen admirer of the works of Edgar Allan Poe. Next to Poe, in her estimation, comes O. Henry, for short stories. Miss Marsh is never seen without a book in hand, when not actively engaged in picture acting.

MONTREAL (Canada) HERALD
SEPT. 27, 1915

AT THE ARENA

"The Birth of a Nation" Will Be Shown There To-Night

"The Birth of a Nation," the big film drama is to be presented at the Arena commencing this evening. Not until late on Saturday night did Mr. A. E. Wright, of the Princess Theatre make arrangements for the presentation of the film. Several amusement places were considered but it was decided that the Arena was the best to show this wonderful film. Matinees will be given every day and on Wednesday the showing of the film will be called off owing to the Massed Bands concert.

A small army of workmen has been engaged to make the many changes necessary for the showing of this much talked-of picture in the Arena, for special arrangements have to be made regarding the setting of the projecting machine, and for the work of the men engaged in producing the spectacular effects that go with the picture. An orchestra of thirty has been engaged, and has been busily engaged in rehearsing the special music written for the production. By to-night, it is promised that everything will be in as good a shape for the showing of "The Birth of a Nation" as if it were being presented at the Princess.

Great interest has been manifest in the production, and, despite the fire at the Princess Theatre, there has been a heavy advance sale. It is practically assured that the Arena will be crowded every night during the week.

For the convenience of patrons, the box office at the Princess will be open from 9 a.m. to 6 p.m. each day, as well as the box office at the Arena.

FRESNO (Cal.) REPUBLICAN
SEPT. 26, 1915

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"THE CLANSMAN" HAS MATINEE TODAY AT WHITE

Lillian Gish, In "The Clansman"—Now At White

There will be a matinee at the White Theater at 2:30 today when D. W. Griffith's greatest achievement, "The Clansman," in twelve reels, will be presented for the seventh time this week, and from all appearances of things in the White box office, there will be another crowded house.

Every child should be taken to see this wonderful photo-drama and for this reason there will be special matinees given on Sunday and also on Wednesday at 2:30.

The film is based on the famous novel by Thomas Dixon, Jr., but it deals more broadly on its historical side with the life of the American nation than does the play or the book. "The Clansman" is the greatest and most spectacular motion picture ever produced. It is said to have cost half a million dollars and required seven months to make. Historically and technically "The Clansman" is perfect.

Included in the all-star cast presenting "The Clansman" are the following principals: Henry Walthall, Mae Marsh, Miriam Cooper, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, George Seigmann, Walter Long, Mary Alden, Joseph Henneberry, Samuel de Grasse, Howard Gaye, Donald Crisp, [illegible] Paull and Sedanie Lee.

"The Clansman" is presented at the White with chorus and augmented orchestra.

FRESNO (Cal.) REPUBLICAN
SEPT. 26, 1915

MIRIAM COOPER
IN "THE CLANSMAN"
WHITE THEATER
(MOVING PICTURES)

MILWAUKEE (Wis.) JOURNAL
SEPT. 27, 1915

hardt and Leo Ball.

DAVIDSON—BIRTH OF A NATION.

After having been shown at the Davidson for eight weeks during the summer, and one week at the Pabst during the State fair, the Birth of a Nation, depicting times in this country before the Civil war, opened at the Davidson for a week's engagement, Sunday afternoon. The big battle scenes, and the dashing rides of the clansmen, aroused the most interest, and the historical scenes, depicted with realism, proved strongly attractive. The orchestra has been considerably augmented since the first production of these pictures in this city, ten musician having been added to the already large number. The music alone is worth the hear-

BRIDGEPORT (Conn.) HERALD
SEPT. 26, 1915

FREE ADVS. PLEASE FILM PROMOTERS

"Birth of a Nation," When Privately Shown, Will Probably Prove Tame and Mayor Can't Object.

A GREAT GAME.

Poor old Puritanical Hartford, with its wayback notions and its sixteenth century ideas is always before the public of other cities. This time it is brought to the attention of the country through remonstrances made against the appearance in a local playhouse of the moving picture film, "The Birth of a Nation."

It looks to the Herald as if the managers of the movie film courted the publicity given the film for advertising reasons. If that is a fact, the film has received more than the ordinary amount of free publicity, and it should be a paying proposition after it is finally shown to a board of censors at the Capital Town.

It is likely that the owners of the big film will come to Hartford and invite to the theater in the early morning hours, the mayor, the board of aldermen and both white and colored ministers of the gospel. The film will probably be run off and the good gentlemen present who are looking out for the moral welfare of Hartford will be obliged to say that there isn't one thing objectionable in the entire thousands of feet of celluloid.

It is a decidedly easy matter for the owners of the film to cut out anything that could be called the least bit objectionable, and then the authorities and ministers and colored people will be obliged to let it appear for a week at a local theater.

This game of howling about a moving picture in advance has been played in this city probably more times than it has been played in other New England towns. Whenever an objection has been made, the mayor has agreed to censor the film, and after the show has publicly declared that he and his followers could not find one objectionable inch on the much advertised roll of celluloid.

Mayor Lawler is still considering the advisability of allowing the film to be presented. If the owners do cut out everything that would be objectionable to even the most fastidious colored gentleman, the Herald does not understand how his honor could very well demand that it not be shown in Hartford town.

Judging from appearances the film promoters are now laughing in their sleeves over the present situation at the Capital Town. They will surely give a private view of the big production, and then be in a position where they can well afford to laugh heartily at the expense of the bright Hartfordites who were pulled into the free advertising game with their eyes wide open.

Hartford people who say the movie, "The Birth of a Nation," in New York city, where it has been running a whole year at prices ranging from fifty cents to $2, say that they cannot understand what sensible objections any person could possibly make to the production as given in the metropolitan playhouse.

The Herald predicts that the kickers will kick and the film will go on the white screen just the same, and those who pay their money to see the attraction will declare afterwards that they failed to see any reason whatever for making so much noise over an ordinary movie show.

FRESNO (Cal.) REPUBLICAN
SEPT. 26, 1915

WHITE

"The Clansman" has broken all records for long-run business at the White Theater this past week, the attendance so far having exceeded 10,000 admissions. There is yet one whole week to run as the engagement will not be concluded until Sunday night, October 3. There will be matinees this afternoon, Wednesday and next Saturday and Sunday at 2:30 p. m. The evening shows begin at 8 o'clock sharp as the film runs for nearly three hours.

This production in 12 reels was directed by D. W. Griffith, the world's foremost motion picture producer. It is an adaptation from Thomas Dixon Jr.'s popular novel of the same name, and is the costliest motion picture ever produced.

"The Clansman" deals with the Civil war period. It shows the causes that led up to this conflict, and carries the spectator through the war. In "The Clansman" are shown the most marvelous battle scenes that have ever been staged. The siege before Petersburg with thousands of soldiers in action, is realistically shown in the picture. The battle fields were laid out and trenches dug under the direct supervision of seven G. A. R. veterans, who took part in the original conflict. These veterans, two of whom were commissioned officers, remained with Mr. Griffith during the entire period that the scenes were being staged.

Artillery duels, in which explosive shells are hurled by both the northern and southern troops, from huge mortars, are shown in motion pictures for the first time in "The Clansman." The artilery used is the same that was used during the Civil war and borrowed from the United States government for the occasion.

The explosive blank shells used in the mortars were constructed especially for these big guns by an expert fireworks manufacturer. More than 500 of these shells are used in the battle scenes. They cost thousands of dollars.

In directing the battle scenes, Mr. Griffith used field telephones, flag signals, field couriers and even a captive balloon. These methods were not used as part of the army equipment, but were merely used by Mr. Griffith in staging the production. He used the modern war methods to better execute the methods of 1861-65.

The artillery duels present one of the most striking features of the picture. "The Clansman" describes the organization and motives of the famous Ku Klux Klan, and shows more than 2000 of these white-hooded riders in their raids on the negroes.

General Sherman's historical march to the sea, together with the burning of the entire city of Atlanta, is shown in the picture. The burning of Atlanta is shown at night. The entire city with its countless number of buildings and dwellings is shown in the destruction. A terrific battle between Ku Klux riders and negro troops, provides another thrilling feature.

The assassination of President Lincoln by Wilkes Booth, is shown for the first time in the history of motion pictures.

The final scenes of "The Clansmnn" provide the most powerful sermons that could possibly be preached against the horrors of war.

"The Clansman" is presented by an all-star cast, including Henry Walthall, Mae Marsh, Miriam Cooper, Josephine Crowell, Spotiswoode Aitken, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, George Seigman, Walter Long, Mary Alden, Joseph Hennebery, Sam de Grasse, Howard Gaye, Donald Crisp, William De Vaull and Jennie Lee.

ST. LOUIS (Mo.) STAR
SEPT. 27, 1915

M[illegible]

'BIRTH OF A NATION' TO BE AT OLYMPIC TWO WEEKS LONGER

Photo-Spectacle Such a Drawing Card Time Limit Is Extended a Week.

The run of "The Birth of a Nation," the great photo-play spectacle, at the Olympic Theater, has proved such a strong drawing card, that a week's extension has been gained. Yesterday started the fifth week of the picture's run here, and this will be extended over next week, so that the Veiled Prophet week visitors may see it.

Attendance records have been broken almost daily at the Olympic Theater recently, and when it is considered that there is a daily matinee, it can be seen how strong the attraction is drawing.

All court troubles connected with the photo drama have been straightened out.

BIG MOVING PICTURE SPECTACLE AT ARENA

"The Birth of a Nation" Will be Shown There, Owing to Fire at Princess

Arrangements were completed on Saturday night by manager Wright of the Princess Theatre by which "The Birth of a Nation" will be produced at the Arena during the coming week. This will be good news to those Montrealers who feared that this moving picture spectacle would not be shown here owing to the fire at the Princess Theatre.

Many difficulties had to be overcome in order to make sure that "The Birth of a Nation" would be shown here as planned, but it was felt that, since all preparations had been made for the presentation of this feature, it must be given, if at all possible. Several places were considered for the showing of the picture, and it was finally considered that the Arena was in every way the best.

This evening the first performance of "The Birth of a Nation" will be given at the Arena, and matinee and evening performances will be given every day this week, with the exception of Wednesday night, when a patriotic concert is to be given by the massed bands of the city.

A small army of workmen has been engaged to make the many changes necessary for the showing of this much talked-of picture in the Arena, for special arrangements have to be made regarding the setting of the projecting machine, and for the work of the men engaged in producing the spectacular effects that go with the picture. An orchestra of thirty has been engaged, and has been busily engaged in rehearsing the special music written for the production. By to-night, it is promised that everything will be in as good a shape for the showing of "The Birth of a Nation" as if it were being presented at the Princess.

Great interest has been manifest in the production, and, despite the fire at the Princess Theatre, there has been a heavy advance sale. It is practically assured that the Arena will be crowded every night during the week.

For the convenience of patrons, the box office at the Princess will be open from 9 a.m. to 6 p.m. each day, as well as the box office at the Arena.

[illegible] Can[illegible]
1-27-15

[illegible] Toronto (Ont.)
Sept 27/1915 Star

THEATRES

Melba's Red Cross Concert.

Madame Nellie Melba's appearance in Massey Hall next Monday night for the sole benefit of the Canadian Red Cross will command the attention of music lovers and the city at large from now until that time. Nothing could be more appropriate than that the local musical season should be opened with an event the entire proceeds of which are to be devoted to a patriotic purpose, and Madame Melba, by volunteering her services, together with those of her assisting artists, has created a precedent. Both of her concerts in Massey Hall last season drew capacity audiences, and this time, when she is giving not only of the superb art, but also of the tremendous money value which it commands, her reception is likely to be greater than ever. To-day her voice is in its prime—rich, velvety, and lucious. One of her most successful colleagues said recently: "She is unique. There probably has never lived a woman with such a perfect voice since the art of voice training began."

Second Week For "Movie" Spectacle.

Prolonging its engagement to accommodate the vast crowds that are visiting the Alexandra Theatre daily, "The Birth of a Nation," D. W. Griffith's mammoth film spectacle inaugurates the second week of its engagement with a popular-price matinee this afternoon. Never before has such a sensational drama graced the boards of a Toronto theatre. Its five thousand individual scenes are made more impressive by the musical accompaniment that is played by a symphony orchestra of thirty. Many circumstances have conspired to make this spectacular film the most discussed play in the world. It embraces a period of 150 years and pictorializes the greatest events of the Civil war, as well as those of reconstruction. During the week performances will be given afternoon and evening, with no advance in prices.

LEWISTON (Maine) JOURNAL
SEPT. 28, 1915.

School Histories. "The Birth of a Nation," at the Empire This Week.

When one sees D. W. Griffith's wonderful film spectacle, "The Birth of a Nation," and learn from it the many facts and sidelights of American history that are not to be found in the school editions of history, the thought comes that the educational departments of the country are neglecting the real education of the growing children.

"The Birth of a Nation" in clear, impressive motion pictures, gives the real story of this great rebellion and the spectator realizes that in his studies he has learned but a small part of the actual history.

For instance, it was new to many that after the States of the Confederacy had signed a peace, there were Northern statesmen who wished and urged the President to treat the rebellious states as conquered provinces and to hang their leaders. This is but one of many things that are brought to light in "The Birth of a Nation" for the first time to millions of people who have always felt that they knew the better part of the real history of the Civil War.

The question arises in the minds of the many; "Why are so many facts kept from the students in the schools of the North; and why should the people of the South be given a different version than the people of the North?"

Must it remain for the motion pictures to give the people of the world the real truth of history and other educational matters? It would seem so. And if it must be, let there be more pictures produced like "The Birth of a Nation" which comes to the Empire theatre of this city for an engagement of one week, beginning next Monday, Oct. 4th, and continuing every afternoon and evening throughout the week.

JACKSONVILLE (Fla.) TIMES-UNION
SEPT. 28, 1915

[illegible]rable in every respect.

THE BIRTH OF A NATION.

Norfolk, Va., Sept. 27.—Simultaneous with its presentation at the Scala theater, London, England, before King George and members of the royal household, D. W. Griffith's spectacle, The Birth of a Nation, made its entry into the South tonight at the Colonial theater here. An audience typical of the Old Dominion Greeted the first presentation. Mayor Wyndham R. Mayo, with members of the council and board of aldermen, Admiral Beattie, the commandant of the Portsmouth navy yard; Col. Haynes in command at Fortress Monroe, representatives of the Daughters of the Confederacy and others prominent in the official and social life of eastern Virginia were in the audience.

COLUMBUS (Ohio) DISPATCH
SEPT. 29, 1915

The DISPATCH MAIL BAG

THE BIRTH OF A NATION

To the Editor of The Dispatch:

Sir: It seems to me that it would be a mistake to sanction the exhibition of the moving picture film, "The Birth of a Nation," in Ohio. While it is a stupendous production, the general effect is pernicious in the extreme, and argues for nothing but slavery and glorifies the record of the Ku Klux Klan. Further, it is unfair to the worst aspects of race prejudice. It has been said that "The Birth of a Nation" shows evil where it does not exist, but nowhere does it approve the colored people, except where he is a slave. One would judge that since the negro was freed he has been a thing of evil with not a redeeming quality and without a single virtue. For some of its "historical" pictures and statements it quotes authorities but for its evil charges and the military rule in the south immediately after the war it pretends to quote no authority but does not state its sources, thereby making the story one that is mischievous to say the least.

When witnessing this film I protested against its character, and it left me with two thoughts indictments if made against the colored race be true get nothing could atone for the condition of slavery, and, second, no one is justified in exhibiting such unpleasant history in view of the citizenship of the present day.

J. W. Wheeler.
Godman Guild.

SEPT. 26, 1915
LLAS (Tex.) NEWS

"BIRTH OF A NATION" AT OPERA HOUSE

WILL OPEN TWO WEEKS' ENGAGEMENT MONDAY NIGHT, OCTOBER 4.

The Opera House makes the following announcement:

"Both 'Ben-Hur' and 'The Blue Bird,' which heretofore have held the record for spectacular theatrical productions, are said to be surpassed as far as they surpassed their predecessors by the 'Birth of a Nation,' which opens a two weeks' engagement at the Dallas Opera House Monday night, Oct. 4.

"David W. Griffith is credited in his mighty spectacle with making the most thrilling period of American history live again. The audiences through the hypnotism of 5,000 rapidly moving scenes of battle, romance and chivalry, of a grand operatic musical score made up of themes of love and patriotism, and sound and electrical effects of a unique description are said to be transported for nearly three hours back into the days of the Civil War and Reconstruction. They get a fleeting glimpse of the period such as flashes vividly through the minds of veterans, sitting dreaming around their annual camp fires.

"Many circumstances have conspired to make 'The Birth of a Nation' the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than 'The Clansman' play. D. W. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the States as well as those of Reconstruction: Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theater, and the succeeding orgy of hate and oppression of the South. These personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxed of Part II, which is devoted to what has been styled 'the second struggle' between the North and the South,' a struggle caused by the attempt to impose carpetbagger rule upon the Southerner. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

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SCENE FROM "THE BIRTH OF A NATION," AT DALLAS OPERA HOUSE.

ONTREAL (Que.) GAZETTE
SEPT. 27, 1915

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Mr. S. A. Finley, architect, who has been appointed by the Canadian Theatre Company to represent the company in the matter of the fire loss of the Princess Theatre, stated last evening that the loss is due almost entirely to water and smoke, the damage by fire being only about ten per cent. of the total. The statement made in some evening papers that the gallery had collapsed, is entirely erroneous, says Mr. Finley, as there has been no structural damage of any kind, the galleries and floors being as solid as the day they were built. The fall of the ceilings caused a loud report, which gave rise to the rumor that an explosion had occurred. Mr. Finley, who was the architect of the Princess Theatre when the building was constructed, stated that the work of repair has already begun and will be rushed to completion.

NEW ORLEANS (La.) STATES
SEPT. 28, 1915

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Griffith Picture Presented At Norfolk In Presence of Distinguished Audience

NORFOLK, Va., Sept. 28.—Simultaneous with its presentation at the Scala Theatre, London, England, before King George and members of the royal household, D. W. Griffiths' mighty spectacle, "The Birth of A Nation," made its entry into the South last night at the Colonial Theatre here.

An audience typical of the old dominion greeted the first presentation. Mayor Windham R. Mayo, with members of the council and board of aldermen; Admiral Beattie, commandant of the Portsmouth Navy Yard; Col. Haynes, in command at Fortress Monroe; representatives of the Daughters of the Confederacy, and others prominent in the official and social life of Eastern Virginia were in the audience. The production scored heavily.

Griffith being a Southerner born, the son of Brigadier General John Griffith, of Kentucky, has caught the psychology of this historic period of our national evolution. He begins by picturing the old glorious days when happiness reigned in the land of the cotton and the jasmine. Then he shows the development of the abolition movement; the threatening news of a presidential election in 1860, that was to disrupt the ties that held us together. Impelling pictures of the heroisms and sufferings of war as it actually is, follow. Sherman's march to the sea is shown in its devastating totality, in a manner never reached by any other historian or dramatist. The last stand at Petersburg is the climax of the war scenes when those half-starved and worn-out heroes offered a desperate resistance behind the crater's rim which has challenged the admiration of the world.

Stirring Scenes Are Shown.

So many details folow this startling beginning that it is difficult to cover all in the briefest comment. You see the final meeting of Lee and Grant at Appomattox; the memorable night in Ford's theatre when a fanatic's bullet laid Abraham Lincoln low and robbed the sorely tried nation of its guiding force. The furies break loose after this in eight years of the reconstruction period. They are truthfully and forcefully told for the first time. A horde of scalawags and unscrupulous politicians come out of the North while the South is setting about its task of rehabilitation.

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A picturesque note was struck at the very beginning for young women in crinoline and pantalets, with flowing curls, distributed programmes in the foyer as the patrons entered for their seats.

"The Birth of a Nation" is a triumph in photoplay upon which the producer, Mr. D. W. Griffith, and his associates may well plume themselves. As a spectacle it is unrivalled by any other production ever presented either in this city or any other. In no other production has there been such effective concerted action, such extraordinary achievements in perspective.

The production is valuable as a lesson in history, for besides the decisive battles of the Civil War, Lee's surrender to Grant, Sherman's march to the sea (one of the finest pictures), the burning of Atlanta, the assasination of President Lincoln and the rise of the Ku Klux Klan are among the incidents pictured and some of the most wonderful and reckless riding is shown by hundreds of these daring horsemen.

It is difficult to choose among the most striking pictures. The war scenes, the remarkable representation of Ford's Theatre with views in turn of the audiences, the play in progress and the President's box, the sheeted Ku Klux riders hesitating on their deeds, the mob preceded the war, all these excited wonscenes, the happy plantation life which der and admiration.

The cast, too, was excellent, each member was individually striking in facial play and pantomine. Young Ben Cameron was a picturesque hero and the Misses Marsh, Cooper and Gish rivalled each other in daintiness and girlish charm. Mr. Seigman was a stalwart and insinuating villain. Mr. Henaberry's portrayal of Abraham Lincoln was effective in make-up and bearing. Miss [illegible]

BRIDGEPORT (Conn.) HERALD
SEPT. 26, 1915

FREE ADVS. PLEASE FILM PROMOTERS

"Birth of a Nation," When Privately Shown, Will Probably Prove Tame and Mayor Can't Object.

A GREAT GAME.

Poor old Puritanical Hartford, with its wayback notions and its sixteenth century ideas is always before the public of other cities. This time it is brought to the attention of the country through remonstrances made against the appearance in a local playhouse of the moving picture film, "The Birth of a Nation."

It looks to the Herald as if the managers of the movie film courted the publicity given the film for advertising reasons. If that is a fact, the film has received more than the ordinary amount of free publicity, and it should be a paying proposition after it is finally shown to a board of censors at the Capital Town.

It is likely that the owners of the big film will come to Hartford and invite to the theater in the early morning hours, the mayor, the board of aldermen and both white and colored ministers of the gospel. The film will probably be run off and the good gentlemen present who are looking out for the moral welfare of Hartford will be obliged to say that there isn't one thing objectionable in the entire thousands of feet of celluloid.

It is a decidedly easy matter for the owners of the film to cut out anything that could be called the least bit objectionable, and then the authorities and ministers and colored people will be obliged to let it appear for a week at a local theater.

This game of howling about a moving picture in advance has been played in this city probably more times than it has been played in other New England towns. Whenever an objection has been made, the mayor has agreed to censor the film, and after the show has publicly declared that he and his followers could not find one objectionable inch on the much advertised roll of celluloid.

Mayor Lawler is still considering the advisability of allowing the film to be presented. If the owners do cut out everything that would be objectionable to even the most fastidious colored gentleman, the Herald does not understand how his honor could very well demand that it not be shown in Hartford town.

Judging from appearances the film promoters are now laughing in their sleeves over the present situation at the Capital Town. They will surely give a private view of the big production, and then be in a position where they can well afford to laugh heartily at the expense of the bright Hartfordites who were pulled into the free advertising game with their eyes wide open.

Hartford people who say the movie, "The Birth of a Nation," in New York city, where it has been running a whole year at prices ranging from fifty cents to $2, say that they cannot understand what sensible objections any person could possibly make to the production as given in the metropolitan playhouse.

The Herald predicts that the kickers will kick and the film will go on the white screen just the same, and those who pay their money to see the attraction will declare afterwards that they failed to see any reason whatever for making so much noise over an ordinary movie show.

FRESNO (Cal.) REPUBLICAN
SEPT. 26, 1915

WHITE

"The Clansman" has broken all records for long-run business at the White Theater this past week, the attendance so far having exceeded 10,000 admissions. There is yet one whole week to run as the engagement will not be concluded until Sunday night, October 3. There will be matinees this afternoon, Wednesday and next Saturday and Sunday at 2:30 p. m. The evening shows begin at 8 o'clock sharp as the film runs for nearly three hours.

This production in 12 reels was directed by D. W. Griffith, the world's foremost motion picture producer. It is an adaptation from Thomas Dixon Jr.'s popular novel of the same name, and is the costliest motion picture ever produced.

"The Clansman" deals with the Civil war period. It shows the causes that led up to this conflict, and carries the spectator through the war. In "The Clansman" are shown the most marvelous battle scenes that have ever been staged. The siege before Petersburg with thousands of soldiers in action, is realistically shown in the picture. The battle fields were laid out and trenches dug under the direct supervision of seven G. A. R. veterans, who took part in the original conflict. These veterans, two of whom were commissioned officers, remained with Mr. Griffith during the entire period that the scenes were being staged.

Artillery duels, in which explosive shells are hurled by both the northern and southern troops, from huge mortars, are shown in motion pictures for the first time in "The Clansman." The artilery used is the same that was used during the Civil war and borrowed from the United States government for the occasion.

The explosive blank shells used in the mortars were constructed especially for these big guns by an expert fireworks manufacturer. More than 500 of these shells are used in the battle scenes. They cost thousands of dollars.

In directing the battle scenes, Mr. Griffith used field telephones, flag signals, field couriers and even a captive balloon. These methods were not used as part of the army equipment, but were merely used by Mr. Griffith in staging the production. He used the modern war methods to better execute the methods of 1861-65.

The artillery duels present one of the most striking features of the picture. "The Clansman" describes the organization and motives of the famous Ku Klux Klan, and shows more than 2000 of these white-hooded riders in their raids on the negroes.

General Sherman's historical march to the sea, together with the burning of the entire city of Atlanta, is shown in the picture. The burning of Atlanta is shown at night. The entire city with its countless number of buildings and dwellings is shown in the destruction. A terrific battle between Ku Klux riders and negro troops, provides another thrilling feature.

The assassination of President Lincoln by Wilkes Booth, is shown for the first time in the history of motion pictures.

The final scenes of "The Clansmnn" provide the most powerful sermons that could possibly be preached against the horrors of war.

"The Clansman" is presented by an all-star cast, including Henry Walthall, Mae Marsh, Miriam Cooper, Josephine Crowell, Spotiswoode Aitken, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, George Seigman, Walter Long, Mary Alden, Joseph Hennebery, Sam de Grasse, Howard Gaye, Donald Crisp, William De Vaull and Jennie Lee.

ST. LOUIS (Mo.) STAR
SEPT. 27, 1915

'BIRTH OF A NATION' TO BE AT OLYMPIC TWO WEEKS LONGER

Photo-Spectacle Such a Drawing Card Time Limit Is Extended a Week.

The run of "The Birth of a Nation," the great photo-play spectacle, at the Olympic Theater, has proved such a strong drawing card, that a week's extension has been gained. Yesterday started the fifth week of the picture's run here, and this will be extended over next week, so that the Veiled Prophet week visitors may see it.

Attendance records have been broken almost daily at the Olympic Theater recently, and when it is considered that there is a daily matinee, it can be seen how strong the attraction is drawing.

All court troubles connected with the photo drama have been straightened out.

JACKSONVILLE (Fla.) TIMES-UNION
SEPT. 28, 1915

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THE BIRTH OF A NATION.

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DIG MOVING PICTURE SPECTACLE AT ARENA

"The Birth of a Nation" Will be Shown Here, Owing to Fire at Princess

Arrangements were completed on Saturday night by manager Wright of the Princess Theatre by which "The Birth of a Nation" will be produced at the Arena during the coming week. This will be good news to those Montrealers who feared that this moving picture spectacle would not be shown here owing to the fire at the Princess Theatre.

Many difficulties had to be overcome in order to make sure that "The Birth of a Nation" would be shown here as planned, but it was felt that, since all preparations had been made for the presentation of this feature, it must be given, if at all possible. Several places were considered for the showing of the picture, and it was finally considered that the Arena was in every way the best.

This evening the first performance of "The Birth of a Nation" will be given at the Arena, and matinee and evening performances will be given every day this week, with the exception of Wednesday night, when a patriotic concert is to be given by the massed bands of the city.

A small army of workmen has been engaged to make the many changes necessary for the showing of this much talked-of picture in the Arena, for special arrangements have to be made regarding the setting of the projecting machine, and for the work of the men engaged in producing the spectacular effects that go with the picture. An orchestra of thirty has been engaged, and has been busily engaged in rehearsing the special music written for the production. By to-night, it is promised that everything will be in as good a shape for the showing of "The Birth of a Nation" as if it were being presented at the Princess.

Great interest has been manifest in the production, and, despite the fire at the Princess Theatre, there has been a heavy advance sale. It is practically assured that the Arena will be crowded every night during the week.

For the convenience of patrons, the box office at the Princess will be open from 9 a.m. to 6 p.m. each day, as well as the box office at the Arena.

...Toronto (Can.)
Sept. 27/1915 Star

THEATRES

Melba's Red Cross Concert.

Madame Nellie Melba's appearance in Massey Hall next Monday night for the sole benefit of the Canadian Red Cross will command the attention of music lovers and the city at large from now until that time. Nothing could be more appropriate than that the local musical season should be opened with an event the entire proceeds of which are to be devoted to a patriotic purpose, and Madame Melba, by volunteering her services, together with those of her assisting artists, has created a precedent. Both of her concerts in Massey Hall last season drew capacity audiences, and this time, when she is giving not only of the superb art, but also of the tremendous money value which it commands, her reception is likely to be greater than ever. To-day her voice is in its prime—rich, velvety, and lucious. One of her most successful colleagues said recently: "She is unique. There probably has never lived a woman with such a perfect voice since the art of voice training began."

Second Week For "Movie" Spectacle.

Prolonging its engagement to accommodate the vast crowds that are visiting the Alexandra Theatre daily, "The Birth of a Nation," D. W. Griffith's mammoth film spectacle inaugurates the second week of its engagement with a popular-price matinee this afternoon. Never before has such a sensational drama graced the boards of a Toronto theatre. Its five thousand individual scenes are made more impressive by the musical accompaniment that is played by a symphony orchestra of thirty. Many circumstances have conspired to make this spectacular film the most discussed play in the world. It embraces a period of 150 years and pictorializes the greatest events of the Civil war, as well as those of reconstruction. During the week performances will be given afternoon and evening, with no advance in prices.

LEWISTON (Maine) JOURNAL
SEPT. 28, 1915.

School Hygiene. The Birth of a Nation," at the Empire next Week.

When one sees D. W. Griffith's wonderful film spectacle, "The Birth of a Nation," and learn from it the many facts and sidelights of American history that are not to be found in the school editions of history, the thought comes that the educational departments of the country are neglecting the real education of the growing children.

"The Birth of a Nation" in clear, impressive motion pictures, gives the real story of this great rebellion and the spectator realizes that in his studies he has learned but a small part of the actual history.

For instance, it was new to many that after the States of the Confederacy had signed a peace, there were Northern statesmen who wished and urged the President to treat the rebellious states as conquered provinces and to hang their leaders. This is but one of many things that are brought to light in "The Birth of a Nation" for the first time to millions of people who have always felt that they knew the better part of the real history of the Civil War.

The question arises in the minds of the many: "Why are so many facts kept from the students in the schools of the North; and why should the people of the South be given a different version than the people of the North?"

Must it remain for the motion pictures to give the people of the world the real truth of history and other educational matters? It would seem so. And if it must be, let there be more pictures produced like "The Birth of a Nation" which comes to the Empire theatre of this city for an engagement of one week, beginning next Monday, Oct. 4th, and continuing every afternoon and evening throughout the week.

COLUMBUS (Ohio) DISPATCH
SEPT. 28, 1915

The DISPATCH MAIL BAG

THE BIRTH OF A NATION

To the Editor of The Dispatch:

Sir: It seems to me that it would be a mistake to sanction the exhibition of the moving picture film, "The Birth of the Nation," in Ohio. While it is a stupendous production in a technical sense it is pernicious in its effect and the general argues for nothing in particular, but glorifies the record of slavery and the night work of the Ku-Klux Klan.

Further, it is unfair to the negro race and tends to emphasize the worst aspects of race prejudice. The Birth of a Nation shows evil white as well as colored people, but nowhere except in the colored people would judge it approve the colored man would be where he is at present. One would judge that since the negro was freed he has been a thing of evil with not a redeeming quality and without a spark of progress and statements it quotes authorities but for its evil charges pictures against white statesmen, the south immediately after the war it pretends and the military rule in the south immediately after the war it pretends and thereby making the story one that is thereby making this film I protest mischievous in any the least. When witnessing this film I protested against its character, and it left me with two thoughts in mind, first, assuming that all the indictments it made against could atone for the condition of slavery and, second, no one yet nothing could atone for such unpleasant justified in exhibiting such unpleasantness in view of the citizenship of the present day.

J. W. Wheeler.

Godman Guild.

SEPT. 26. 1915
LLAS (Tex.) NEWS

"BIRTH OF A NATION" AT OPERA HOUSE

WILL OPEN TWO WEEKS' ENGAGEMENT MONDAY NIGHT, OCTOBER 4.

The Opera House makes the following announcement:

"Both 'Ben-Hur' and 'The Blue Bird,' which heretofore have held the record for spectacular theatrical productions, are said to be surpassed as far as they surpassed their predecessors by the 'Birth of a Nation,' which opens a two weeks' engagement at the Dallas Opera House Monday night, Oct. 4.

"David W. Griffith is credited in his mighty spectacle with making the most thrilling period of American history live again. The audiences through the hypnotism of 5,000 rapidly moving scenes of battle, romance and chivalry, of a grand operatic musical score made up of themes of love and patriotism, and sound and electrical effects of a unique description are said to be transported for nearly three hours back into the days of the Civil War and Reconstruction. They get a fleeting glimpse of the period such as flashes vividly through the minds of veterans, sitting dreaming around their annual camp fires.

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"The Birth of a Nation," D. W. Griffith's spectacular photo play, opened the fifth week of its engagement at the Providence Opera House yesterday to crowded houses at both performances. It was announced that this is positively the last week that the photo play will be shown here. The same enthusiasm that was shown at previous performances was very much in evidence at yesterday's performances.

A picturesque note was struck at the very beginning for young women in crinoline and pantalets, with flowing curls, distributed programmes in the foyer as the patrons entered for their seats.

"The Birth of a Nation" is a triumph in photoplay upon which the producer, Mr. D. W. Griffith, and his associates may well plume themselves. As a spectacle it is unrivalled by any other production ever presented either in this city or any other. In no other production has there been such effective concerted action, such extraordinary achievements in perspective.

The production is valuable as a lesson in history, for besides the decisive battles of the Civil War, Lee's surrender to Grant, Sherman's march to the sea (one of the finest pictures), the burning of Atlanta, the assasination of President Lincoln and the rise of the Ku Klux Klan are among the incidents pictured and some of the most wonderful and reckless riding is shown by hundreds of these daring horsemen.

It is difficult to choose among the most striking pictures. The war scenes, the remarkable representation of Ford's Theatre with views in turn of the audiences, the play in progress and the President's box, the sheeted Ku Klux riders hesitating on their deeds, the mob preceded the war, all these excited wonscenes, the happy plantation life which der and admiration.

The cast, too, was excellent, each member was individually striking in facial play and pantomine. Young Ben Cameron was a picturesque hero and the Misses Marsh, Cooper and Gish rivalled each other in daintiness and girlish charm. Mr. Seigman was a stalwart and insinuating villain. Mr. Henaberry's portrayal of Abraham Lincoln was effective in make-up and bearing. Miss [illegible]

PAWTUCKET (R. I.) TIMES
SEP 28 1915

AT THE

"Birth of a Nation" Begins Last Week at the Opera House.

The sumptuous Griffith spectacle, "Birth of a Nation," yesterday entered upon its fifth and last week at the Providence Opera House. Such a run perhaps establishes a record for the smaller cities, and serves to throw light upon the question of the status to be occupied by the moving picture of the future. Certainly the audiences that have greeted these performances week after week are not mere amusement seekers; it is obvious that there are many "repeats" among patrons who realize that the whole of a spectacle of this nature cannot be taken in during a single observation. This picture more than absorbs and distracts; it detaches and vitalizes by a wealth of valuable historical allusion, which surpasses even its power to thrill. Its educational value is therefore an all-important factor in its claim upon popularity.

The term should not be misunderstood, however. The historical effectiveness of this picture is chiefly in the way of verisimilitude: It is an immense ensemble of spectacles renewed as faithfully as possible after half a century and whenever expedient accurately environed. It enforces the fundamental truths of the desolation of war, depicts its needlessness to eyes that see clearly in retrospect what could not be discerned in the heat of pro-slavery and anti-slavery passions, and shows with wonderful fidelity the types of home life and the social customs of 50 years ago. But in its role of a social and political pedagogue it is at a manifest disadvantage, first because the recital is founded upon the novel of Thomas Dixon, a partisan Southerner; and second, because, as is obvious, appeal cannot be adequately made through the eye to the conscience, but only to the emotions. Every scene enacted in the second half of this colossal cinematography probably had its counterpart in the carpetbagger-Northern politician stage of the reconstruction era; the portion eliminated in deference to negro sentiment has had its original; the black mob was true; negro domination, childish insolence and ignorant lust for power were known in the South in those deplorable years; the Ku-Klux Klan was conceived in desperation against the negro, bewildered by his unaccustomed accession to the franchise; the Klan in its earlier periods was not the lawless organization and oppressor of the colored man which was subsequently put down by the federal government to save the South from anarchy; but the attempt to reproduce these incidents of the reconstruction in spectacular form imparts to them undue emphasis. They impress the beholder not as passing phenomena, but as the recitation of conditions and photography of phases; while the author of "The Clansman" has grossly exaggerated the character of Stoneman if he has attempted in this unhappy episode to delineate the mind of Thaddeus Stevens. But the intention of the promoters of this complicated picture was not to misdead, and they have the settled verdict of history as a corrective of false impressions; as a fabrication of the art of animated shadow it justifies everything that was been uttered in its praise.

PROVIDENCE (R. I.) TELEGRAPH
SEPT. 28, 1915.

Cleveland, Sep. 28.—"The Birth of a Nation," said to be the biggest and most costly motion picture production ever presented, which was booked here for 15 weeks next spring and summer at $2 prices, won't be shown. The board of censors at Columbus rejected the film today and will not permit it to be shown in Ohio.

SEPT. 28, 1915
PITTSBURG (Pa.) POST

excellent support. This [illegible] entertainment.

NIXON—"Birth of a Nation" Film

Pittsburgh is still flocking to the Birth of a Nation" photo spectacle. Capacity houses in the Nixon yesterday proved that D. W. Griffith's great scenic achievement holds popular favor, deservedly so. The final production is next week. Never have more vivid details been portrayed than Griffith's dramatization of "The Clansman."

The battle scene in the first part and the vengeance of the Ku Klux Klan in the second are as strong as human achievement in the motion picture art has been able to attain. The lessons drawn are strong and convincing, yet there is nothing objectionable in the production, disproving any apprehension on the part of officials who first frowned upon its presentation in Pittsburgh.

The orchestral accompaniment is excellent. No better peace argument could be produced than the showing of

[illegible] PING FROM
Date Norfolk Va Pilot
9-28-15

"BIRTH OF NATION" SUPERB PRODUCTION

Stirring Dramatization Of "The Clansman" Thrilled Packed House At Colonial

The realistic picturization of an epoch in history is what D. W. Griffith undertakes to do in that masterpiece of motion picture drama, "The Birth of a Nation," which was presented at the Colonial last night to a packed house, and regardless of whether the play is one calculated to do good, insofar as vivid and graphic portraiture of the turbulous and chaotic days of the Civil war and the Days of Reconstruction is concerned, the production is a thrill with the spirit of tumult and confusion and abounding in the horrors of war, of rapine and desolation.

For sheer tenseness of dramatic interest, Mr. Griffith's work is probably without parallel. Certainly in perfection of effect, in photography and in the thousands of details that have gone into building this greatest epic of film history, the producer has shown a degree of genius not attained by any other. In historical accuracy he builds Ford's theatre and presents with faithful attention to actuality the assassination of Lincoln; the session of the black legislature in South Carolina is shown in a hall constructed from a photograph. Sherman's march through Georgia, the burning of Atlanta, the fighting around Petersburg, the gathering of the Ku Klux—these furnish subjects for spectacular scenes on a scale beyond the dreams of the living stage.

It is a production that holds its audience as has nothing else in the memory of this writer.

The play is based on Thomas Dixon's novel, but Griffith's master hand has subordinated the blatancy of the book.

It portrays an entire period. The opening scene shows the old South, quiet in the unnatural calm preceding the great outbreak. Comes the first intimation of the national storm that is brewing. Then the war. Scene after scene of rapine and plunder, horror and desolation follows; and the gaunt specter of war shows itself through the misery of the suffering people. The great battle that determined the war is staged; then comes the peace of war—a sickly, miserable peace. The work of rebuilding the South commences under the guidance of Lincoln; then the assassination of the one man who could control the dissenting force. The dark days of negro supremacy in the South are pictured. Follows the rise of the Ku Klux Clan. A sweet, though sometimes sad, love strain surges through the land's miserere, and scenes relieving the high tension of the spirit of the drama are introduced.

With the coming of the Ku Klux the negro supremacy is put down through more bloodshed, following a guerilla warfare. The production shows the agony that the South endured that a nation might be born.

Winsome Mae Marsh, as Flora, the ill-fated youngest daughter of the South Carolina Camerons, handles the leading feminine role in a captivating style. Starry-eyed Lillian Gish is exceptionally good as Elsie Stoneman, the daughter of the leader of the Radical party. Josephine Crowell acted the part of Mrs. Cameron, a mother of many sorrows, and Miriam Cooper, a sweet and winsome Margaret Cameron, a daughter of the Old South. The role of Colonel Ben Cameron was handled by Henry Walthall. Elmer Clifton was Phil Stoneman. George Seigmann was cast in the role of the ambitious negro Lieutenant-Governor, Silas Lynch.

The music throughout the entire production is a notable feature.

Owing to the length of the play, the matinees during the remainder of the week will begin at 2:15 o'clock, and the evening performance will begin at 8:15 o'clock.

PROVIDENCE (R. I.) BULLETIN 720
SEPT. 28, 1915.

Providence Opera House

"The Birth of a Nation," D. W. Griffith's sensational photo play, opened the fifth week of its engagement at the Providence Opera House to capacity audiences yesterday afternoon and last evening. It was announced that this would positively be the final week of the engagement in this city, and every seat was taken and standing room was at a premium at both performances yesterday.

All of the features which were employed in previous weeks were in use at yesterday's performances and will be during the week. The same great enthusiasm that has been shown by the audiences during previous performances was again very much in evidence, especially in scenes where the Ku Klux Klan riders appeared.

In the preparation of the pictures 5000 scenes, 18,000 characters and 3000 horses were called into service, and the cost of the photo play is said to be $500,000. Among the features are the burning of cities, battles reproduced, Ford's Theatre in Washington and the Lincoln assassination, rides of the Ku Klux Klan, and the night photography of battle scenes, with artillery duels in which real shells are used. An orchestra of 25 pieces and a corps of men to add realistic sound touches to the pictures are added features in the presentation of the play.

BURLINGTON (Vt.) NEWS
SEPT. 28, 1915.

12

AMUSEMENTS

Champlin Stock Company Scores Success at Strong Theatre.

The Charles K. Champlin Stock company opened a week's engagement at the Strong theatre yesterday with "The Reformer," by Walter Woods.

In the evening "Beyond the Law" was the attraction. Edna Grandin had the leading part of Dorothy Davis and proved herself a competent actress as well as a beautiful young woman. Morey Drisko was good as the district attorney, and the other members of the company rendered their roles capably.

"The Rosary" is the title of the play to be given by the Chas. K. Champlin Stock Co., at the Strong tonight. As this will be the last presentation of this play during the engagement and that prices are most popular it is suggested that you phone now if you care to have tickets laid aside for tonight.

"Innocent" last season's success from the Ettinge theatre, N. Y., will be played on Wednesday afternoon. It will also be played on Thursday night. The management of the Strong theatre has arranged to have this bill at a popular prices matinee before it is played at night prices on Thursday. Why? Because every one who attends the matinee on Wednesday afternoon and sees this great wonderful play will be a walking advertisement for the play on Thursday night. A special stage reception will be held by the members of the company at the conclusion of this performance when refreshments and dancing will be the order of the judges from joyland.

Wednesday night "The Reformer" will be given. There is no stronger drama on the stage today than this one. A story that drops right into the lives and homes of folks right in the city of Burlington. A spade a spade, and black is black [illegible] afraid of truth don't come to see "The Reformer" Wednesday night at the Strong.

"The Birth of a Nation."

"The Birth of a Nation' is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horse add their quota to its bigness. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appommatox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's theatre, Washington. The South before and after the war is pictured in its most interesting phases. Wild rides of the Klansmen lend a dash and spirit to the performances.

It is a picture in a life time; one that will in all probability never be duplicated and for that reason should be viewed by every man, woman and child in this city. Once seen it is never to be forgotten and since the Strong theatre will undoubtedly be crowded daily during its engagement of this remarkable spectacle which commences Oct. 4 for a period of four days, it would be wise for all to engage seats at the earliest possible moment.

There will be two performances daily, the matinee starting promptly at 2:15, while the evening sessions will start at 8.

MONTREAL (Canada) MAIL
SEPT. 28, 1915.

THE BIRTH OF A NATION TEACHES PATRIOTISM IN FINE PHOTOPLAY

Remarkable Production Seen at the Arena by Big House Last Night

VIVID PICTURE OF WAR

A lesson in patriotism can be derived by all who visit the Arena this week and witness "The Birth of a Nation." Never before has it been so clearly demonstrated what war really is and what it really means as the picturization seen last night. The war scenes such as presented in "The Birth of a Nation" are indeed real.

A feature of the production is the effects obtained by an orchestra of thirty musicians, under the direction of L. Dalby. The music, which was written specially for the production, is of a descriptive nature. The war scenes become more real under the treatment of the drums and bugle calls, while love scenes appeal to the heart with the aid of violin.

That the American nation was threatened through the liberation of the blacks in the South forms the theme of the photoplay, around which are built up two separate love stories. Each is treated by a master hand and is told in the highest picture form yet seen in Montreal.

Every passion which war brings forth is painted in vivid colors, love, hate, patriotism, forgiveness—all can be found in one or more of the various strong characters in the play.

The story commences with the beginning of the civil war, where the Cameron family send forth three sons to the front, two of whom are never to return. The first one, through acts of bravery, becomes known as the "Little Colonel." He and an old boarding school chum are fighting on opposite sides and each looks after the other in time of need. The father of the Unionist, Stoneman, is the Radical leader. He favors punishing the Southerners, but Lincoln then pronounces his famous words, "I shall treat them as though they had never gone away."

The assassination of Lincoln and the increasing of Stoneman's power give the blacks a chance to overrule the South. Many examples of the misuses which their power is put to by the blacks are shown and gives the Ku Klux clan an excuse for existence. The clan manages to realize its ambition and the general order of things is once more restored. The South rebuilds slowly but surely and becomes in reality a part of the American Nation. The "Birth of a Nation" has taken place and the spectators leave marvelling at the completeness and exactitude of the production.

RUTLAND (Vt.) HERALD
SEPT. 29, 1915

78

"The Birth of a Nation."

It is amusing to note the continued applause after some of the especially dramatic scenes in "The Birth of a Nation" at the Playhouse last night. I wondered the other evening if many in the audience did not forget momentarily that it was a great motion picture production and unthinkingly desire to call the youthful and good looking Col. Ben Cameron out for a curtain bow or speech. The extremely pretty young girls, Mae Marsh, Lillian Gish and Miriam Cooper, who play the principal characters, would certainly have a string of autos waiting for them at the stage door if they were there in person. One can readily understand the widespread interest in motion pictures after seeing what can really be accomplished so perfectly that every emotion is stirred without words and still be better than a good old-fashioned melodramatic thriller. A happy thing, too, is the absence of poorly voiced "bits" actors who marr so many really good plays. —adv.

BURLINGTON (Vt.) FREE PRESS
SEPT. 28, 1915.

THE BURLINGTON FREE

IN MOTION PICTURES ONE ALWAYS GETS THE ORIGINAL CAST

Which is one point worth considering when "The Birth of a Nation" comes here October 4.

There is one point worth considering in motion picture plays—you always get the original cast in producing. "The Birth of a Nation," which is at present doing sensational business all over the country, the selection of players must have been a most trying and serious problem for Mr. Griffith, as the range of players and characters and the work they had to perform covered a multitude of things that could not have been imposed upon ordinary workers in drama and musical comedy.

"The Birth of a Nation" is the greatest sensational success in stage annals of the world. For the first time in the film spectacles one sees in a single masterpiece 5,000 scenes of gigantic magnitude; 18,000 characters; 3,000 horses all in a production which cost a little over $500,000 to produce.

Cities were built up and then destroyed by fire. The biggest battle of the Civil War is re-enacted. Ford's theatre, Washington is reproduced to the smallest detail of the Lincoln tragedy. A series of wild Ku Klux "rides" are shown that commandeered a county for a day and cost $10,000. Women's dresses used 12,000 yards and KuKlux costumes 25,000 yards of cloth. Wonderful artillery duels in which real shells, costing $30 apiece were used; miles of trenches; thousands of fighters show "War as it really is." Night photography of battle scenes, invented and perfected at a cost of $5,000 is shown. A musical score for an enlarged orchestra, perfectly synchronized to the thousands of distinct and individual scenes, perfect to the instant adds still more to the production, making altogether the most stupendous dramatic and spectacular enterprise ever conceived by the brain of man. When "The Birth of a Nation comes to The Strong theatre for its engagement of four days, every man, woman and child should be permitted to view this phenominal triumph which may never be duplicated, and certainly will not for a number of years.

From Argus
Portland Me
Date 9-29-15

"THE BIRTH OF A NATION"

For once the press agent has been outdone. For years it has been his duty to employ exaggeration in the verbal presentation of his subject as to infuse in the mind of the reader a desire to see or hear that which he writes about, but now in "The Birth of a Nation," the gorgeous and tremendous spectale which is now playing a week's return engagement at the B. F. Keith Theatre, the press agent finds himself at a loss to adequately describe the production. Every newspaper critic and reviewer has dwelt in superlatives, it is impossible to exaggerate the stupendousness of this great photo-drama, and the writer is able to do even meagre justice to his subject.

"The Birth of a Nation" cannot be exaggerated, it is so gigantic in scope To describe the tremendous battle scenes would require the greatest war correspondents and masters of language that ever lived. Only the eye alone can realize the wonderful scenes unfolded. War, real, terrific, appalling, heroic, romantic and horrible is painted as no artist in black and white or with brush and colors could ever hope to cope with, as no pen description could ever fully realize. The cavalry charges, the artillery duels, the miles and miles of trenches, the infantry charges, the hand to hand conflict, thousands upon thousands of combatants, make one gasp with amazement. The blood will thrill and shivers run up and down the spine of everyone with a drop of red blood in their veins, yet it will make every spectator thank his stars that our United States is not embroiled in the great European combat.

The cavalry charges and riding of the Klu-Klux Klan shows horsemanship that holds one breathless. As a pictorial production of love, romance and history, the equal of this mighty spectacle has never been shown in Portland. "The Birth of a Nation" stands as pre-eminent as the greatest moving picture ever staged, the one by which all others will be measured. Until someone can conceive a greater subject and will expend more than a half million dollars on production, and then secure a greater genius than David Wark Griffith as the producer, pictures will come and go without affecting the prestige of "The Birth of a Nation." See it; for you owe it to yourself. It is an education in itself. Your neighbor has seen it and if you wish to be up to date in motion picture photography and production and able to judge other pictures by the highest standard of all, you must see this great masterpiece. Two performances daily at B. F. Keith's and it is well to remember that an early reservation of seats is imperative.

MONTREAL (Que.) GAZETTE
SEPT. 23, 1915.
575

FILM MASTERPIECE SHOWN AT ARENA

"Birth of a Nation" Is Revelation of Camera's Possibilities

The long-heralded and well-advertised picture drama, "The Birth of a Nation," the first production of its kind to command the same scale of prices as the spoken play of the better class, was given its initial presentation last night at the Arena before an audience, which in numbers would have exhausted the capacity of any theatre in the city. It proved to be a revelation of the possibilities of the camera in the recording and preserving of a thrilling and moving play, given on a scale of vastness, yet with an attention to the minutest detail, never before attempted. Founded upon Thomas Dixon's much-discussed novel of a decade ago, "The Clansman," it also proved a revelation to a majority of the spectators in enlightening them as to the horrors of the reconstruction period which followed the war, and it furnished a convincing explanation of the South's long-maintained attitude of irreconcilability and its fanatical devotion to a lost cause. In atmosphere and some of its episodes it is reminiscent of Belasco's "The Warrens of Virginia," but unhampered by the limitations of time and space imposed upon the legitimate theatre. D. W. Griffiths, the producer of this film masterpiece, has measured his stage in miles and his performers by the thousands, and has shown in such quick succession as to create an impression of simultaneity scenes and incidents occurring at widely-separated places. The battle pictures are marvelous in their sweep and immensity, the scenes showing the operations of the Ku Klux Klan are vividly realistic and convey admirably the sense of mystery and awe attaching to the actual organization, the historical tableaux in which figure Lincoln and his cabinet, John Wilkes Booth, Grant and Lee and other personages of the time are apparently executed with absolutely fidelity to fact, and the personal equation in the drama to which these larger aspects are the setting has been so well-chosen and carefully rehearsed that the characters become as real to the beholder as if they were flesh-and-blood acquaintances instead of pictures on a screen.

The strong protests made by the colored population of Montreal against the showing of the picture here gave rise to expectations that some further measure of disapproval might make itself manifest, but there were no untoward developments. The audience included a number of colored persons of both sexes, but there were no audible expressions of dissent, nor to the unprejudiced observer did there appear to be ground for any. The production deals, it is true, with an acute phase of the negro problem in the South, but it does not go beyond the facts as they are universally admitted, and the characters shown include both good and bad negroes, just as they include both good and bad whites.

It would be ungracious and not entirely truthful to belittle the work of those who conceived and carried out the great spectacle by offering the criticism that the story of the play itself does not match in dignity the historic background utilized and the superb scale on which it has been depicted, but it is at least permissible to express the hope that Mr. Griffith will not rest content with this achievement, but will invest other worthwhile dramas with similarly appropriate and stupendous embellishments. "The Birth of a Nation" is a production that no devotee of the theatre can afford to miss, opening up as it does a conception of the boundless possibilities of an art which but a few years ago was regarded as a cheap, freakish and ephemeral form of entertainment. Perhaps, too, some Canadian will be inspired by this pictorial record of a great crisis in the history of a sister nation to find in the stirring events of these present days the material for a film epic which shall preserve for posterity somewhat of the spirit which is actuating the Dominion in its participation in the world war.

Manager Wright of the Princess Theatre is to be congratulated on the success with which he has overcome the mechanical difficulties incurred in changing the booking of "The Birth of a Nation" to the Arena. These included the installation in two hours yesterday of two transformers, a set of generators and a big switchboard.

MONTREAL (Canada) HERALD
SEPT. 28, 1915.

Film Play At Arena Was Fine

"The Birth of a Nation" Lived Up to its Advance Notices and Drew Big Audience

No production of the real or the pictured stage has so overwhelmingly lived up to its advance notices as has the "Birth of a Nation," shown in the Arena last night before a large crowd. The film is so stupendous and so realistic as to be a constant source of wonder to observers who follow it closely, that human ingenuity can produce it. Continually one is forced to marvel at the tremendous scale of operations as thrown on the screen and to most people the magnitude of the undertaking, from the point of view of cost and number of people engaged, is such that they can scarcely believe their eyes.

The same feeling of wonder possesses the observer from the point of view of the skill and ability shown by the actors and the reproduction of their work. Battle scenes with thousands of soldiers engaged, raised into the realm of the marvellous through the reality of their bayonet attacks, charges, artillery duels and the awful grandeur of battle at its mildest, feature the film throughout. The tragedy of war is brought home to observers in a way that, in Montreal at least, found many an aching heart responsive. As the story developed the same hearts fastened on the gallant members of the Ku Klux Klan as their heroes and the feelings of the times were readily given in the wild outburst of applause that greeted the white-clad riders in their work of protecting and saving their people.

American War Film.

The story deals, of course, with the American civil war and such characters as Lincoln, Grant, Lee, Booth, and others fill a prominent part. Being given from the southern point of view, the tendency naturally is to show the danger from the negro population, and here lies the source of the objection taken to the production by the negroes of Montreal and of several American cities. Fact is closely adhered to, however, and the sin of the producer undoubtedly is in being true to history. Even that, of course, is sufficient to cause some racial feeling, but that none is intended in the production is clear from the efforts made to show the progress made by the colored population of the United States in the years that have passed since the war which certainly were the birth pangs of a nation.

The pictures are presented faultlessly, this being a particular achievement in view of the fact that the Arena had to be fitted for the show after the fire in the Princess Theatre.

The sympathies of the audience are easily won to the heroes and heroines of the story, who are winsome an attractive in personal appearance and artistes of exceptional ability. The course of the proud Southern family as it is ruined through the Civil War and through the negro outbreaks and domination which succeeded the signing of peace, becomes a real story to the observer and the various scenes are carried out with such marvellous fidelity to brutal tragedy of the bloody rebellion kind, that it is marvellous how the actors themselves escaped death. The scenes follow one another in such rapid succession and variety that the imagination of the audience is strained to a point scarcely approached in presentations of actual tragedies. The deep misfortunes attending the pretty Southern girls and the brave young soldiers, becomes real to the observer and many in the house could not control their emotions. The faithfulness of the black help in the Southern home and the method of aiding their masters against their own black kindred, give relief and humor to the production.

BIRTH OF A NATION FILM IS SHOWN ON SCREEN AT ARENA

Remarkable Production, Based on "The Clansman," Attracts Many

A lesson in patriotism can be derived by all who visit the Arena this week and witness "The Birth of a Nation." Never before has it been so clearly demonstrated what war really is and what it really means as the picturization seen last night. The war scenes such as presented in "The Birth of a Nation," are indeed real. The film is from Dixon's book "The Clansman."

A feature of the production is the effects obtained by an orchestra of thirty musicians, under the direction of L. Dalby. The music, which was written specially for the production, is of a descriptive nature. The war scenes become more real under the treatment of the drums and bugle calls, while love scenes appeal to the heart with the aid of violin.

That the American nation was threatened through the liberation of the blacks in the South forms the theme of the photoplay, around which are built up two separate love stories. Each is treated by a master hand and is told in the highest picture form yet seen in Montreal.

Every passion which war brings forth is painted in vivid colors, love, hate, patriotism, forgiveness—all can be found in one or more of the various strong characters in the play.

The story commences with the beginning of the civil war, where the Cameron family send forth three sons to the front, two of whom are never to return. The first one, through acts of bravery, becomes known as the "Little Colonel." He and an old boarding school chum are fighting on opposite sides and each looks after the other in time of need. The father of the Unionist, Stoneman, is the Radical leader. He favors punishing the Southerners, but Lincoln then pronounces his famous words, "I shall treat them as though they had never gone away."

The assassination of Lincoln and the increasing of Stoneman's power give the blacks a chance to overrule the South. Many examples of the misuses which their power is put to by the blacks are shown and gives the Ku Klux clan an excuse for existence. The clan manages to realize its ambition and the general order of things is once more restored. The South rebuilds slowly but surely and becomes in reality a part of the American Nation. The "Birth of a Nation" has taken place and the spectators leave marvelling at the completeness and exactitude of the production.

SEPT. 29, 1915
[illegible]BURG (Pa.) POST

Theater Memoranda

"The Birth of a Nation," now in the fifth week of its successful run at the Nixon Theater, is a photo spectacle of American history which makes an indelible impression on all. Running through the historical scenes are two romantic love episodes, taken from Thomas Dixon's famous stories, "The Clansman" and "The Leopard's Spots."

The properties used in the William Fox Film Corporation's production of "Sin," the photoplay in which Theda Bara is shown at the Grand Opera House next week, includes a wide range of articles from an Italian necklace of gayly colored stones to an oceangoing steamer.

The photoplay attraction at Schenley Theater tomorrow is "Simon, the Jester," with Edward Jose in the leading role. Friday "Via Wireless" will be shown, and Saturday "The Flash of an Emerald."

MANCHESTER (N. H.) LEADER
SEPT. 23, 1915.

"BIRTH OF A NATION" A REAL MASTERPIECE

Portrays American History of the '60's in Most Vivid Manner

Press agents apparently have not overdone their duty or used too superlative language in their endeavors to attract attention to the great film production, "The Birth of a Nation," which yesterday opened a week's engagement at the Auditorium theatre. Large crowds sat through the three hours which it takes to run off the reels with keen enjoyment and without weariness.

The story has to do with the Civil war and the terrible days through which the South passed during the re-construction period. One of its virtues is its strict adherence to fact as handed down by authorities. Not only that but it furnishes an excellent opportunity for one to brush up his history of the nation during the middle of the 19th century, and get a few details which are ordinarily overlooked.

Intertwined is the inevitable love story, having to do with two families, one that of a northern statesman, a leader in congress who comes into power following the assassination of Lincoln. He advocates equal rights and is instrumental in instigating the infamous carpet baggers. He comes to a sudden realization of his wrong when a mulatto, whom he has encouraged, seeks his beautiful daughter in marriage. The other is a true old southern family which sends three sons to war and suffers the death of a daughter, pursued by a vicious negro.

Of course the story ends happily, that is, as far as the love theme is concerned. But the merit of the picture lies in its potent argument against war. One cannot help but realize, after seeing this masterpiece of the film world, the utter futility of war.

The picture is in every respect ambitious. Every scene appears to be on a scale which indicates no reservation of time, energy or expense. The battle scenes are magnificent in their reality and stupendity. The costuming is seemingly perfect, careful attention being given to the minutest detail of dress and setting.

The advent of the Ku Klux Klan, which sprang up to down the negro's growing insolence and overriding, injected an element which was dramatic, inspiring and at the same time awesome.

One gets a reminder of the asmosphere that is coming upon entering the back of the screen and an orchestra. The music was a veritable melange, an assembling of melodies from scores of operas and songs, but at the same time in true operatic fashion it followed the emotion depicted upon the screen.

One got a reminder of the atmosphere that was coming upon entering the theater by being greeted by program maidens, garbed in the costume of the South during the war period. The interior of the theater is lavishly decorated with the [illegible]

CLIPPING FROM Press
Date Rutland Mail
9-29-15

this week.

"BIRTH OF A NATION" DRAWS BIG CROWDS AT THE KEITH THEATRE

The enthusiastic greeting which the great motion picture play "The Birth of a Nation" is receiving during its return engagement at Keith's this week makes it evident that Manager Harry Smith made a popular move when he secured a second presentation of this triumph of motion picture photography. Despite the fact that "The Birth of a Nation" played Portland an entire week before, drawing record houses for each performance, there seem to be hundreds of Portland people who either have not seen it or are anxious to view it once again.

And in very truth "The Birth of a Nation" is a motion picture drama that will bear repetition more than once. So wonderful is it from a spectacular standpoint, so realistically have the various scenes been staged, so gripping is the story, so dramatic the situations, that an auditor must needs view it breathless with suspense and emotion. It is a picture that brings tears to the eyes of the hardiest, for no one can watch these great scenes depicting the throes of that great struggle for national supremacy, the Civil war, and remain unmoved. With such cunning and craft are the scenes staged that it is impossible to realize that after all they are merely pictures, and that the men and women taking part in them are actors, and are not moved to the depths of their being by the horrors that are transpiring around them.

"The Birth of a Nation," as those who are at all familiar with the history of the film, and who is not? are aware, is an adaptation of Thomas Dixon's famous story "The Clansman." It has to do not only with the period of the Civil war, with the great battles that were waged between the Blue and the Gray, with Sherman's triumphal march to the sea, and Lee's surrender at Appamattox, but with the still bitterer, although less spectacular struggles of the Reconstruction period. There is a scene depicting the assassination of President Lincoln at Ford's theatre, scenes innumerable illustrating how the carpet-baggers and other unscrupulous men of their ilk maneuvered Southern politics, scenes showing the secret rites of the Ku Klux clan, scenes in which wild night rides of the clansmen play a part, scenes of riot and rebellion, and then the final great battle between clansmen and negroes with its victory for the clansmen.

With these tremendous, spectacular scenes are interwoven other scenes which carry the story of the drama to its climax, scenes depicting incidents in the individual lives of the characters, which are no less engrossing than the incidents in which hundreds of actors participate.

These pictures telling the actual story of "The Clansmen" are followed by others showing what a tremendous growth and change of ideals there has been in the South since the days of the Reconstruction period, so that all in all the picture has a decided educational value. The incidental music is another feature that must be dewlt upon, and that is as invaluable an adjunct to the story picturization as are the films themselves. Without this music, so wonderfully adapted to the tenor of the pictures, the battle scenes would lose a great deal of their weight and convincing quality. This incidental music by an augmented orchestra is a decided factor in the appeal of "The Birth of a Nation."

Staged by David W. Griffiths, one of the wizards of the motion picture world, this great film drama represents practically a new standard of achievement in motion picture photography. It is a photo drama that everyone should see, and that will undoubtedly draw tremendous [illegible] to the Keith all this week.

RUTLAND (Vt.) HERALD
SEPT. 29, 1915

friend, [illegible] cured. And the friend, [illegible] whom the plan had been arranged, only needed shaving materials to uncover the secret message.—London Standard.

AT THE PLAYHOUSE.

Mary Marsh, the pretty little Miss who plays the part of Flora, the pet sister, in "The Birth of a Nation" at the Playhouse has arranged for two thousand feet of film, all scenes in which she is the central figure, to be printed for her and put away. She declares that on her 16th birthday this film will be opened, provided she lives 40 years longer, at a birthday gathering of all her old and new friends, and they will then have the pleasure of seeing her just as she was in her youth. Of course, this is a jolly idea; but will Miss Marsh be able to overcome the natural curiosity of woman and not steal a look at the film before the scheduled date?—adv.

BRIDGEPORT (Conn.) TELEGRAM
SEPT. 29, 1915

SOME FACTS ABOUT "BIRTH OF A NATION"

Cost $500,000 to Produce—Over 1,500,000 Have Seen It During Short Career.

"The Birth of a Nation," a historical film that has attracted national attention and which is soon to be shown at Poli's theatre in this city, is the result of a gigantic enterprise. The following facts and figures give a faint idea of the magnitude of the task imposed on those who were instrumental in its promotion.

Premier performance March 3, 1915, at the Liberty theatre, New York. Some of the subsequent productions were: Tremont theatre, Boston, Mass., beginning April 10; Illinois theatre, Chicago, Ill., starting June 6; Brighton Beach Music Hall, N. Y., July 3; Nixon theatre, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also 17 weeks in Los Angeles and 18 weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expenses, and took eight months to produce. Story divided in two acts. Total time of performance, two hours and 40 minutes.

Some of the greatest battles of the Civil war re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox. Ford's theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes, 25,000 yards of cloth.

Night photoplay of battle scenes invented and perfected at cost of $5.-000.

Wonderful artillery duels in which real shells—costing $80 a piece were used. Miles of trenches—thousands of Confederate and Federal fighters—"war as it actually is."

First time in the history of theatricals for a motion picture to be handled and presented as a regular attraction. It requires two sixty-foot cars to transport equipment. A regular traveling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to readjust the theatres to scientific focal requirements.

Not depending solely on the local musicians, a complete symphonic orchestra is carried. The musical score is synchronized to the several thousands distinct and individual scenes.

The spectacle has met strong opposition at various times, but has been approved by every Board of Censors in the United States and by scores and scores of the most prominent United States senators and representatives, governors of states, judges, publicists, diplomats, educators and clergymen. It has been viewed and commended by a larger number of priests and ministers than had ever previously approved a theatric entertainment.

Receipts and attendance have likewise made a new page of theatrical history. Within the first eight months the gross attendance was approximately 1,500,000. Receipts have dwarfted those of "Ben Hur" and every other great spectacle hitherto presented.

Artistically, "The Birth of a Nation" combines equisite domestic comedy and romance with the grandeur and thrill of history's greatest moments, inculcating the lesson of patriotism that springs from the "nation reborn" as the result of the war between th states and reconstruction.

BRIDGEPORT (Ct.) FARMER
SEPT. 29, 1915

Worcester Passes "Birth of a Nation"

Resident Manager Matt Saunders of Poli's theatre and Compensation Commissioner E. T. Buckingham motored to Providence yesterday and saw "The Birth of a Nation." They were guests of Louis B. Mayer, president of the American Feature Film Co., who also entertained the board of censors from Worcester, Mass.

The Worcester censors visited Providence at the request of Manager Frank Whitbeck, of Poli's theatre, that city, as "The Birth of a Nation" is booked there after its appearance here next week.

Mayor George M. Wright, chairman of Worcester's board of censors, said the production will be allowed in that city. He maintained that it was of educational value, from a historical viewpoint, and that it was of immense dramatic interest.

CLIPPING FROM Expressdale
Date Portland Me
9-29-15

[illegible] open on Monday, Oct. 4. There are still a few boxes left.—Advertisement.

BIRTH OF A NATION.

At first sight it seems incredible that the production The Birth of a Nation now being presented at the B. F. Keith Theater should have taken such a wonderful hold on the public. No play of any description has visited Portland in years, if ever before, that has drawn from the outset greater concourses of people. There is scarcely a human being old enough to know anything, but has heard of The Birth of a Nation and has been curious to witness it.

But after viewing the performance, quite a few reasons are apparent for its popularity. In the first place it is the acme of screen spectacles up to the present time. The groupings of the various scenes, the training of the participants and the realisms of the episodes, are marvelous examples of stage management, while the clearness and lack of flickering, almost makes the spectator forget it is not living, throbbing life that is being viewed.

The scenes portraying the assassination of Lincoln are, in many respects the most wonderful, for all the actors by their facial expressions and movements play a congruous part. In New York the spectacle created a sensation just as it has in Boston, not only from the interesting nature of the subject but the manner in which it is presented.

Various novelties are introduced on the stage in conjunction with the production and a Symphony Orchestra of 20 men offer a musical backing for the masterpiece that makes it triply effective.

A small army of effect-workers are employed on the stage, under the direction of one man who by a system of red and green lights signals the different men when to start and just when to stop any given effect. That is why the patrons will marvel at the wonderful syncronism of effects as the varying scenes are flashed before them. No big stage production that has ever appeared in this City in times past has been given a more minute attention to every little detail than is exercised in this marvelous screen triumph. There are two performances daily at B. F. Keith's at 2 and 8 p. m.—Advertisement.

WORCESTER (Mass.) GAZETTE
SEPT. 29, 1915

BIRTH OF NATION MAY SHOW HERE

Mayor Wright Sees Nothing Objectionable in Picture In Providence

Mayor George M. Wright, on his return last night from Providence, where he viewed a production of the moving picture film, "The Birth of a Nation," said he sees nothing objectionable about the film, and he will offer no objection to its being shown in Worcester.

The Mayor was accompanied on the trip yesterday by Street Commissioner Albert T. Rhodes and George C. Halcott, superintendent of buildings, both of whom are members of the License Board, and they saw nothing about the picture that struck them as objectionable. Private Secretary John W. Odlin also accompanied the party.

The film has been barred in Springfield by Mayor Stacey of that city, and a lively controversy has arisen, in which some of the opponents of Mayor Stacey claim he stopped it to corral the vote of the colored population at the coming city election.

BOSTON TRAVELER
OCT. 1, 1915

[illegible] three parts of [illegible] "Experience," is [illegible] and the Man in [illegible] his a Boston college boy who [illegible] studies to go on the stage. His sister Miriam Collins is at present leading woman for William Hodge in "The Road to Happiness," and his brother, William, is at Harvard.

WHEN "The Birth of a Nation" leaves the Majestic it will be followed on Nov. 1 by another film play, "The Battle Cry of Peace." The picture is based on Hudson Maxim's book, "Defenceless America," and was written by Commodore Blackton. It urges national preparedness as a safeguard against war; it issues a call to arms to prevent war. The scenes show New York city, invaded by a powerful foe, helpless and plundered. Buildings crumble under the fire of great guns; women and children are captured to die horrible deaths. Theatrical realism is said to go farther than it has ever gone before. Charles Richman has the leading role and Joseph Kilgour plays George Washington—probably either an apparition or a reincarnation.

RUTLAND (Vt) HERALD 787
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The Herald is the only newspaper in Southern Vermont that receives the full report of the Associated Press by special wire.

HERALD TELEPHONE NUMBERS:
Editorial Rooms 63
Business Department 53

WEDNESDAY, SEPTEMBER 29, 1915.

GATES AGAIN, WHY?

The fairly constant mention of the name of Governor Charles W. Gates as a possible candidate for re-nomination inspires the query: Why?

It is not denied that the incumbent of the office has made a fairly good governor. It is certain that he has succeeded in steering a most sagacious course of compromise through some fairly acute state crises. It is further conceded that he is popular, of high personal character and possessed of a special knowledge of highway matters.

Comparing Governor Gates with past governors of a decade or so, one might say that he resembles Charles J. Bell in many respects, but has never been put to the test in anything so widely pulsed as the Mary Rogers case.

He has not the ability and courage characteristic of Fletcher D. Proctor but has much of his diplomacy in handling men, lacking, however, the directness and force of the latter. He has not a successful business career behind him like George H. Prouty and John Abner Mead and lacks the personality of John G. McCullough.

Where William W. Stickney and Allen M. Fletcher were austere and prone to make enemies by uncompromising convictions, Governor Gates has an agreeable way of avoiding controversial issues or "passing the buck" to some one else.

In another two years he might very likely master the broader phases of state problems which now receive little of his attention, but one would hardly expect him to be a leader in the various developments of the public business which are certain to confront another legislature.

The Herald has no particular respect for the "mountain rule," but submits that it is there and the man who breaks it will need to be something exceptional. The principal question is: Does the conjunction of public need and personal fitness exist to the point of demanding a renomination for Governor Gates?

The Film and the Fact.

Wherever "The Birth of a Nation" is shown, a revival of historical argument, dealing with reconstruction days, is certain. The principal allegation against the great Griffith work is that it is false history, especially in relation to the negro domination of the South and the provocation of the whites which resulted in the lawless Ku-Klux Klans.

Let it be conceded that the film, based on the novel of a notorious partisan, Thomas Dixon, jr., is deftly exaggerated for dramatic effect, just as Dixon exaggerated the situation of the whites in his book.

The white members of the celebrated "negro" legislature were more than a mere handful, as shown in the film. The proportion was 85 blacks and 72 whites, according to the American encyclopedia. It would hardly be possible, however, to exaggerate the fantastic scenes of that body.

Professor E. Benjamin Andrews of Brown university, says, in "The Last Quarter Century:"

Black legislatures abused their power, becoming instruments of carpet-bag leaders and rings in robbing white property-holders. . . . So soon as the federal bayonets were gone, fair means or foul were certain to remove the sceptre from colored hands. Precisely this happened.

In the same work appears an illustration, drawn by W. R. Leigh, showing the South Carolina legislature passing an appropriation bill. The scene in the Griffith film might well have been based on this picture, as it even shows the incident of the "member from Ulster" with his feet on the desk.

There is a reproduction of a bill for new state-house furnishings amounting to $17,465, and Professor Andrews says further:

The colored legislators of South Carolina furnished the State House with gorgeous clocks at $480 each, mirrors at $750 and chandeliers at $650. Their own apartments were a barbaric display of gewgaws, carpets and upholstery.

The author quotes the words of an eye-witness, who described the bedlam which reigned, and the crowd of open-mouthed negroes in the gallery. He continues:

There were said to be in South Carolina alone, in November, 1874, 200 negro trial justices who could neither read nor write, also negro school commissioners equally ignorant, receiving a thousand a year each, while negro juries, deciding delicate points of legal evidence, settled questions involving lives and property.

The Herald finds no reference to a negro lieutenant-governor, but W. Beverly Nash, a black senator, said in public:

"The reformers complain of taxes too high. I tell you they are not high enough. I want them (the white property-holders) taxed until they put those lands back where they belong, into the hands of those who worked for them. You worked for them; you labored for them and were sold to pay for them, and you ought to have them."

As Professor Andrews says, it was inevitable that the white men of the South would not long tolerate such conditions, and the Ku-Klux was the result. Naturally, also, both Mr. Dixon and Mr. Griffith have selected the heyday of the Klan for their purposes. It is the death of romance to say so, but the later exploits of the masked clansmen were not quite so creditable. In fact, the strong arm of federal authority was finally invoked to suppress them and stop their outrages.

Right here the discussion impinges on the present, because a burning question in the South today is the further enfranchisement of the negro, still out-numbering the white man in many communities and still with his potentialties for misused power.

"The Birth of a Nation" represents a South that is not typical of today, but that it vividly depicts a phase of the darker days of reconstruction would seem to be pretty firmly established.

BRIDGEPORT (Conn.) STANDARD 99
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Realized

FORD THEATRE SCENE WITH ABRAHAM LINCOLN'S DEATH

JOSEPH HENEBERY AS ABRAHAHAM LINCOLN.

A kind of artistic achievement easy for the film, but impossible for the "indoor drama" is illustrated by the Ford's theatre scene in "The Birth of a Nation."

The old fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's theatre in April, 1865 but also the auditorium of the theatre, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a semi-panic to gaze at the great statesman whose head has fallen back in the stage box and at the assassin Booth who is leaping from the box to the stage and whose spur catches in the box draperies as he jumps, causing him to break his leg. This sort of historical realism has never been achieved before. It is part of what is meant by the so-called "new art" for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.

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IS PLEASING EPISODE IN 'THE BIRTH OF A NATION'

Love of Elsie Stoneman and Wounded Rebel Officer Gives Lillian Gish Fine Chance.

One of the most effective minor scenes in "The Birth of a Nation" coming to Poli's theater next Monday, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in any scenes. The eyes before the camera are most expressive. The acting conveys sincerity as well as true feminine charm, at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. It took eight months to stage the Civil War and Reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of Reconstruction and her marriage to Ben, Lillian Gish has hardly an idle moment.

PLAYS ELSIE STONEMAN IN "BIRTH OF NATION.'

LILLIAN GISH.

BROOKLYN (N. Y.) EAGLE
Date .....
SEP 30 1915

FILM NEWS —IN— SHORT REELS

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Only six more performances of D. W. Griffiths' "Birth of a Nation" will be given at the Brighton Beach Music Hall. Since the presentation of the picture history of the Civil War period more than 320,000 persons have seen it at the Brighton Beach Music Hall. The last performance will be given Saturday night.

chau, have been supplied.

LOCAL MEN SEE FILM IN PROVIDENCE

E. T. Buckingham and Poli's Manager Witness Production With Censors.

Compensation Commissioner Edward T. Buckingham and Matt Saunders, manager of Poli's theatre, attended a showing of the film, "A Birth of a Nation" yesterday at Providence, together with several members of the Worcester, Mass., board of censors.

Included in the Worcester party were Mayor George M. Wright, Chief of Police George A. Hill, George C. Halkott, chairman of the city license committee, and Albert T. Rhodes, all whom attended at the request of Manager Frank Whittbeck, of Poli's theatre in Worcester.

After seeing the picture, Mayor Wright said that it was all right and that as it would be a good thing from a historical and educational standpoint, it would be shown in Worcester after it is brought from Bridgeport at the end of next week.

BRIDGEPORT (Ct.) FARMER
SEPT. 29, 1915

WHOLE ARMIES USED TO PRODUCE BATTLES IN "THE BIRTH OF A NATION"

Quite the most wonderful of the many wonderful scenes pictured in "The Birth of a Nation" is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through the valley, in struggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to same household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, dear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the South. Another link has been forged in the chain that shall bind the confederacy to the stake. Another move has been made in the big war game that is to end at Apomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

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Date Portland Me
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"THE BIRTH OF A NATION" AT KEITH'S.

In all things there is always one best and to that one best all others of its kind are compared. In screen spectacles that one best is admitted and proclaimed throughout the world to be D. W. Griffith's grand triumph of the camera, "The Birth of a Nation" now showing twice daily at the B. F. Keith Theatre. It is the most stupendous and glorious spectacle ever presented and will undoubtedly be the pinacle of film art for the next twenty years to come. Because of the wonderful success of "The Birth of a Nation" others have sought subjects to exploint coupled with the names of great operatic and dramatic stars at $2 top prices, but to get a dramatic subject so vital and interesting to the people of America is next to an impossibility. The most tremendous and critical time in the history of the United States is the Civil war and the days of reconstruction. "Quo Vadis," "The Fall of Pompeii," "Carmen," "Cabiaria" and others may be interesting, fine photographically and serve to present an epoch or a star, but they are not vital to the citizens of today, the subject has not the punch, has not the dramatic importance to modern life as does the vital issues of "The Birth of a Nation" which has made the United States of America the God's country of today.

There is only one "The Birth of a Nation" and the place to see it is at the B. F. Keith Theatre, where the individual comfort is so well looked after in the finest appointed theatre in the State of Maine.

KEITH VAUDEVILLE NEXT WEEK.

The theatregoing pulic in general wanted a two a day vaudeville at B. F. Keith's, if the scores of requests for this popular brand of amusement received by the management may be taken as a criterion. Portland showed unmistakably by the failure of the Portland Players and the heavy losses of the Keith dramatic stock that permanent stock has been overdone in this City and that the majority of people want a change. Musical stock has also been a failure from a financial standpoint, both at the Cape and in town. Vaudeville of the big time, two a day variety rules the day.

And commencing next Monday's matinee B. F. Keith vaudeville, a $1 show in value will be offered for the approval of local theatregoers for ten, twenty and thirty cents. This is done to meet popular demand for a price within the reach of all. With the capacity of the B. F. Keith Theatre it is possible to give Portland the best of big time vaudeville at ten, twenty and thirty cents if the public do their share and patronize it.

The headline act for the opening week will be the greatest minstrel act in vaudeville, the late George Evans' Honey Boy Minstrels condensed from the best features of the big $2 show which toured the country into half an hour of splendid vaudeville. There will be six other acts of National reputation. Watch the papers for the [illegible]

LEWISTON (Maine) SUN
SEPT. 29, 1915

beauty and massiveness it has never been approached in the whole history of the American stage.—adv.

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"The Birth of a Nation" at Empire

With the approach of half a century after the actual scenes of the Civil War, this highest developement of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flight it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the Nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right. The dramatic form has often been employed by the greatest minds of the world to express underlined truths and as regards the usages and the sufferings of war, no pen has been able to make as impressive a picture as Griffith has encompassed in this masterpiece. He masses great armies upon a historic plane to reproduce the records of a mighty struggle and by the human interests of two damilies makes a great nations efforts a topic of a dramatic construction which appeals to the heart and the sympathies as no bald narrative of facts could hope to do.

"The Birth of a Nation" is well worth while and when one has witnessed it it is easy to understand why it has created such a gigantic stir. The engagement of this greatest of all film spectacles opens at the Empire theatre next Monday for the entire week.—adv.

KEENE (N. H.) SENTINEL
SEPT. 29, 1915

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names having been added to the membership lately.

"THE BIRTH OF A NATION."

Famous Photoplay Presented at the Scenic Theatre Thursday.

D. W. Griffith's famous photoplay "The Birth of a Nation," which is described as a two-act historical drama based on the novel "The Clansman" by Thomas Dixon, was given its first presentation at the Scenic theatre Thursday. In the afternoon the attendance was rather small and it was only fair in the evening, but Friday and Saturday the audiences were large.

The play was produced by a very fine cast and the pictures taken in true to life surroundings, while the number taking part is large. Some of the scenes are very beautiful others are very terrible. The music furnished by the company's special orchestra of a dozen or more pieces, is a feature of the show.

The story told is that of the Union, told from a Southern standpoint. Comes the Civil war, when the Camerons fight for the South and the Stonemans, their friends, are arrayed against them. After the war, Stoneman, the country's radical power following Lincoln's assassination, tries to make the Blacks rule the Whites. The Ku Klux Klan springs from the brain of the oldest Cameron boy and comes to the rescue, finally aiding Stoneman and his daughter, who are beset by the mulatto political leader Stoneman has set up. The Stonemans and Camerons—what are left of them—are reunited.

The first part of the play, which takes the situation from just before the war through the assassination of Lincoln, is probably true enough to life, but it seemed to many who saw the picture that the second part, which covers the "Carpetbag" days in the South, the ravages of the Blacks, etc., was highly exaggerated.

From a mechanical and spectacular standpoint "The Birth of a Nation" is nothing less than wonderful. As regards any other standpoint opinion must vary greatly with the sympathies and emotions of those who see it.

CLIPPING FROM
Press
Portland Me
9-30-15

"THE BIRTH OF A NATION" AT KEITH'S.

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In all things there is always one best and to that one best all others of its kind are compared. In screen spectacles that one best is admitted and proclaimed throughout the world to be D. W. Griffith's grand triumph of the camera, "The Birth of a Nation" now showing twice daily at the B. F. Keith theatre. The most tremendous and critical time in the history of the United States is the civil war and the days of reconstruction.

Anyone who doubts the patriotism of Americans should see the audiences, day after day, rise as one to the strains of "The Star Spangled Banner," and here the cheers that the battle scenes provoke. A more stupendous, overwhelming, blood-stirring and inspiring production has never before been conceived. Portland theatregoers realize this great opportunity and already 38,000 citizens of the Forest city have attended Keith's during the first week and the present week's engagement. Mail orders are coming in from all the surrounding country. Fathers and mothers come up to the box office and frequently buy as many as six tickets for their own and friends' school children. As an educational feature and a truthful representation of history, this great photo-drama has no equal.

This film spectacle is not only a photo-drama in the ordinary sense, but it is also a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with the warring European powers. Super-added to history is a delightful love romance of the North and South, while the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail.

As a work of art it is wonderful and so beautiful and so full of life that it robs one of the power of criticism. It is a great work, first, last and all the time, and it stamps David W. Grifith as a master artist in whom the power of visual interpretation reaches a height that cannot easily be comprehended at one sitting. There is no drama, moving picture, opera or spectacle now before the American public in active operation or contemplated production which is half as stirring or stupendous or nearly as costly to produce as "The Birth of a Nation." It is the picture par excellance, the standard by which all other pictures must be measured, the criterion of criterions for expert criticism.

The demand for seats for the balance of the week indicates that again capacity attendance is to be the rule and that there will be many disappointed if they do not make early reservations. Two-thirds the population of Portland have seen this great picture and it looks as if Biddeford, Saco, Falmouth, Yarmouth and places as far away as Buxton, Bridgton and Sanford are sending large parties to see this great spectacle for reservations are being received from these towns and cities.

LEWISTON (Maine) SUN
SEPT. 30, 1915

—adv.

FF

"The Birth of a Nation" Next Week

A development no one would have believed possible a few years ago is seen in the establishment of D. W. Griffith's "The Birth of a Nation" as a first class theatrical attraction which has been crowding the houses all over the country at "two dollar top" prices.

"The Birth of a Nation" which will be shown at the Empire starting next Monday, Oct. 4 and continuing for the rest of the week is indeed more than a film, for nearly one hundred people are employed in the music and mechanical effects during the unreeling of this 12,000 feet of celluloid, yet never a word is spoken from the stage during the two and three-quarters hours performance. Mr. Griffith's photo entertainment combines a pictorial survey of Civil War history and of reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well-known Grifith clan and realism, are particularly effective.

After seeing this marvelous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than words. Certainly the "indoor drama" cannot henceforth hope to cope with the photoplay in so far as spectacular features are concerned.

A few years ago we were wont to hear of films or photoplays as being "in their infancy." But "The Birth of a Nation" may be said to be the full grown adult of that infant, for it is hard to conceive of a greater achievement in moving picture [illegible]

The marvelous scenes simply astound the spectator, they thrill him again and again with their magnitude, dash and realistic detail. Scenes are projected upon the screen that would seem almost impossible to produce, yet they are shown and because Mr. Griffith's master mind has made these wonders possible he has been placed in the list of a very few who are claimed to be "underpaid at $100,000 a year." Seat sale opens today.—adv.

HARTFORD (Conn.) COURANT
Sept. 30, 1915

meeting upon the day set apart for holy and sacred purposes is certainly a misuse of the day. We will believe those are members of the democratic party, to whom such an innovation is offensive! Man's zeal—to be effective must always be in obedience to God's commands.

Hartford, Sept. 27. A. D. C.

On "The Birth of a Nation."

To the Editor of The Courant:—

"The Birth of a Nation" is showing in New York, going on two years and in Boston about four months, where the mayor won't even allow barefoot dancing on the stage. The much talked of play "Sapho" was played here as well as "Three Weeks." An ex-mayor let the play "The Clansman" come so I don't see how the present mayor could have the heart to stop "The Birth of a Nation" being shown here, as long as the burlesque shows are permitted, which are degrading. I think if there are to be any race riots here it would be if the folks see "Uncle Tom's Cabin" many more times as played by the road companies outside of the Poli's Stock Company.

Frank Kort[illegible]

September 29.

BOSTON TRANSCRIPT
SEPT. 30, 1915

to the allegorical play, "The Victory," to be seen for the first time at the Toy this evening.

It is unlikely that "The Passing Show of 1915," the current entertainment at the Winter Garden in New York, will be seen in Boston for some months. It is to be transferred first to Chicago "for a run" and then "out East" again.

The Majestic, it seems, is to house pictures for a while after "The Birth of a Nation" fades from its stage at the end of next month. To it will succeed another "photo-spectacle" on a similarly large and vivid scale, "The Battle Cry of Peace," a pictorial parable of preparedness for war, with illustrations from the history of the United States and from an imaginary conquest and sacking of New York by an enemy. As "The Birth of a Nation" and "The Battle Cry of Peace" have equally proved, spectacle on a huge scale is a true field for the films.

MANCHESTER (N. H.) UNION
SEPT. 30, 1915

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murder [illegible] against them.

REFINED COMEDY IN "BIRTH OF NATION"

A great deal of film comedy is horse play, but David W. Griffith in "The Birth of a Nation" proves that quiet, refined comedy is a big laugh maker and pleases people better than the old-style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure-fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-mile away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil war portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil war type.

Miss Lillian Gish wears her costumes of Civil war and Reconstruction times that are heir-looms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born, and not awkwardly moving about in habiliments to which they are unaccustomed.

RUTLAND (Vt.) HERALD
SEPT. 30, 1915

AUDIENCES INCREASING.

"Birth of a Nation" is Drawing Large Houses at Playhouse.

The largest audiences of the week witnessed "The Birth of a Nation" at the Playhouse yesterday, and the advance sales for today's performances indicate another big house this afternoon and evening. Although the houses are getting larger as the week goes on, the management states that so far there are seats for all who desire to see the Griffith film.

So far, no criticism has been heard of the film story, with the exception of the public address of Dr. De Berry, and much comment has been made on the parts of the drama censored out in Boston and other cities. Patrons of the theater who have seen both versions say the full version is much more artistic and less suggestive than the mutilated film.

The answer of the Griffith people to the charge that the play misrepresents the negro is that it attempts to show the South of 1865 and thenceforward, not the South of today.

The big production, with its accompanying music and realistic battle-sounds, will be shown the rest of the week, twice a day.

BRIDGEPORT (Conn.) POST
SEPT. 30, 1915

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KNOWN AS THE GIRL WITH THE THOUSAND FACES

MAE MARSH CLEVER.

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," at Poli's next week, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the younger sister in this appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing. Today her face is better konwn than any actress in the world and she is the pet of movie fans in every quarter of the globe.

SPRINGFIELD (Mass.) REPUBLICAN
OCT. 1, 1915

[illegible] Britain, Ct., H. H. [illegible] W. A. Lincoln, C. C. Crocker, W. H. Dexter, A. A. Packard, G. D. Chamberlain, G. C. Baldwin, Dr W. F. Andrews and Dr L. L. Doggett of this city.

THE PHOTOPLAY APPROVED

How It Impressed a Man of New England Family and Education—The Defect Which He Deplores

To the Editor of The Republican:—

As a transient visitor to Springfield for a few hours I feel compelled, while waiting for the train, to express the other side of the subject to your editorial, "It Should Not be Allowed." You refer to the picture-drama, "The Birth of a Nation," as "notorious," "pernicious in its influence," in a class with "disreputable resorts," and appeal to a sense of "decency" to prohibit its production. I assume that your editorial writer has never seen this play, and speaks of it from hearsay.

I have seen it in Chicago, and though a New Englander of the abolition family of Fosters, and a Negro sympathizer by education and instinct, I must say I believe you are utterly mistaken as to the character of this production.

The consensus of opinion of the critics in whom I have confidence is that this is the greatest achievement of the new art of picture drama. Effects are produced which raise the cheap "movie" to the level of the legitimate stage.

We all know the historical truth about the disgraceful "carpet-bag governments" which the North in sheer stupidity imposed upon the South after the war, and the hard and forbidding character of some New England statesmen. We also know that the Negro has vices and criminal instincts just as white men have. Only a sentimentalist, it seems to me, would object to the sincere artistic presentation of those historical facts and the dramatic portrayal of those criminal instincts.

When I viewed "The Birth of a Nation" with my English wife, neither she nor I saw anything but natural human drama, unexaggerated—drama, it is true, from the viewpoint of the South, but all the more welcome to me as a New Englander because I had found it hard to appreciate the southern side of the question. And I did feel sympathetically for the first time, without any revulsion, the reasonableness of the southern attitude.

The worst thing about it is that it fails to combine with the southern point of view a sympathetic presentation of the Negro point of view. But may we not leave that to another picture-drama as great in its art as "The Birth of a Nation"?

SHERWIN CODY.

MANCHESTER (N. H.) LEADER
SEPT. 30, 1915

[illegible] giving valuable hints to [illegible] home dressmaker.

Pattern Department,
The Manchester Union-Leader,
Manchester, N. H.

"BIRTH OF NATION" COMEDY IS CLEAN

A great deal of film comedy is horse play, but David W. Griffith in "The Birth of a Nation" proves that quiet, refined comedy is a big laugh maker and pleases people better than the old-style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure-fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-mile away look.

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WALTHAM (Mass.) FREE PRESS
SEPT. 30, 1915

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FILM PLAY IN 26th WEEK

"Birth of a Nation" Still Draws Many

All records theatrically, have been smashed completely by D. W. Griffith's mighty spectacle, "The Birth of a Nation," at the Majestic Theatre, Boston. In number of weeks this attraction completes in Boston one solid half year of consecutive performances, for this is the 26th week of its stay. It is the more remarkable if one stops to consider that the most of this time has been through the summer months when theatres are closed as a rule. It is well known theatrical history by this time that after a run of 22 weeks at the Tremont Theatre "The Birth of a Nation" was obliged to leave this playhouse, on account of the opening of the regular season on Labor Day, and a new home was found at the Majestic in order to meet the very pronounced public demand for a continuance of the Boston engagement.

And still the crowds flock to the Majestic Theatre, Boston, to enthuse over these realistic scenes of the ante-bellum days, the Civil War and the reconstruction period. The 27th week will begin at the Majestic next [illegible] afternoon, Oct. 4.

BOSTON ADVERTISER
OCT. 2, 1915

[illegible] DeCoe, that daring balancer with the pile of tables and chairs, and others.

Majestic Theatre

Entering, on Monday next, the beginning of its second half year in Boston, "The Birth of a Nation" at the Majestic Theatre continues to hold undiminished the popular interest, which, in spite of the phenomenally long run, is marked by big audiences at every afternoon and evening performance. Saturday marked the completion of the 312th consecutive presentation of the Griffith spectacle in this city, a figure hitherto never approached by any theatrical attraction whatever in Boston. To date, upwards of 250,000 people of this vicinity have seen the production, yet, judging by the capacity houses of last week, as many more are anxious to witness it before the termination of its limited engagement.

BURLINGTON (Vt.) FREE PRESS
SEPT. 30, 1915

"The Birth of a Nation."

"The Birth of a Nation," the sensational and spectacular Griffith production of the Civil War period, in twelve parts, based on the book "The Clansman" breathes the spirit of that well-known work. The two great outstanding features of it are its controversial spirit and splendor, and the magnificence of its production. Taken as a whole it is the most tremendous offering ever projected.

The greatness of the production is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so very carefully presented that it grips the audience hard. The appeal is far-reaching and there probably never has been a production offered to the American public that can approach the "swing" of its powerful "pull" or sometimes almost uncanny reproductions of historical scenes. From a technical viewpoint it may be placed upon a pedestal by itself. Nothing approaching "The Birth of a Nation" as a spectacle has ever been seen in Burlington. It is a magnificent production, wonderful in its scope, dramatic to a degree in its construction, faithful in detail and convincing in its argument. Those who may feel inclined to take offense at alleged incidents of half a century ago, and find it difficult to square such offenses with latter day conditions, should bear in mind that the traitor, Arnold, of the Revolution, was the same Arnold who, as the daring "rider of the black horse," was the hero of the siege of Quebec.

Beginning with the troublous times just preceding the Civil War "The Birth of a Nation" takes us through that awful struggle, culminating in the assassination of Lincoln, into and through the reconstruction period, which has been classed by many as the darkest period of United States history.

"The Birth of a Nation" will be shown at The Strong for four days, beginning October 4. Seat sale opens to-day.

ITTSBURG (Pa.) PRESS
OCT. 1, 1915

Journal.

UNUSUALLY FINE ACTING IN "BIRTH OF A NATION."

One of the many reasons for the great success of "The Birth of a Nation" now in the midst of a record

MIRIAM COOPER,
At the Nixon, Oct. 4.

breaking run at the Nixon, is the unusual quality of the acting under the direction of David W. Griffith.

Henry Walthall's Ben Cameron, "the little Confederate colonel," is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman of Lillian Gish, the Flora Cameron of Mae Marsh and the Margaret Cameron of Miriam Cooper are all delightful feminine portrayals.

SPRINGFIELD (Mass.) REPUBLICAN
OCT. 2, 1915

SAW "THE BIRTH OF A NATION"

Believes West Springfield Would Do Well to Allow Its Presentation

To the Editor of The Republican:—

The strange contest waged here as to whether or not the remarkable photo-play, "The Birth of a Nation," shall be presented in West Springfield town hall is both amusing and interesting. It brings out many odd human characteristics, chief among which is the keenness of so many who ought to be broader minded than to jump at conclusions quite before they have any accurate information on a publicly-discussed topic like this. Others of a yet weaker type or for reasons more or less obvious are prone to be of the "follow-the-leader" variety. Why should this play be censored because Springfield has happened to object to it? Why have so many people the idea that criticism of something one hasn't seen is of any material weight or value? Few if any photo-plays ever presented in Springfield can be compared from an artistic standpoint, or even in magnitude, with "The Birth of a Nation." This great dramatic production contains none of the vapidness, vulgarity or idle sensationalism seen all too often in the average motion-picture theater. It is intensely patriotic, thoroughly historical, and, possessing such attributes, cannot fail to be educational, too! As a public school teacher, I am frank to say that I particularly regret that there is a chance that all the upper grade and high school pupils of this town may not have full opportunity of seeing and profiting by it.

After seeing and enjoying this photo-play in Boston a few weeks ago my sentiments toward the colored race were by no means lowered or impaired. Considering the fact that guerrillas and carpet-baggers in the South are factors in the play,—the presentation of the Negro puts him unquestionably on a par with the Aryan. Much emphasis is placed upon the faithfulness and sincerity in the Negro character, and prominence is given to the Hampton institute scenes and the tremendously potent industrial work there being actually accomplished. The Negroes everywhere should be asked to realize that this magnificent photo-play makes vividly obvious the astonishing steps they have taken along industrial and educational lines since their emancipation a few decades ago. No play ever yet presented anywhere arouses a stronger feeling of sympathy or admiration for the patience, the courage or the progress made by the true manhood of the South, white and black.

The audience applauded as vigorously the courageous Confederates gallantly leading forlorn hopes at Gettysburg as it did the great and decisive victories of the Union side in the great controversy. All must agree that the picture was an inspiration and a great lesson in the larger patriotism to all who saw it, and illustrated as few sermons or books have ever done the glory of a reunited country,—a firmer welding of North and South, and the establishment more sure than ever of the universal brotherhood which all true patriots ought and do desire.

The intention of its authors, unquestionably, was to show the awfulness and wickedness of a state of war, and the dire consequences, in this age surely, ought to be impressed upon the minds of every young and growing mind. What period more than that of the civil war could be selected which more vitally interest American citizenship with such an object in view? If critics (especially the many who haven't yet had the privilege of seeing it) only realized that this photo-play is one of the most powerful peace advocates ever yet launched, and besides is of great educational value and a patriotic inspiration also, they would hesitate long before placing any sort of ban upon it.

MARION LOOMIS ASCHENBACH.
West Springfield, October 1, 1915.

Ev. Ledger Art

Interviewing the Uninterviewable

One advantage that the motion-picture actress has is that she is not pestered for interviews in every city in which her picture is seen.

The movie actress can give out what she pleases—or what her press agent pleases—at the studio once and for all, and is not bothered on the road, because she does not go on the road. Instead she can luxuriate in the "glorious climate of California" with an entourage that a princess might envy. At least that is the popular impression.

The scribe was thinking of all this the other afternoon at the Forrest Theatre, while witnessing for the 20th time that wonder of the photoplay stage, or screen "The Birth of a Nation." It was a warm afternoon, although not uncomfortably so in the theatre, and the semi-darkness and low murmur of music had a soporific effect. The head of Miriam Cooper, that is, the picture of her face, was thrown upon the screen, and as she rolled her soulful eyes in the direction of the scribe it appeared to him that she was about to say something and wanted a little encouragement.

"What is it?" he asked—or thought he asked—"are you tired of Philadelphia?"

"I have never been in Philadelphia in my life," was the remarkable statement of the film star.

"What—oh, of course, not; but what do you think would be your opinion of our beautiful city if you had been here?"

"Silly!"

"What, Philadelphia silly?"

"No, you."

What further might have been said will never be known, for at this point a vision in furbelows and in crinoline gently shook the sleeper and whispered: "You are disturbing those about you, sir."

The scribe had been sleeping out loud. But he had made a record. He is the only person, as far as is known, who has been able to sleep during any part of "The Birth of a Nation."

PITTSBURG (Pa.) CHRONICLE
OCT. 1, 1915

FINE ACTING FEATURES "THE BIRTH OF A NATION"

One of the many reasons for the great success of "The Birth of a Nation," now in the midst of a record-breaking run at the Nixon, is the unusual quality of the actors under the direction of David W. Griffith. Henry Walthall's Ben Cameron, is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman, of Lillian Gish, the Flora Cameron of Mae Marsh and Margaret Cameron of Miriam Cooper are all pleasing feminine portrayals. In addition there is a large cast of principals who assume the various historical roles of Civil War times and the Reconstruction period.

Telegraph Art

LILLIAN GISH IN FILM FORREST

:-: Movies

NATION FILM SET RECORD FOR CITY

Local Managers Are Now Assured of Success for Really Big Features.

UNDOUBTEDLY "The Birth of a Nation," the mighty film spectacle produced in this city at the Trent theatre last week, showed which way the wind blows when it comes to motion pictures in Trenton. The gross receipts for the week, exceeding the sum of $10,000, showed that Trenton is certainly a seat for this sort of entertainment, and that the managers would do very well to book as many big pictures as possible.

"The Birth of a Nation," of course, was out of the ordinary, but there are lots and lots of big pictures that the managers could secure and in proportion gain as much success as did the Griffith spectacle. Jesse L. Lasky, Metro, the Famous Players, Fox, the World Film and the Pathe company are producing unusual features, and all of them ought to be booked for the movie patrons of Trenton. They are sure to meet with success.

Ev. Telegram Art

CONTINUING PHOTOPLAYS

FORREST—"The Birth of a Nation," with Henry B. Walthal, Mae Marsh and Spottiswoode Akin. D. W. Griffith's mammoth photoplay of the Civil War and Reconstruction, founded in part on Thomas Dixon's "Clansman." A marvelous entertainment.

PHILADELPHIA (PA.) PUB. LEDGER
OCT. 2, 1915

"BIRTH OF A NATION"

A Correspondent Who Thinks the Film Play "Socially Uplifting"

To the Editor of Public Ledger:

Sir—It was with deep regret that I read the strong assertions of W. W. Keen in regard to the "Birth of a Nation." If I may venture to express my opinion, I would say that this picture is socially uplifting. While there are many things which may be condemned as promoting animosity and race hatred, it is well to become acquainted with them in order to behold this greatest of all problems from the right angle.

To the eternal credit of the negro let it be said that he never once took advantage of his helpless charges during the war, when his master was away fighting against his freedom, and it was only when his ignorant and passionate nature was imposed upon by the "Carpet Baggers," and he was used as a tool in the hands of such men as Thaddeus Stevens, to forward certain political schemes, that the demon of revenge burst loose, and he endeavored to retaliate upon his former masters for the years of servitude which he had suffered. It was to protect themselves that the white men formed the Ku-Klux Klan, and because of the overwhelming numbers of the negroes, they were forced to have recourse to many acts which, under present conditions, shock the morals of society. The proud Southerner refused to bow his head under the yoke of that nation which put negro soldiers over him, and not only deprived him of his right to vote, but treated him more like a dog than like a citizen. It was then that he was forced to take the law into his own hands to protect himself and his family.

All this is set forth in the annals of history, but does not the picture also show it? The play does not act altogether against the negro, but against those whites, not deserving the name of men, who imposed upon and deluded him.

STANLEY A. WALTERS.
West Philadelphia, October 1, 1915.

haps we shall yet see a recrudescence on the rapier and the crusader's mace.

Dallas T. News Art

DALLAS OPERA HOUSE.

"The Birth of a Nation."

"The Birth of a Nation," which opens its first Texas engagement at the Dallas Opera House Monday night, is a spectacle of Civil war and reconstruction days, said to be truly gigantic in its proportions. The Battle of Petersburg, for example, was staged on a field five miles in extent, and involved 18,000 men. The thrilling rides of the Ku-Klux Klans called into service 2,000 horses. In Ford's theater, exactly reproduced from photographs and contemporary descriptions, a full audience is seated, with President Lincoln in his box, and Laura Keene and her company on the stage presenting "Our American Cousin." The South Carolina legislature, chosen at the first election under carpetbag rule, is shown in full and exciting session. These are among the 5,000 scenes of war, love, romance, chivalry, passion and patriotism that go to make up what is said to be the most magnificent theatrical entertainment ever conceived and executed by the mind of man.

D. W. Griffith is responsible for the production, which has been running in New York since the third of last March, and in Chicago since June 5, with capacity audiences at practically every performance. In each of these cities the management of "The Birth of a Nation" has leased the theater outright for the runs at least one more than the runs at least one more year. The spectacle has also to its credit runs that have broken all records, not even excepting those of "Ben-Hur" and "The Blue Bird," in Boston, Philadelphia, Pittsburg, St. Louis, Los Angeles, San Francisco and Atlantic City. It will be presented here with exactly the same musical accompaniment and the same sound and electrical effects that have made it the sensation in all these great amusement centers. As in the other cities, the same scale of prices charged for first-class productions will be charged, with $2 for the best seats.

Telegraph Art

That same meed of success which came to the D. W. Griffith motion picture spectacle "The Birth of a Nation," in other cities, has been the fortune of the production here. Each presentation in the Forrest has been to a crowded house. So widespread has been the discussion of the theme of "The Birth of a Nation" that it is hardly necessary again to outline the story. Suffice it to say that the spectacle deals in a big way with a big theme brought upon the screen by the skill of a master hand that has intermingled the tragic with elements of romance and of comedy. Incidental to the showing of the picture is a musical score which is carefully synchronized with shifting scenes. No better cast has been assembled for a motion picture presentation. It is no wonder, therefore, that "The Birth of a Nation" is successful.

VARIETY (New York City)
OCT. 1, 1915

agement, about Oct. 15.

"NATION" A BIG HIT.

London, Sept. 29.

"The Birth of a Nation" opened at the Scala Monday and created a sensation. It is undoubtedly a big success.

PITTSBURGH (Pa.) DISPATCH
OCT. 3, 1915

"The Birth of a Nation"

D W GRIFFITH'S marvelous masterpiece, "The Birth of a Nation," which enters upon the sixth and last week of its successful run at the Nixon Theater tomorrow afternoon, is the most impressive spectacle ever staged. At the Nixon its run promises to eclipse all records of either dramatic or photoplay productions.

Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest and Nature in its fairest garb are component parts of the most lavish production ever presented to the public. It is vital-throbbing with life and virility, of great historical and educational values, and withal a great love story that holds great audiences spellbound.

The stirring events of the Civil War and the period of Reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's march to the sea, the surrender of Lee at Appomattox and the saving of the South by the Scottish clans are faithfully reproduced. Months of research by historians preceded the actual work of production. Engineers from West Point and veterans of the North and South assisted in laying out the great battlegrounds. The artillery and other ordnance were those of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used 20 batteries of cameras, which he directed from a central tower by means of a system of underground telephone connections.

Such perfection of detail insured the success which this spectacle has achieved in New York, Chicago, Boston, San Francisco, Los Angeles, Milwaukee and Pittsburg.

As the run of "The Birth of a Nation" is to be brought to a close, it is well to see this great production at the earliest possible time, as there will be no other engagement played either in this city or within 100 miles of Pittsburg. The performances start at 2:15 and 8:15.

St. Louis D. Globe Oct 3

The Birth of a Nation.

ALTHOUGH every effort was made by the management to further extend the phenomenal run of D. W. Griffith's great spectacle, The Birth of a Nation, at the Olympic Theater, it was found impossible to defer the engagements of the regular weekly attractions contracted to appear, beginning on October 10. Consequently the Griffith masterpiece terminates its six weeks' run next Saturday night.

Over 50,000 persons have already seen The Birth of a Nation at the Broadway house, making a record in St. Louis theatricals. D. M. Griffith, who has laid his constructive hand to many plans, has surpassed all his former efforts in the production of The Birth of a Nation. Ben Hur was supposed to be a great production, but the photo-spectacle of the war is far ahead of the Lew Wallace dramatized story. Stage war plays of a former era were tame in comparison. Sheridan's Ride, Held by the Enemy and others come to mind, but when one sees the battle of Petersburg, or the night ridings of thousands of members of the Ku-Klux Klan, one forgets the war plays by speaking names of a former era. In the Griffith spectacle are scenes of unique beauty and strength. Besides the historical worth of this great film, the constant throb of the romantic story thrills the hearts of all.

St. Louis Telegraph Oct 3

D. W. Griffith's wonderful spectacle, "The Birth of a Nation," enters upon its eighth month at the Liberty Theatre this week. On Saturday night the 600th performance in Greater New York was registered, making the longest run since that of "Peg o' My Heart," which was seen for 604 consecutive performances. That record will be passed on Wednesday of the current week. The big Griffith production has passed through the latter part of one season and into the beginning of the second season in town.

NEW YORK TELEGRAM
OCT 3 1915

FF

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NEW YORK (N. Y.) TRIBUNE
OCT. 3, 1915

the story proper is a slight one.

"The Birth of a Nation" at the Liberty Theatre begins its eighth month this week. The historical value of D. W. Griffith's big spectacle is doubtful and it must be admitted that the story of the play is not as skilfully handled as in some of the more recent work of the same producer, but the manipulation of groups and, in particular, the rides of the clansmen are accomplished with a skill which is as near genius as anything the moving pictures have yet shown. "The Birth of a Nation" is to continue its run here indefinitely and the producers have announced that it will be seen in no other theatre in New York.

FOLK (Va.) VIRGINIAN-PILOT
OCT. 2, 1915

FROM THE P.

At The Colonial

"BIRTH OF A NATION" FOR LAST TIME

Final Performances This Afternoon And Tonight

FF

All indications point to overflow audiences at the Colonial theatre this afternoon and tonight when the last two performances of D. W. Griffith's magnificent spectacle, "The Birth of a Nation," will be given. For the matinee the house is practically sold out, but a few seats are still obtainable and they should be secured at once as "standing room only" will probably be the condition when the performance begins. For the night performance also the sale has been such as to indicate another packed house. To those who have not yet seen this mighty spectacle it is recommended that they do not lose this last opportunity.

MANCHESTER (N. H.) MIRROR
OCT. 1, 1915

[illegible] of the various frocks, frills and furbelows [illegible] that have most recently come from the moulders of fashion.

FF

Majestic Theatre.

All records, theatrically, have been smashed completely by D. W. Griffith's mighty spectacle, "The Birth of a Nation," at the Majestic theatre, Boston. In number of weeks this attraction completes in Boston one solid half year of consecutive performances, for this is the 26th week of its stay. It is the more remarkable if one stops to consider that the most of this time has been through the summer months when theatres are closed as a rule. It is well known theatrical history by this time that after a run of 22 weeks at the Tremont theatre "The Birth of a Nation" was obliged to leave this playhouse, on account of the opening of the regular season on Labor Day, and a new home was found at the Majestic in order to meet the very pronounced public demand for a continuance of the Boston engagement.

The length of the stay becomes the more remarkable when it is considered that all other famous runs in Boston have been of plays which gave eight performances a week, while "The Birth of a Nation" has continuously been presented every afternoon and evening, making twelve performances each week.

And still the crowds flock to the Majestic theatre, Boston, to enthuse over these realistic scenes of the anti-bellum days, the civil war and the reconstruction period. The 27th week will begin at the Majestic next Monday afternoon, October [illegible]

Dallas Daily Times Herald Oct 3/15

"The Birth of a Nation, Great Spectacle to Be at Opera House

"The Birth of a Nation," David W. Griffith's, mighty spectacle of the Southland during the terrible days of civil war and reconstruction, will be seen for the first time in Texas at the Dallas Opera House tomorrow night. The drama, based upon Thomas Dixon's "The Clansman," though covering a far wider field, is set forth in two terrific acts, the first culminating in the battle of Petersburg, and the second in the wild rides of the Ku Klux Klans on their errands of vengeance and mercy.

Mr. Griffith, whose name has become the most conspicuous, not only in the world of film drama, but the theatrical world in general, since the launching of "The Birth of a Nation" in Los Angeles last February, chose for the theme of his spectacle and turmoil and travail of this country, out of which a new and united nation was born. A Southerner himself, the son of a Kentucky brigadier-general in the Confederate army, Griffith understands the heart of the South, and "The Birth of a Nation" has done more to give the world at large a true conception of the agonies and hopes of a race of heroes and heroines than anything that has ever been promulgated by the written word.

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North and South Struggle.

The great disturbing factor of the old nation, which was little more than a confederation of sovereign states, was slavery, and the disposal of the question of what America should do with the black man plunged the North and South into a deadly struggle that ended only nominally when the military Titans, Lee and Grant, shook hands at Appomattox. There was still to be a long period of distress in the South, under the rule of the carpetbaggers and their tools, which the newly-liberated race became. Incited by the heartlessness of greedy politicians, the freedmen became a menace, from which the South extricated itself through the famous secret organization, the Ku Klux Klan.

It has been the aim of Mr. Griffith to tell the stories of both struggles so vividly that they cannot be forgotten. In order to do the work conscientiously, he employed a whole corps of history experts to ransack five thousand bound volumes, to say nothing of numerous pamphlets and manuscript records. From their researches he selected the most dramatic and best authenticated incidents, and staged them at the tremendous cost of $500,000. Not the smallest of the 200,000 historical details flashed upon the screen during the life of the show can be proven untrue. Yet Mr. Griffith never becomes tedious as a teacher of history. He has the unerring instinct of the dramatist, and he makes every moment of the spectacle dramatic.

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Cost Half a Million.

Those who have seen "The Birth of a Nation" cease to wonder how Griffith "got away" with $500,000 in staging the spectacle. They wonder, rather, how he produced it at so moderate a cost. There is the battle of Petersburg, for example, fought on a field five miles in extent, and employing some 18,000 men. The field was laid out by expert military engineers reproducing exactly the old field of Petersburg, with its roads, its trenches and its clumps of trees. Then, there is Sherman's march to the sea, culminating in the storming and burning of Atlanta. The city had to be built by Griffith, only to become the food of flames. It was necessary, too, for Griffith to build up the little Southern town, in which the romance of this plot is laid, with its streets, its old colonial mansions, its venerable public buildings and its quaint stores. These, too, fall victim to the depredations of vandals, black and white, and to the torch. Ford's theater had to be constructed, with its entire auditorium, its stage and its boxes, for the assassination of Lincoln. Three thousand horses of fire and mettle had to be secured for the mad rides of the Ku Klux Klans.

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Realistic Sound Effects.

After he had completed the pictorial work of his giant spectacle, Griffith set about inventing realistic sound effects, and practically every minute of the production is so enlivened by appropriate sounds that the spectators forget the spoken word or even imagine they hear it. A musical score of grand opera caliber, using for its theme the various American patriotic airs and the romantic songs of two continents, aids marvelously the illusion. This score will be interpreted here, as everywhere else the spectacle is exhibited, by a special symphony orchestra.

Some Scenes From "The Birth of a Nation"

SOUTHERN BALL ON EVE OF "BATTLE OF BULL RUN."

At the Dallas Opera House Three Weeks

Gathering of The Ku Klux Klans
"THE BIRTH OF A NATION"

D. W. GRIFFITH
PRODUCER OF
"THE BIRTH OF A NATION"

"BIRTH OF A NATION" AT OPERA HOUSE

WILL OPEN FIRST TEXAS ENGAGEMENT TOMORROW NIGHT—IS GREAT CIVIL WAR SPECTACLE.

The Dallas Opera House management has furnished the following:

"Facts about 'The Birth of a Nation,' D. W. Griffith's mighty spectacle of Civil War and Reconstruction days, which opens its first Texas engagement at the Dallas Opera House tomorrow night, speak more eloquently of its merits than any words can do. Based upon Thomas Dixon's novel, 'The Clansman,' it tells the true story of the South that culminated in the formation and the chivalrous deeds of the 'invisible empire,' far more vividly and eloquently than the written or the spoken word can ever tell it. Throughout it all there runs a double thread of the most beautiful romance ever conceived by an American novelist or dramatist.

"'The Birth of a Nation' contains 5,000 scenes, presents 18,000 actors and 3,000 horses, cost $500,000 and eight months of hard labor to produce, and presents, during the two hours and forty-five minutes of its exhibiton, a complete and vivid summary of the most intensely interesting period of American history.

"Glimpses of some of the greatest battles of the Civil War are seen, culminating finally in a detailed view of the battle of Petersburg, which was, perhaps, the most picturesque of the war, not even

PAINESVILLE (O.) TELEGRAPH-R
OCT. 1, 1915

"The Birth of a Nation" said to be the biggest and most costly motion picture production ever presented, which was booked to show at the Opera House for fifteen consecutive weeks next spring and summer at two-dollar prices, won't be displayed. The state board of censors at Columbus rejected the film Tuesday and will not permit it to be exhibited in Ohio.

"The Birth of a Nation," is adapted from Thomas Dixon's book "The Clansman." Motion picture producers regard it as one of the biggest films ever made. It shows on a large scale scenes which are alleged to have taken place immediately following the Civil War.

The state censors assigned two reasons for rejection—it might arouse prejudice against the colored race and it might arouse prejudice between North and South. The film has been a storm center in cities where it has been shown. In Boston and Philadelphia it is said to have been the cause of numerous race riots. The state board received numerous letters from colored people protesting against the showing of the film.

URGES CHURCHES TO USE THE 'MOVIE'

Local Rector Tells of the Wonders Seen in Great Film-Making City.

By Rev. David M. Steele, D. D.
(Rector of the Church of St. Luke and The Epiphany.)

With the development of the moving picture theaters, which now number twenty thousand within the United States alone, there has come into existence an enterprise of unexampled industrial and social importance. The scope of the industry has increased and its patronage has expanded, until the daily attendance at the moving picture shows of the country aggregate four-fifths of the daily enrollment of the public schools. The statistics of attendance far exceed the numbers reported by churches, libraries and all other institutions for social betterment combined.

These facts are such that they cannot be ignored either by the educational or the religious forces of the country. On the one hand, there are dangers to be guarded against; on the other hand, the whole has in it such vast possibilities for good, it is such an agency for education and can be made such a useful instrument for moral uplift that the churches as well as the schools ought to use the cinemetograph wherever and whenever possible. If either or both of them fail to do this they are guilty of almost criminal negligence.

How great the industry has come to be it is almost impossible to realize. The only way to gain even a vague idea of the size is from figures. And among all these financial figures speak the loudest. They prove that managers of theaters and makers of films have confidence in the permanence of what seems to some to be only a craze. Would that church people, both pastors and parishioners, had the same faith and confidence in the worth of religion and in the abiding need for the church among the same multitudes.

Cost of Staging.

As illustrative of the cost of staging some of these pictures, the following among the best-known feature films may be mentioned: "Quo Vadis?" cost $250,000 to produce; "Atlantis" [illegible] $225,000; "Hamlet," $250,000; while $236,000 was paid to make the "Lion Hunt" film. The films of Captain Scott in the Antarctic cost a quarter of a million dollars, while the staging of "The Birth of a Nation" is said to have cost half a million dollars. Yet as great as the cost may be the profits are much greater. The first cost of producing motion pictures is paid for by the sale of copies of the films at prices ranging from ten cents to twenty-five cents a foot. At ten cents a foot a standard reel nets a profit of about four cents a foot, or $40 for the reel. Circulations run from fifty to one hundred copies, permitting a profit at this figure of $4000 for one hundred films for one day.

On a recent visit of six weeks across the continent the most interesting thing I saw—much more amazing even than the San Francisco Exposition—was "the place where the movies are made" in Southern California, for Los Angeles is the veritable center of the motion picture industry. While there I made a visit out to Universal City—truly a city, comprising motion film factories and offices and the largest picture production stage in the world. The fact that artificial light does not have to be used much because of the number of bright sunlight days is largely responsible for the number of picture studios which have been built in this vicinity. Work indoors requires a special light with a high actinic power, costing as much as thirty dollars an hour.

The Wonder City.

This wonder town of Universal City was formally opened only on March 15, 1915. Here are housed in buildings of brick and cement, three or four thousand employes, real cowboys and real Indians as well as actors. It is a veritable city, with its own municipal government. It has a huge zoo, containing actual wild animals. Ten miles of film can be turned out in a week. This tract, devoted to the manufacture of pictures, comprises 230 acres of valley and hill land, being divided into two parts: the Main Plant, stretching approximately five hundred yards—and the Ranch. In an administration building are executive offices, a cashier's desk, a telegraph station and a technical department. On one side is a laboratory building which is acknowledged the most complete and up-to-date on the coast. On the other side is a large restaurant where meals are served to employes and visitors.

Back of the administration building is the main stage, five hundred feet in length by one hundred and twenty-five feet in depth. It is equipped with light diffusers and on it there can be staged, at one time, twenty different scenes; that many companies may be found working there constantly. Back of the stage, and stretching the full length of it, are the property rooms where everything in the way of furniture, bric-a-brac, etc., are stored. Here may be found furniture of literally every period since man began sitting on chairs and eating from tables, all the various sets of furniture and furnishings one sees in moving pictures.

Back of the property rooms are two rows of dressing rooms, built for the accommodation of the stars and leading people, eighty rooms in all, equipped with the most modern appliances, electric lights, etc. In addition to these there are a score of other dressing rooms in another part of the grounds where the hundreds of extra players put on their make-up. The company have installed their own planing mill and cabinet making shop, where a host of men are kept busy with the erection of special stuff. Here skilled workmen make all doorways, staircases, pillars, windows, etc., for rooms used in pictures, and make all new pieces of property stock. In this building also are paint frames where all scenery is painted. The men who work in this department are all scenic artists and it is they who paint all the "backings" that are used. But the most interesting of all departments is that of the property makers, where all "fakes" are turned out. Men here employed make anything that is needed in the way of special properties, from paper soles of mail to wooden turkeys for Thanksgiving spreads.

For Education.

So much for pictures of recreation. But there are those for education and for moral elevation also. It is the duty the churches ought to utilize and that the clergy should know more about. How suddenly this has become a subject for their interest and how seriously is the attempt now being made in some progressive quarters to adopt the picture is illustrated by the fact that one of the largest conventions assembled in connection with the Panama-Pacific Exposition was for just this purpose. It proves that the day of the passive who did nothing but preach is gone. Now comes the "Movie School Matters."

All the attending ministers were given a practical demonstration of how to operate a movie machine, how to insert one, and how to make a proper selection of pictures through the film exchanges. The instructor was Rev. James O'May, pastor of the First Methodist Episcopal Church of Aurora, Ill., who is himself pastor of a church which seats more than one thousand persons and who has successfully solved

Dallas Ev. Journal Oct 1 / 15

"THE BIRTH OF A NATION" MOST STUPENDOUS EFFORT

David W. Griffith's most extraordinary achievement with his mighty spectacle, "The Birth of a Nation," which will be seen for the first time in Texas at the Dallas Opera House next Monday night, is that of making history live through romance. He has touched the highest peaks of American history—slavery, the War of Secession, the treaty at Appomattox, the death of Lincoln, the reconciliation of North and South, and the wresting of the South from the terrible rule of the carpetbaggers and their tools through the agency of the "invisible empire" of the Ku-Klux Klan.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling consecutive presentation of national greatness with a vital and human love story, or rather a double love story. According to critical experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theater, but he has also developed a new art form far superior to the old-fashioned history, or historical novel or drama. An eminent public man has characterized it as "history by lightning."

Eighteen thousand people were employed in taking the historical picture. Lincoln is seen among his counsellors issuing the first call for troops ever brought together to enforce the sovereignty of the central Government over the Sovereignty of the State. Glimpses of many battlefieuds are shown, and the spectator is ushered onto the field at Petersburg, where he witnesses the terrible conflict in detail, with all the burstling of shells, the roar of cannon and the extinguishing of life. Sherman and his thousands march to the sea and storm and burn Atlanta. Lee and Grant shake hands at Appomattox. The war is over. The audience is ushered into Ford's Theater and witness the assassination of Abraham Lincoln as surely as did the audience that assembled there on that terrible night in April, 1865. The stilling of the mighty heart of Lincoln gave the enemies of the South in Congress the upper hand, and they used their power to impose upon their late foemen the pernicious rule of the carpetbagger and his black tool. The excesses of these rulers resulted in a state more terrible than war and gave rise to the "invisible empire" of the Ku-Klux Klan. It is in the thrilling rides of the clansmen on their deeds of chivalry that bring the "Birth of a Nation" to its terrific climax above a series of climaxes that already had seemed to have touched the highest point attainable.

War veterans, both North and South, have witnessed the spectacle in vast numbers, and many of them have become so excited that their old battle cries have rung out in the auditoriums of the theaters. The scenes in the latter half of the picture, in which the clansmen participate, are so skillfully managed, and the interest is so intensely sustained, that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis" marked great steps forward in the scheen drama. But "The Birth of a Nation" points a still more wonderful development. With all the splendid photographic art of the other two, it introduces the "thrill" which has always heretofore been absent from the photodrama and which for years has practically been absent from the stage of the spoken drama. The epic method of narration has been adopted. Enormous ranges of time and space are covered. All the arts contribute to the spectacular realization of poetry, history and romance. In the 5,000 scenes of the picture there are said to be 200,000 historical details. Besides the achievement of the picture itself, the exhibition of it employs fifty flesh-and-blood helpers at each performance, including a complete symphony orchestra for the interpretation of a musical score of grand operatic caliber.

Theatrical producers and observers are wondering what will be the next evolution. Will the motion picture replace the textbook in the public schools? Will the Walter Scotts and the Alexander Dumas of the future do pictures instead of novels? Will the historians be replaced by the camera man, and the still-life painter by one who, like Griffith, can turn out hundreds of Rembrant, Corot and Turner-like scenes in an evening's entertainment? Some of these queries seem daring now, even grotesque; yet, in view of such an accomplishment as "The Birth of a Nation," it is impossible to set a limit on the future achievements of the motion picture.

Press Oct 3

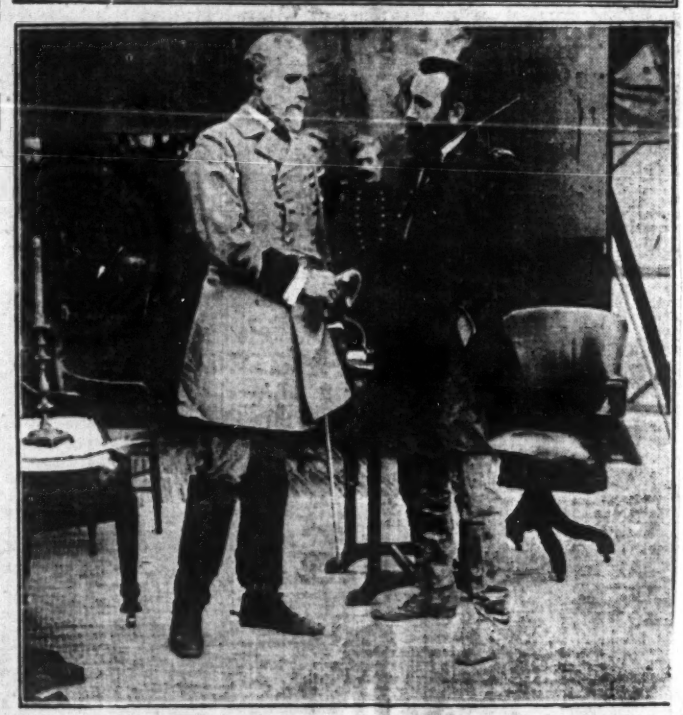
AT THE FORREST

That same meed of sweeping success which came to the D. W. Griffith motion picture spectacle "The Birth of a Nation" in New York, Boston, Chicago, San Francisco, Los Angeles and other cities has been the fortune of the production in this city. At each presentation of the picture in the Forrest there has been a crowd sufficient to place standing room at a premium. However, the management has made every effort to accommodate patrons with seats, and persons turned away from the box office for lack of accommodation have purchased tickets for later performances. This is made possible by the arrangement permitting the purchase of seats two weeks in advance.

So widespread has been the discussion of "The Birth of a Nation" that it is hardly necessary again to outline the story. Sufice it to say that the spectacle deals in a big way with a big theme. No such wonderful photographic conceptions have ever before been made for the screen. A more complete idea of the conflict of armies on the field of battle could not be given, even were actual hostilities to be photographed. The onlooker sees a battle as only those in the very front line of fighting would see a conflict.

Then there is a wonderful realization of the South in the ante-bellum days when slaves worked in the cotton fields and were sold on the block. The great Liberator who gave to the helpless the boon of freedom is seen in his very human aspect as the comforter of the oppressed, and the tragedy that snuffs out the light of such a life is most impressive. Indeed, it would be difficult to imagine a more effective and affecting scene than that showing the assassination of Abraham Lincoln in Ford's Theater, at Washington.

HISTORIC SCENE IN "THE BIRTH OF A NATION"



LEE AND GRANT AT APPOMATTOX

IN CONNECTION with a discussion of the movies, and nearly everything theatrical seems to be in connection with them nowadays, it is interesting to discover that photoplays have given musicians an opportunity to display a new phase of their skill in the arrangement of proper accompanying scores for picture showings. I noticed last week that this has been done with especially fine effect in "The Birth of a Nation." Joseph Carl Briel, who planned this score, has employed the Wagnerian leit-motif scheme and he has made his selections from patriotic melodies—as might be expected—to bits of grand opera, folksong and dance and the symphony, as represented by Dvorak's "New World"—again most appropriate.

To the strains of "Dixie" the Confederate troops march spiritedly upon the screen, while at almost every appearance of the boys in blue one hears that still more typical American tune, "Yankee Doodle." Of course, these naturally suggest themselves to a musical adapter, but it must be conceded that there was something of inspiration in the selection of "The Ride of the Valkyries" for each appearance of the dashing Ku-Klux Klan. Yet, while it seems that the redoubtable clansmen know no other music than that of the Valkyries, the discerning mind will note that "Der Freischutz" and the blithesome "Light Cavalry" of von Suppe are also called into requisition.

Each principal character in the play has a distinctive theme, which from time to time asserts itself in the musical structure. When Abraham Lincoln enters the box at Ford's Theatre, in Washington, strains of "Hail to the Chief" greet the ear. There is upon the mimic stage in that theatre a company of players engaged in presenting the comedy, "Our American Cousin," and while this is in progress the overture to "Norma" is heard. In an animated scene, during which, on the eve of a battle, men in uniform dance joyously with their charming partners, the orchestra plays "Comin' Thro' the Rye," while "My Old Kentucky Home" is another of the grateful melodies fitted deftly into the scheme of things. As the banner of the Southland flies in the breeze one hears "The Bonnie Blue Flag," and there is a realistic accompaniment to the scenes of battle when the orchestra plays "The Civil War." The Scandinavian composer, Grieg, wrote a wonderful suite to accompany the Ibsen play, "Peer Gynt." It would seem that such music could hardly be adapted to another illustrative purpose, yet the aptness of Mr. Briel's utilization of this music to that part of "The Birth of a Nation" showing the burning of Petersburg is at once striking.

LEWISTON (Maine) SUN
OCT. 1, 1915

"The Birth of a Nation" Next Week

Shows may come and shows may go feature film be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" continues on its triumphant way and will be shown at the Empire theatre all next week, commencing Monday afternoon and continuing throughout the week. Besides the film spectacle itself "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil War and includes also much elaborate orchestration in modern mode.

For out-of-town patrons the matinee performance will be found attractive the same as night and more convenient to attend. No Sunday shows will be given, but with that exception Mr. Griffith's spectacle will be performed twice daily at the Empire.

"The Birth of a Nation" is the biggest production so far made. There were over 120,000 feet of film when the cameras finished their work in the West and South, but the process of selection, which plays such a telling part in those productions, has reduced this to 12,000 feet, the spectacle as it now stands taking about two and three-quarters hours to present. The production cost over $150,000 and the first presentation was given in Los Angeles, Calif., since which the production has been shown in New York City, Boston, Chicago, San Francisco, Seattle, Philadelphia, Pittsburg, Atlantic City, Brighton Beach and Long Branch for long runs and playing to capacity at every performance.

The production will be presented here in the same big manner that has characterized its performances in the above cities, with augmented orchestra and all other details exact.—adv.

P. Ledger Oct 3

AT THE PHOTOPLAY

FORREST — D. W. Griffith's spectacle, "The Birth of a Nation," continues here. So widespread has been the discussion of this photoplay that it is not necessary to outline the story. Suffice it to say that the spectacle deals, in a big way, with a big theme. No such photographic conceptions have ever before been made for the screen, and the Griffith achievement is unquestionably the greatest yet accomplished along these lines. A more complete idea of the conflict of armies on the field of battle could not be given, even were actual hostilities to be photographed. The onlooker sees a battle as only those in the very front line of fighting would see such a conflict. Then there is a realization of the South of ante-bellum days, when slaves worked in the cotton fields and were sold on the block. The great Liberator, who gave to the helpless the boon of freedom, is seen in his very human aspect as the comforter of the oppressed, while the tragedy that snuffs out the light of such a life is, in contrast, the more impressive.

Inquirer Oct 3

FORREST—It was a wise managerial provision that arranged for a seat sale two weeks in advance for the D. W. Griffith motion picture spectacle, "The Birth of a Nation," now in its last weeks at this theatre. The lobby of the theatre is thronged during the entire day by persons who are eager to purchase seats, and those who are turned away have opportunity to make reservations in advance so that dissatisfaction is thereby averted. "The Birth of a Nation" is a marvel of theatrical managers all over the country, for the same sort of sweeping success which the production has had here is the record of the film achievement in New York, Boston, Chicago, San Francisco, Los Angeles and other cities.

It is a big theme that has been handled by Griffith and his effort measured up in every respect to the stupendous historical romance. There is no one who will not declare that this Griffith achievement is the greatest yet made known to the stage. Actual participation in a battle on a European field would give the onlooker no more complete idea of the conflict of armies than may be had by viewing contending Union and Confederate troops in "The Birth of a Nation." In this picture one sees the South of ante-bellum days and there is a suggestion of the causes leading to the War of the Rebellion, with Abraham Lincoln as a central figure. Remarkably true to life is the impersonation given of that great Emancipator and it is a moment of poignant tragedy when he is seen to droop as he falls a victim to the assassin's bullet. The stirring scenes depicting the night rides of the Ku Klux Klan are deeply impressed upon each beholder and there is, by the same token, as lasting an impression made by the romantic tale which adorns this historic creation.

The musical score prepared by Joseph Carl Briel, played by a symphony orchestra, is of great value in a dramatic way. As for the cast it should be said that its superior is not to be found in any other motion picture production. Who wonders, then, that "The Birth of a Nation" is epoch-making in the world of the theatre.

QUINCY (Mass.) LEDGER
OCT. 2, 1915

[illegible], an unusual feat for the average

MAJESTIC THEATRE

All records, theatrically, have been smashed completely by D. W. Griffith's mighty spectacle, "The Birth of a Nation," at the Majestic Theatre, Boston. In number of weeks this attraction completes in Boston one solid half year of consecutive performances, for this is the 26th week of its stay. It is the more remarkable if one stops to consider that the most of this time has been through the summer months when theatres are closed as a rule. It is well known theatrical history by this time that after a run of 22 weeks at the Tremont Theatre "The Birth of a Nation" was obliged to leave this playhouse, on account of the opening of the regular season on Labor Day, and a new home was found at the Majestic in order to meet the very pronounced public demand for a continuance of the Boston engagement.

The length of the stay becomes the more extraordinary when it is considered that all other famous runs in Boston have been of plays which gave eight performances a week, while "The Birth of a Nation" has continuously been presented every afternoon and evening, making twelve performances each week.

M. American Oct 3

MOTION PICTURES

Forrest—"The Birth of a Nation," D. W. Griffith's photoplay on the "Clansman" Thomas Dixon's popular novel. This photoplay on the trying days of reconstruction in the south has a wealth of detail, a breadth of view and a rapidity of action possible only to the motion picture. It is largely in the lavish employment of these powers that the overwhelming force of the film resides. Its famous climax is worked up solely by this means. The spectator is shown alternately the imperiled Camerons and Stonemen and the hordes of clansmen racing to their rescue. But throughout the entire film there is no more powerful episode, however than the death of "little pet sister." Mae Marsh takes this role with consummate skill.

WHY I FAVOR IT

BY D. W. GRIFFITH

THE $2 PICTURE

WHY I OPPOSE IT

BY DANIEL FROHMAN

D. W. GRIFFITH,
Creator of "The Birth of a Nation."

I SUPPOSE because the motion picture is a comparatively new form of expression in dramatic art that we are asked questions that would never be addressed to an old-line producer.

Before me is one relating to the possibility of the $2 motion picture being a permanent institution. I would answer that query in the affirmative without qualification, except for one other possibility. It will only be a permanent charge until motion pictures are placed upon a par with grand opera and then the $2 price will be as obsolete as the current charge for ordinary motion pictures is to-day in comparison with the $2 scale in the theatre. The motion picture does not differ from any other branch of art or business that I am acquainted with. The old fundamental law of supply and demand will always regulate it and the other law of the survival of the fittest will take care of the price question.

This statement is made conservatively, and I hope my readers will not think that a natural optimism makes me overly enthusiastic. We have grown steadily with the development of this wonderful industry and only those who started in at the beginning and know the inside facts are capable of forming any correct estimate. The great public to which any institution must appeal for its existence is just realizing the unlimited possibilities of the motion picture as a form of expression.

"The Birth of a Nation" has been the pioneer in this direction, but there will be many pictures which will measure up with the public demand, and when the theatregoers of this country find something they like there is never any question as to the price. Anything is worth the price that compares with the standards that the patrons of the playhouses have unconsciously built up in their own minds. Look at the record engagements of "The Birth of a Nation" in New York, Chicago, Boston, Philadelphia, Pittsburg, Milwaukee, Los Angeles and San Francisco. It has already outstripped every competitor of the spoken stage and has surpassed the records of such great dramatic successes as "Ben Hur," "Peg o' My Heart," "The Merry Widow," "Charley's Aunt," "A Trip to Chinatown" and numerous others of the record makers of their respective eras. There is only one answer to all this. The motion picture has arrived at a point where it can compete with the spoken drama in the matter of price. It took time and patience and just a little daring to reach this point. There will be no retrogression, however.

It was only a few years back that we all thought it was the limit of extravagance to spend $1,000 upon the making of a motion picture. In those days 10 cents was the highest charge of admission. In less than seven years I have seen the picture business climb up from that lowly station to the present triumph of "The Birth of a Nation." This production cost nearly half a million dollars. This is 500 times the cost of the first 10-cent motion picture. Instead of charging $5 per seat to keep up the ratio, we only ask $2 for the best seats and the prices are scaled downward to 25 cents for the gallery tickets.

In the not distant future some motion picture producer will select a great story that will cost a million dollars to properly produce, and he will get $5 a seat for his production. You see, the motion picture is not hampered by the cramped perspective of a 36-foot proscenium opening. The whole world is at its beck and call. Eons and eons of time have been piling up great scenic productions for the producer, which he can reproduce on a piece of celluloid one inch long and three-fourths of an inch wide. The thing narrows down to a question of selection. If the motion picture director has the dramatic instinct and the imagination there is no limit to what he can do. He also does not have to depend upon canvas and a small stage for his reproduction of nature. He can reproduce anything that history or poetic imagination outlines for him. The world's literary masterpieces are still stored up in libraries, an inexhaustible fund for him to call upon. Therefore, I say that the price will always be governed by the output, which in time will be controlled by the demand. If you do something the world is interested in, the demand will be forthcoming.

THE production of "$2 motion pictures," which has become the object of several photoplay producers, is an excellent ambition, in many ways meriting respect and commendation, but nevertheless a policy at variance with all the traditions of the staged or screened drama. Motion pictures can never be too elaborately or magnificently produced. They can never be made too good for the public, but the public should not be forced to pay exorbitant prices for the privilege of seeing them.

The question resolves itself into the old one of the classes and the masses. The advocates of the $2 film offering forget one powerful truth in their efforts to interest exclusively the two-dollar element of the public in their productions. To whom does the motion picture owe its very existence? Whose nickels and dimes are represented in the vast producing plants and great industrial fabric of the film business to which to-day we point with such conscious pride as indications of the stability of the industry? Is it to the classes or to the masses that we owe our present prosperity and prestige?

It was the man who paid the dime to see the then despised and lowly "movie" when the people who are represented in this so-called "$2 clientele" were either scornful of or antagonistic to the new screen drama, who has made possible the production of these very photo-spectacles which are to be shown to the newly converted $2 audience.

Aside from any sentimental feeling which might prompt the motion picture producer to stand by the masses who made possible his rise to fortune, there is a very sound business reason which should induce the far-seeing film producer to please always and interruptedly the masses.

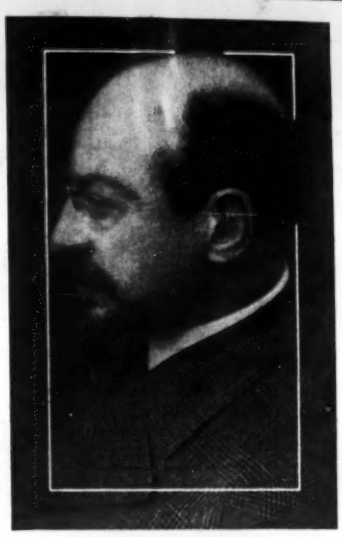
In this premise we have precedental authority in the record of the spoken drama. I have little doubt that any theatrical manager will support my assertion that the best returns to be obtained from theatrical productions are derived from those which interest the vast general public, and not from those with any peculiar and limited appeal, to a "set."

Take, for illustration, "The Old Homestead," "In Old Kentucky," "Way Down East," "Rip Van Winkle," "The Two Orphans." Did they derive their greatest profits from the high-priced theatres in the big cities, or from the popular-priced theatres in every town and hamlet in the country? The answer is a matter of theatrical history. For that reason, when the Famous Players Film Company makes its screen adaptation of "The Old Homestead," which it will shortly do, we will return it in its new form to the masses who have made its popularity on the stage endure for two generations—to the people who can afford to pay the minimum price of admission in proportion to the expense and elaborateness of the subject, which can be estimated to be from ten to twenty-five cents.

This has been the policy of the Famous Players throughout its entire existence as a producing organization, and a conviction from which we have never departed even during the presentation of such profit-deserving subjects as Sarah Bernhardt in "Queen Elizabeth," James K. Hackett in "The Prisoner of Zenda," Mrs. Fiske in "Tess of the D'Urbervilles," James O'Neill in "The Count of Monte Cristo." This will continue to be our policy when, shortly, we present Pauline Frederick in "Zaza," Mary Pickford in "Madame Butterfly," Marguerite Clark in "The Prince and the Pauper." This will be the policy when our allied producer on the Paramount programme, the Lasky Feature Play Company, presents Geraldine Farrar in "Carmen"—the only policy, in my contention, consistent with the traditions of the screen, for because of their support in the dark days of the industry, when our existence was precarious and objectionable to press and pulpit, given loyally and earnestly, the masses to-day deserve the very best that the film manufacturers can produce.

This *our* slogan: "Make $2 pictures, but show them for from 10 to 25 cents!" Such subjects as are mentioned above assuredly belong to the "$2 production class," yet they will be shown all through the country at an admission cost within the financial means of all. Screen plays now in the course of

[CONTINUED ON PAGE FOUR.]



DANIEL FROHMAN,
Managing Director Players Film Co.

NEWTON (Mass.) GRAPHIC
OCT. 1, 1915

CLIPPING FROM
Philadelphia, (Pa.) North American
OCT 3 1915
Date .....

"Heart of Jennefer," with Hazel Dawn and war pictures.

MOTION PICTURES

Forrest—"The Birth of a Nation," D. W. Griffith's photoplay on the Clansman," Thomas Dixon's popular novel. This photoplay on the trying days of reconstruction in the south has a wealth of detail, a breadth of view and a rapidity of action possible only to the motion picture. It is largely in the lavish employment of these powers that the overwhelming force of the film resides. Its famous climax is worked up solely by this means. The spectator is shown alternately the imperiled Camerons and Stonemen and the hordes of clansmen racing to their rescue. But throughout the entire film there is no more powerful episode, however, than the death of "little pet sister." Mae Marsh takes this role with consummate skill.

CLIPPING FROM
Philadelphia, (Pa.) Public Ledger
OCT 3
to .....

AT THE PHOTOPLAY

FORREST — D. W. Griffith's spectacle, "The Birth of a Nation," continues here. So widespread has been the discussion of this photoplay that it is not necessary to outline the story. Suffice it to say that the spectacle deals, in a big way, with a big theme. No such photographic conceptions have ever before been made for the screen, and the Griffith achievement is unquestionably the greatest yet accomplished along these lines. A more complete idea of the conflict of armies on the field of battle could not be given, even were actual hostilities to be photographed. The onlooker sees a battle as only those in the very front line of fighting would see such a conflict. Then there is a realization of the South of ante-bellum days, when slaves worked in the cotton fields and were sold on the block. The great Liberator, who gave to the helpless the boon of freedom, is seen in his very human aspect as the comforter of the oppressed, while the tragedy that snuffs out the light of such a life is, in contrast, the more impressive.

...dard received numerous letters ... colored people protesting against the ... showing of the film.

BOSTON POST
OCT. 3, 1915

...the most original comedians on the stage. His one hobby outside stage life is that of reading up on ancient history. He often introduces the names of many of the old Greek and Roman warriors in his lines, and this in a large measure gets him many a legitimate laugh.

✦ ✦ ✦ ✦ ✦

It is curious to observe the different types of people who visit "The Birth of a Nation" at the Majestic. Young and old, thoughtful and flippant, all find in the remarkable series of pictures something to chain the attention. The fame of the spectacle has spread throughout New England and patrons have come from long distances to view it. "The Birth of a Nation" is the first instance in this city where a photoplay has comprised an entire performance, and it is the pioneer in Boston of the others which are to follow.

...days and Saturdays.

MAJESTIC THEATRE—All record... theatrically, have been smashed co... pletely by D. W. Griffith's mighty spe... tacle, "The Birth of a Nation," at t... Majestic Theatre, Boston. In numb... of weeks this attraction completes i... Boston one solid half year of consec... tive performances, for this is the 26t... week of its stay. It is the more r... markable if one stops to consider th... the most of this time has been throug... the summer months when theatres a... closed as a rule. It is well known th... atrical history by this time that aft... a run of 22 weeks at the Tremont Th... atre "The Birth of a Nation" w... obliged to leave this playhouse, on a... count of the opening of the regul... season on Labor Day, and a new hom... was found at the Majestic in order t... meet the very pronounced public d... mand for a continuance of the Bost... engagement.

LEWISTON (Maine) JOURNAL
OCT. 1, 1915

AMUSE

All Next Week "The Birth of a Nation," at the Empire

"The Birth of a Nation" the sensational and spectacular Griffith production of the Civil War period, in 12 parts based on the book "The Clansman" breathes the spirit of that well known work. The two great outstanding features of it are its controversial spirit and splendor, and the magnificence of its production. Taken as a whole it is the most tremendous offering ever projected.

The greatness of the production is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so very carefully presented that it grips the audience hard. The appeal is far-reaching and there probably never has been a production offered to the American public that can approach the "swing" of its powerful "pull" or sometimes almost uncanny reproductions of historical scenes. From a technical viewpoint it may be placed upon a pedestal by itself.

Nothing approaching "The Birth of a Nation" as a spectacle has ever been seen in Lewiston. It is a magnificent production, wonderful in its scope, dramatic to a degree in its construction, faithful in detail and convincing in its argument. Those who may feel inclined to take offense at alleged incidents of half a century ago, and find it difficult to square such offenses with latter day conditions, should bear in mind that the traitor, Arnold, of the Revolution, was the same Arnold, who, as the daring "rider of the black horse" was the hero of the siege of Quebec.

Beginning Monday afternoon, and continuing every afternoon and evening thruout the remainder of the week, the Empire will present "The Birth of a Nation"—aye, present it in a manner that will defy any presentation it has ever had to eclipse it. An augemnted symphony orchestra, a crew for stage effects, an example of artistic exhibition never before equalled in Maine, will be offered the people of Lewiston and Auburn all next week at the Empire, a sight they will never forget—"The Birth of a Nation."

BRIDGEPORT (Conn.) STANDARD
OCT. 1, 1915

GRANT AND LEE MEET IN 'THE BIRTH OF A NATION'

Incident, Although Not Long, Makes Vivid Impression on All Who Witness It.

Although the leaders of the opposing forces in the Civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," which will be seen at Poli's all next week, the scene in which General Grant receives the surrender of the Army of the South from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. He is a statue in gray. The contrast in manner is also marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

FALL RIVER (Mass.) HERALD
OCT. 1, 1915
314

BURLINGTON (Vt.) NEWS
OCT. 1, 1915

musical triumph, and flattering success for those who brought the artists to Burlington.

"The Birth of a Nation."

In all things there is always one best and to that one best all others of its kind are compared. In screen spectacles that one best is admitted and proclaimed throughout the world to be D. W. Griffith's grand triumph of the camera "The Birth of a Nation" the most glorious spectacle ever presented to man and expected to be the pinnacle of film art for the next twenty years to come. One may have seen big productions in photo drama before, for instance "Quo Vadis" "The Fall of Pompeii", "Cabiria" and others but before "The Birth of a Nation" all of these must bow. A more stupendous, overwhelming, blood-stirring and inspiring production has never before been conceived and its showing at the Strong theatre for an engagement of four days commencing October 4 will undoubtedly be the signal for a mighty rush of people to see this vast spectacle of which such a tremendous amount of notoriety has been spread throughout the length and breadth of the entire country.

EVERLY (Mass.) CITIZEN
OCT. 2, 1915

theatre patron.

"THE BIRTH OF A NATION"
Amazing Records Established by this Wonderful Attraction at the MAJESTIC THEATRE.

All records, theatrically have been smashed completely by D. W. Griffith's spectacle "The Birth of a Nation," in this city, which was seen for 22 weeks at the Tremont Theatre by nearly half the population of Boston and the past 3 weeks at Majestic, making its 26th big week in Boston. So insatiable has been the desire of the theatre going population of New England to see more of this marvelous $500,000 production that arrangements had to be made for another theatre as its Boston home, and so the Majestic Theatre becomes the fortunate possessor of "The Birth of A Nation" as an attraction for a limited additional stay in Boston. 18,000 persons and 3,000 horses were used in reproducing this picture; which is a complete story of the Civil War. The Majestic Theatre will begin next Monday afternoon, with performances given twice daily, every afternoon at 2.10 and every evening at 8.10. Seats are now selling for next week

"BIRTH OF NATION" IS TRUE PICTURE OF TIME

Not a Farce or Comedy, But General Story Carries With it Some Funny Scenes.

The general character of "The Birth of a Nation" is of necessity sober and somber. It represents a critical period in the history of the States. It pictures a time that "tried men's souls" and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce; it is not comedy, it is simply a truthful picture of the times it portrays, and there was little of a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle. Comedy of the most delicate sort, but comedy nevertheless.

There is the typical Southern home where all is good cheer. War's alarms have not yet disturbed its serenity. A Northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds we have pure comedy and the best of feeling. No matter if within a few months they are to die on the field of battle, enemies but clasped in each others arms.

Then there is the young daughter of the Southern home; almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister, and their guests. Alas, later we see her tragic end, when to save herself from a fate worse than death, she jumps from the high cliff. Comedy that ends in tragedy, but comedy just the same.

Again there is the scene in "the quarters" where the negroes are "showing off" for the benefit of Northern visitors. There is the shuffle, buck and wing, "Mississippi Sawyer," Turkey in the Straw," and other steps in which the darkeys delighted. Later in the play they have their serious roles.

And so through it all there are bits of the lighter shade of life to be overcast by the somber shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy or. Such is life.

BRIDGEPORT (Conn.) TELEGRAM
OCT. 1, 1915

STRIKING PICTURES TO BE SHOWN BY Y. M. C. A.

The feature at the Y. M. C. A.'s motion picture program tomorrow will be an Essany production, entitled, "Temper," in which the leading part in this photo-drama is played by Henry B. Walthall, who featured in "The Birth of a Nation" as Col. Cameron. The picture itself is a wonderful emotional drama, which gives play to Walthall's genius in interpreting the human passions of grief, love and hate.

The other pictures will be a George Ade comedy entitled "The Fable of the Two Unfettered Birds," in which it is declared and shown that the parental instinct is bound to crop out even among refrigerator uplifters. The other comedy is a Lubin production entitled "Willie Goes to Sea," and is funny from start to finish. In "A Fiend at the Throttle," an engine driven by a madman tries to run down the heroine, and she escapes by a miracle. Her act saves the lives of a train filled with passengers. The educational numbers will display thousands of queer pelicans on Pelican island, a visit to St. Augustine, and boys diving for coins at Kingston harbor, etc., etc., closing with a comedy cartoon. Current events will be pictured in the Pathe Weekly.

The opening exhibitions last Saturday drew crowded houses both afternoon and evening. Tomorrow the exhibition will begin at 1:45 and 6:45.

Chesapeake City Md.
10-2-15

BREEZES FROM ST. LOUIS.

St. Louis, Mo., Sept. 28, 1915.

The extraordinary success of "The Birth of a Nation" caused a change in the plans of the Olympic theater, and prevented for the time being the appearance of Elsie Janis, who will go to New York before reaching St. Louis. The opening of the regular season at the Broadway playhouse has been deferred until October 10, when "The Girls From Utah," with Julia Sanderson, Donald Brian and Joseph Cauthorne, will inaugurate the series of dramatic and musical offerings that will make up the list of the Olympic's attractions for the winter season.

CLIPPING FROM
The Bulletin
Philadelphia
10-2-15

A NEW ONE IN LOBBY DISPLAYS

Chicago, Sept. 25.—Great strides are being made by Hamburg, Engstrom & Co., who are located in the Mallers Building, Chicago, in the art of manufacturing lobby display frames in oil paintings that can be sold to the exhibitors for less than they could buy photos. These oil paintings are made of all the leading motion picture stars, and they are truly wonderful pieces of work. Hamburg, Engstrom & Co. are at present making these paintings for the Famous Players, V.-L.-S.-E., Universal, Metro, Celebrated Players, and D. W. Griffith's Birth of a Nation, and every mail brings them many inquiries from all over the country and new orders from leading producers everywhere. They employ a staff of the best oil and water artists that can be found. The individual theater owner can buy these paintings as well as the producers, and before long these handsome lobby portraits will supplant the cheap, gaudy paper frames. The next surprise that Mr. Hamburg has in store will be embossed oil paintings. These are now being perfected in their studios.

Chesapeake City Md.
10-2-15

TRAVELER
OCT. 2, 1915

"The Birth of a Nation."

Entering on Monday next, the beginning of the second half year in Boston, "The Birth of a Nation" at the Majestic Theatre continues to hold undiminished the popular interest which, in spite of the phenomenally long run, is marked by undepleted audiences at every afternoon and evening performance. Saturday marked the completion of the 312th consecutive presentation of the Griffith spectacle in this city, a figure hitherto never approached by any theatrical attraction whatever in Boston.

In spite of the fact that "The Birth of a Nation" is now being presented in some of the smaller cities, large numbers of suburbanites and New Englanders continue to flock to the Majestic, attraceed by the exceptionally attractive producing conditions, especially the very fine execution of Briel's incidental music by an orchestra of 40 pieces. Many out-of-town parties, in Boston for the day, make it a point to take in "The Birth of a Nation" as a fitting climax to their program. Among such this week saw about 750 baseball "fans" from Fitchburg and vicinity, who celebrated "Moran day" at Braves Field and later attended the Majestic in a body. Performances will continue throughout the coming week as usual, two daily, at 2:10 and 8:10.

CLIPPING FROM
NEW YORK PRESS
Date .....

1915

Liberty.

"The Birth of a Nation" enters upon its eighth month at the Liberty Theatre this week. Last night the 600th showing in Greater New York was registered, making the longest run since that of "Peg o' My Heart," which was seen for 604 consecutive performances. The production has passed through the latter part of one season and into the beginning of the second season, and arrangements have been completed for its continuance in the Liberty Theatre indefinitely, which is the proven test of its sustained popularity. It is positively stated that it will not be seen in any other theatre in New York until the termination of the run in the Liberty.

PITTSBURG (Pa.) GAZETTE-TIMES
OCT. 1, 1915

AMUSEMENTS.

One of the many reasons for the great success of "The Birth of a Nation," now in the midst of a second [illegible] run at the Nixon, is the unusual quality of the actors under the direction of David W. Griffith. Their work is at the farthest removed from the rough-and-ready methods and horseplay of a great deal of picture production. Henry Walthall's Ben Cameron, "The little Confederate colonel," is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman of Lillian Gish, the Flora Cameron of Mae Marsh and the Margaret Cameron of Miriam Cooper are all delightful feminine portrayals.

BOSTON MORNING GLOBE
OCT. 3, 1915

"The Birth of a Nation" Continues at the Majestic

Although nearly half a million people have witnessed "The Birth of a Nation" since coming to Boston six months ago, the Griffith spectacle at the Majestic Theatre enters this week upon its second half year with interest unabated. All records for continuous engagement in this city were long ago smashed by this production.

From being an issue between races this photo drama seems to have settled down to being an effective preachment against the horrors of war, either civil or international. Through the smoke of European battlefields, pictured in the daily press, can be seen in vivid retrospect our own was gone of 50 years ago. "The Birth of a Nation" has already been shown 312 consecutive times in Boston, and the end is not yet. Until further notice daily performances will be given at 2:10 and 8:10 p m.

BOSTON TRANSCRIPT
OCT. 2, 1915

tinguish the film. Other pictures precede it.

Majestic

"The Birth of a Nation," filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure. Music accompanies the whole. The twenty-seventh week.

Seattle Times Oct 5

Nixon—"The Birth of a Nation."

It is now declared that this big Griffith spectacle, with its wholly unusual features in photo play production, will stay at the Nixon at least one week longer after this week, or until Saturday night, October 16. Following this it will likely be shown in some other Pittsburgh house, not yet announced, and where the engagement will be indefinite. This change arises from two causes. The regular booking contracts of the season at the Nixon are clamoring for their allotted time, while the continued immense audiences for the photo play make it inexpedient to close the Pittsburgh engagement. Last night began the sixth week of the stay of this picture of Reconstruction days, and the crowds still besiege the box office.

Women's Wear Oct 5

Liberty; 42d St., west of Broadway. Tel. Bryant 37. Matinee daily—"The Birth of a Nation," the greatest motion picture ever shown in America. Produced by David W. Griffith, the world's greatest motion picture director. No one should miss it.

Pittsburg Leader Oct 5

Famous Screen Play at the Nixon

With the patronage bigger than ever, the sixth week of "The Birth of a Nation" opened yesterday at the Nixon. Establishing a record for motion picture business in this vicinity, the Nixon box office last week took in $12,000. Many persons are being attracted from adjoining towns by reason of the fact that the production will not be shown in any other theater within 100 miles of Pittsburg.

"The Birth of a Nation" contains every possible thrill that can be given by the spoken drama and enacts scenes with backgrounds which would be impossible to present on the stage. The photography is splendid, the posing highly artistic and the many historical events depicted are enacted with thrilling and realistic detail.

The symphony orchestra accompanying the production plays incidental music in a manner that adds greatly to the entertaining value of the picture. Albert Peace, the well-known conductor, renders tonal effects that well suit the action of the play, being an arrangement made by Joseph Freil, a former Pittsburger.

Dallas M. News Oct 4

Opera House.

Every reel of "The Birth of a Nation" was shown Saturday night before the Dallas Board of Censors. The moving picture was passed by the board, all of the members agreeing that it has no objectionable features.

An advance notice of the film says:

"So strenuous is the fighting in the big battle scenes of 'The Birth of a Nation,' which opens its first Texas engagement at the Dallas Opera House tonight, that the spectator has difficulty, it is said, in making himself believe it is not real battles that were photographed. There is apparent no such 'faking' as is seen in the fights of 'supers' on the regular stage in Shakespearean and other plays where battles are portrayed.

"As a matter of fact, there was a good deal of fighting in making 'The Birth of a Nation,' not so grim and terrible as that being witnessed daily on the battle fields of Europe, but as strenuous and exciting as that which characterizes a football game between two colleges, where rivalry is intense. During the several weeks of rehearsing and photographing these battles an average of five men were carried to the field hospital daily for medical and surgical treatment. Fortunately, however, not a single death occurred.

"There is said to be no 'faking,' either, in the falling from their horses of several of the clansmen in their battles with the carpetbag rabble. The men impersonating the clansmen actually tumbled from their horses at full gallop while the cameras were turned on them. These men are 'trick riders,' who formerly made a dangerous living with 'wild west' shows, and who are now in great demand by the motion picture producers. Mr. Griffith corralled the best of them for 'The Birth of a Nation,' and it is they who furnish so many thrills in the battle scenes. Mr. Griffith also employed some 'trick horses,' very difficult to train for this dangerous work, which will fall, as though shot dead, instantly at command of their riders, no matter how fast they may be galloping at the moment. These horses play their daring parts in the battles of the Kluxers."

Blue Mail & Daily Telegraph Oct

Sherman's March to the Sea, as shown in "The Birth of a Nation"—at the Elks' Opera House, three days, beginning Thursday night, October

Ev. Journal Dallas Oct 4

FAMOUS FILM TO SHOW TONIGHT AT OPERA HOUSE

"The Birth of a Nation" Will Begin Week's Engagement in Dallas.

Veterans of both the North and the South will have an opportunity at the Dallas Opera House tonight to pass upon the accuracy of David W. Griffith in reproducing in "The Birth of a Nation" the stirring events of 1861-65, as well as the series of terrible incidents that attended the reconstruction of the Southland after the long and bloody struggle between the States was over. All the remaining heroes of both armies residing in Dallas will witness "The Birth of a Nation" as guests of the management of the spectacle and the manager of the theater.

Five professors of American history in as many Western universities were employed steadily for three months by Mr. Griffith in gathering data, both odd and accurate, for his giant spectacle. In addition to these five experts, Mr. Griffith commissioned a large number of history students in various parts of America, and especially in Washington, to look up everything they could find on some particular point, in official documents and old pamphlets. It is due to the work that this little army of pains-taking scholars accomplished that "The Birth of a Nation" is so accurate historically that it has been highly indorsed by the universities in the great amusement centers of America. Thousands of old soldiers, both North and South, have witnessed the spectacle in the various cities where it has been shown, and they have added their indorsement, based upon first-hand observation.

But Griffith, like Dumas, uses history as the background of romance, and his historical accuracy never becomes dull and tedious. Unlike Dumas, however, Griffith never warps history to fit his story. He has made his plot, based upon Thomas Dixon's "The Clansman," so consistent that it fits the facts of history exactly.

Knoxville Sentinel Oct 4/10 Times

TESTIMONIAL TO NEWSPAPER ADVERTISING

—Office of—
THE EPOCH PRODUCING CORPORATION
420 Longacre Building.

New York, N. Y., Oct. 2, 1915.

The Knoxville Sentinel,
Knoxville, Tenn.

Gentlemen:—

You will kindly reserve for us 120 inches of space to be used in the exploitation of D. W. Griffith's gigantic spectacle, "The Birth Of a Nation," which will be shown at Staub's theatre for three days, beginning Monday, October 11.

You will recognize in this order a rather unusual amount of space for a theatrical production to use. In this connection I will state that it is the policy of Mr. Griffith, the producer of this great picture, to use more liberal advertising space than has ever been used by any theatrical production.

We have found through our experience that adequate newspaper advertising pays us handsomely, and the success of "The Birth of a Nation" is really a testimonial to newspaper advertising, and we believe that this success is one of the best arguments the newspapers have covering the value of their space.

All of this is said, of course, with the understanding that the article advertised must have the proper merit. Otherwise the newspaper advertising will not produce the results.

We are anticipating big business in Knoxville, and beg to thank you in advance for the careful attention we know you will give our order.

Cordially and sincerely,
THEODORE MITCHELL,
General Press Representative.

...testing against the ...

At Staub's

Music is still being presented before capacity audiences in New York, Chicago, Philadelphia, Pittsburgh and St. Louis, Knoxville playgoers will enjoy the privilege of witnessing D. W. Griffith's mighty spectacle, "The Birth of a Nation," at Staub's theatre the first three days of next week. The engagement will begin Monday night and matinees will be given Tuesday and Wednesday. Seats for the five performances will go on sale at the box office Friday morning.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle at Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's theatre, April 14, 1865, live before the spectator of the Griffith drama. In the second half the south's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct scenes and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in the traveling company of 30.—Adv.

Pittsburgh Post Oct 5

NIXON—"Birth of a Nation," Photo Spectacle.

The daily sight of crowds gathering at the Nixon Theater was repeated at the start of the sixth week of this supreme motion picture spectacle, "The Birth of a Nation." Again long lines formed, extending from the box office far down the street.

Frequent reviews of D. W. Griffith's swiftly moving scenes of Civil war days, the stirring battles enacted with tremendous realism, and the Ku Klux work in reconstructing the South have appeared in The Post. The thrilling effect of the orchestral music directed by Albert Peace heightens the pleasure, giving a vividness to the action sweeping across the screen, an appeal to eye and ear that

Supreme Court Justice Pendleton has indicated his willingness to grant this amount for her annual expenditures upon application of Mary B. Chamberlme of Skaneateles, N. Y., her guardian, who has presented to the court a schedule of the estimated cost of Miss Loney's education and maintenance for the coming year.

The affidavits presented to Justice Pendleton show Mrs. Loney, mother of the girl, feared that something might happen on the fatal trip across the Atlantic. She made a will leaving her entire estate to her daughter in case Mr. Loney did not survive her. He went down with his wife when the Lusitania was torpedoed.

Miss Loney managed to get into a lifeboat as the ship was sinking. This was overturned and the girl swam for 10 minutes until picked up by another boat. She has been living in Skaneateles under the chaperonage of Miss Chamberlaine, but proposes to rent a home in Park avenue soon for the winter and attend school here.

Pittsburgh Chronicle Tele. Oct 5

Nixon—"The Birth of a Nation," Photoplay.

Beinning its sixth week in the Nixon Theater, "The Birth of a Nation" yesterday drew two crowds of spectators that were as large as those at previous performances. Still showing its reel of night riders, battles and holding them together with love stories, the picture is predicted to run several weeks longer. Besides the picture, the house is entertained by a symphony orchestra conducted by Albert Peace.

Pittsburgh Press Oct 5

NIXON.

"The Birth of a Nation," the splendid spectacle at the Nixon theater, yesterday entered upon the sixth week of its presentation, and continues to draw large crowds. Long lines of prospective spectators may be seen each day extending from the box office far down Sixth ave. Every sensation and thrill of the spoken drama is experienced in enjoying D. W. Griffith's swiftly moving scenes of Civil war days. The splendid photography, artistic posing, genuine humor and patriotism, delight each successive audience. The incidental music of the symphony orchestra gives added vividness to the action and heightens the pleasure of the eye.

St. Louis Post-Dispatch Oct 5

"The Birth of a Nation" Moves to Garrick Theater Sunday.

"The Birth of a Nation" photoplay, which is now in its sixth and last week at the Olympic Theater, will move Sunday to the Garrick Theater. The theater, which is the property of the Messrs. Shubert, is being renovated for this production. The same scale of prices will be charged which prevailed at the Olympic—25 cents to $1 for matinees and 25 cents to $2 for night performances.

Post-Dispatch readers have recently asked why the prices charged here and in New York and Chicago for tickets to this attraction were higher than in San Francisco, where the highest charge was 75 cents. The local manager of "The Birth of a Nation" said, in reply to this question, that the Pacific Coast rights for the film were let on terms which did not give the producing company the same control over prices which it has here; and furthermore that the accessories of the San Francisco production were inferior to those of the engagement here. In San Francisco, he said, only five musicians were employed, while here the orchestra numbers 30.

St. Louis Daily Globe Oct 5

BIRTH OF A NATION TO BE SHOWN AT GARRICK THEATER

Great Film Play Now at Olympic Changes Location Next Sunday.

Beginning with a matinee performance Sunday, D. W. Griffith's photo spectacle, The Birth of a Nation, which has been the attraction for six weeks at the Olympic, will be moved to the Garrick Theater, Chestnut and Sixth streets.

In preparation for the showing of the film at the Garrick, the theater has been entirely redecorated, renovated and refurnished. In order that it may present an appearance in accord with the reel, the Messrs. Shubert have wired to their representative here to spare no expense in restoring the theater to its former appearance.

Some Films to Be Shown.

The same orchestra of thirty persons, same production and accessories and effects that have been viewed by 100,000 persons since the spectacle arrived at the Olympic, will be seen at the Garrick, where the performance will continue for some days.

The front elevation at the Garrick is now undergoing a sand blast treatment and it will be outlined for the occasion with a blaze of lights. New and attractive white way lamps will be employed to brilliantly light the interior.

Beautiful Tapestry Scheme.

Tapestry effects, together with a clever decorative scheme, will make beautiful the inferior of the building. Lobby, foyers and retiring rooms also will be treated with harmonious color schemes.

A handsome marquee will adorn the entrance doors.

The sale of seats will open at the box office of the Garrick Thursday morning.

Every chair in the theater, including the gallery, which contains standard opera seats, will be reserved. The same scale of prices as at the Olympic will prevail.

Pittsburgh Dispatch Oct 5

THE NIXON.

There does not seem to be a waning to the great magnetic powers of "The Birth of a Nation" film, which commenced its sixth week in the Nixon Theater yesterday, and instead of patronage diminishing as the picture nears the close of its engagement, it is increasing. Judging from the audiences of yesterday afternoon and last night, the picture will be viewed by larger crowds than any previous week during the Pittsburgh engagement.

Battle scenes, stirring rides of the Ku-Klux Klan, pathetic home pictures, and a veritable gallery of pictures from the great construction period which succeeded the Civil war, are presented with vividness, fine suggestion and historical accuracy.

"The Birth of a Nation" is all that its author and producers claim. To learn the real purpose of the picture and to become better acquainted with its aims, one must see it. Replicas of historical buildings and signatures are shown.

There is sensation after sensation, and one viewing the film sits in amazement, wondering how such a wonderful motion picture could be taken. Accompanying all of this is artistic photography and effective acting by persons portraying the various characters. A symphony orchestra provides incidental music to harmonize with the various gripping scenes on the screen.

Pittsburgh Leader Oct 5

"BIRTH OF A NATION" HERE NEXT WEEK

MIRIAM COOPER
In "The Birth of a Nation"

That the big historical spectacle, "The Birth of a Nation," at the Nixon theater, has aroused the interest and enthusiasm of the people of Pittsburg, as well as the people of the surrounding towns, as no other theatrical offering of years, was evidenced by the storm of protests against closing the engagement which followed the announcement that the present week would end local opportunity to see D. W. Griffith's masterpiece. Aroused by the unprecedented demand for seats for this week's performances, J. J. McCarthy, general manager of "The Birth of a Nation," and Samuel F. Nixon, of the Nixon theater, got together in New York and rearranged bookings so as to make it possible for this sensation of the amusement world to stay one more week at the Nixon. As extended, the engagement will now run all next week, ending with the matinee and night performances Saturday, October 16. The seat sale for this week has already broken the record of the big spectacle's record-breaking local engagement and since the opening of the box office last Monday, the long line of eager seat purchasers, which has extended half way down the block on Sixth avenue, has been unbroken from morning until night. This spectacle of the American military era is eminently suited to the present with the great war in the minds of all. Civil strife that grew out of misunderstandings; battles fought over wide-stretching areas; the great, all-loving heart of the President and the little men who after his death thwarted his far-seeing plans; the victory of the north and the terrible aftermath of reconstruction—these furnish a succession of themes the working out of which impinges as vividly upon 1915 as 1861-'71. Never before has America's greatest war been thus comprehensively put on stage, film, panorama or canvas. It is the biggest patriotic entertainment ever devised. The fascination of the beautiful love romance, the excellent acting and the cunning art of the mechanical effects combine to make an offering satisfyingly delightful to all classes of theatergoers.

LK (VL.) VIRGINIAN-PILOT
OCT. 7, 1915

ITLAND (VL) HERALD
OCT. 2, 1915

AMU

FROM THE PRESS AGENTS

At The Colonial

"BIRTH OF A NATION" STILL THE SENSATION

Immense Crowds Still Packing Colonial Theatre To See Spectacle

There has been not the slightest cessation of interest displayed by the public of Norfolk and surrounding towns in the marvelous spectacle, "The Birth of a Nation," which is still filling the Colonial theatre to capacity every afternoon and night. A double force is kept busy at the box office from opening time to closing time and, while it has been found impossible to fill 'phone orders or answer 'phone calls on this account, it is still possible to secure desirable seats by personal application in time for the remaining performances.

David J. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," is that of making history live. He has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the North and the South.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluoid, a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theatre, but he has also developed a new art form far superior to the old-fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning."

Eighteen thousand people were employed in taking the historical pictures.

...theatre.

E. S. Kaite of Royce street is visiting relatives in Danby.

SPECIAL PRICE FOR CHILDREN.

A Lesson In History in "The Birth of a Nation."

Interest in the historical end of the most wonderful picture in the kingdom of photoplays, "The Birth of a Nation," continues and Warren D. Church, manager of the Playhouse where the picture will be shown this afternoon and tonight for the last times, has made a special offer for the younger element, old enough to appreciate the value of the "movies" along this line.

In speaking of the picture last night Mr. Church said:

"I have made a special price for this afternoon for the benefit of the young people, for others who have seen the picture speak of its historic value. Mr. Griffith, the producer, went to considerable expense in getting together both Confederate and Union generals to stage the scenes of the battle acts.

"This is only one of many instances which have been accurately reproduced in the picture, compiled at an expense of $500,000 and including the period surrounding the Civil war."

The picture will be shown at Burlington beginning Monday of next week and from there it will go to St. Albans for two days. The picture will be in Barre the week of October 11.

The film being shown in Vermont is in charge of David E. Dow, a well-known theatrical man and especially well known since the motion picture end of the game developed.

WALTHAM (Mass.) NEWS
OCT. 2, 1915

MAJESTIC THEATRE.

"THE BIRTH OF A NATION"

All records theatrically have been smashed completely by D. W. Griffith's mighty spectacle, "The Birth of a Nation" at the Majestic Theatre, Boston. In number of weeks this attraction completes in Boston one solid half-year of consecutive performances for this is the twenty-sixth week of its stay. It is the more remarkable if one stops to consider that the most of this time has been through the summer months when theatres are closed as a rule. It is well known theatrical history by this time that after a run of 22 weeks at the Tremont Theatre, "The Birth of a Nation" was obliged to leave this play house, on account of the opening of the regular season on Labor Day, and a new home was found at the Majestic in order to meet the very pronounced public demand for a continuance of the Boston engagement.

The length of the stay becomes the more remarkable when it is considered that all other famous runs in Boston have been of plays which gave eight performances a week, while "The Birth of a Nation" has continuously been presented every afternoon and evening, making twelve performances each week. If these performances which have been given are figured out on the basis of eight performances a week it would have required nearly ten months, or to be exact, thirty-nine weeks, to have given the 312 performances of "The Birth of a Nation" which will have been given by Saturday night of this week, October 2.

And still the crowds flock to the Majestic Theatre, Boston, to enthuse over these realistic scenes of the antibellum days, the Civil War and the reconstruction period. The 27th week will begin at the Majestic next Monday afternoon, October 4.

CHATTANOOGA (Tenn.) NEWS
OCT. 2, 1915

AT THE BIJOU

"Birth of a Nation"

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be shown at the Bijou on Oct. 14-15-16. It will be shown

MAE MARSH

Who Plays Flora Cameron in "The Birth of a Nation."

here just as it was in New York and Boston at $2.

Mayor Littleton and the president of the Daughters of the Confederacy and others will be invited to witness the opening night's performance. Prices for this special engagement in Chattanooga will be announced later.

OCT. 2, 1915
ASHEVILLE (N. C.) CITIZEN

SHOWING OF PICTURE

LOCAL ORGANIZATION PROTESTS AGAINST COMING ATTRACTION.

"The Birth of a Nation" Booked for Presentation at the Auditorium This Month.

Formal protest against the presentation of "The Birth of a Nation," the moving picture production booked for presentation at the Auditorium October 18, 19 and 20, was made at yesterday's meeting of the city commissioners by the Western North Carolina Educational and Missionary society through J. R. Nelson, president, and E. F. Mason, secretary. The protest was contained in a communication addressed to the commissioners in which they were congratulated upon the success of their administration at Asheville and in which their attention was called to the fact that the picture which is booked for presentation here is regarded by the organization as one which will create bad feeling between the members of the two races. The picture is based on "The Clansman" and "The Leopard's Spots."

The commissioners ordered that the petition be filed, no action being taken which would interfere with the presentation of the picture at this city. The protest here followed those of negro's organizations in many cities throughout the country although it stated that the picture has never yet been forbidden at any of the cities at which it has been booked. It is being shown at Norfolk at the present time that city being the first southern municipality which was chosen for the presentation of the picture. A hard fight was made against it at Norfolk but the governing body of that city took no action to forbid its presentation.

Macon avenue was ordered paved at yesterday afternoon's meeting of the commissioners, the city engineer being instructed to prepare specifications for the work and to ask the contractors of the city to make bids on the work.

A number of matters of a routine nature were considered at yesterday's meeting and members of the board to whom various matters had been referred made their reports to the board as a whole.

HOLYOKE (Mass.) TRANSCRIPT
OCT. 1, 1915

WOULD RENT CITY HALL FOR FILMS

"BIRTH OF A NATION" AGENT SEEKS RIGHT TO USE HALL FOR THREE WEEKS.

George D. Miller, the New England agent for the "Birth of a Nation" picture production, was in the city this morning and conferred with Mayor Woods and City Clerk John F. Sheehan relative to leasing the city hall for three weeks, beginning October 11. No decision was made in the case as there are several of the dates during that period already booked.

While there are lot of people in the city who undoubtedly would like to see the big picture production which has been such a sensation in the big cities for the past year, there is little support for the plan of having it produced in the city hall. The city hall is primarily for the use of the citizens of Holyoke. The rental, as fixed by the board of aldermen, is set at a figure so low that it barely covers the cost of service. To withdraw the hall from use by any body of Holyoke citizens that might want it and turn it over to some outside party intent only on making as much money out of it as possible would seem the height of bad policy.

Again, the city hall is not insured and while the possibility of a fire or an accident there during such an attraction is remote, it is still well within the realm of possibility. If the city hall has to be burned, by all means let it be done by some of our own.

By the action of the board of aldermen, the sole right to lease the city hall rests with the city clerk and the mayor has nothing to do with the decision.

TO HAVE "DOG ROAST."

The members of the Epworth League of the First M. E. church will enjoy the second "Dog Roast" of the year tomorrow. Early in the summer about thirty members of the league journeyed forth laden with good things to eat. Needless to say the chief feature of the menu was fat, juicy frankfurts which the party by the aid of long sticks roasted over the camp fire. The appetites of those present were excited to the ...
...testing ag...the...

MANCHESTER (N. H.) MIRROR
OCT. 2, 1915

SATURDAY, OCT

THE PLAYHOUSE

Rose King is playing in Brooklyn and Joe Creehan is holding down the boards at Lowell.

The opera troupe which played at the Palace the last three days of this week had hard luck. The tenor's voice went back on him Friday night and the "Rigoletto" sketch had to be cut out. The manager of the troupe, a lady, was stricken with a rheumatic affliction and confined to her bed at the hotel. She would not take the services of any regular physician, being a Christian Scientist, and notified her New York doctor to give her absent treatment. But one of the entire company of actors could speak English, and that one but slightly.

Manager O'Neill says it may be that "The Dream of the Orient" will be here again this season. That was a fast—very fast—dancing and singing combination. He has not heard yet from "The Green Umbrella" people. That was also a tip-top act.

It is understood that "The Fashion Shop" is coming back to Manchester. Correspondence is being had with the management of this act.

The business done by the "Uncle Tom's Cabin" company at the Park theatre this week was fine from the box-office standpoint. It is one of the mysteries of theatre history how this ancient melodrama holds on—but it does, and probably always will.

Word from George Freeman, who is out with the "Damaged Goods" company, is to the effect that business is good. The company is now getting into Pennsylvania.

The posters and the bills of the "Everywoman" show, due here at the Palace Saturday night of next week, are more than ordinarily artistic. Some of them would be great for the den.

Certain of the local clergymen took in "The Birth of a Nation" picture at the Auditorium this week, and were much surprised at the scope of the modern moving picture idea.

While the Ku-Klux Klan idea was idealized in "The Birth of a Nation," following the trend of the Dixon story, the congressional reports of 1871 give the bald-headed facts that the Ku-Klux gentry were robbers and guerillas, and that much of their rounding-up of victims was due to politics and had nothing to do with the protection of the white woman. Some of the men they hanged were innocent of even a misdemeanor. Congress in 1871 thoroughly and exhaustively sifted this Ku-Klux Klan business.

Perhaps everybody doesn't know it, but Corse Payton, who opens an engagement at the Park theatre next week, once submitted to a biography analysis, and Gertrude Andrews wrote a book about him. The book was illustrated with stock wood cuts, and was almost as funny as a Mark Twain ebullition. However, Payton regarded it as great. There was nothing in it about the coat that he swapped off with Walter Cox. The date of the Corse Payton book was 1901.

LOWELL (Mass.) SUN
OCT. 2, 1915

country to ... to munitions. Furthermore, it would be an injustice to the manufacturers who have a right to fill foreign orders that do not conflict with the duties of a neutral power as laid down by international law.

BIRTH OF A NATION

West Springfield has granted a permit for the production of "The Birth of a Nation" which Springfield, across the river, barred. "You see, we don't have to worry about a negro vote on this side," said the chairman of the West Springfield selectmen. Not a neighborly remark to make, but one containing as the saying goes, more truth than poetry.—Springfield Union.

Possibly it is because this historic production has been barred in Springfield that it has been barred in Lowell also. We are copying Springfield in a few things, it would seem, but certainly not in our method of doing business. In preventing the people of Lowell from seeing this historic and patriotic production in their own city Mayor Murphy has done them an injustice. There is nothing in the pictures as now revised to justify this interdict. There have been plays presented here that should have been stopped and when Mayor Murphy's attention was called to one of them he said he had read the book and there was nothing wrong in it. But the dramatization acted out upon the stage usually departs from the narrative, as it did in that particular case.

BURLINGTON (Vt.) NEWS
OCT. 2, 1915

...Week, who has been ... with relatives ... and ... Monday, will in a few days return to her home in Marlboro, Mass.

AMUSEMENTS.

Last Day of Champlin Company's Engagement at Strong.

The Charles K. Champlin Stock company continued their engagement at the Strong theatre yesterday with two performances of David Belasco's, "The Heart of Maryland." There was a large audience in the afternoon, and in the evening the attendance tested the capacity of the theatre.

The Champlin company gives its last performances here today, giving "Stolen Evidence" afternoon and night.

"Birth of a Nation."

The dramatic form has often been employed by the greatest minds of the world to express the usages and sufferings of war. No pen has been able to make as impressive a picture as Griffith has encompassed in this masterpiece. A born realist he cuts into the quick of facts that he may establish his dramatic plot. He masses great armies upon a historic plane to reproduce the records of a mighty struggle and by the human interests of two families makes a great nation's efforts a topic of dramatic construction which appeals to the heart and the sympathies as no bald narrative of facts could hope to do. To attain results he employs the passions, the loves and the conflict of essential drama. He writes history by flashes of lightning and with it all has built up a spectacle that thrills the human soul, brings tears to the eyes, mingles pathos with laughter, and above all else, does something fine upon the most tremendous scale that was ever undertaken by a dramatist in the world's history.

"The Birth of a Nation" is well worth while and when one has witnessed it, it is easy to understand why it has created such a gigantic stir. The engagement of this greatest of all film spectacles opens at the Strong theatre next Monday for four days.

PHILADELPHIA, (PA.) RECORD.
Date ... OCT 3 ...

Forrest—"Birth of a Nation."

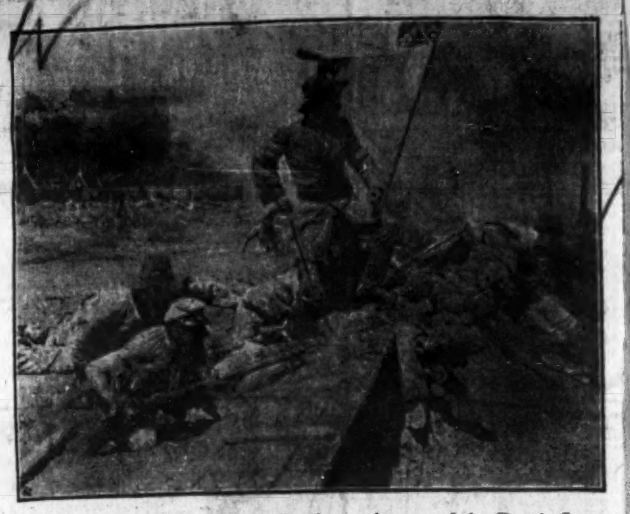
The same meed of unceasing success which cause to the D. W. Griffith motion picture spectacle, "The Birth of a Nation," in New York, Boston, Chicago, San Francisco, Los Angeles and other cities, has been the fortune of the production in this city. At each presentation of the picture in the Forrest Theatre there has been a crowd sufficient to place standing room at a premium. However, the management has made every effort to accommodate patrons with seats and persons who have been turned away from the box office for lack of accommodation have wisely purchased tickets for later performances. This is made possible by the arrangement permitting the purchase of seats two weeks in advance.

So widespread has been the discussion of the theme of "The Birth of a Nation" that it is hardly necessary again to outline the story. Suffice it to say that the spectacle deals in a big way with a big theme. No such wonderful photographic conceptions have ever before been made for the screen and the Griffith achievement is unquestionably the greatest yet made known to the theatre patrons. A more complete idea of the conflict of armies on the field of battle could not be given even were actual hostilities to be photographed. The onlooker sees a battle as only those in the very front line of fighting would see a conflict. Then there is a wonderful realization of the South of ante-bellum days, when slaves worked in the cotton fields and were sold on the block. The great Liberator, who gave to the helpless the boon of freedom, is seen in his very human aspect as the comforter of the oppressed, and the tragedy that snuffs out the light of such a life is in contrast the more impressive. Indeed, it would be difficult to imagine a more effective and affecting scene than that showing the assassination of Abraham Lincoln in Ford's Theatre, at Washington. Yet these are but a few of the many tremendous incidents brought upon the screen and the skill of the master hand that intermingled the tragic with elements of romance and of comedy is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel in synchronization, for each motion is illustrative of the shifting scene and the whole field of musical composition seems to have been searched with the skill of the true artist. No better cast has ever been assembled for a motion picture presentation. There is no wonder, therefore, that "The Birth of a Nation" is epoch-making in theatricals.

BRIDGEPORT (Conn.) TELEGRAM 101
OCT. 2, 1915

"Birth of a Nation" Carries Many Stirring War Scenes



The Little Colonel Leading His Regiment in one of the Battle Scenes

"BIRTH OF A NATION" AT POLI'S MONDAY

Engagement Here Extends Over Entire Week—Production is Wonderful One.

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at Poli's beginning Monday afternoon and continuing for the week, with daily matinees.

This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the big playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Natioan" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburgh; Lee's surrender to Grant at Appomattock; the assassination of the Federal President; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact facsimilies of the originals. Althgether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,00 horses appear in the picture, which cost approximately $500,000 to produce.

RUTLAND (Vt.) NEWS
OCT. 2, 1915

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will be confined to her bed for some time.

Last Performance of "The Birth of a Nation" Tonight.

The great picture, "The Birth of a Nation," which has already drawn 11 large audiences to The Playhouse this week, will be shown for the last time this evening. As the exhibition is long, taking three hours, it constitutes the entire program of the evening.

Starting with scenes in the south just before the civil war, the films take the audience through the stirring episodes which preceded the opening of hostilities, the starting of troops for the front, actual fighting, including the siege of Petersburgh, the assassination of Lincoln, Lee's surrender, the tyranny of the negroes after they were freed, the work of the Klu Klux Klan and the reconstruction period, following the conflict. Some of the great Afro-American colleges are shown to give an idea of the change which has taken place in the people since 1870. Patriotic music and southern melodies are played through the entire evening. There is a love story which runs through the picture.

PITTSBURGH (Pa.) GAZETTE-TIMES
OCT. 3, 1915

Nixon—"The Birth of a Nation"

D. W. Griffith's "The Birth of a Nation," which enters upon the sixth week of its successful run at the Nixon Theater tomorrow afternoon, is the most impressive spectacle ever staged. At the Nixon its run promises to eclipse all records of either dramatic or photoplay productions.

The stirring events of the Civil War and the period of Reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's march to the sea, the surrender of Lee at Appomattox and the saving of the South by the clans are faithfully reproduced. Months of research by historians preceded the actual work of production. Engineers from West Point and veterans of the North and South assisted in laying out the great battlegrounds. The artillery and other ordnance were those of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used 20 batteries of cameras which he directed from a central tower by means of a system of underground telephone connections.

As the run of "The Birth of a Nation" is to be brought to a close it is well to see this great production at the earliest possible time, as there will be no other engagement played either in this city or within 100 miles of Pittsburgh. The performances start at 2:15 and 8:15.

PHILADELPHIA, (Pa.) INQUIRER.
OCT 3
ate .....

FF

FORREST—It was a wise managerial provision that arranged for a seat sale two weeks in advance for the D. W. Griffith motion picture spectacle, "The Birth of a Nation," now in its last weeks at this theatre. The lobby of the theatre is thronged during the entire day by persons who are eager to purchase seats, and those who are turned away have opportunity to make reservations in advance so that dissatisfaction is thereby averted. "The Birth of a Nation" is a marvel of theatrical managers all over the country, for the same sort of sweeping success which the production has had here is the record of the film achievement in New York, Boston, Chicago, San Francisco, Los Angeles and other cities.

It is a big theme that has been handled by Griffith and his effort measured up in every respect to the stupendous historical romance. There is no one who will not declare that this Griffith achievement is the greatest yet made known to the stage. Actual participation in a battle on a European field would give the onlooker no more complete idea of the conflict of armies than may be had by viewing contending Union and Confederate troops in "The Birth of a Nation." In this picture one sees the South of ante-bellum days and there is a suggestion of the causes leading to the War of the Rebellion, with Abraham Lincoln as a central figure. Remarkably true to life is the impersonation given of that great Emancipator and it is a moment of poignant tragedy when he is seen to droop as he falls a victim to the assassin's bullet. The stirring scenes depicting the night rides of the Ku Klux Klan are deeply impressed upon each beholder and there is, by the same token, as lasting an impression made by the romantic tale which adorns this historic creation.

The musical score prepared by Joseph Carl Briel, played by a symphony orchestra, is of great value in a dramatic way. As for the cast it should be said that its superior is not to be found in any other motion picture production. Who wonders, then, that "The Birth of a Nation" is epoch-making in the world of the theatre.

PITTSBURGH (Pa.) GAZETTE-TIMES
OCT. 3, 1915

One of the contributing beauties of the Griffith spectacle, "The Birth of a Nation," at the Nixon is the musical score. Of its author, Joseph Carl Briel, mention is made elsewhere. But the score is so delightfully interpreted that due credit should be given the orchestra and its direction. There is no name on the program to indicate where this credit belongs so it is only an act of justice to name Albert Pesce as one of the big factors in the success of the Griffith pictures. He is the orchestra leader and one of the best in the country.

Before coming to America Mr. Pesce, who is a native born Italian, conducted grand opera and symphonic orchestras in Milan, Italy. Fred C. Whitney then secured his services to direct the initial production of "The Chocolate Soldier" in New York city, and, after a season's run, he joined hands with Arthur Hammerstein and made a pronounced success with Emma Trentini in "The Firefly," for whom he composed and interpolated the little song, "I Am the Firefly." His more recent work has been with Henry W. Savage, under whose management he conducted the engagements in the Eastern cities of Mizzi Hajos in "Sari."

PITTSBURGH (Pa.) PRESS
OCT. 3, 1915

FF

NIXON.

"The Birth of a Nation," which enters upon the sixth week last week of its successful run at the Nixon theater tomorrow afternoon, is a bright beacon-light which illumines the most important period of American history. It is a brilliant faithful and vivid historical romance which tells the story of the war between the states and of the reconstruction era of the south. This mighty masterpiece is now filling the following theaters to their utmost capacity: the Liberty and the Brighton in New York; the Tremont in Boston; the Illinois in Chicago and the Davidson in Milwaukee, besides theaters in Los Angeles, San Francisco and other large cities of the west. It has pulled high-class amusements out of the slough of despond. The two-dollar picture has come to stay and "The Birth of a Nation" will always be remembered as the first to merit and win success in the best theaters at a scale of prices the same as had been obtained by the most costly dramatic productions. As the run of "The Birth of a Nation" is to be brought to a close it is well to see this great production at the earliest possible time as there will be no other engagement played either in this city or within 100 miles of Pittsburg.

PITTSBURGH (Pa.) GAZETTE-TIMES
OCT. 3, 1915

world of the theatre.

CINCINNATI (O.) ENQUIRER
OCT. 3, 1915

of business each season, just as "The Sign of the Cross" and "Way Down East" and "Mrs. Wiggs of the Cabbage Patch" [illegible] to be.

XXX

There has been a great deal of disappointment experienced throughout the state of Ohio on account of the inability of the sensational picture drama, "The Birth of a Nation," to pass the Censorship Board. Though the action of the officials is being widely mourned by the theater managers, and also by some of the curious public, the decision was not a very great surprise to those who are directly concerned with theatricals. In fact, it would have been a genuine surprise if the picture had passed. Governor Willis was quoted as saying early last summer that the picture would never be allowed to play in Ohio as long as he was Governor of the state.

There does not seem to be much doubt but that political expediency has been served by the censorship decision. It would have been a serious error to have opposed the negro vote. The opposition of the negro element to the picture has been most pronounced. In those states where the picture is being shown there have been no serious race riots. But none of them are as close to the South as the southern part of Ohio. There may be no danger even here, but it is the part of wisdom not to incense the public.

Whatever the disappointment may be as to the decision, it provoked a rather foolish statement from one of the picture men last week who said that the big film companies would soon be compelled to give Ohio the go-by. That sounds very much like a bluff.

There is a rich field in Ohio for the moving picture concerns, and no producer is going to boycott the state just because he cannot get all he thinks he ought to have. Censorship of pictures is a necessity. The necessity has been brought about by the producers themselves. The situation is entirely in their hands. If they had not created the need for a judicious exercise of censorship they would not be confronted with so much opposition to-day. Now, if the censorship is primarily due to them, then it is the height of folly for them to claim that they will abandon the state rather than submit to it. The truth is, they will submit to it. And it is well that they should. The Ohio Board of Censors is far from infallible. There may be differences of opinion, and there may be times when the film producers have a just cause for complaint. But, on the whole, the contrary is the case. Many an objectionable film is kept out of the state by this board, whose very existence warns producers with questionable pictures. Producers who are continually crying out against censorship must fall under suspicion.

Whether the decision with regard to "The Birth of a Nation" was a just one or not is a question. But, the decision having been made, there is nothing to do but acquiesce. Threats are of no avail.

J. H. T.

SPRINGFIELD (Mass.) MORN.
OCT. 3, 1915

"Birth of a Nation" Not to Be Shown.

West Springfield's Board of Selectmen is to be commended for cancelling the permit for the film "The Birth of a Nation" to be shown in that town. The only course, and the only proper one in the circumstances, was to reverse its hasty step, and put itself in accord with the official attitude of Springfield and the sentiment of the people as commonly expressed. The Union has already indicated the reasons why it deems this film unfit for exhibition, and this without any attempt to disparage the merit it may possess as a spectacle.

In our judgment, the bating of any race in a nation constituted like this is anything but safe business, to say nothing about the question of justice. We have had some startling reminders in recent times, in North and South alike, of the dynamic force of race prejudice. There is no virtue in the argument that no harm is evident from the showing of this film in other cities, that no serious riots have been provoked and no Negroes lynched. Prejudice, antipathy and hatred represent a silent force, and may seem as unobtrusive and harmless, from an outward viewpoint, as a stick of dynamite until something happens to produce a concussion. The silent forces are none the less effective because they are silent and their work is gradual. In the end such forces count, be they good or evil. Springfield, and our other valley communities as well, can afford to forego this kind of amusement.

SPRINGFIELD (Mass.) REPUBLICAN
OCT. 3, 1915

Chicopee Falls.—[Advertisement.

THE WISEST THING TO DO

West Springfield's Action on "Birth of a Nation" Disappoints Many, But Saves Bad Situation

From Our Special Correspondent.

WEST SPRINGFIELD, Saturday, October 2

"The Birth of a Nation" is sure of large and crowded houses if it ever does come to this section of the state. So West Springfield has not fought and bled entirely in vain, although the action of the selectmen in their meeting last night came as a blow to a large section of the town's population. That a majority of the citizens of the town would like to see the film in the town hall or anywhere else cannot be denied. Nevertheless, the action of the selectmen was the wisest thing that could have been done under the circumstances.

Springfield and West Springfield were not drawn any closer together as a result of the struggle against the sensational screen drama. Many of the townspeople resented the holier than thou attitude assumed by some of the notables in the big city. The semijocular statements of the selectmen in the beginning that the colored vote had influenced Springfield's action in banning the film seemed to increase the friction. The statement credited to a Springfield man, in which he asked what town officials were going to divide the $2000 that he asserted had been offered to get the play on his side of the river did not help the situation. Other Springfield remarks of a similar nature only made the West-siders wonder why Springfield was casting the first stone.

The town is taking the safe course in not allowing the picture to be shown. The combination of a controversial film to be shown in the town hall after the other cities and towns in this vicinity had refused to sanction the production within their own limits puts the town in a delicate situation. West Springfield's record in the past has not been of the best along similar lines, and to take chances for the sake of a few hundred dollars, would not have been wise. The sooner the whole affair is forgotten the better.

Six clergymen by their protest delivered Wednesday evening are responsible for the action of the selectmen in refusing "The Birth of a Nation" entrance to the town. Their protest to the film was made on two grounds, the nature of the film itself and the undesirable notoriety that the town would win by allowing it to be presented. The ministers who signed the protest are Warren L. Atherton, George E. Sanderson, Oliver B. Loud, Dempster D. Gorton, Henry E. Leech and [illegible]

SPRINGFIELD (Mass.) REPUBLICAN
OCT. 3, 1915

"BIRTH OF NATION" AT HOLYOKE

FILM LIKELY TO BE SHOWN

Use of Central Athletic Field—Political Affairs

From Our Special Correspondent.

HOLYOKE, Saturday, October 2

There were a number of things to occupy the interest of Holyokers the past week, although no very exciting happenings were included. After considerable backing and filling on the project of producing "The Birth of a Nation" in motion picture films, work was actively taken up toward the latter part of the week to stage this photoplay in the city hall. As it is viewed in Holyoke, the objection to this entertainment are largely the work of enthusiastic press agents who by creating a stir get a larger number to attend the production than would ordinarily be the case. If it were not for the storm of protest which has arisen from time to time, it is doubtful if the play would draw any very large attendance in the Paper city.

If a lease of the city hall can be secured for a long enough time the play will be brought to the city. As there are very few colored people in Holyoke there will naturally not be the objection to its appearance here, as has been the case in some other cities, and there is little danger of race riots resulting from its appearance any more than there is of riots from the production of films which deal with other nationalities.

SPRINGFIELD (Mass.) HOMESTEAD
OCT. 4, 1915

"The Birth Of A Nation"

Manager Miller Is Out to Create Currosity for His Film and Mayor Stacy Is the Court of Last Resort

Mayor Stacy had no comment to make yesterday on the plan of George B. Miller, former manager of the Bijou, to secure his consent to the showing of "The Birth of a Nation" in Springfield by presenting to the mayor a petition signed by prominent citizens. The mayor declared that he had already made clear his attitude towards the exhibition of this film when he barred it some months ago, and suggested that it would take a lot of argument to convince him that it should be shown here.

However, Mayor Stacy would not comment definitely on the proposition, but said that he might have some interesting statements to make after such a petition as that suggested by Mr. Miller actually came into his hands.

Aroused by this second attempt to have the picture shown in Springfield several local organizations of colored people are getting ready to renew their protests against the exhibition of the film and are quite frank in denouncing the action of Mr. Miller in planning to send out canvassers for names for a gigantic petition to the mayor. They assert that such a petition would not necessarily signify approval of the film, but simply show that the agitation over it has created much curiosity about it. They are confident that the mayor will once more forbid its production here. Mayor Stacy is the court of last resort in this matter, and the film cannot be shown in any local theater without his express consent.

REPORT (Conn.) TELEGRAM 101
OCT 4 1915

MAE MARSH FAVORITE IN "BIRTH OF NATION"

Takes Part of Flora Cameron, Younger Daughter in Southern Household.

It is a well-known fact that lovers of photo plays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron the younger daughter in the Southern household in "The Birth of a Nation" at the Poli theatre this week, by her successful appearance in many photo plays during her three years' career, has attracted by her elf like charm and naive personality, many admirers who greet with pleasure her appearance on the screen.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of the brother back from the Civil war; the making of "southern ermine" with raw cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the southern banquet; and the pretty scene where she rains kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart Elsie. There is always a touch of comedy or of pathos where Miss Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever changing, mood-adapting face, is one of the most valuable in all the list of film favorites.

She was discovered by David W. Griffith, the producer of many film successes, long before he made "The Birth of a Nation."

BRIDGEPORT (Conn.) STANDARD
OCT. 4, 1915

[illegible] are admitted as can be handled to good advantage by the instructor.

MAYOR WILSON 'O. Ks.' 'THE BIRTH OF A NATION'

Mayor Clifford B. Wilson today put his official "O. K." on "The Birth of a Nation," concerning the presentation of which at Poli's, this week, there has been considerable comment. In company with S. Z. Poli, the mayor reviewed the production at a private showing in Poli's theater this morning.

At its conclusion, the mayor announced that the production had met with his satisfaction. He offered a few suggestions to Mr. Poli, regarding the presentation of the production, to which Mr. Poli readily acceded.

"It is the most wonderful production of its kind I have ever seen," the mayor said, this noon.

CHATTANOOGA (Tenn.) TIMES
OCT. 3, 1915

Chattanooga awaits with interest the presentation of D. W. Griffith's wonderful and spectacular photo drama, "The Birth of a Nation" at the Bijou theater Oct. 14-16 inclusive. Among the features of this remarkable pictures are noted: Five thousand scenes, 18,000 characters, 3,000 horses.

Cities built up and then destroyed by fire.

The biggest battle of the civil war reenacted.

Ford's theater, Washington, reproduced for the Lincoln tragedy.

A series of wild Ku-Klux "rides" that commandeered a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku-Klux costumes 25,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

Artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"war as it actually is."

* * *

A musical score of forty piece synchronized to the scene.

* * *

Patrons of the Bijou theater are much pleased with the improved music at that house. Prof. Hastings is in charge of the orchestra. The several excellently rendered numbers were enthusiastically applauded at the performance of "Daddy Long Legs" on last Thursday night.

PITTSBURG (Pa.) POST
OCT. 3, 1915

Nixon—"The Birth of a Nation" in Sixth Week.

D. W. Griffith's marvelous photo masterpiece, "The Birth of a Nation," which enters upon the sixth and last week of its run at the Nixon Theater tomorrow afternoon, is the most impressive picture spectacle.

Thrilling battle scenes, romantic situations and episodes of historical interest are parts of the most lavish production ever presented to the public. It is vital, throbbing with virility, of educational value and withal a love story.

The stirring events of the Civil war and the period of reconstruction are show in striking detail. The fighting in the trenches at Petersburg, Sherman's march to the sea, the surrender of Lee at Appomattox and the saying of the South are faithfully reproduced. Months of research by historians preceded the work of production. Engineers from West Point and veterans of the North and South assisted in laying out the great battlegrounds. The actual work of assembling and rehearsing the armies took months. Director Griffith used 30 batteries of cameras, which he directed from a central tower by underground telephone. Such perfection of detail insured the success which this spectacle has achieved, not only in Pittsburgh, but in New York, Chicago, Boston, San Francisco, Los Angeles and Milwaukee.

As the run of "The Birth of a Nation" is to be brought to a close it is well to see this production at the earliest possible time, as there will be no other exhibition of it either in this city or within 100 miles of Pittsburgh.

BRIDGEPORT (Conn.) POST
OCT. 4, 1915

MAYOR WILSON APPROVES "BIRTH OF A NATION" HERE

View Special Run of Film at Poli's Today—Declares It Is Wonderful Production.

Mayor Clifford B. Wilson today put his official O. K. on "The Birth of a Nation," concerning the presentation of which at Poli's, this week, there has been considerable comment. In company with S. Z. Poli, the mayor reviewed the production at a private showing in Poli's theatre, this morning.

At its conclusion, the mayor announced that the production had met with his satisfaction. He offered a few suggestions to Mr. Poli, regarding the presentation of the production, to which Mr. Poli readily acceded.

"It is the most wonderful production of its kind I have ever seen," the mayor said this noon.

FITCHBURG (Mass.) NEWS
OCT. 4, 1915

[illegible] one was a white woan.

Knew What It Was.

Even the children have the "Birth of a Nation" fever. This morning in Main street, when a groom was leading through the city a racing horse which was conventionally concealed in all his fancy trappings, a little blue-jeans announced to his mother in specific and to all that part of the city in general that "There was a Kloo Kux! Look!"

OCT. 4, 1915
QUA (O.) CALL

NEGOTIATION FOR NEW SERVICE

MANAGER KRESS MAY HAVE TRIANGLE PRODUCTION HERE

Harry W. Kress, manager of May's Opera House, will leave for Chicago tonight as the guest of C. C. Hite, of Cincinnati, Ohio, manager for the Triangle film corporation, and will attend "The Birth of a Nation," the opening production at the Studebaker theater.

Though the Triangle productions are showing in the larger cities for as high as $2 and $3 a seat, Manager Kress, with his characteristic determination to give Piqua audiences the best in motion pictures, is negotiating for the service at his house in this city in addition to the Paramount [illegible]

BURLINGTON (Vt.) FREE PRESS
OCT. 4, 1915

AMUSEMENTS

"The Birth of a Nation" at The Strong To-day.

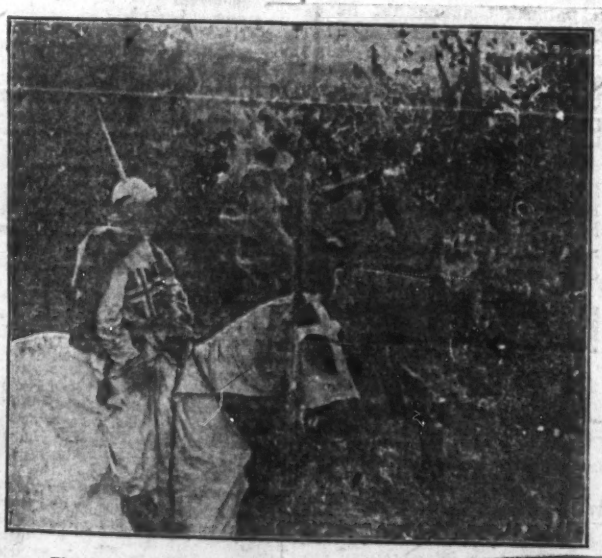
"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. The epic links history and romance in a way never attempted before. Its basic scenes are founded in some of the most stirring events in the nation's development and these are contracted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appommatox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's theatre, Washington. The South before and after the war is pictured in its most interesting phases. Wild rides of the Klansmen lend a dash and spirit to the performances. All remains exactly as it was given originally in New York city and Boston when this marvelous picture astounded all and created more comment than all the plays that have been seen in a decade.

It is a picture in a life time; one that will in all probability never be duplicated and for that reason should be viewed by every man, woman and child in this city. Once seen it is never to be forgotten and since The Strong will undoubtedly be crowded daily during its engagement of this remarkable spectacle, which commences to-day for a period of four days, it would be wise for all to engage seats at the earliest possible moment.

There will be two performances daily, the matinees starting promptly at 2:15 o'clock, while the evening sessions will start at 8:00 o'clock. The patrons are requested to reach the theatre in plenty of season to be seated before the opening of the mighty production. (Adv.)

Dancing at the Van Ness.

The main dining room of the Van Ness



The Ride of Ku-Klux, a Big Scene in "The Birth of a Nation."

BRIDGEPORT (Conn.) STANDARD
OCT. 4, 1915

'BITRH OF A NATION' OPENS AT POLI'S THEATER TODAY

Spectacle Film Play of American History Appeals to Large Gathering at Matinee Performance.

D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at Poli's all this week. Bargain matinees are announced daily. This afternoon the theater was crowded.

It is brought here in exact reproduction of the grand attraction which is now in New York where is has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the customes worn by the people. Ten thousand yards of cloth of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

The Little Colonel Charging th Enemy in 'The Birth of a Nation

"THE BIRTH OF A NATION" CONTINUES ITS TRIUMPH

Wonderful Motion Picture Spectacle is Theatrical Sensation of the Season

It was a wise managerial provision that arranged for a seat sale two weeks in advance for the D. W. Griffith motion picture spectacle, "The Birth of a Nation," now at the Forrest.

The lobby of the theatre is thronged during the entire day by persons who are eager to purchase seats, and those who are turned away have opportunity to make reservations in advance so that dissatisfaction is thereby averted.

"The Birth of a Nation" is a marvel of theatrical managers all over the country, for the same sort of sweeping success which the production has had here is the record of the film achievement in New York, Boston, Chicago, San Francisco, Los Angeles and other cities.

It is a big theme that has been handled by Griffith and his effort measured up in every respect to the stupendous historical romance.

There is no one who will not declare that this Griffith achievement is the greatest yet made known to the stage.

Actual participation in a battle on a European field would give the onlooker no more complete idea of the conflict of armies than may be had by viewing contending Union and Confederate troops in "The Birth of a Nation."

In this picture one sees the South of ante-bellum days and there is a suggestion of the causes leading to the War of the Rebellion, with Abraham Lincoln as a central figure.

Remarkably true to life is the impersonation given of that great Emancipator and it is a moment of poignant tragedy when he is seen to droop as he falls a victim to the assassin's bullet.

The stirring scenes depicting the night rides of the Ku-Klux Klan are night rides of the Ku-Klux Klan are and there is, by the same token, as lasting an impression made by the romantic tale which adorns this historic creation.

The musical score prepared by Joseph Carl Briel, played by a symphony orchestra, is of great value in a dramatic way.

As for the cast, it should be said that its superior[illegible] not to be found in any other motio[illegible]icture production.

Who wonders [illegible]hen, that "The Bir[illegible] of a Nation" is epoch-making in the world of the teatre.

LYRIC.

Everything is in readiness for the presentation of "Love's Model," a thrilling detective play of life and love in Paris, at the Lyric theater this week. Miss Cecil Sponer and her dramatic stock company will appear in this play, and judging from the advance sale of seats for the production it wil be one of the big successes of the season at the Lyric.

The main events of the story concerning this latest of melodramatic comedies, deals with the very boldly serious as well as humorous adventures of Peggy Moore, a beautiful young girl from New Orleans, in Paris, France, where she has been sent on a highly important mission.

She becomes involved in some hazardous adventures with Mons. Ettiene, chief of the Paris detective bureau, and meets with further exploits when Kirk Fields, a young American artist studying in the French capitol, appears on the scene.

Pel Trenton, Robert Lawrence and the other members of the Cecil Spooner company will appear in "Love's Model" and it should prove to be one of the best plays offered by the Cecil Spooner players at the Lyric theater so far this season.

Dallas Daily Times Herald

DALLAS OPERA HOUSE.

"The Birth of a Nation."

The assassination of Abraham Lincoln is one of the stirring features of "The Birth of a Nation," which opens its first Texas engagement at the Dallas Opera House tonight.

D. W. Griffith, producer of the spectacle of Civil war and reconstruction days, built, for this scene, the entire interior of Ford's theater as it was on the night of the saddest tragedy in American history. The auditorium, crowded to its capacity; the stage on which Laura Keene and her company were playing "Our American Cousin," and the president's box, set in its tier of boxes, are all reproduced from photographs and contemporary description.

The exact manner of the assassination of Lincoln is not certainly known. Mr. Griffith, in his researches, found eighteen distinct accounts, all of them differing in minor details. From these accounts he selected what he considered the most probable chain of events, and every movement made by the actors in the scene will be found by the student of history to be authenticated by one or another of the accounts. University professors, who have seen the production, have given it as their opinion that Mr. Griffith has admirably performed a difficult feat, and it is probable that his interpretation will be the one that will live in history.

The care shown in the staging of the assassination of Lincoln was exercised throughout the production, and the spectacle is considered a masterpiece of history as well as romance. For three months a corps of history experts worked under the direction of Mr. Griffith, examining no less than five thousand volumes, besides countless official records, pamphlets and newspaper files. This data was compiled and digested and then submitted to Mr. Griffith for a final verdict and selection of picturesque facts.

VOL. XXXIII. NO. 222. ATLANTA, GA., SUNDAY MORNING, OCTOBER 3, 1915. PRICE FIVE CENTS

This Picture Cost Half a Million Dollars

Rupert Hughes Describes "The Birth of a Nation," Here in December, for Journal Readers

THESE are the first scenes printed here from "The Birth of a Nation," the half million dollar picture play, which will be shown at regular theatrical prices at the Atlanta theater, December 6 to 11, six nights and five matinee performances.

This pictorial drama, based on Thomas Dixon's novel, "The Clansman," shows the rich south before the Civil war; pictures the battlefields of the sixties with southern and northern armies at death grip; and, finally, displays the south rising from the ashes of defeat.

"It is the epic of a proud people beaten into the dust and refusing to stay there," some one has said.

"The biggest things the theaters can do are reduced to childishness when compared to it," another has added.

The most complete description of this picture, however, was written by Rupert Hughes, the novelist, in the following article, which The Journal has secured permission to reprint:

"Here," writes Mr. Hughes, "are hundreds of scenes in place of four or five. Armies in landscape, instead of squads of supers. Here is the evolution of a people, the living chronicle of a conflict of statesmen, a civil war, a racial problem rising gradually to a puzzle yet unsolved. Here are social pictures without number, short stories, adventures, romances, tragedies, farces, domestic comedies. Here is a whole gallery of scenery, of humanity, of still life, and of life in wildest career.

"Here are the southerners in their wealth. Here is the ballroom with the seethe of dancers, here are the soldiers riding away to war, and the soldiers trudging home defeated with poverty ahead of them and new and ghastly difficulties arising on every hand.

"The leagues of film uncoil and pour forth beauty of scene and face and expression, beauty of fabric and attitude and motion.

Symphony of Light

"'The Birth of a Nation' is a symphony of light, light in all its magic; the sun flashing through a bit of blown black lace and giving immortal beauty to its pattern, or quivering in a pair of

eyes, or a snow-drift of bridal veil, or on a moonlit brook or mountainside;

At the top Lee's army makes its last stand. The small oval shows the klu klux gathering. Miriam Cooper as Margaret Cameron is seen at left. At right refugees fleeing from Atlanta before Sherman's men.

eyes, or a snow-drift of bridal veil, or on a moonlit brook or mountainside.

"Superb horses plunge or rear or gallop with a heart-quickening glory of speed down road and lane and through flying waters. Now comes the thrill of a charge or of a plunging steed caught back on its haunches in a sudden arrest. Now follows the terror of a bestial mob, the hurrah of a rescue, streets filled with panic and with carnival. Life is motion and here is the beautiful moving monument of motion.

"What can the stage give to rival all this? What can the novel or the epic poem? The stage can publish the voice and the actual flesh; yet from the film these faces were eloquent enough without speech. And after all when we see people we are merely receiving in our eyes the light that beats back from their surfaces; we are seeing merely photographs and moving pictures.

"I have witnessed numberless photoplays, pictures of every sort and condition of interest and value. I have seen elaborate 'feature-films' occupying much time and covering many scenes. But none of them approaches the unbroken fascination of 'The Birth of a Nation.'"

"The realism of this work is amazing. The grandeur of mass and the minuteness of detail are unequaled in my experience. My first impression of this picture was that it is something new and wonderful in dramatic composition and in artistic achievement.

"In his novel, 'The Clansman,' the Rev. Thomas Dixon had made a fervid defense of his people from the harsh judgments and condemnations of unsympathetic historians. With this book as a foundation, a structure of national scope and of heroic proportions has been built.

"Of course, size has little to do with art. A perfect statuette like one of the exquisite figurines of Tanagra is as great in a sense as the cathedral of Rheims. A flawless sonnet of Milton's need not yield place to his 'Paradise Lost.' A short story of Poe's has nothing to fear from a cycle of Dumas novels, nor has 'The Suwanee River' anything to fear from the Wagnerian tetralogy. And yet we can not but feel that a higher power has created the larger work; since the larger work includes the problems of the smaller.

"Lest We Forget"

"Hardly anybody can be found today who is not glad that slavery was wrenched out of our national life, but it is not well to forget how and why it was defended, and by whom; what it cost to tear it loose, or what suffering and bewilderment were left with the bleeding wounds. The north was not altogether blameless for the existence of slavery, nor was the south altogether blameworthy for it or for its aftermath. "The Birth of a Nation" is a peculiarly human presentation of a vast racial tragedy.

"It is a chronicle of human passion. It is true to fact and thoroughly documented. It is in no sense an appeal to lynch-law. The suppression of the picture would be a dangerous precedent in American dramatic art.

"If the authors are never to make use of plots which might offend certain sects, sections, professions, trades, races or political parties, then creative art is indeed in a sad plight.

"I saw the play first in a small projecting room with only half a dozen spectators present. We sat mute and spellbound for three hours. When I learned that it had to be materially condensed it seemed a pity to destroy one moment of it. The next time I saw it was in a crowded theater and it was accompanied by an almost incessant murmur of approval and comment, roars of laughter, gasps of anxiety and outbursts of applause. It was not silent drama so far as the audience was concerned.

"The scene changed with the velocity of lightning, of thought. One moment we saw a vast battlefield with the enemies like midgets in the big world, the next we saw some small group filling the whole space with its personal drama; then just one or two faces big with emotion. And always a story was being told with every device of suspense, preparation, relief, development and crisis.

"I can not imagine a human emotion that is not included somewhere in this story from the biggest national parchol ogy to the littlest whim of a petulant girl; from the lowest depths of ruthless villainy to the utmost grandeur of patriotic ideal.

"'The Birth of a Nation' is a work of epochal importance in a large and fruitful field of social endeavor. In paying it this tribute of profound homage, I feel that I am doing only my duty by American art, merely rendering unto Caesar the things that are Caesar's."

LEWISTON (Maine) JOURNAL
OCT. 4, 1915
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AMUSE

The Message and Purpose of "The Birth of a Nation," at the Empire All This Week, Commencing This Afternoon at 2 O'clock.

Printed on the program of "The Birth of A Nation," that massive photoplay spectacle conceived by D. W. Griffith, presented at the Empire theater all of this week, commencing at two o'clock this afternoon, is the explanation and purpose and message of "The Birth of a Nation," which covers the entire picture as follows:

Among our fathers lived a poet-leader who dreamed a new vision of humanity—that out of the conflicting interests and character of 13 American states, stretching their territory from the frosts of the North to the tropic jungles of Florida, there could be built one mighty people. For 80 years this vision remained a dream—sectionalism and disunity the grimmest realities of our life. Thru 75 years of growth and conflict these 13 original states clung to their individual sovereignty, feeling with jealous alarm the slow but resistless development of a national spirit within the body of the Federal Union. This new being was stirred at last into conscious life by Daniel Webster's immortal words—"Liberty and Union, one and inseparable, now and forever."

The issue which our fathers had not dared to face—whether the State or the Union should ultimately have supreme rule—was joined in 1861 over the problem of the negro.

The South held with passionate conviction that we were a Republic of Republics, each state free and sovereign. The North, under the leadership of Abraham Lincoln, held that the Union was indestructible, and its sovereignty supreme.

Until Lincoln's day, the right of each state to peaceful secession was scarcely disputed, North or South. New England had more than once threatened to withdraw before South Carolina in her blind rage led the way.

And yet, unconsciously, the new being within had grown into a living soul, and in the mortal agony of four years of Civil War, and eight years of more horrible Reconstruction, a Nation was born.

THE RIDE OF THE KU-KLUX, A BIG SCENE IN "THE BIRTH OF A NATION," AT THE EMPIRE THIS WEEK.

BRIDGEPORT (Ct.) FARMER
OCT. 4, 1915

"BIRTH OF A NATION" OPENS AT POLI'S TO CAPACITY AUDIENCES

No other industry is the same given time ever grew as rapidly in America as the business enterprises that are commonly classified as motion pictures industries. In capital invested and financial returns from these inventions the moving picture is now the fifth greatest combination in America.

The thing began as a five cent enterprise. In ten years time it has steadily grown until today great institutions all over the land are devoted to the manufacture of moving pictures. Millions are invested in some of the finest theatres in the world.

LILLIAN GISH In "The Birth of a Nation."

Hundreds of thousands find employment in the different branches of the work. Even high finance has taken notice of the once lowly "movie" and films are now a common stock for dealings on the great exchanges of the country. The one man who has done more than all others to dignify the new form of art is David Ward Griffith, whose tireless energy and art are responsible for the first $2 moving picture "The Birth of a Nation." It is estimated that before this great production has exhausted its earning capacity it will be seen by ten million people in America. Later on it will exceed these figures in the other countries of the world. It is conservatively estimated the big attraction will ultimately earn over eight million dollars. Not a bad income on an original investment of $500,000. This prospect stamps "The Birth of a Nation" the greatest piece of theatrical property the current century has brought forth if not the greatest winner of all ages.

It is safe to predict that Poli's big playhouse here will be packed to the doors at every performance this week. The advance sale for this wonderful attraction is enormous. Matinees will be given daily at 2:15 p. m.

BRIDGEPORT (Conn.) TELEGRAM
OCT. 1915

"BIRTH OF NATION" A WONDERFUL FILM

Takes Big Audience at Poli's by Storm as Thrilling Scenes are Thrown on Screen.

UNPARALLELED PRODUCT

Portrays Historical Facts in Gripping Fashion—Effects Plainly Brought Out.

The first day's showing of D. W. Griffith's stupendous motion picture spectacle, "The Birth of A Nation," at Poli's Main street theatre afforded pleasure to hundreds of people who witnessed the mighty historical drama in its premier showing in this city. There is nothing to excite passion in the production.

The despicable "Carpet Baggers"—unprincipled politicians from the North who went South after the war and stirred up the ignorant blacks to commit deeds of outlawry and rapine are held up in as unfavorable a light as the renegade negro who causes a beautiful young white girl to jump from a high precipice to her death rather than submit to his advances. The good side of the negro character is shown as well as the other side in the depiction of the old colored "mammy" who rescues her master from death at the hands of negro soldiers.

Great Historical Drama.

The play justifies itself on the score that it is without question the greatest historical drama ever produced. The North sees the great war through the viewpoint of a Southerner and the South sees it through the viewpoint of a Northerner. "The Birth of A Nation" on this score alone should prove to be the greatest force for enabling the North to understand the South and vice versa, that has ever been conceived.

Sit Spell-Bound.

The people who sat spell-bound yesterday afternoon and last evening as the wonderful panoramas were unfolded before their eyes, seeing climax pile itself upon climax, were agreed on one point, whether their sympathies were with the North or the South. That point was that the play was historically perfect and the production the greatest ever seen on a motion picture screen in Bridgeport.

To appreciate the great battle scenes, battles in which thousands of men and horses take part; the riots in the Southern cities; the scenes attending the assassination of President Lincoln; the rides of the Ku Klux Klan; the burning of cities, and hundreds of other thrilling scenes, one must see the great photo drama for himself.

War Plainly Shown.

The struggle between the South under Lee, "Stonewall" Jackson, and its other intrepid leaders on one hand, and the North under Lincoln, Grant, Sherman, and the rest, on the other, is faithfully shown in a manner which causes the most blase theatregoer to lean forward in his seat, his attention held by the awe-inspiring scenes before him.

One sees the great struggle between the North and the South start in the fight for abolition of slavery in a land which promises freedom and equality to all men. Home ties are broken as fathers and sons rally to the call to arms. Boyhood friends meet as enemies on the field of battle and one of the most touching scenes in the entire specatcle is shown when Duke Cameron, youngest son of old Dr. Cameron meets in battle his school day chum, Tod Stoneman, son of Hon. Austin Stoneman, leader in the House of Representatives. Stoneman is wearing the blue and Cameron is clothed in the grey. In a terrific charge the young Northerner falls, mortally wounded. As he drops to the ground the young Southern youth runs up and is about to jab his bayonet through the blue-clad figure when the dying youth opens his eyes. The two friends recognize each other and as the Southern lad halts his bayonet in midair a bullet crashes through his breast and he falls at the side of his friend. The lad in blue and the lad in grey die, locked in each other's embrace. This is but one of the many incidents of a similar character which run through the play.

Assassination Shown.

The assassination of Lincoln is shown exactly as it occurred, every detail of the great tragedy being depicted. The invasion of the South, after the war, by the "Carpet Baggers;" the excesses which the negroes were encouraged in by the Radical leaders of the country; and the salvation of the whites in the South by the band of crusaders known as the Klu Klux Klan, thrilled all who saw, and brought spectators to their feet clapping their hands in appreciation of the dramatic scene.

Wonderful Spectacle.

It is a wonderful spectacle throughout, and one which is certain to go down as one of the greatest things of its kind ever seen in Bridgeport. The management of the Poli Theatre made special arrangements for the presentation of "The Birth of a Nation" and the innovations will obtain for the rest of the week. Men garbed as Union and Confederate soldiers stand on guard at the entrance to the playhouse, young women in the costume of the South distribute programs in the foyer, and ushers are clad in the knee trousers, ruffs and satins of 50 years ago. Nothing has been left undone in the effort to make the presentation of "The Birth of a Nation" in Bridgeport an unparalled event in local theatrical history.

HENRY WALTHALL as "The Little Colonel" in "The Birth of a Nation," coming to the Colonial, week of September 27.

"BIRTH OF A NATION COMING TO COLONIAL

Still at the height of its triumph in New York, Philadelphia, Chicago, St. Louis and other metropolitan centers, David W. Griffith's stupendous spectacle of the reconstruction, "The Birth of a Nation," comes to the Colonial theatre for a week's engagement beginning Monday night, September 27. Daily matinees will be given after the opening.

The coming of the spectacle will be notable event aside from its own importance as a theatrical offering. It will give Norfolk the distinction of being the first city of the South to witness a mighty dramatic narrative which, although distinctly Southern in atmosphere and theme, has been shown only in the larger cities of the North. There has been a nation-wide demand for the spectacle from the smaller cities, but only a few will be fortunate enough to witness it within the next three years. Norfolk will mark the opening of a Southern tour, embracing only the larger cities below the Mason and Dixon line.

The company coming to the Colonial consists of a symphony orchestra of thirty and a corps of electricians and mechanics. With the dozen supernumeraries on the stage which the audience does not see, there are upwards of fifty people employed in the presentation. Extensive changes will be made in the auditorium and stage of the Colonial to receive the two carloads of electrical and other equipment carried by the company. The very scope of the production precludes its being presented in any but the larger theatres.

For eight months the Liberty theatre has been packed twice daily by "The Birth of a Nation," and it will probably remain in the metropolis the rest of the winter. It is also scheduled as an all-winter attraction at the Forrest theatre, where it is now in its second month, with seats selling ten weeks ahead.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy of Lincoln's assassination at Ford's theatre April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

Dallas Daily Times Herald Oct 5

WONDERFUL PICTURE—A MARVELOUS ACHIEVEMENT IS "BIRTH OF A NATION"

(Criticism)

A wonderful picture—a marvelous achievement—is "The Birth of a Nation," David Griffith's masterpiece of motion photography. It was given at the Dallas Opera House Monday night, opening a ten days' engagement here, before a large audience, which was from tears to cheers and from laughter to throat-choking tenseness throughout three hours of closest-held attention that seemed more like fifteen minutes.

Man's masterpieces of every age are superseded by the masterpieces of some succeeding age. So, perhaps, will Griffith's masterpiece be outdone by the achievement of later genius. But it is safe indeed to declare that in this particular age there has been nor will be any greater motion picture. It is historically true. It is magnificently complete.

Words, save when spoken or written by a master verbalist, are at best poor things, and for a description that the picture justifies some such gifted one would himself be put to the test of expression. As we have been told, the picture was made from Thomas Dixon's novel, "The Clansman." When that book was published it caused all sorts of comment. There were efforts at suppression. It was charged that it was conducive to racial prejudice. Just so it has been charged that "The Birth of a Nation" is prejudicial.

But history has been written, and history is nothing save the chronicle of actual happenings. The story first and the picture now told and tells these happenings just as they occurred in those stirring days following the greatest civil strife the world has ever known. Prejudice must be laid aside. What people suffered and to what ends justice may have been perverted in the days of reconstruction must be realized.

In the making of "The Birth of a Nation," the producer has utilized the best actors known to the motion picture world. He utilized whole armies of men; he has photographed magnificent scenes at magnificent distances. There are any number of scenes which are the exact reproductions of the mind's-eye pictures one formed when studying the history of the nation—the assassination of Lincoln, with the wild-eyed Booth jumping from the president's box after the fatal shot was fired; the benign leader rebuking the radical secretary of state with the words, "I shall treat them (the seceding states) just as if they had never been away;" the long snake-like line of men, seen miles away, depicting the world-famous "march to the sea," and dozens of others told in pictures heretofore, but now given in real pictures—a thing—and it is a wonderful thought—that would have been impossible only a few short years ago.

"The Birth of a Nation," of course, appeals more to those of us who have been born south of Mason and Dixon's line. We in some measure realize what our forbears contended with. But those who come from north of that imaginary demarkation should not permit prejudice to stand in the way of opportunity. In the picture there is the strongest sort of sermon against war—any war at any time, and who knows but what it will have its effect in the making of history to come?

But what further can be said—it is a wonderful picture — a marvelous achievement, and its offering locally is perfect, even to the not-needed accompaniment of stirring and appropriate music by a large orchestra of talented musicians under an equally capable leader.

Seen, one loses all wonder that it ran for months in the big cities of the East as a motion picture at prices commensurate with the greatest dramatic attractions of this or any other age. It will be given during the Dallas engagement each afternoon beginning at 2:15 o'clock, with evening offerings beginning at 8:15 o'clock.

MOVIES SUPREME IN POETRY, ART AND ACTING

SAYS DAVID W. GRIFFITH

DAVID W. GRIFFITH

Whose Work More Than That Of Any Other Director Has Advanced The Art Of The Motion Picture Play.

MOST remarkable of recent changes in the theatre has been the appearance of "kings that knew not Joseph"; of sceptres seized from dying dynasties and wielded by new hands; of rulers with Aladdin - like fortunes who dash from coast to coast, build transitory cities, engage and dissolve armies overnight and create epherneral enterprises—all to make an American holiday—beside the magnitude of which much historical pioneering and concoction of actual events seem but child's play.

Among the mightiest of the new amusement kings—kings of the outdoor theatre—is David Wark Griffith, producer of the mighty film spectacle "The Birth of a Nation." A tall, clean-cut Kentuckian, thirty-five years of age, Griffith has no tricks of manner and no vanities. His father, General Griffith, commanded a Confederate brigade in the Civil War. The son had a good but not a liberal education, was an actor for a decade, then became a scenario-writer, finally a director and ultimately an independent producer of "silent drama." The executive ability to handle men in the mass must be a paternal inheritance; the poet's vision animating Griffith undoubtedly comes from some obscure Welsh bardic strain.

"How is a big motion picture produced?" he was asked.

"Endless work—endless detail! Let me illustrate by the concrete example of 'The Birth of a Nation.' First comes the scenario or written outline of the plot. In this case there was a previous stage play. If we are wise, we forget that as much as we can, for the motion picture is a novelising or story-telling form, not strictly a stage form; it is epic rather than dramatic; much of the work is of the great indoors, but the real thing is the out-of-doors. Take the Reconstruction story to revivify. Therefore, we must explore the locale as well as the actors—the tasks of the landscape artist and, in some sense, of the civil engineer are before us. For a month without the camera

nation. By the way, twenty-four 'Lincoln actors' were rehearsed before the right Lincoln was found! The Blue and the Gray, and the Southern white gentry all have been drilled under their respective leaders. And then film making begins.

"At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and rebuilding of the story, the piecing of intimate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly twenty-eight miles of pictures—160,000 feet of film—are taken. And how much of these are used? At the finale we discover that we have thrown away eight-tenths of our product—we have remaining 26,000 feet, or, say, five miles of consecutive story. But that is twice too long. We condense, condense, condense. At the end of two months more of hard labor we have edited 'The Birth of a Nation' to 12,000 or 13,000 feet—two and a half miles —or, in theatre wise, two hours and forty-five minutes' stage entertainment."

"How about the cavalry and war effects?"

"We should be helpless without the aid of governmental authorities. An area of ten square miles is marked off, as for the Vanderbilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this area. Signs of warning are tacked up everywhere.

"Our thousands and thousands of cavalry, man-to-man, the present production we used 18,000 people almost

field flung over many miles of mountain and valley, show the opposing intrenchments and the artillery fire, display the riflemen forming for advance, the charges over broken ground, the bayonet rush right up to the trenches, the deadly handgrips of individual enemies in physical struggle and the single acts of heroism or chivalry at close range—and all on a screen a few feet wide and a few feet high! This will give some slight idea of the tremendous technical difficulties involved."

"Will the motion picture ever develop into a true work of art?" was the next question, somewhat rudely asked of this wizard of the nature theatre.

David Griffith laughed—not a laugh of offended vanity or condescending superiority, but the easy, natural mirth of a master who expects to encounter many skeptics and doubting Thomases in the day's work.

"Why," he said, "the makers of pictures have already surpassed in many ways the art of the speaking stage. The old school are coming to us, are they not? And appropriating such of our devices as the 'cut-back' and the parallel action. And I could name one actress with a tremendous New York hit of two years to her credit who built up her justly famous part from close study of the methods of our Los Angeles picture actresses.

"Already it is admitted that as to poetic beauty the motion picture entertainment is far ahead of the stage. Its

of today may similarly seem unnatural or impossible to the people two hundred years hence. But the immortal stories will be there, the world's legacy of great characters and great scenes, to be picturized according to the changed ideals of the succeeding generations."

"What is your principal requirement as to motion picture actors?"

"Actors with souls!" was the emphatic response. "I know there is much talk of picture types, blonde types and all that, but over and above technical requirements, so called, is the demand for people of great personalities, of sincere, true emotion and the untheatrical expression thereof.

"Somehow, most of the stars who come to us from the regular stage lack the sincerity, at least in their earlier efforts before the camera. Mrs. Fiske, in 'Tess,' was a notable exception. I know she drew from me the tribute of tears. The Comedie Francaise actors, notably Coquelin and Le Bargy, who appeared in some of the French pictures, were wonderful in the breadth and strength of their exquisite character portrayals. On the other hand, some of the most widely advertised and most admired spectacular pictures from abroad suffered from the defect of mediocre acting. Of what use are magnificent scenes with only puppet-like actors? Here in America we are creating a school of silent actors who bid fair to surpass the finest efforts of the stage in pantomime.

picture play was laid out in facts, strict unity of time and place being always observed, the same sized figures shown in an unvarying

"The Birth Of A Nation"—Confederate Forces Entrenched Behind The Crater At Petersburg.

Facts About "The Birth of a Nation"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards, and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"War as it actually is."

A musical score of 40 pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

MAKING ALTOGETHER the Most Stupendendous, Dramatic and Spectacular Enterprise that the Brain of Man Has Yet Visioned and Realized!

David W. Griffith in Action, Directing "The Birth Of A Nation."

the actors' lineaments conveys intimate latest drama four actions are represented

BRIDGEPORT (Conn.) POST
OCT. 5, 1915

MORNING SHOW OF THE POPULAR BIRTH OF A NATION

Will Be Given at 10:30 A. M. Thursday at Poli's Theatre by Request.

SomeThing new in local theatricals will be introduced by Manager Matt Saunders at Poli's theatre, Thursday, when a matinee performance of "The Birth of a Nation" will be given at 10:30 o'clock in the morning.

The special performance has been arranged in response to a petition from night workers of the city who want to see the big Griffith spectacle, but who are prevented from seeing the regular performance by reason of their hours of labor. A committee of workers from the Arms factories waited on Mr. Saunders last week and presented him a petition bearing several hundreds of names, asking for the special performance. Another petition, also voluntary from the night workers, came from the employes of the Locomobile company.

The morning performance will begin promptly at 10:30 o'clock and the complete production with the big symphonic orchestra will be given.

SPRINGFIELD (Mass.) MORN. UNIO
OCT. 5, 1915

...ngfield, Oct. 4, 1915.

AWFULNESS OF WAR.

Thinks "The Birth of a Nation" Teaches That Lesson.

To the Editor of ...

Sir: I wish to say, like B. O. A. N., that I have had the pleasure of seeing "The Birth of a Nation" twice in Boston, and would certainly see it again if it came here. To show how it was appreciated in Boston, I know one woman of good education—not a habitual frequenter of the movies—who witnessed the picture a dozen times, usually taking a friend with her. She says that every time she saw it something new appealed to her. It seems to me that if this fine picture is to be barred there should be a general overhauling of the "movies," which would result in the elimination of a few really objectionable films.

No more suitable time than the present could be chosen for the presentation of this picture, as it shows the utter futility and terrible waste of war, also the effect it has on the populace. As to causing any feeling of animosity toward the Negro, such an idea never occurred to me. Not for a moment did I connect the colored race of today with the poor, unfortunate and uneducated people of that period.

If the sole reason for objecting to this film is that it stirs up unpleasant ancient history, may I ask why the city authorities allowed so many Irish lecturers, just at the beginning of the present war, to speak from the best platforms on the atrocities and persecutions inflicted on their compatriots over half a century ago by the English? Why wasn't this a plan to alienate the sympathy of American people from the Allies, and propagate pro-Germanism?

SCOTIA.

Springfield, Oct. 4, 1915.

LOWELL (Mass.) COUR.-CITIZEN
OCT. 5, 1915

...whether the staple is to be ... fabrics or explosives.

West Springfield selectmen rented the town hall for the presentation of "The Birth of a Nation." Then they were sorry they did it. The entire community, as it were, arose in protest and the selectmen recanted and cancelled. Their repentance is pleasing to the folks on this side of the Connecticut, as the mayor of Springfield forbads the exhibition. The great objection to the picture is that it is untrue to history and unjust to the Negro.

SPRINGFIELD (Mass.) MORN. UNION
OCT. 5, 1915

The People's Forum

CRITICISES SELECTMEN.

Says West Springfield Board Has Shown Lack of Backbone.

To the Editor of The Union.

Sir: I should like very much to express my opinion of our Selectmen and the muddle and excitement they have had in granting and withdrawing a permit for "The Birth of a Nation."

In the first place, they should not have given any word that this film could be shown if they didn't have the courage to go through with it. Why don't they cater to the whole town, instead of listening to a certain few? If you notice, there are no Catholic clergymen on that petition to suppress this movie. Perhaps they object to this picture just as strenuously, but they have a faculty of attending to their own business, and this is a fine example for a good many other citizens to follow.

At the five and ten cent movies you find pictures more demoralizing to the human mind than "The Birth of a Nation." If one goes to a theater looking for demoralization, he will probably think he has found what he went after. When I go to the theater I go for entertainment, and not any afterthought. But all this is getting away from our beloved selectmen.

We have a number of important issues at hand, among them a bridge. At a town meeting the voters unanimously voted for a bridge at Bridge Street. Afterward a body called the Chamber of Commerce voted to leave the matter to some one or other, to conform to the wishes of a few Springfield people to have a commission appointed to tell the people the proper place for the bridge. Here again our Selectmen showed that their wishbones are where their backbones ought to be.

I know that West Springfield will not have to pay as much for the bridge as Springfield, but we have to live here and it will cost as much for a good approach on this side as the bridge itself.

There are numerous other things in this town that are not according to "Hoyle," but there is one consolation—we can have a new Board of Selectmen next spring, and it is a certainty that whoever is elected will be the equal of, and probably an improvement over, the present incumbents. I could write all night on the present administration's shortcomings, but if you will find space for this much I think a few more West Side taxpayers will wake up and write you a line or two.

A WEST SIDE TAXPAYER.

West Springfield, Oct. 4, 1915.

THE PEOPLE WANT IT.

Therefore the Mayor Should Let "The Birth of a Nation" Be Shown.

To the Editor of The Union.

Sir: I am very sorry to learn that the people of Springfield will be deprived of the opportunity to see that beautiful picture, "The Birth of a Nation," because of the backing down of the West Side Selectmen. They have yielded to the pressure of a small minority that does not represent the people and which really knows nothing about the picture. They have been duped by a few, who, having seen it, were not broad enough to understand its fine points.

I dare say that if a vote were taken in this city to decide whether the people want to see this film, the opposition would be swamped. Why then should we be prevented from seeing it? Of course we can go to Holyoke when it is put on there, but that would be inconvenient for many of us.

If Mr. Miller is sincere about circulating a petition in behalf of the picture he can count on generous assistance. I myself will guarantee to get several hundred signatures. Surely such a petition should have influence with Mayor Stacy, who in this matter does not voice the sentiments of the majority. The press also has misrepresented the prevailing sentiment.

I send you herewith extracts from a number of newspapers commenting favorably on "The Birth of a Nation." You will note that the New York Journal of Commerce says: "As pictures of history in the making, 'The Birth of a Nation,' is of great value to old and young. It places before the eyes of the present generation events of which they had only been able to read hitherto, and shows them in such a way that no spectator can fail to be impressed."

Surely, Mr. Editor, such opinions are worth heeding. They clearly show that the opponents of the picture have not a leg to stand on. Most of the opposition appears to come from Protestant clergymen. Is it to be inferred that the ministers of the Catholice church do not view the picture with any such alarm?

B. O. A. N.

Springfield, Oct. ...

PHILADELPHIA, PA. BULLETIN
OCT 5

"The Birth of a Nation" ... capacity houses at the Forrest, and ... seems destined to make a record for this class of entertainment. The films, judged solely as artistic productions, exceed anything of the kind ever shown here, and are unquestionably remarkable, while the spectacular portions, involving great masses of men and horses, reveal the genius of David W. Griffith for direction. Although it requires three hours to unwind the reels, interest never lags for a moment.

DGEPORT (Conn.) TELEGRAM
OCT. 5, 1915

MORNING SHOW FOR NIGHT MEN AT POLI'S

"Birth of a Nation" to be Shown in A. M., for Benefit of Those Working Evenings.

Responding to a lengthy petition from night workers in the city, Manager Matt Saunders of Poli's theatre, has arranged for a real innovation in the local amusement world. He's going to put on a morning matinee of "The Birth of A Nation" on Thursday at 10:30 o'clock.

On Friday morning last, a committee of night workers at the Remington Arms company called on Manager Saunders and told him that there were just rafts of workmen who wanted to see the big Griffith spectacle, but could not because of their hours of labor. They asked that he arrange a morning show. The local manager took it up immediately with Louis B. Mayer, general manager of the American Feature Film company controlling the production.

On Saturday, the committee brought a petition containing several hundred names to the theatre. The petition was signed voluntarily by workers at the ammunition plant and asked for the morning show. Another petition from night workers at the Locomobile company followed Saturday afternoon.

The morning performance Thursday will begin promptly at 10:30. The complete show with the symphonic orchestra will be given.

elphia, (Pa.) North American
OCT 5 - 1915

...ybrook, ...

STIRRING STORY OF '61-'65 TOLD IN FILM AT FORREST

Period of Reconstruction Also Depicted in 'Birth of a Nation'

The stirring adventures of the Camerons and the Stonemans and scenes from the history of the civil war and the period of reconstruction continue to attract audiences to the Forrest Theater for D. W. Griffith's photoplay, "The Birth of a Nation."

The plot of the piece is probably as old as the oldest novel on civil war. Its situations are largely conventionalized. But it has the ancient tug at the heartstrings of good melodrama and seems to experience no loss of power.

Mae Marsh contributes the most skillful histrionic bit of the film, though the work of Miriam Cooper, Henry Walthall and Lillian Gish is decidedly meritorious.

...David W. Griffith in Action, Directing "The Birth Of A Nation"

...picture play was laid out in facts, strict unity ...of time and place being always observed, the ...same sized figures shown in an unvarying ...time sequence of a single action.

"I remember what a sensation I caused ...d, 'but will the ...in the old Biograph studios, in Fourteenth ...Street, when I invented the 'close-up' figures. ...th immortal art ...e a Shakespeare ...ith reflectively, ...e is acting, and ...e with each age. ...had my way, though it was alleged that the ...Macready, Kean ...audiences always knocked disapproval with ...it could be ac... their feet whenever the 'close-ups' were ex... hibited. Today the 'close-up' is essential to ...l appear crude, ...oday. The acting every motion picture, for the near view of

"STAGE CAREFULLY SET FOR A MOVIE DRAMA"

"And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battlegrounds of the Civil War are springing into being, helped by expert advice of old 'vets' and modern West Pointers. The costumes, settings and documents laboriously prepared for the facsimile historical scenes like those of the Emancipation Proclamation, and the Lincoln assassi... the actors' lineaments convey intimate ...thought and emotion that can never be conveyed by the crowded scene.

"I borrowed the 'cut-back' from Charles Dickens. Novelists think nothing of leaving one set of characters in the midst of affairs and going back to deal with earlier events, in which another set of characters is involved. I elaborated the 'cut-back' to the 'story within a story,' and to the so-called parallel action. I found that the picture could carry not merely two, but even three or four simultaneous threads of action—all without confusing the spectator. At one point in my ...latest drama four actions are represented simultaneously, by the device of switching scenes every few moments. Each action heightens the effects of the others—a technique that, so far as I am aware, is absolutely novel in story telling art. My point is that photographic drama is constantly progressing, and he is indeed foolish who would set arbitrary limits as to what it can or cannot accomplish in the course of its marvelous evolution. For one thing, the telling of history, the education of old and young, may be entirely revolutionized by its struggle ...by new processes."

ROANOKE (Va.) NEWS
OCT. 5, 1915

AMUSEME

GREAT PICTURE OF THRILLS AUDIENCE

For almost three hours last evening at the Academy of Music a large audience was thrilled by the presentation of D. W. Griffith's mammoth spectacle "The Birth of a Nation," which opened a three-day engagement here.

Never before has the Roanoke public been afforded the opportunity of witnessing a picture of such stupendous proportions. The producer has accomplished a feat in mounting the drama, which surpasses anything yet attempted. In every detail the picture comes up to what has been said for it and no one who witnessed the performance last night was disappointed, but on the other hand many were amazed at its magnitude and delighted with it.

Mr. Griffith, in presenting "The Birth of a Nation," has sent out a large orchestra to handle the special incidental music. No feature of the production is more telling than the musical numbers, and they add to the

Engineer Com'l Oct 5

STATEMENT

Made By General Managers of the Forbidden Film.

J. J. McCarthy, general manager of the financial interests controlling the D. W. Griffith spectacle, "The Birth of a Nation," arrived from New York yesterday to look into the Ohio situation relative to the recent action of the Ohio State Board of Censors. Last week at a preliminary hearing the Censor Board decided by a vote of two to one to prohibit the exhibition of the great spectacle in this state.

"I am not able to fathom the reasons for the action of the Ohio Board of Censors regarding our production," said Mr. McCarthy at the Sinton yesterday.

"You must understand the success of this spectacle to estimate our surprise at the local action.

"'The Birth of a Nation' has been seen by over 5,000,000 people in the large centers of this country. We have been running for over 600 performances in New York City, 300 performances in Chicago, 254 performances in Boston and are also directing indefinite runs at the leading theaters of Philadelphia, Pittsburg, St. Louis and the principal Virginia and Texas cities. In addition we presented this production before President Wilson in the White House and before members of the United States Senate and House of Representatives under the auspices of the National Press Club at Washington. There has never been a bit of trouble stirred up by the presentation of the picture in any of these localities. The production has been received with the unqualified indorsement of the press and public.

"We come to Ohio with this record behind us. You can understand what I mean by saying we have been surprised by the attitude of the Ohio board in the face of this record.

"I earnestly want to make it clear that we have overwhelmingly established that 'The Birth of a Nation' is a work of art deserving of the same consideration that is vouchsafed a great play that has been enthusiastically approved by the public at large. Mr. Griffith has done more to elevate the art of motion-picture drama than all the censor boards in the world. He is responsible for every great advancement in that art in the last six or seven years. He has put his greatest endeavors into 'The Birth of a Nation,' and it does seem strange in the face of all the wonderful things that have been said in its favor that his efforts should be suppressed or hampered at this late date. It is not harmful, immoral or indecent nor calculated to hurt anybody. The protests of a few negroes are not based upon facts. Of course, if the negro is to be given special privileges over all other citizens then we are face to face with a strikingly new state of affairs in our political conditions.

"There is nothing in 'The Birth of a Nation' that has not been openly discussed in every magazine and newspaper in this country.

"Let me assure you that, in addition to coming to Ohio with every seal of official approval upon it," added Mr. McCarthy in a summary of the situation, "that we come here with the individual indorsement of the picture by over 50 members of the present Congress and with the approval of such eminent citizens as Richard Harding Davis, Dr. Charles H. Parkhurst, Booth Tarkington, Rev. Father John Talbot Smith, Rupert Hughes, Dr. Thomas B. Gregory, Mrs. O. H. P. Belmont, Mrs. Simon Baruch, Major General John F. O'Ryan, Paul West, Dorothy Dix, Ella Wheeler Wilcox, all the recognized critics of the big daily papers and the magazines in New York, Boston and Chicago, also King George of England and members of the royal family, who were present at the

initial performance at the Scala Theater, in London, last Monday night."

Dallas M. News Oct 5

"BIRTH OF A NATION" HISTORY IN MOTION

GREAT FILM DRAMA PRESENTED IN DALLAS FIRST TIME.

Brings Thrills and Tears to Audience at Opera House—Accompanied by Symphony Orchestra.

As the Iliad of Homer is to an acrostic by a jokesmith, so is "The Birth of a Nation" to the ordinary run of one-reel screen dramas.

And just as the immortal epic of the Trojan war moves majestically through the regal splendors of the ancient poet's imagination, so the vivid imagery of the film artists threw its soul-wringing concepts upon the visualized consciousness of the large audiences at the Dallas Opera House last night. There were thrills and tears and pulsing pride mingled at a score of climactic moments with smiles and sighs and unclassified emotions. The press agents told us much in advance concerning this major effort of the photographic dramatists, but they could not convey to us a complete appreciation of the picture's obvious fidelity; nor the dash and spirit of the spectacle. Indeed, perhaps they failed to impress us with the magnitude of the portraiture, or with the astonishing realism in which were set as in a frame the most tragic episodes of our national life.

"The Birth of a Nation" is history in motion—a wonderful counterfeit presentment of those tempestuous years when this Union of States was being reborn, in unfathomed pain, into an indivisible unity of nationalistic purpose. Possibly there are incidents here and there upon the moving page which do not accord with our personal traditions or preferences, whether we be of the South or of the North by nativity. Also there are glimpses into a black inferno which we would in free choice avoid, but back of each incident, and all of them, is substantial historic justification, and it may be that we should not flinch at the sight in pictures of that which our forbears felt in every fiber of their hearts.

Best Order of Americanism.

But if there are scenes we would edit out, there are besides granite-thick basreliefs of sweet sentiment and martial splendors. Throughout the whole rolling panorama there are opportunities to indulge the most intense satisfaction, for into it is woven with every thread that order of Americanism which is best interpreted by those Americans who experienced in fact those tragedies which we of a later generation experience only in pictures.

It is impossible quickly to render a critical judgment of this offering as a theatrical performance. That may come later, for there are to be many presentations of this production here. It will suffice for the present to say that the lavish expenditure of money necessary to produce this master film comprehended not only great crowds of miscellaneous actors, but also a cast of principals of the highest quality. These gave to the more intimate scenes a personality and a charm which seemed almost to reach out and grasp the heartstrings of those who sat in witness.

A massive and virile play it is, and one to see over and over again. D. W. Griffiths is the central spirit in the making of the piece and the second part is founded upon Thomas Dixon's well-known novel, "The Clansman."

Strong Musical Accompaniment.

The entire play is worked out with great care as to historical detail, and the parts are taken by actors of experience both in photodrama and on the stage. Henry Walthall, Mae Marsh, Lillian Gish, Robert Harroun, Miriam Cooper and other well-known stars of the motion picture screen have parts in the vast production.

The musical accompaniment of the film drama is deserving of particular commendation. It is furnished by an excellent symphony orchestra of forty pieces, specially trained and equipped to furnish appropriate and natural accompaniments of incidental sounds and music with the silent drama of the screen.

"The Birth of a Nation" will appear all of this week and next twice daily at the Dallas Opera House.

"Birthof a Nation" Moves To the Garrick Next Week

Same Production That Has Been Showing at Olympic, Including Orchestra, Will Be Presented.

Arrangements have been completed by which D. W. Griffith's master spectacle, "The Birth of a Nation," will move from the Olympic Theater to the Garrick, beginning with a matinee on next Sunday. The Garrick was recently selected after a conference with the Shuberts. This theater is on Chestnut street, between Broadway and Sixth street.

"The Birth of a Nation" will have been seen by more than 100,000 persons when its engagement is completed at the Olympic Saturday night. It has had a most remarkable five weeks run at that house and is being moved only for the reason that the regular Olympic season's dramatic and musical bookings interfere with the picture's continuance there.

The Garrick presentation of the picture will include the same high class orchestra of 30 pieces, all the accessories and effects and the same management as that of the Olympic screening.

With the presentation of "The Birth of a Nation" at the Garrick, this attractive playhouse will again take its place with the two-dollar theaters of St. Louis. In preparation for the opening, the theater is being entirely renovated, redecorated and refurbished. In order that it may present to its patrons an appearance worthy of the attraction that will inaugurate its reopening, the Messrs. Shubert have authorized their St. Louis representative to restore the theater to its former beautiful appearance and to spare no expense to that end.

The front elevation of the building is now undergoing a sand-blast treatment and it will be outlined in a blaze of electric lights. New and attractive

D. W. Griffith, author and producer of "The Birth of a Nation."

display signs and "white way" lamps will be employed to illuminate the exterior. A handsome marquee will adorn the entrance doors. The interior of the theater will be treated in tapestry effects and decorations to harmonize. Lobbies, foyer and retiring rooms will also be appropriately decorated. Every chair in the theater, including the gallery, which contains standard opera seats, will be reserved. The same scale of prices as at the Olympic will prevail and two performances will be given daily at 2:20 and 8:20.

Pittsburgh Dispatch Oct 5

"BIRTH OF A NATION" REMAINS ANOTHER WEEK

D. W. GRIFFITH,
Producer of "The Birth of a Nation," at the Nixon.

That the big historical spectacle, "The Birth of a Nation," at the Nixon theater, has aroused the interest and enthusiasm of the people of Pittsburg as well as the people of the surrounding towns, as no other theatrical offering of years was evidenced by the storm of protests against closing the engagement which followed the announcement that the present week would end local opportunity to see D. W. Griffith's masterpiece.

Aroused by the unprecedented demand for seats for this week's performances, J. J. McCarthy, general manager of "The Birth of a Nation," as agent of Samuel F. Nixon, of the Nixon theater, got together in New York and rearranged bookings so as to make it possible for this sensation of the amusement world to stay one more week at the Nixon. As extended the engagement will now run all next week ending with the matinee and night performances, Saturday, Oct. 16.

Never before has American's greatest war been thus comprehensively put on stage, film, panorama or canvas. It is the biggest patriotic entertainment ever devised. The fascination of the beautiful love romance, the excellent acting and perfect photography, the emotional appeal of the music and the compelling art of the mechanical effects combine to make an offering satisfyingly delightful to all classes of theatergoers.

Ev. Journal Dallas, Oct 5

"THE BIRTH OF A NATION" HOLDS DALLAS SPECTATORS IN EMOTIONAL GRIP

Extravagant Moving Picture Offered at Opera House

First you are thrilled, then chilled. Your heart seems to rise within you and your blood begins to boil with anger, big tears start to your eyes only to be drawn back by a tiny touch of comedy. Finally you have to hold to your seat to keep from rising and shouting.

That's the gamut of sensations produced by D. W. Griffith's brilliant, vivid, stirring masterpiece, "The Birth of a Nation." The famous picture was shown at the Dallas Opera House for the first time last night. In the crowd were many members of Camp Sterling Price, United Confederate Veterans, of Dallas, and amid the applause could be heard the old battle yells given by the men who were along the firing line in 1861 at the exact spots shown in Griffith's masterpiece.

In three hours the audience sees, hears and feels the throes of war and reconstruction covering a period of fifteen years.

The marvelous picture consists of 5,000 scenes, 18,000 characters, 3,000 horses, the cost of production, it is said, was over $500,000. The scenes show the biggest battle of the Civil War, Ford's Theater, where Lincoln was assassinated, the building up of the famous Ku-Klux Klan. It is perhaps the most stupendous, dramatic and spectacular production ever offered the American public.

First comes a beautiful scene in Piedmont, S. C., the home of Dr. Cameron, a well-to-do Southerner. The typical Southern atmosphere can be felt almost, as the reels slide by showing the Cameron home, the cotton fields and the negro slaves attending to their duties and later gathering for a general jollification in which the old-time square dance is given.

Historic Conference.

The scene changes to the capital where President Lincoln is in consultation with members of the House regarding the declaration of the South that it will secede if any attempt is made to force them to obey the dictations of the House or the President. The House leader, Stoneman, makes his appearance and demands secession. Stoneman's two boys are friends of Dr. Cameron's sons and at that time are visiting in Piedmont. President Lincoln signs the declaration of war and issues a call for 75,000 volunteers.

A wonderful scene is then enacted. The Stoneman boys are called home for service. The Cameron boys are called to fight for the Southland and Ben Cameron, the oldest son, goes as a Colonel. The audience is thrilled to the limit as Dr. Cameron and his wife and two daughin their eyes, bid their three sons goodters, smiling, yet with big teardrops bye.

Realistic Battle Scene.

The war has begun. Two of the Cameron boys are killed and Ben Cameron is in charge of thousands of men when the battle of Atlanta begins. Known as "The Little Colonel," Ben Cameron leads the way in this battle. In producing this scene Griffith secured a most wonderful stage effect. The first scene is at night. A panoramic view shows several villages afire as the Confederate march on Atlanta. The night scene shows the bursting of huge shells and finally the two armies come with a few yards of each other. Here is where Ben Cameron won everlasting fame. Outnumbered he led his gallant men on and on until a final rush was made and the Confederates climbed into the Federal trenches and men battled hand to hand for several hours. As the last of his brave little command was falling behind him the Little Colonel grabs the flag of the Southland, and though badly wounded, he rushes to the mouth of the enemy's cannon and rams the flag stick into the big gun. Cameron fell beneath the fire and beside a comrade. Turning his canteen to the parched lips of his dying soldier he made him drink.

Strange as it were, Stoneman's oldest son, who had, when the war broke out, declared "we will meet again," was leading the charge. He recognized Cameron and his bravery so thrilled the Federal Colonel that he rushed to Cameron's side and carried the injured Confederate to the hospital.

Cupid Relieves Tension.

Just as the audience is ready to burst into tears the first love scene is enacted. Cameron is sent to Washington to a hospital where Elsie Stoneman, daughter of the House leader, is a nurse. Cameron had seen Elsie's picture and carried it with him during the war, but he had never seen her face. She was assigned to care for him during the time he was in the hospital and he recognized her as the sister of the Stoneman boys who had visited his home.

Time goes on until he is almost well and word comes that he is to be executed as a guerilla. Miss Stoneman and Cameron's aged mother's pleas to President Lincoln save him and when the war is over Cameron is permitted to return home, but this doesn't come until after the last gray days of the Confederacy are shown, where men almost die for the lack of something to eat. How they relish hard baked beans and parched corn, yet the last hope of getting food was lost when the Federals captured their supply train. Then comes the surrender of Gen. Lee and the closing of the great war.

Lincoln's Assassination.

This is only half of Griffith's marvelous production. The Southland could have lived over this with ease, but April 14, 1865, came and President Lincoln and his family went to Ford's Theater to see "Our American Cousins."

Griffith in his production has secured what is said to be an exact reproduction of the theater and the picture shows the play as it goes along with the President viewing the audience and the players. The body guard for Mr. Lincoln becomes enthused and leaves his post. John Wilkes Booth enters and with a small derringer placed against the President's back fires and then jumps from the box to the stage. It is a wonderful reproduction of the assassination.

Then the scene shifts back to the little town of Piedmont for a second, where Dr. Cameron and the "Little Colonel" are reading an account of the assassination.

"My God, we have lost our best friend, what will happen to us now?" is the words used by the "Little Colonel" to his father as tears roll down his cheek.

The picture is completed with a realistic reproduction of the scenes in "The Clansman," Thomas Dixon's novel of reconstruction days.

Dallas Dentn Times Herald Oct 5 11

WONDERFUL PICTURE—A MARVELOUS ACHIEVEMENT IS "BIRTH OF A NATION"

(Criticism)

A wonderful picture—a marvelous achievement—is "The Birth of a Nation," David Griffith's masterpiece of motion photography. It was given at the Dallas Opera House Monday night, opening a ten days' engagement here, before a large audience, which was from tears to cheers and from laughter to throat-choking tenseness throughout three hours of closest-held attention that seemed more like fifteen minutes.

Man's masterpieces of every age are superseded by the masterpieces of some succeeding age. So, perhaps, will Griffith's masterpiece be outdone by the achievement of later genius. But it is safe indeed to declare that in this particular age there has been nor will be any greater motion picture. It is historically true. It is magnificently complete.

Words, save when spoken or written by a master verbalist, are at best poor things, and for a description that the picture justifies some such gifted one would himself be put to the test of expression. As we have been told, the picture was made from Thomas Dixon's novel, "The Clansman." When that book was published it caused all sorts of comment. There were efforts at suppression. It was charged that it was conducive to racial prejudice. Just so it has been charged that "The Birth of a Nation" is prejudicial.

But history has been written, and history is nothing save the chronicle of actual happenings. The story first and the picture now told and tells these happenings just as they occurred in those stirring days following the greatest civil strife the world has ever known. Prejudice must be laid aside. What people suffered and to what ends justice may have been perverted in the days of reconstruction must be realized.

In the making of "The Birth of a Nation," the producer has utilized the best actors known to the motion picture world. He utilized whole armies of men; he has photographed magnificent scenes at magnificent distances. There are any number of scenes which are the exact reproductions of the mind's-eye pictures one formed when studying the history of the nation—the assassination of Lincoln, with the wild-eyed Booth jumping from the president's box after the fatal shot was fired; the benign leader rebuking the radical secretary of state with the words, "I shall treat them (the seceding states) just as if they had never been away;" the long snake-like line of men, seen miles away, depicting the world-famous "march to the sea," and dozens of others told in pictures heretofore, but now given in real pictures—a thing—and it is a wonderful thought—that would have been impossible only a few short years ago.

"The Birth of a Nation," of course, appeals more to those of us who have been born south of Mason and Dixon's line. We in some measure realize what our forbears contended with. But those who come from north of that imaginary demarkation should not permit prejudice to stand in the way of opportunity. In the picture there is the strongest sort of sermon against war—any war at any time, and who knows but what it will have its effect in the making of history to come?

But what further can be said—it is a wonderful picture—a marvelous achievement, and its offering locally is perfect, even to the not-needed accompaniment of stirring and appropriate music by a large orchestra of talented musicians under an equally capable leader.

Seen, one loses all wonder that it ran for months in the big cities of the East as a motion picture at prices commensurate with the greatest dramatic attractions of this or any other age. It will be given during the Dallas engagement each afternoon beginning at 2:15 o'clock, with evening offerings beginning at 8:15 o'clock.

Ross and Rita Abbott, as Ebeneezer and Samanthy; Grover Webb and Edna Reming as Snuffles, and Toots and Howard F. MacDonald as Col. Goldtop, old beau.

The development of the story told in the play is left mainly in the hands of Charles Fulton, as Dick Marvel; Miss Irene Langford, as the telephone girl, and Dorothy Phillips, as Beauty Fairfax, the music hall favorite. Each principal sings one or more song hits.

"The Telephone Girl" will continue through this week, with the next matinees on Thursday and Saturday.

Dallas Morning Oct 5

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As the Iliad of Homer is to an acrostic by a jokesmith, so is "The Birth of a Nation" to the ordinary run of one-reel screen dramas.

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Best Order of Americanism.

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The entire play is worked out with great care as to historical detail, and the parts are taken by actors of experience both in photodrama and on the stage. Henry Walthall, Mae Marsh, Lillian Gish, Robert Harroun, Miriam Cooper and other well-known stars of the motion picture screen have parts in the vast production.

The musical accompaniment of the film drama is deserving of particular commendation. It is furnished by an excellent symphony orchestra of forty pieces, specially trained and equipped to furnish appropriate and natural accompaniments of incidental sounds and music with the silent drama of the screen.

"The Birth of a Nation" will appear all of this week and next twice daily at the Dallas Opera House.

Bluefield Daily Telegraph Oct 6

7

...at gathering of the Clans, one of the 3,000 big scenes in the Griffith specatacle, "The Birth of a Nation," which begins a three days' engagement at the Elks Oper a House tomorrow night.

Journal & Tribune Huntington W. Va. Oct 7

At Staub's

In "The Birth of a Nation," the mighty spectacle which comes to Staub's theater for three days beginning next Monday night, with matinees Tuesday and Wednesday, D. W. Griffith has touched the high peaks of American historythe war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the north and the south.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indor" theater, but he has also developed a new art-form far superior to the old-fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning." Eighteen thousand people were employed in taking the historical pictures. Advt.

PEACE ALLEGORY IN "THE BIRTH OF A NATION," AT STAUB'S THEATRE, NEXT MONDAY, TUESDAY AND WEDNESDAY.

"BIRTH OF NATION" TO MOVE TO GARRICK FOR EXTENDED RUN

Republican Oct 7

Contracts have been signed whereby D. W. Griffith's photo spectacle, "The Birth of a Nation," will be enabled to continue its record-breaking run in St. Louis. During the six weeks' engagement at the Olympic it will have been witnessed by over 100,000 people. Each week has shown a big increase in attendance over the preceding one. This phenomenal business is gratifying evidence of business prosperity in St. Louis.

As a result the Garrick Theater will again take its place with the $2 theaters. Beginning with a matinee next Sunday, "The Birth of a Nation" production will be moved intact from the Olympic to the Garrick Theater, with the same symphony orchestra of 30, accessories and effects.

In preparation for the reception of "The Birth of a Nation" the Garrick, Chestnut and Sixth streets, is being entirely renovated, redecorated and refurnished. In order that it may present to its patrons an appearance worthy of the attraction it will house, the Messrs. Shubert have wired to their representative here to restore the little theater to its former beautiful appearance and to spare no expense to that end.

The front elevation of the building is now undergoing a sand-blast treatment and it will be outlined in a blaze of electric lights. New and attractive electric display signs and white way lamps will be employed to illuminate the exterior. A handsome marquee will adorn the entrance doors. The interior of the theater will be treated in tapestry effect and decorations to harmonize. Lobbys, foyer and retiring rooms will be appropriately decorated.

Every chair in the theater, including the gallery, which contains standard opera seats, will be reserved. The same scale of prices as at the Olympic will prevail. The sale of seats will open at the box office of the Garrick this morning.

CLIPPING FROM

Herald & Star Motion

Date ..... 10 6 13 .....

...the Ambassadors. C. B. ...ill film it.

...the nown Hog- He is ons.

...ROOMING SPECTACLE ...bout films, Griffith's ...Nation," film is being ...nd is starting a big ...n movi- ...nd dead in At- ...the Scala Theatre, ...nome of Kinemacolor

Dallas Daily News Oct 6

DALLAS OPERA HOUSE.

"The Birth of a Nation."

Five states and one foreign country contributed to the scenery of "The Birth of a Nation" at the Dallas Opera House. The greater part of the film spectacle was made in California, where the clear, pure atmosphere eclipses even the softness of the tones under Italian skies for the production of photographic effects.

But, in order to make his photodrama exactly accurate, Mr. Griffith took a number of his players overland from California to the Carolinas and Virginia. This was particularly the case for some of the woodland effects and for the scenes in the cotton field, that win enthusiastic applause from Texas audiences. Never before in film drama has the beautiful, silky texture of the cotton blossom been so poetically treated.

One big scene was taken in Mexico, where the wild ruggedness of the land was better adapted to Griffith's purpose than the California landscape. Another big scene extended through the California border into Nevada.

"The Birth of a Nation" Will Continue at Nixon

Mae Marsh in the "Birth of a Nation."

That the big historical spectacle, "The Birth of a Nation," at the Nixon Theater, has aroused the interest and enthusiasm of the people of Pittsburgh, as well as the people of the surrounding towns, as no other theatrical offering of years was evidenced by the storm of protests against closing the engagement which followed the announcement that the present week would end local opportunity to see D. W. Griffith's masterpiece. Aroused by the unprecedented demand for seats for this week's performances, J. J. McCarthy, general manager of "The Birth of a Nation," and Samuel F. Nixon of the Nixon Theater got together in New York and rearranged bookings so as to make it possible for this sensation of the amusement world to stay one more week at the Nixon. As extended the engagement will now run all next week, ending with the matinee and night performances Saturday, October 16. The seat sale for this week has already broken the record of the big spectacle's record-breaking local engagement and since the opening of the box office last Monday the long line of eager seat purchasers, which has extended half way down the block on Sixth avenue, has been unbroken from morning until night. This spectacle of the American military era is eminently suited to the present with the great war in the minds of all.

Knoxville Tenn. Journal & Tribune Oct 7

At Staub's

"The Birth of a Nation," the mighty spectacle which many Knoxville people witnessed this summer on visits to New York, Philadelphia and Boston, and which they have commended to their friends as the greatest theatrical offering of the present generation, will begin a three days' engagement at Staub's theater on Monday night, October 11. There will be five performances in all, matinees being scheduled for Tuesday and Wednesday.

"The Birth of a Nation" typifies a new art of the theater and in producing it, David W. Griffith has established himself solidly in the world's hall of fame. By means of music, marvelous electrical and other stage effects, together with motion photography, Mr. Griffith has given the American public the greatest thrill it has ever known. He employed 18,000 people, and 3,000 horses in making the production, and the total cost of his undertaking reached half a million dollars.

The story, founded upon Thomas Dixon's successful novel and play, "The Clansman," is one of romance and adventure linked to one of the most vital periods of American history—the Reconstruction. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of forty travels with the attraction to handle the musical features of the presentation. Advt.

Pittsburgh Chronicle Telegraph Oct 7

"THE BIRTH OF A NATION" CONTINUES WEEK LONGER

"The Birth of a Nation," at the Nixon, is to remain another week, the engagement closing October 16. Seats for this final week go on sale today. The story of this historical and romantic offering begins in the seventeenth century, with the coming of African slaves to America.

Bluefield Daily Tele Oct 7

NO ONE DISAPPOINTED

Birth of a Nation Fully up to Expectations, Roanoke Times Says.

The Roanoke Times, commenting on the appearance there of "The Birth of a Nation" says that "never before has the Roanoke public been afforded the opportunity of witnessing a picture of such stupendous proportions. In every detail the picture comes up to what has been said for it, and no one who witnessed the performance last night was disappointed, but on the other hand many were amazed at its magnitude and delighted with it." The Times reviews the events that are covered by the picture and stated that large crowds were attending every performance. "The Birth of a Nation" will be shown at the Elks opera house here tonight and both matinee and night Friday and Saturday.

Pittsburgh Post Oct 6/15

MARY ALDEN pictured in "The Birth of a Nation" photo spectacle which is to continue another week in the Nixon Theater.

That the big historical spectacle, "The Birth of a Nation," at the Nixon Theater, has aroused interest as no other motion picture, was shown by the importunities against closing the engagement which followed the announcement that the present week would end local opportunity to see D. W. Griffith's masterpiece.

J. J. McCarthy, general manager of "The Birth of a Nation," and Samuel F. Nixon of the Nixon Theater have arranged to make it possible for this film to be shown one more week at the Nixon, twice daily till October 16. Lines of ticket buyers extend down the block in Sixth avenue.

Pittsburgh Chronicle Tele. Oct 6

"Birth of a Nation" Extends Nixon Engagement

LILLIAN GISH APPEARING ON THE NIXON SCREEN

That "The Birth of a Nation," at the Nixon Theater, has aroused interest in Pittsburgh, was evidenced by the requests not to close the engagement, which followed the announcement that the present week ended the run. The film will stay one more week at the Nixon. As extended, the engagement will now run all next week. Civil strife, battles, the loving heart of the President, and the men who, after his death, thwarted his plans, the victory of the North and the reconstruction—these furnish a succession of themes handled by the photo play.

Pittsburgh Press Oct 7

NIXON.

Owing to the unprecedented demand for seats for D. W. Griffith's superb spectacle, "The Birth of a Nation," at the Nixon, bookings were so arranged as to enable it to remain for another week, the engagement closing Saturday evening, Oct. 16 Seats for the final week go on sale today. The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slaves to America. Its progress is closely related to phases of the slavery question and its bearing upon the history of the United States.

Star Oct 7th/15

"The Birth of a Nation."

While "The Birth of a Nation" has already achieved the longest run that any dramatic attraction has ever enjoyed at the Olympic in its six weeks' engagement there, the end is apparently not in sight, for the management has arranged to transfer the production to the Garrick Theater, Chestnut at Sixth, beginning with a matinee next Sunday. The presentation will be identical with the Olympic performances, with the original symphony orchestra of thirty, accessories and effects. Elaborate preparations are under way at the Garrick for the entire redecoration of the theater, which will be completed in time for its reopening with the Griffith masterpiece next Sunday. Incidentally it will become a $2 playhouse since the same prices will be charged for "The Birth of a Nation" as have prevailed during the Olympic engagements.

SPECIAL ANNOUNCEMENT!!

Do not be misled by announcements concerning future engagements of "THE BIRTH OF A NATION" unless made by this company.

It has been brought to our notice that numerous managers of motion picture theatres have been assuring their patrons that this wonderful spectacle would be seen in the near future in theatres under their control.

We feel sure that these managers have been innocent of any wrong intent to deceive their patrons but have earnestly hoped that they could secure the gigantic production.

It is impossible to present "THE BIRTH OF A NATION" as it is given under the direction of this company in the so-called picture houses.

To present

Practically means to re-build the theatre. A corps of experts make a complete readjustment of the theatre. This is done to meet the focal requirements of this mammoth work.

Further, it requires an enlargement of the orchestra space to accommodate an augmented musical force and there are very few motion picture theatres with sufficient stage space to take care of the enormous number of people carried by the production to get the proper effects.

As it is stipulated that the first class scale of theatre prices must be maintained this item also enters into consideration.

In fact, without worrying you with too much detail, it must be apparent that very few theatres can be utilized for Mr. Griffith's enormous production until the house has been made over from the orchestra pit to the rear wall.

You can also bear in mind that "THE BIRTH OF A NATION" lasts for nearly three hours of continuous performance with one short intermission. This program is entirely too long for an ordinary picture theatre.

OWING TO THE MARVELOUS INTEREST THAT ATTACHES TO THE GREAT DRAMATIC SPECTACLE ARRANGEMENTS HAVE BEEN COMPLETED FOR THE CONTINUANCE OF ITS NEW YORK RUN AT THE LIBERTY THEATRE FOR THE REMAINDER OF THE PRESENT THEATRICAL SEASON.

Gt. Journal Dallas - Oct 5/14

"THE BIRTH OF A NATION" HOLDS DALLAS SPECTATORS IN EMOTIONAL GRIP

Extravagant Moving Picture Offered at Opera House

First you are thrilled, then chilled. Your heart seems to rise within you and your blood begins to boil with anger, big tears start to your eyes only to be drawn back by a tiny touch of comedy. Finally you have to hold to your seat to keep from rising and shouting.

That's the gamut of sensations produced by D. W. Griffith's brilliant, vivid, stirring masterpiece, "The Birth of a Nation." The famous picture was shown at the Dallas Opera House for the first time last night. In the crowd were many members of Camp Sterling Price, United Confederate Veterans, of Dallas, and amid the applause could be heard the old battle yells given by the men who were along the firing line in 1861 at the exact spots shown in Griffith's masterpiece.

In three hours the audience sees, hears and feels the throes of war and reconstruction covering a period of fifteen years.

The marvelous picture consists of 5,000 scenes, 18,000 characters, 3,000 horses, the cost of production, it is said, was over $500,000. The scenes show the biggest battle of the Civil War. Ford's Theater, where Lincoln was assassinated, the building up of the famous Ku-Klux Klan. It is perhaps the most stupendous, dramatic and spectacular production ever offered the American public.

First comes a beautiful scene in Piedmont, S. C., the home of Dr. Cameron, a well-to-do Southerner. The typical Southern atmosphere can be felt almost, as the reels slide by showing the Cameron home, the cotton fields and the negro slaves attending to their duties and later gathering for a general jollification in which the old-time square dance is given.

Historic Conference.

The scene changes to the capital where President Lincoln is in consultation with members of the House regarding the declaration of the South that it will secede if any attempt is made to force them to obey the dictations of the House or the President. The House leader, Stoneman, makes his appearance and demands secession. Stoneman's two boys are friends of Dr. Cameron's sons and at that time are visiting in Piedmont. President Lincoln signs the declaration of war and issues a call for 75,000 volunteers.

A wonderful scene is then enacted. The Stoneman boys are called home for service. The Cameron boys are called to fight for the Southland and Ben Cameron, the oldest son, goes as a Colonel. The audience is thrilled to the limit as Dr. Cameron and his wife and two daughters in their eyes, bid their three sons goodbyes, smiling, yet with big teardrops in bye.

Realistic Battle Scene.

The war has begun. Two of the Cameron boys are killed and Ben Cameron is in charge of thousands of men when the battle of Atlanta begins. Known as "The Little Colonel," Ben Cameron leads the way in this battle. In producing this scene Griffith secured a most wonderful stage effect. The first scene is at night. A panoramic view shows several villages afire as the Confederate march on Atlanta. The night scene shows the bursting of huge shells and finally the two armies come with a few yards of each other. Here is where Ben Cameron won everlasting fame. Outnumbered he led his gallant men on and on until a final rush was made and the Confederates climbed into the Federal trenches and men battled hand to hand for several hours. As the last of his brave little command was falling behind him the Little Colonel grabs the flag of the Southland, and though badly wounded, he rushes to the mouth of the enemy's cannon and rams the flag stick into the big gun. Cameron fell beneath the fire and beside a comrade. Turning his canteen to the parched lips of his dying soldier he made him drink.

Strange as it were, Stoneman's oldest son, who had, when the war broke out, declared "we will meet again," was leading the charge. He recognized Cameron and his bravery so thrilled the Federal Colonel that he rushed to Cameron's side and carried the injured Confederate to the hospital.

Cupid Relieves Tension.

Just as the audience is ready to burst into tears the first love scene is enacted. Cameron is sent to Washington to a hospital where Elsie Stoneman, daughter of the House leader, is a nurse. Cameron had seen Elsie's picture and carried it with him during the war, but he had never seen her face. She was assigned to care for him during the time he was in the hospital and he recognized her as the sister of the Stoneman boys who had visited his home.

Time goes on until he is almost well and word comes that he is to be executed as a guerilla. Miss Stoneman and Cameron's aged mother's pleas to President Lincoln save him and when the war is over Cameron is permitted to return home, but this doesn't come until after the last gray days of the Confederacy are shown, where men almost die for the lack of something to eat. How they relish hard baked beans and parched corn, yet the last hope of getting food was lost when the Federals captured their supply train. Then comes the surrender of Gen. Lee and the closing of the great war.

Lincoln's Assassination.

This is only [illegible] of Griffith's marvelous productions. The Southland could have lived over this with ease, but April 14, 1865, came and President Lincoln and his family went to Ford's Theater to see "Our American Cousins."

Griffith in his production has secured what is said to be an exact reproduction of the theater and the picture shows the play as it goes along with the President viewing the audience and the players. The body guard for Mr. Lincoln becomes enthused and leaves his post. John Wilkes Booth enters and with a small derringer placed against the President's back fires and then jumps from the box to the stage. It is a wonderful reproduction of the assassination.

Then the scene shifts back to the little town of Piedmont for a second, where Dr. Cameron and the "Little Colonel" are reading an account of the assassination.

"My God, we have lost our best friend, what will happen to us now?" is the words used by the "Little Colonel" to his father as tears roll down his cheek.

The picture is completed with a realistic reproduction of the scenes in "The Clansman," Thomas Dixon's novel of reconstruction days.

Gt. Journal Dallas Oct 6

OPERA HOUSE.

The South held, with passionate conviction, that we were a Republic of Republics, each State free and sovereign. The North, under the leadership of Abraham Lincoln, held that the Union was indestructible and its sovereignty supreme.

That was what started the great Civil War. Until Lincoln's day the right of each State to peaceful secession was scarcely disputed, North or South. New England had more than once threatened to withdraw long before South Carolina, in her rage, led the way.

And that is what "The Birth of a Nation," D. W. Griffith's wonderful picture, which is being shown at the Dallas Opera House, depicts in detail.

The story is wrapped around the happenings of one family—the family of Dr. Cameron of Piedmont, S. C., and the troubles of this family through the Civil War, the reconstruction and the life of Ben Cameron, "The Little Colonel," whose daring during the war and who conceived the idea of starting the famous Ku-Klux Klan won him fame.

Griffith has produced a wonderful picture—a picture which stirs and thrills from start to finish. The picture was made at an enormous expense, but it is classed as the world's greatest motion picture production, and it is deserving of the title.

Out of the four years of civil strife and the eight years of more horrible reconstruction, a nation was born. The picture will be shown each afternoon and night during the remainder of this week and all of next week.

Dallas Mr. News Oct 6/14

AMUSEMENTS.

Dallas Opera House.

Even more than realizing all expectations created by its success in other cities, "The Birth of a Nation," described as the "epic of motion pictures," thrilled and pleased two audiences at the Dallas Opera House yesterday, following its opening performance Monday night.

Massive in its conception and in its execution "The Birth of a Nation" is the sort of play that will be remembered for a lifetime. It represents probably the climax of the modern photo drama, both in its spectacular and in its dramatic phases. It is a story of the South just before, during and just after the Civil War, with two thrilling love stories woven into it. Dealing with the most stirring period of American history, D. W. Griffith, the producer, has worked out the entire scheme of his epic with careful attention to detail that only adds to instead of detracts from the romance of the story, based in part on Thomas Dixon's novel, "The Clansman."

So complete is the art of the picture film that the spectator sits through the three hours of the production scarcely realizing that he is not actually participating in instead of watching its exciting scenes. From beginning to end it grips, holds and even electrifies, so realistic and forceful is the film play.

The picture itself would hold any audience, but the realism of it is increased and the excitement of it is enhanced greatly by a most excellent symphony orchestra playing specially adapted and selected incidental music and also supplying the sounds of battle, portraying musically the rushing of horses' hoofs, the rear of the battle, the cries of the participants in the startling drama on the silent screen. There are forty pieces in the orchestra and time after time the building actually trembles with the crashing accompaniment to the picture.

The cast is very superior. Henry Walthall, Dorothy Gish and other capable and well-known actors have the principal parts.

"The Birth of a Nation" will be repeated at the opera house twice daily during the remainder of this week and all of next week.

may have the plain facts before you.

When any claims are made regarding future engagements bear this announcement in mind.

Now that "THE BIRTH OF A NATION" is established for its run at the Liberty Theatre we will keep it there until everybody in New York has had an opportunity to see this perfect presentation of D. W. GRIFFITH'S MASTERPIECE.

THE EPOCH PRODUCING CORPORATION
Owners of
"THE BIRTH OF A NATION."

Dallas Dispatch Oct 6/15

Pretty Star in World's Biggest History Movie at Opera House

Miss Mae Marsh, as Flora Cameron in "The Birth of a Nation," is charming Dallas folks at the Opera House this week. Miss Marsh has many bits of fine acting in the picture. She has several fine scenes and her personality lends itself to effective temperamental treatment in any part she plays.

Dallas Morning News Oct 7

Dallas Opera House.

The painstaking accuracy with which D. W. Griffith staged "The Birth of a Nation," now at the Dallas Opera House, is illustrated in the meeting of Generals Lee and Grant at Appomattox. Careful observers will note the appearance of Grant as contrasted with the immaculateness of Lee. It will also be noted that Grant and several of his officers are in their private uniforms—their "every-day clothes," as it were—instead of uniforms of state befitting such an occasion as the surrender of one great army to another.

The explanation of the appearance of Grant and his staff is that the great Federal leader was not expecting the final culmination of the negotiations for peace at Appomattox. There had been strong intimation and even practical assurance that Lee was unwilling to prolong the struggle—that the end was so near was not guessed. Grant and his staff were in their "business" clothes and had just come in from a hard ride, with their uniforms and their boots all splashed with mud. Grant, who had all the instincts of a gentleman and who never willfully violated the "proprieties" of good society, was very much ashamed of his own appearance when he saw Lee in the full military regalia of his rank, clothes carefully pressed and even his boots polished to perfection. In the losing struggle, half-starved along with his men and with his mighty heart broken, General Lee had yet found time and means to prepare himself properly for the last bitter moment of the Confederacy. Grant never quite forgave himself for his appearance on that memorable day.

Ev. Journal Oct 7

DALLAS OPERA HOUSE.

When D. W. Griffith planned his vivid motion picture production of the Civil War and the Reconstruction of the States, which is known as "The Birth of a Nation," he had in mind a lesson of peace. The picture is being shown at the Dallas Opera House each night to large audiences. The following words were penned by the famous producer to express the peace message:

"If this graphic presentment serves no other purpose, its message of universal peace marks it of great importance. Morally and educationally it established the futility of armed conflict."

A member of the United States Senate, after viewing the remarkable picture, said: "Anyone contemplating war should see this picture. I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years."

"The Birth of a Nation," the most elaborate picture ever offered in Texas, is a play written by a Southerner and is a Southern play in every sense of the word. It can be seen each afternoon and night during the present and coming week.

Oct 7

Dallas Daily Times 12

DALLAS OPERA HOUSE.

"The Birth of a Nation."

The incident of the young Confederates release by President Lincoln's order, which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation" at the Dallas Opera House, was verified as an actual historical event by one of the spectators, G. L. Mordecai of 174 West Eighty-sixth street, New York, is the man to whom it happened. During the New York run of the play he visited D. W. Griffith's offices and told this remarkable story.

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade running operations between the Confederacy and the Bahama Islands. I had served in the Confederate army but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the federals captured Fort Fisher, so father suggested that I should try to slip through the northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court-martialed and executed, or at best held prisoner until the close of the war. My fiancee's father, Alderman Samuel Lewis of New York, later acting mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. "I will release the young man," said Mr. Lincoln, "on one condition, that he takes oath not to return to the southern states during the war."

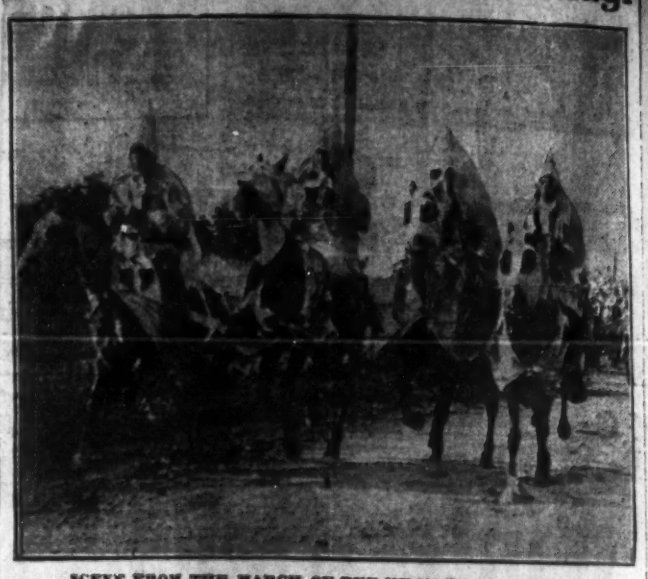
"I gladly took this oath and was released. Before leaving for the north, for my marriage and residence in Alderman Lewis's family, I desired to thank President Lincoln. I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great president's generosity and kindheartedness to a foe, and when I saw the picture that early experience was vividly unearthed."

Bluefield Daily Telegraph Oct 8

MAE MARSH
winsome actress who has won a great following by her work in "The Birth of a Nation," playing at the Elks' Opera House.

St Louis Times Oct 8

Story of Ku Klux Klan's Cyclops, Wizards and Magi



SCENE FROM THE MARCH OF THE KU KLUX KLAN.

Probably the most thrilling scenes in David W. Griffith's spectacular production, "The Birth of a Nation," which opens at the Garrick Theater Sunday, are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the South.

Secret societies organized for political ends are no novelty in history. There were the Jacobins in France, the Carbonieri in Italy and the Nihilists in Russia. In America there were those who made their creed "America for Americans."

The Ku Klux Klan was organized as an institution of "Chivalry, Humanity and Patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning circle. This society was formed in Pulaski, Tenn., in May, 1866. The president of the circle was known as the grand cyclops; his assistant was the grand magi; the marshal was the grand turk; the treasurer was the grand exchequer and the guards were termed lictors.

As the scorrows of the South, under the baneful reconstruction laws, began to get unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because most of the original members were descendants of Scotch clansmen. The fiery cross of the Scotch Highlanders was again used as a call to arms. A great gathering of the Klan at Nashville, Tenn., in 1867, passed the following resolutions, which were then kept secret.

"We organize our relations to the United States Government, the supremacy of the Constitution."

LOFTY PURPOSES.

The aims of the organization were set forth as follows:

1. "To protect the weak, the innocent and the defenseless from the indignities, wrongs and outrages of the lawless, the violent and the brutal; to relieve the injured and oppressed; to succor the suffering and unfortunate and especially the widows and orphans of the Confederate soldiers.

2. "To protect and defend the Constitution of the United States and all laws passed in conformity thereto and to protect the States from all invasion from any source whatever.

3. "To aid and assist in the execution of all constitutional laws in conformity to the laws of the land."

The Empire, as the Klan was known, was ruled by the grand wizard, Gen. Nathan Bedford Forrest, the gallant and dashing Confederate cavalry leader. Each State was known as a realm. The grand dragon was assisted by eight hydras. A group of counties was called a dominion, ruled by a grand titan and six furies.

DISSOLVED IN 1869.

Each county was a province under a grand giant and four goblins. The unit of the organization was the den and the members were known as ghouls. The membership at one time numbered over 500,000. Their mysteries and rituals were never written until after the grand wizard dissolved the order in March, 1869.

A similar order was started in Louisiana known as the Knights of the White Camelia. At first the Ku Klux Klan devoted their efforts to putting down disorder among the misled negroes. Generally all that was necessary was to play upon the superstitition of that race. They would ride up to a negro's cabin in the dead of night and one of the riders would call for a bucket of water, which he would drain to the bottom using a concealed leather bag. He would then say that was the first drink he had had since he was killed at the Battle of Shilo. Another would wear a skeleton hand and another would take off his skull and ask the negro to hold it while he adjusted his backbone. Later they went after the Carpetbaggers and Scalawags.

Motion Picture World Oct 9

"BIRTH OF NATION" FILM AT CANADIAN EXPOSITION.

"The Birth of a Nation," the big picture, was witnessed in Ottawa last week by probably one hundred thousand people. It was used as the chief evening feature in front of the grandstand here at the Central Canada Exhibition, the directors for the first time departing from vaudeville and the other usual exhibition attractions, in favor of the moving picture.

B. C. WHITNEY BOOKS "BIRTH OF A NATION."

When is Detroit to see "The Birth of a Nation" and at what theater is it to be shown? These two questions have been uppermost in the minds of Detroit exhibitors and picture fans. Many rumors have been afloat and many local managers have tried to book the wonderful feature, but the correct "dope" (which was given exclusively to the World representative) is that B. C. Whitney, proprietor of the Detroit Opera House, holds the contract for the showing of this picture two weeks during the month of March. It will positively not be seen in Detroit previous to that time. Detroit is among the last of the larger cities to get a look at this three-hour film, which is somewhat surprising, for Detroit is considered one of the very best show towns in the country. It is understood that the producers of this picture were offered as high as $30,000 for the state rights. After playing the Detroit Opera House, it will be seen in a number of other Michigan cities, and will then return to the

"BIRTH OF NATION" COMING TO LEWISTON.

The "Birth of a Nation" will be presented at the Empire theater, at Lewiston, the entire week of October 4, with a special orchestra of twenty pieces. On the first three days of the week special trains will be run from Norway, Livermore Falls and Farmington, to accommodate those who wish to see this production.

"THE BIRTH OF A NATION" IN OHIO.

If the Ohio Board of Censors permit "The Birth of a Nation" to be shown in this state, the film will first be shown at Dayton, going to Columbus and finally reaching Cleveland in the early spring, motion picture exhibitors have been given to understand. An engagement of fifteen weeks has been booked at the Opera house, Cleveland, when censored and available.

MOTION PICTURE NEWS (New York City)
Oct. 9, 1915

"CLANSMAN" ENTERS 21st WEEK AT SAN FRANCISCO

Special to MOTION PICTURE NEWS

San Francisco, Sept. 27.

The Griffith film masterpiece, "The Clansman," has entered upon its twenty-first week at San Francisco, and from present indications will continue to be a leading drawing card for some time. It is now being shown at the Savoy theatre, on McAllister street, a house that has for some time been given over to burlesque and transient attractions, and is proving to be the best drawing card booked there in several years.

MOTION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

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MOTION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

"BIRTH OF A NATION" IN NORFOLK, VIRGINIA.

After Hearing Protests Mayor Mayo Let Film Be Shown.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WHEN the big spectacle was advertised there was introduced into the Common Council an ordinance forbidding the production of any picture that tended to "incite race prejudice, race hatred, or race riot." There were many who appeared before the Council speaking for and against the enactment of the ordinance, which was finally passed by a vote of seven to four. The measure then went to the Board of Aldermen, and further argument ensued. By a vote of six to five the ordinance was referred to the ordinance committee of the Board of Aldermen for its recommendation. It had also been put up to Mayor Mayo to stop the production of "The Birth of a Nation," but after considering the matter he decided that he was without the power so to do.

As a result of the agitation against the film in both the Common Council and the Board of Aldermen there was a long line of people at the box office at the Colonial theater when the seat sale for this much-discussed production was opened. It is planned to show it during the entire week. Otto Wells is the manager of the Wells' interests here.

MOTION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

Spokes from the Hub

By Marion Howard.

New Club Dedicated to the Moving Pictures.

WELL, the Film Club has been launched, with a large charter membership, including men, it being the desire of the founder, Marion Howard Brazier that both sexes be represented, especially on the board of management, and it looks now as if that popular and genial manager, J. Arthur Eslow, of the Universal Film Exchange here, will be the treasurer. At the adjourned meeting Sunday the 19th by-laws will be adopted and all the officers elected. In addition the club will have as guests Mary Fuller and Irene Fenwick. The former is at Cape Ann rehearsing in "The Heart of a Mermaid," and Miss Fenwick is also here in the flesh in "The Song of Songs," at the Tremont, and better still is in the films at the Boston in "The Spendthrift." But to go back to the club. It has started auspiciously and its possibilities seem many. It is proposed to invite David W. Griffith to become an honorary member for his work in giving us "The Birth of a Nation," which happily is still here at another theater as a result of the purchase of the rights by a syndicate of producers.

MOTION PICTURE NEWS (New York City)
OCT. 9, 1915

...ive wire stunt practised by the neighborhood theatres in St. Louis, deserves to be passed on. The big audiences the "Birth of a Nation" has been drawing at the Olympic theatre, resulted in many of the smaller houses advertising "Griffith" pictures, "Walthall" and "Lillian Gish" features, when a Griffith directed picture, or when Walthall or Lillian Gish appeared in pictures on the bill, and the plan never failed to draw crowded houses.

Journal of Commerce Oct 9

"The Birth of a Nation" begins its week at the Liberty Theatre to-morr... D. W. Griffith's wonderful photo-spect... has already beaten all records for ... runs and, from present indications, ... set a mark that will stand for all t... Many ticket purchasers admit they are ... peaters" and the audiences show no ... of diminishing.

Ev News Oct 9

LIBERTY—"The Birth of a Nation" begins its thirty-third week at the Liberty Theatre to-morrow afternoon.

ASTOR—George M. Cohan, whose happy knack of choosing characters from real life and transplanting them to the stage has been forcefully exampled in every play this genius of the theatre has so far offered, is again evidenced in his latest offering "Hit-the-Trail Holiday," a real American farce that is convulsing audiences at the Astor theatre.

Ev Mail Oct 9

"Birth of a Nation."

"The Birth of a Nation" begins its thirty-third week at the Liberty Theatre to-morrow afternoon. David W. Griffith's wonderful spectacle has already beaten all records for long runs in recent years, and from present indications will set a mark that will stand. Many ticket purchasers assert that they have seen the spectacle before and are going again.

CHICAGO (Ill.) MOTOGRAPHY
OCT. 9, 1915

Circuit Judge Kinsy on September 21 at St. Louis, Mo., denied a temporary injunction of the Epoch Producing Company, which sought to restrain the Cherokee theater from producing a drama called the "The Birth of Our Nation." The Epoch Producing Company is producing the film play, "The Birth of a Nation," at the Olympic theater. The petition claims the play of the defendant company infringes on the copyright of the Epoch Company.

An injunction suit to restrain the picketing of the old Hippodrome theater, now known as the New Grand Duchess, a motion picture house, conducted by the Weimer Theater Company in St. Louis, Mo., was filed Wednesday in the circuit court. The defendants are the Motion Picture Operators Union No. 143, Musicians' Mutual Benefit Association, Local No. 2, and the Brotherhood of Electrical Workers' Union No. 1. Differences between the electrical workers and other unions regarding the nature of the work to be done by stage hands and by the electricians have caused the trouble.

MOTION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

TWO BIG FEATURES COMING.

"The Birth of a Nation" is coming to Denver. This is a certainty, but it is not as yet known just when it will be here, although it will probably be in a couple of months. With the two big pictures coming, "The Birth of a Nation," and "The Battle Cry of Peace," Denver moving picture public has a treat in store.

MOTION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

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MOTION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

"BIRTH OF A NATION" DRAWS CANADIANS.

Censors Deleted Two Battle Scenes—Rest Went.

By David K. Billings, Toronto Correspondent of Moving Picture World.

COMING over into Canada where considerable apathy was shown regarding its success, "The Birth of a Nation" has again shown its ability to draw top prices and big crowds in a first-class theatre. With war times and its American plot, fears were expressed that it would be a failure and Manager Solman of the Alexandra theater refused to book the film for more than one week until it had been tested.

To the astonishment of all, the picture created a record, and for the first time during the last year people were turned away from the theater on two consecutive nights and the criticisms given by the press were more laudatory than any stage star has received for many a day. The picture has scored a triumph in a city which boasted it never would accept two dollar pictures. The usual "kick" was registered by the negro population before the appearance of the picture, but with the exception of the elimination of one or two of the battle scenes, the picture was untouched by the censors.

TION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

Since the "Birth of a Nation" has attained such a wide popularity in St. Louis, many of the neighborhood houses take advantage of the fact and advertise a "Griffith" picture, or a "Walthall" or "Lillian Gish" feature, and from the packed houses heard of as the result, it would seem that the old adage "It pays to advertise" never rang truer.

MOTION PICTURE WORLD (N. Y. City)
OCT. 9, 1915

THE PRINCESS AT MONTREAL BURNED.

"Birth of a Nation" Was to Show There—Spectacle Will Be Seen at the Arena.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

FIRE at the Princess theater, Montreal, about three days before D. W. Griffith's spectacle, "The Birth of a Nation," was scheduled to open. Fire did damage to the house to the extent of about fifty thousand dollars.

Nothing is yet definitely known as to the origin of the fire, but from the fact that it started near the front of the top gallery, it is supposed to have been caused by defective insulation on one of the wires connected at this point with the limelight apparatus. Considerable gossip was caused by the coincidence of the fire with the opposition on the part of the colored population to the presentation of "The Birth of a Nation." The fire occurred at a time when no audience was in the house. Following the lead taken by a local paper, we would like to suggest that Montreal exhibitors take more interest in their capability of coping with such a situation.

It was only decided at the eleventh hour to screen the Griffith picture at the Arena. The Arena, since it seats five thousand people, is devoted solely to athletic functions and such productions as musical concerts. Besides this, the town of Westmount, in which it is located, extorts a license fee of $200 per night. So it will be seen that, considering the delayed press campaign and the difficulties involved in screening such a pretentious offering, "The Birth of a Nation" has happened along in a very unlucky time. We wish it unbounded success, and extend our sympathy to Mr. Wright, the manager of the Princess.

Oct 9

THE NIXON.

Despite the fact that apparently everybody in Pittsburgh and vicinity wants to see "The Birth of a Nation," at the Nixon Theater, the end of the engagement is definitely scheduled to take place next Saturday evening. The fact that Frances Starr is announced for the following week disposes of all hope that the remarkable Griffith spectacle will remain beyond next week at the Nixon. It is estimated that about 150,000 people have attended the local presentation of this play in the six weeks it has been here. This is a marvelous record, one that even the most enthusiastic theatergoer wouldn't have dared to predict last August. All this week, from the opening of the Nixon box office until its closing, an unbroken line of intending seat purchasers has extended half way down the theater block in Sixth avenue. The record-breaking engagement here is typical of the success experienced by "The Birth of a Nation" in New York, Boston, Philadelphia, Chicago, Los Angeles and the other large cities where it is now playing. The popularity of the spectacle is the marvel of the theatrical business; week after week and month after month its wonderful runs continue to capacity audiences. The first half of the great production remains the same stirring series of exciting events, ranging from the picturesque days of the old South to the inspiring period of the Civil war. Then comes the graphic reproduction of the assassination of President Lincoln, and the second half is devoted to the days of the Reconstruction period.

Pittsburgh Sun, Oct 9

Nixon—"The Birth of a Nation."

"The Birth of a Nation," at the Nixon Theater, will end the engagement, it is definitely announced, next Saturday night. The fact that Frances Starr is announced for the following week disposes of all hope that the Griffith spectacle will remain beyond next week at the Nixon. It is estimated that about 150,000 people have attended the local presentation of this play in the six weeks it has been here. The first half of the great production shows the series of events ranging from the days of the Old South to the period of the Civil War. Then comes the reproduction of the assassination of President Lincoln and the second half is devoted to the days of the Reconstruction period. At the close is shown the new era of the negro race, giving scenes at Hampton, Va., which evidences the progress made by that people since the period of 50 years ago. "The Birth of a Nation" is a complete pictorial story of the most momentous years in the history of the United States.

N.Y. Globe Oct 9

Liberty.

"The Birth of a Nation" begins its thirty-third week in the Liberty Theatre to-morrow afternoon. This spectacle has already broken all records for long runs of this kind in recent years, and from present indications will set a mark that will stand for a long time before its engagement in the Liberty is ended.

Globe Oct 9

LIBERTY.—"The Birth of a Nation" begins its thirty-third week at the Liberty Theatre to-morrow afternoon. David W. Griffith's wonderful spectacle has already beaten all records for long runs in recent years and from present indications will set a mark that will stand for all time before its engagement at the Liberty is ended.

N.Y. Herald Oct 10

In the Liberty Theatre to-morrow "The Birth of a Nation" will enter upon its thirty-third week in New York. D. W. Griffith and his associates renew their statement that the spectacle is to remain in the Liberty throughout the season.

Journal Knoxville Tenn. Oct 9 Record Oct 9 [illegible]

At Staub's

Since the opening of the sale yesterday morning there has been a brisk demand for seats for "The Birth of a Nation" and the extent of public interest in the offering has been a surprise even to the management. The engagement is for three days beginning Monday night and with matinees Tuesday and Wednesday.

"The Birth of a Nation" is a superb combination of music and film founded upon Thomas Dixon's successful novel and play, "The Clansman." It tells the story of the Reconstruction as it never has been told before, some of the realistic scenes being Abraham Lincoln among his counsellors issuing the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the South in the throes of change, the carpetbaggers' excesses, and the famous rides of the K. K. K. Parties of war veterans and sons of veterans are coming in great numbers to the Tremont. It is difficult for many of them to refrain from shouting the old war cries or from shuffling the feet to the rhythm of the martial music. Scenes in the latter half of the picture are so skillfully managed, the interest is so tensely maintained, that often the applause is practically continuous for half to three-quarters of an hour. Adv.

N.Y. Review

Lillian Gish assisting at "The Birth of a Nation."

M. Telegraph Oct 10

"The Birth of a Nation" begins its thirty-third week at the Liberty Theatre to-morrow afternoon. David W. Griffith's wonderful spectacle has already beaten all records for long runs in recent years, and from present indications will set a mark that will stand for all time before its engagement at the Liberty is ended. The longer the run the longer the line at the box office. Many ticket purchasers frankly assert that they have seen the spectacle before and are coming again.

Gazette-Times Oct 10

Nixon—"The Birth of a Nation."

The particularly interesting news in connection with the remarkable engagement of "The Birth of a Nation," at the Nixon Theater, is the announcement that this sensational spectacle will remain at the Nixon all this week. Apparently everybody in Pittsburgh and vicinity is eager to see the Griffith masterpiece for, despite the fact that for the past six weeks the capacity of the theater has been tested twice daily, yet the demand for seats is greater than ever, the long line of intending seat purchasers which remained unbroken day after day of the past was so conspicuous a feature of the Nixon entrance that it became town talk.

The record-breaking engagement here is typical of the success experienced by "The Birth of a Nation" in New York, Boston, Philadelphia, Chicago, Los Angeles and the other large cities where it is now playing. The popularity of the spectacle is the marvel of the theatrical business; week after week, and month after month its wonderful runs continue to capacity audiences. Usually it is possible to estimate the length of time which a theatrical attraction will meet with success in any given city, but in the instance of the Griffith historical drama the appeal of the spectacle is so universal that managerial judgment counts for nothing—everybody apparently wants to see it, and so far no city has yet recorded the end of its popularity.

The first half of this great production remains the same stirring series of exciting events ranging from the picturesque days of the Old South to the inspiring period of the Civil War. Then comes the graphic reproduction of the assassination of President Lincoln and the second half is devoted to the baleful days of the Reconstruction period.

Pittsburgh Leader Oct 11

MARIAM COOPER.
As Margaret Cameron, in "The Birth of a Nation."

In the opinion of Miss Mariam Cooper, who interprets the part of the southern belle, Margaret Cameron, in "The Birth of a Nation," at the Nixon theater, the advice that really gave her the courage to do and dare was: "Don't be self-conscious."

Self-consciousness is the stumbling block of many careers. In fact, most people have too much of it for their own good. Of course many people in the public eye are afflicted with self-consciousness, though with some it is not of the super-coy variety.

"My self-consciousness," states Miss Cooper, "almost prevented me from having a career as an actress. I marvel now where I got the courage to ask Director D. W. Griffiths for the opportunity of working in his studio. That Mr. Griffiths knew of my weakness was evidenced in his first advice to me, 'don't be self-conscious. Forget yourself or you will never amount to anything anywhere.'

"Believe me, I fought hard in those days to acquire a sense of perspective, an understanding of human and material values in the world. Despit the 'blues' of those early days, when it seemed to me I was just a bundle of mistakes, all hands and feet, I refused to think I was of no significance in life. Self-deprecation does not make for success, but to one who really realizes what a long, long journey it is to where fame awaits, it is no easy matter to overcome the experience which makes one feel that someone else continually is noting one with disapproval.

"Since I have acquired a sense of proportion life has a new meaning for me. Now I am not afraid and I look upon every new character which I am scheduled to play as another opportunity, not a thing to be feared. And, best of all, I no longer despair that I will not achieve my ambition, though possibly that's a sign that I have reached that other extreme of self-consciousness—self-overestimation."

Mr. Griffiths regards Miss Cooper as one of his most important finds. "finds." "Some day," states the famous director, "I believe Miss Cooper will be the most talked of screen actress in the world."

Pittsburgh Press Oct 11

MAE MARSH,
At the Nixon.

MAE MARSH IS BIG FIND OF THE MOVIES.

Mae Marsh, who is seen as the captivating little Flora in "The Birth of a Nation," at the Nixon, is a prodigy of filmdom. In fact, it would sound extravagant to quote the praises of her by the film experts who declare her to be the best "find" of the last 30 months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, decided one day to sneak behind her big sister to the motion picture studio, where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Under his tutoring she lost some of the awkwardness and kept the rest for "slavery parts."

Pittsburgh Press Oct 10

NIXON.

The particularly interesting news in connection with the remarkable engagement of "The Birth of a Nation," at the Nixon theater is the announcement that this sensational spectacle will remain at the Nixon all this week. Apparently everybody in Pittsburgh and vicinity is eager to see the Griffith masterpiece for, despite the fact that for the past six weeks the capacity of the theater has been tested twice daily yet the demand for seats is greater than ever, the long line of intending seat purchasers which remained unbroken day after day of the past week was so conspicuous a feature of the Nixon entrance that it became town talk.

The popularity of the spectacle is the marvel of the theatrical business; week after week, month after month its wonderful run continues to capacity audiences. Usually it is possible to estimate the length of time which a theatrical attraction will meet with success in any given city but in the instance of the Griffith historical drama the appeal of the spectacle is so universal that managerial judgment counts for nothing—everybody apparently wants to see it and so far no city has yet recorded the end of its popularity.

Pittsburgh Dispatch Oct 10

Nixon—"Birth of a Nation" Photo Spectacle.

The remarkable engagement of the "Birth of a Nation" at the Nixon Theater is extended to include this week. Thousands are eager to see the Griffith masterpiece. For six weeks the capacity of the theater has been tested twice daily, yet the demand for seats is greater than ever, a long line appearing every day.

The engagement here is typical of the success experienced by "The Birth of a Nation" in New York, Boston, Philadelphia, Chicago, Los Angeles and other large cities where it is shown. Week after week, month after month, its wonderful runs continue to capacity audiences.

The first half of this production shows the stirring events ranging from the picturesque days of the old South to the period of the Civil war. Then comes the graphic reproduction of the assassination of President Lincoln. The second half is devoted to the days of the reconstruction period. At the close is shown the new era, the progress made since the period of 50 years ago. "The Birth of a Nation" is a complete pictorial story of most momentous years in the history of the United States.

U. S. Tribune Oct 10

"The Birth of a Nation" begins its twenty-third week at the Liberty Theatre to-morrow afternoon. David W. Griffith's spectacle has already beaten all records for long runs in recent years.

Mr. Griffith and his associates renew their emphasis on the statement that the only place in New York to see "The Birth of a Nation" is at the Liberty Theatre, where it is expected to remain throughout the entire season.

"The Battle Cry of Peace" has reached its fifth week at the Vitagraph Theatre.

The appeal of the love story in the picture and the dramatic events through which it moves have caused great interest in the photo-play.

The picture deals with the country's unpreparedness in the face of possible foreign invasion. The bombardment of New York by a hostile squadron, the flight of the population by every conceivable means from the shattered city and the occupation of the city by a foreign army are told with dramatic vividness.

Bluefield Daily Telegraph Oct 10

Saw Birth of a Nation.

Among those who went to Bluefield to attend the "Birth of a Nation" were Mr. and Mrs. I. J. Partlow, Mrs. Graham Sale, Mrs. Sam G. Walker, Miss Alice Miller, Mrs. Tom Edwards, Mrs. Louis D. Wilmore, Miss Bess Watson and Miss Elizabeth Kittinger.

Ev. Ledger Oct 10

THE MORTAL FILMS
By D. W. GRIFFITH

Will the silent drama ever put forth immortal art products? No. The motion picture is acting, and the fashion of acting changes with each age. The stage work of Forrest, Macready, Kean or Kemble, if it could be accurately reproduced, would appear crude, stiff and awkward to us of today. The acting of today will similarly seem unnatural or impossible to the people 200 years hence.

But the immortal stories will be there, the world's legacy of great characters and great scenes, to be picturized according to the changed ideals of the succeeding generations.

and is ... booked t...

SEASON

"BIRTH OF A NOTION" OPENS AT NORFOLK

Great Motion Picture Exhibited In South For First Time —Large Audience.

Special to The Gazette-News:

Norfolk, Va., Sept. 28.—Simultaneous with its presentation at the Scala theater, London, England, before King George, and members of the Royal household, D. W. Griffith's mighty spectacle "The Birth of a Nation," made its entry into the south last night at the Colonial theater, here. An audience typical of the Old Dominion greeted the first presentation. Mayor Wyndham R. Mayo, with members of the council and board of aldermen, Admiral Beattie, Commandant of the Portsmouth navy yard; Colonel Haynes in command at Fortress Monroe; representatives of the Daughters of the Confederacy and others prominent in the official and social life of eastern Virginia were in the audience.

Never in the history of a southern playhouse was such a triumph achieved by a dramatic presentment of a historic and romantic narrative as this production won. In the short space of three hours the impelling drama of the final welding of this nation in bonds of unity was enacted in all its fascinating detail.

Griffith being a southerner born, the son of Brigadier-General John Griffith, of Kentucky, has caught the psychology of this historic period of our national evolution. He begins by picturing the old glorious days when happiness reigned in the land of the cotton and the jasmine. Then he shows the development of the abolition movement; the threatening news of a presidential election in 1860 that was to disrupt the ties that held us together. Impelling pictures of the heroisms and sufferings of war as it actually is follow.

Press Oct 10

AT THE FORREST

There is no diminuition in attendance at the Forrest, where the Griffith photo spectacle, "The Birth of a Nation," continues to be shown twice daily. It is not surprising that this picture is so successful, for underlying all the elements of a spectacular nature, so admirably accentuated by the orchestral score, is a romantic story of deepest heart interest. It was an inspiration to take as the theme of this masterpiece the building up of a nation, through war and through subsequent reconstruction.

Griffith has shown himself to be a creator and an originator. In photography he is supreme, setting a standard which many of his contemporaries have found difficult to follow. He has a wonderful grasp of detail and his sense of the dramatic is so sure that he grips attention and will not let it lag.

The battle scenes that are thrown upon the screen are thrilling. But the love scenes have relief in many intimate happenings, as, for instance, in Abraham Lincoln's kindly reception of an old woman who has come to plead for her son's life, or, in the happy meetings of gay young beaux and sweethearts.

The early days of slavery are placed in contrast with those times when the liberated race sought to dominate because of an unaccustomed liberty. Then there are those dashing night rides of the Ku Klux Klan. Each incident in the presentation serves its purpose in the unfolding of the story and over it all is the fascinating glamor of romance.

Record Oct 11

SURRENDER OF LEE

Griffith Reproduced With Realism a Scene of Great Moment.

Two old acquaintances who had served together in the Mexican war, met in the house of a Mr. McLean, at Appomattox Court House, on April 9, 1865, when General Lee surrendered his Confederate forces to General Grant. The scene of his surrender is one of the many effective incidents reproduced with historical accuracy in the D. W. Griffith motion picture spectacle, "The Birth of a Nation," now showing at the Forrest Theatre.

General Grant, in his "Personal Memoirs," gives a graphic description of his meeting with General Lee. Grant did not suppose that Lee would recollect a much younger comrade of lower rank, who had served in another army years before. The Union general, not having expected so early a surrender, was not in ceremonial garb. When on horseback in the field Grant did not usually carry a sword and he was without that trapping on this occasion. His coat was a soldier's blouse with shoulder-straps alone to indicate his rank and his army. The two men shook hands cordially and soon began a conversation about old army times. Lee remarked that he had excellent remembrance of Grant in the old army and Grant responded that he had a perfect recollection of Lee. The conversation became so pleasant that Grant confesses he almost forgot the object of the meeting. But after a time General Lee, who was dressed in an entirely new uniform and was wearing a sword of considerable value, brought up the subject of the meeting. He declared that he had asked for the interview merely to find out what terms Grant proposed to give. When Grant responded that it was his desire to have Lee's army lay down its arms and not to resume fighting, Lee said that he had so understood a communication received from the Union commander.

Conversation again drifted into channels foreign to the course of the meeting, but General Lee again brought up the subject of terms and General Parker, secretary on Grant's staff, brought forward writing materials. Grant then wrote the following note:

Appomattox Courthouse, Va.,
April 9th, 1865.

General R. E. Lee,
Commanding C. S. A.:

General—In accordance with the substance of my letter to you of the 8th instant, I propose to receive the surrender of the Army of N. Va., on the following terms, to wit: Rolls of all the officers and men to be made in duplicate, one copy to be given to an officer designated by me, the other to be retained by such officer or officers as you may designate.

The officers to give their individual paroles not to take up arms against the Government of the United States until properly exchanged, and each company or regimental commander to sign a like parole for the men of their commands. The arms, artillery and public property to be parked and stacked and turned over to the officer appointed by me to receive them. This will not embrace the side-arms of the officers, nor their private horses or baggage. This done, each officer and man will be allowed to return to their homes, not to be disturbed by United States authority so long as they observe their paroles and the laws in force where they may reside.

Very respectfully,
U. S. GRANT,
Lieutenant General.

The terms, after a short discussion, were accepted, and while duplicates of the letters of Grant and Lee, who had at once sat down to write a reply, were being made, the Union generals were presented individually to General Lee. The separation of Grant and Lee was as cordial as the first meeting had been and all went into bivouac for the night at Appomattox. It was an impressive occasion and this is fully realized by every on-looker who sees the visualization of the scene in "The Birth of a Nation," at the Forrest.

Inquirer Oct 10

FORREST—There is no diminution in attendance at the David Wark Griffith photo spectacle, "The Birth of a Nation," which continues to be shown twice daily. It is not surprising that this picture is so successful, for underlying all the elements of a spectacular nature, so admirably accentuated by the orchestral score, is a romantic story of deepest heart interest. It was an inspiration to take as the theme of this masterpiece the building up of a nation through war and subsequent reconstruction.

Griffith has shown himself to be a creator and an originator. In photography he is superb, setting a standard which many of his contemporaries have found difficult to follow. He has a wonderful grasp of detail and his sense of the dramatic is so sure that he grips attention and will not let it lag. The battle scenes that are thrown upon the screen are even more thrilling than are the actual conflicts to participants. Of course, the reason for this is that one stands aloof and sees the entire sweep of country with the contending armies in impressive panorama. But the big scenes have relief in many intimate happenings, as, for instance, in Abraham Lincoln's kindly reception of an old woman who has come to plead for her son's life, or in the happy meetings of gay young beaux and sweethearts. The early days of slavery are placed in contrast with those times when the liberated negro sought to dominate because of an unaccustomed liberty. Then there are those dashing night rides of the Ku Klux Klan, upholders of traditions of the South. Each incident in the presentation serves its purpose in the unfolding of the story, and over it all is the fascinating glamor of romance. "The Birth of a Nation" is splendidly enacted.

Record Oct 11

Lee Surrendering to Grant

Inquirer Oct 10

Lillian Gish In Film, FORREST

©BY HARTSOOK-S.R.&L.A.

O. Ledger Oct 10

SOMETHING in the nature of a reply to "The Birth of a Nation" will be found this week at People's Theatre, in the production of "Uncle Tom's Cabin," a new play concerning the South before the war, by the rising young playwright, Harriet Beecher Stowe. This was popularly supposed to be its first performance on any stage, but upon close inquiry it was discovered that it has been done before and by some very prominent players. Wilton Lackaye, J. H. Stoddard and W. J. Le Moyne have been some of the Uncle Toms; Lotta played Topsy when she was 18; Effie Ellsler was a Little Eva at the age of 5, while George Fox played Phineas before he began delighting the youngsters as Humpty Dumpty. J. H. Hackett, father of James K., was still another who used to shine in the play.

The work was given its first English production at the Manchester Theatre in 1853 and the same year it was seen in Paris at the Opera Comique—of all places. Translations into Italian, Portuguese and German followed. Only recently it has found its way into the "movies."

Press Oct 10

THE two-dollar picture show has at last reached Philadelphia to enter into direct competition with the legitimate theaters. To be sure we already had "The Birth of a Nation," filling the Forrest like Montgomery and Stone or the "Ziegfeld Follies." But that great photo-spectacle is different and apart from all other screen productions. The Triangle productions at the Chestnut Street Opera House give a variety of dramatic and comedy films produced in the highest style of the art. Some of the photography made under the direction of John H. Ince and David W. Griffith is the most beautiful I have seen.

P. Ledger Oct 10

AT THE PHOTOPLAY

FORREST—There is no diminution in attendance at this playhouse, where the David W. Griffith photo-spectacle, "The Birth of a Nation," continues to be shown twice daily. It is not surprising that this picture is so successful, for underlying all the elements of a spectacular nature, so admirably accentuated by the orchestral score, is a romantic story of deep heart interest. Mr. Griffith himself chose the players, and he was careful to have each one a type, while there has been as careful attention to costuming as to any other detail of the preliminary preparations. It required eight months to take this picture, an expenditure of much money and 18,000 persons.

N. American Oct 10

LILLIAN GISH-FORREST

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N. American Oct 10

MOTION PICTURES

Forrest.—"The Birth of a Nation" will continue its long run. The realistic battle scenes of this piece, the historical spectacles, and the intimate love tale of this film seem to possess infinite power to hold the attention of audiences. The battle pictures, particularly in the scenes showing hidden batteries, and Sherman's march to the sea have a timely interest for all their voluminous black powder. The hand-to-hand fighting stands out strongly in contrast with the pictures showing the conditions and nature of trench fighting in Europe. Of all the capable members of the cast probably the most commendable work is done by Mae Marsh, in the role of "little pet sister." Henry B. Walthall and Miriam Cooper are also capable.

Press Oct 10

LILLIAN GISH'S RULES FOR FACIAL BEAUTY

During the run of "The Birth of a Nation," at the Forrest, the face of Lillian Gish, who appears as "Elsie Stoneman," the daughter of the stern and unyielding abolitionist, has become very familiar. In view of her beauty it does not seem strange that she should be giving talks out in California on how to be beautiful. In one of these talks she says:—

"In these days of faddy hair dressing a great many girls lose sight of one of the classic rules of beauty. It is said that in ancient Athens, when beauty was worshipped, a woman whose face was not oval could never expect to be called beautiful. It is easy enough to dress one's hair so that this effect can be obtained.

"Of course, the average girl does not have the chance to dress her hair in picturesque disorder that we of the 'movies' do, but a little care and thought bestowed upon one's coiffure and the dressing of one's neck will help much.

"If your chin is pointed, wear a full ruff, pull your hair forward in front of your ears and do not dress it over the middle of the forehead. Long earrings will help to make an oval face out of a thin one.

"Unless you have the pert features of a French woman do not pull your hair back from your face. If you do, you will achieve the effect that the little boy will describe as that of 'a drowned rat.'

"If you wish to 'ovalize' your face, don't make your chin too white when you powder, unless it is well rounded."

As Miss Gish has a beautiful oval face she does not have to practice any of her beauty hints in that direction.

P. Ledger Oct 10

LILLIAN GISH-FORREST

Asheville N.C. Sunday Citizen Oct 10

"BIRTH OF A NATION" WILL BE SHOWN HERE

Notable Film Production to Be Shown at the Auditorium Next Week—First Time In Carolinas.

(By the Press Agent.)

Just as it is being presented in New York, Philadelphia, Chicago, Boston and other large cities, where it has broken all theatrical records in the last eight months, "The Birth of a Nation" comes to the Auditorium for the first three days of next week with matinees Tuesday and Wednesday. The engagement is notable, first because Asheville will be the smallest city to date to witness the spectacle and secondly because it will mark the entry of the company into the Carolinas.

As most of the playgoing public knows, "The Birth of a Nation" is a mighty spectacular combination of music, motion pictures and realistic state effects founded upon Thomas Dixon's throbbing story of the reconstruction, "The Clansman." The story was used by D. W. Griffith because it links history with romance and gives opportunity for tremendous battle scenes of the Civil war, superb exhibitions of horsemanship in dashes of the Ku Klux Klan and withal unfolds a chapter of American history that has never found its way into textbooks. Only those Carolinians who lived through the trying days of the reconstruction can appreciate Mr. Dixon's story for its full worth and in "The Birth of a Nation" they see re-enacted events that could only be described heretofore.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated in the Civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil war are reproduced in faithful detail and you see these conflicts [illegible] fought again just as they were waged [illegible] 50 years ago.

[illegible] booked

FROM "THE BIRTH OF A NATION," AT DALLAS OPERA HOUSE

The Little Colonel Leading the Last Charge

Evening Journal, Dallas, Texas Oct 9 1915

"THE BIRTH OF A NATION" SMASHING BOX RECORDS AT DALLAS OPERA HOUSE

D. W. Griffith and his associates have been particularly pleased over the success of the first week of "The Birth of a Nation" at the Dallas Opera House, where it is smashing all boxoffice records. Dallas is the first city of the Southwest and the second city of the South in which this mighty spectacle of the Southland during Civil War and reconstruction days has been shown. Heretofore its astonishing career, which has eclipsed the careers of all other theatrical big successes, including "The Birth of a Nation" combined, has been confined to the Northland and the Pacific coast. Hurried preparations were made for the first time in a Southern city. Norfolk being the scene of the premier. A week later, the Dallas company opened its engagement here. Both the Southwest and the Southland have joined in the enthusiastic approval expressed everywhere in the North.

Mr. Griffith, who is a Kentuckian by birth, and whose father was a colonel in the Confederate army, produced "The Birth of a Nation" with a view to placing before the world a true picture of the Southland as it was during the stormiest period of American history. He has done his work so well that even a rock-ribbed abolitionist and anti-Southern sentiment like Boston has admitted that the appeal of "The Birth of a Nation" is universal. In that city it has contributed one of the brightest pages in the sensational history of the theatre. In Philadelphia, Chicago and other cities it has made equally good and what it realize what it has accomplished in the way of a spectacle. For the first time in history, Griffith has made the motion picture drama, in so far as the photoplay, in so far as tures are concerned. darkest page of New World history with the torch of truth.

Mr. Griffith did not doubt that the South would indorse his production as heartily as the North. Nevertheless, he is human, and the indorsement has expressed so audibly at the boxoffice, has not been without laborers, unappreciated in his own country.

"The Birth of a Nation," whose admission price does not adequately measure its degree of superiority over the ordinary moving picture, is more than a picture. Fifty people in flesh and blood are employed at every performance to supply the music and the sounds that are employed at every performance to supply the music and the sounds that are not a word is spoken from the screen. During the two hours and a half of the flashing of the [illegible] on the screen, the [illegible] are [illegible] duces for the stage [illegible] with time-honored methods. Griffith's photo-entertainment is the greatest pictorial survey of Civil War history and the Ku-Klux days with a story based on Thomas Dixon's "The Clansman." The battle scenes, especially of combatants, are particularly effective. After seeing "The Birth of a Nation," some optimists are inclined to predict that the [illegible] of the future than in sensationally effective. [illegible] Birth of a Nation," [illegible] crash enough to [illegible] torical novels of [illegible] written. Certainly, [illegible] drama can not [illegible] photoplay, in so far as [illegible] concerned.

Daily Times Herald Oct 9

DALLAS OPERA HOUSE.

"The Birth of a Nation."

Much of the tenderly poetic appeal of "The Birth of a Nation" at the Dallas Opera House is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stonemann, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blonde type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship, to kiss each other, they lavish their affections alternately on the nestling bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten, with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation," with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner. For a time, in her early girlhood, she and her sister, Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer, and became a member of the ballet in one of Sarah Bernhart's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent, and rapidly promoted her in picture after picture, until finally he cast her in her present role of the Northern heroine in "The Birth of a Nation."

Dallas M. News Oct 9, 10

Dallas Opera House.

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which is being shown at the Dallas Opera House, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in a historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord" with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the County Commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of the old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick, but the producer thinks it was worth a lot cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

St. Louis Times Oct 9

"Birth of a Nation" Moves to Garrick.

The Garrick Theater, Chestnut at Sixth, will reopen tomorrow, commencing with a matinee, with D. W. Griffith's massive spectacle, "The Birth of a Nation," which tonight completes its record-breaking run of six weeks at the Olympic Theater, during which time over 100,000 people have seen the spectacle. It is promised that St. Louis theater goers will find almost a new playhouse upon the reopening of the Garrick, which is now to be placed with the $2 theaters of the city. It may be said that "The Birth of a Nation" is making theatrical history here, as it is in the sensational runs that the great spectacle is having in the principal cities of the country. Viewing the record-breaking engagement at the Olympic, which is without precedent in local amusements, and the demand for its continuance at the Garrick, it is interesting to note the similar conditions that have required the extension of engagements elsewhere.

Deerfield Daily Telegraph Oct 9/15

DAVID W. GRIFFITH
producer of earth's mightiest spectacle, "The Birth of a Nation," which closes a successful engagement at the Elks' Opera House tonight.

Pittsburgh Gazette Times Oct 10

Some Figures About a Film Frenzy

TO CONTRAST the given patronage of "The Birth of a Nation" with that of any other histrionic presentation, past or present, would be unfair, for stage history fails to record the instance of any offering which ever reached, during its life, the gross patronage already played to by Mr. Griffith's masterwork, which is as yet in the infancy of its popularity.

The census of 1910 accords the United States a population of 92,038,717. The box office records of "The Birth of a Nation" show that the peice has already been seen by, in round numbers, 4,752,000 people. In other words, about one-eighteenth of the people in this land of the free have already viewed the stage representation. "The Birth of a Nation" was first shown to the public at the Liberty Theater, New York, March 3, of this year. After seven months of two capacity performances a day, seven days a week, the popularity of the piece at this theater is undiminished. In round numbers 600,000 people have seen the play in New York city. The Boston organization, which opened April 10, is still playing to crowded houses. It is estimated that about 500,000 New Englanders have attended the Hub engagement. The Chicago company, still playing, commenced its run June 5, and so far has rolled up a score of 320,000 visitors.

At Los Angeles the total attendance to date numbers 900,000 enthusiasts. The San Francisco business duplicates that of her sister city. Fourteen weeks in Milwaukee pleased 280,000 patrons; Portland, Ore., and Seattle each tied the Milwaukee patronage. A company at Brighton Beach this summer, in eight weeks, played to 168,000 people. The Atlantic City organization during the month of August registered a gross patronage of 100,000. The St. Louis company, now in its fifth week, has catered to 110,000 people, capacity attendance rules, and the length of the run is scheduled as indefinite.

The Philadelphia engagement, now four weeks of age, has been extended to the end of the year; 150,000 is the present total of the Quaker City following. A Southern company, organized to play the large cities of the Southland has, in two weeks, been viewed by 50,000 people. The success of "The Birth of a Nation" in this city is illustrative of its success everywhere. For six weeks the Nixon Theater has been crowded in a manner not thought possible by the management. So far as that goes we venture to say that Manager Kirk never even dreamed that his theater would ever earn with one attraction the amount of money already credited to the account of the reconstruction spectacle. So far nearly 114,000 people have seen this drama at the Nixon. Naturally a large percentage of this attendance has come from the surrounding towns. From present indications there is no reason why the local engagement could not be extended indefinitely the same as it has been in other large cities.

In the foregoing resume of the attendance of the various "Birth of a Nation" organizations no mention has been made of the fact that a company in Toronto, Canada, has been playing to immense receipts for many weeks, or that some of the far Western states are being covered by companies specially organized for this purpose.

OF COURSE it is now understood by most people that the backing and filling indulged in by the advertisers of "The Birth of a Nation" at the Nixon was the usual concession to theatrical publicity methods.

"BIRTH OF A NATION" BEGINS SECOND WEEK

PHOTOPLAY AT OPERA HOUSE TELLS WELL-CONNECTED STORY OF ROMANCE AND CHIVALRY.

From the comments of friends who have seen "The Birth of a Nation," which enters today upon its second week at the Dallas Opera House, the average person is apt to imagine that Griffith's stupendous spectacle of Civil War and reconstruction days is a series of detached scenes. The excitement runs high over the battle of Petersburg, the blood-stirring rides of the Ku-Klux Klansmen, the assassination of Lincoln, the session of the South Carolina Legislature, and Sherman's march to the sea.

But "The Birth of a Nation," as everybody who has seen it knows, tells a well connected story of romance and chivalry, which is seldom lost sight of for an instant amid the roar of battle or the clattering of horses' hoofs. At Petersburg the greatest thrill comes when Colonel Ben Cameron of the Confederate Army charges the Federal command of his old college friend, Captain Phil Stoneman. These two are the heroes of the double love story that runs through the drama, and each afterward marries the other's sister. The Stonemans are conspicuous in the Ford Theater audience at the assassination of Lincoln. One of the youthful Camerons falls a victim to war in Sherman's storming of Atlanta. The South Carolina Legislature passes a law for the intermarriage of blacks and whites, making possible two tragic climaxes in the story. The rides of the Klansmen are all the more exciting from the fact that their ultimate object is the rescue of persons in whom the audience is intensely interested.

Nowhere has Griffith lost sight of his story, and his spectacle, unlike many big productions in which the spectacular element predominates, is all the more dramatic in consequence.

This realistic picture of history in the making is of untold value to both old and young. Besides the historical worth of this great spectacle, the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its new guise untrammeled by the limitations of the theater.

Many of the critics who have been sternest in their exactions of American dramatists announce their belief that Mr. Griffith has "put over" the "great American play" at last.

For many years American dramatists wrote able plays of particular States, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

A remarkable feature of Griffith's plan is that words (except for leaders and titles) did not enterd into it. Perhaps words had cramped rather than aided previous fictionists. At any rate, he replaced speech by music, as truly interpretive as the music of Wagner and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great outof-doors. In brief, he staged the great battles, struggles and critical events of 1861-70 under natural conditions as nearly as possible similar to the original.

After the enthusiastic indorsement of Dallas playgoers the success of "The Birth of a Nation" is no longer doubtful in the Southwest. The North accepted long ago the Griffith spectacle as a true picture of the Southland, and the enormous success of the spectacle in such cities as Boston and Chicago wrote new chapters in American stage history. Norfolk was the first Southern city in which the production was exhibited and Dallas the second. The Southeast and the Southwest have been equally lavish in its praise.

Morning Telegraph Oct 10

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"Birth of a Nation" Success.

The event of the week has been the production at D. W. Griffith's motion picture spectacle, "The Birth of a Nation," at the Scala Theatre. In describing it as "mighty" the advertisements have used an appropriate adjective. It is the mightiest film production that London has yet seen and it seems to be drawing the biggest attendances that have ever flocked to a London picture theatre. The Scala has a vast seating capacity, having been built originally for the staging of regular plays. It is by far the largest picture theatre in this city and at the same time the most beautiful as far as the interior decoration is concerned. Yet all its seats will need to be occupied for some time to come if the producers are to recoup the money they have spent on the advertisement of this picture alone. Full page and half page announcements in the papers and huge posters on the hoardings have caught the eye everywhere.

The Daily Telegraph has the following to say about the production:

"Altogether remarkable are the artistic beauty and the lifelike realism of the scenes in which this moving pictorial drama is unfolded. The pictures are quite wonderful in their way—superb in their lighting and in their suggestion of depth and atmosphere, fascinating in the naturalness with which they reproduce extensive landscapes, well-nigh gruesome in the nakedness with which they depict the elemental human passions at work. Probably the scenes that will appeal most strongly to the British public at the present time are those which reproduce the grim horrors of war—the shock of hostile forces in trench fighting and in the open field, the bursting of shells, the red glare of burning countrysides and so forth. These pictures, in the lurid impression they convey of the realities of war, are the most striking in the entire production. Whether the scenes dealing with the slavery question will prove quite so interesting is another

Louisville Journal, Knoxville, Tenn Oct 10

May Marsh, who plays Flora Cameron in "The Birth of a Nation," at Staub's Theatre the first three days of this week.

Knoxville Journal Oct 11

At Staub's

After a night of steady toil on the part of a score of electricians and stage mechanics, Staub's theatre is in readiness for the first presentation tonight of D. W. Griffith's gigantic spectacle, "The Birth of a Nation." The finishing touches are being applied today and when the audience enters they will see little evidence of the long hours of preparation. Except for the removal of a large block of seats in the rear of the orchestra floor to provide space for the large asbestos booth carried by the company, the work was confined to the stage, where extensive changes were necessary for the installation of the two carloads of special equipment. This vast assortment of "props," requiring the services of twenty men during the performance, is used in attaining the battle and other realistic effects which have helped to make "The Birth of a Nation" the most talked about theatrical offering in the world.

LILLIAN GISH
Who Plays Elsie Stoneman in "The Birth of a Nation."

While the mechanics are finishing their work today, the twenty musicians carried by the company, together with ten of Knoxville's best artists, will be rehearsing the long and very difficult score which is played without pause during the two hours and forty minutes of the spectacle. This splendid symphonic organization of thirty pieces will be one of the finest that local people have ever heard.

Tonight's performance will begin at 8:15 and the sale of seats indicates that there will be a capacity audience. The spectacle will remain for three days with performances at the same hour Tuesday and Wednesday nights and matinees Tuesday and Wednesday at 2:30.

"The Yellow Ticket," which Manager A. H. Woods (who produced "Within the Law") will bring to Staub's theatre, Friday night, is a drama of life in St. Petersburg today, setting forth without prejudice the status of the Jew in the kingdom of the czar. "The Yellow Ticket" is in three acts, the first of which takes place in the Hotel d'Europe; the second occurs in the home of Baron Stephan Andrey, the chief of the "Okrana"—secret police of Russia. Act third occurs in the bureau of the "Okrana." Miss Frederica Going will appear in the role of the young Russian Jewish girl, Mayra Varenka, who is forced to ask for a Yellow Ticket in order to leave the pale of settlement to visit her father who is dying in a hospital.

See "The Yellow Ticket" and find out to what tragic purpose Mayra Varenka turned the refusal of the police to permit her to live decently. Every man and woman in Knoxville will want to see "The Yellow Ticket." Mr. A. H. Woods will produce "The Yellow Ticket" here with its all-star cast.—Adv.

Knoxville Sentinel Oct 11

"THE BIRTH OF A NATION"

"The Birth of a Nation," which is David W. Griffith's pictorial presentation of "The Clansman," by Rev. Thomas Dixon, opens an engagement of five performances at Staub's theater tonight, which will continue through Wednesday night, with matinees Tuesday and Wednesday.

The picture made its initial appearance in the south at Norfolk two weeks ago, and Knoxville therefore is one of the first of the southern cities to be visited by this splendid production. Commenting upon the picture, Mrs. Frank Anthony Walke, president of Hope-Maury chapter of the United Daughters of the Confederacy, of Norfolk, says in the Norfolk Ledger-Dispatch:

"There were never such men as the Confederate soldiers! Never such women as those of the 60's! Never such a band of men as the Ku Klux Klan! Never such as the 'Black Mammy!' Her love for 'my chile,' as she termed the young ones of the family, was perfect love. She had the love, confidence and respect of every member of the home she was in.

"'The Birth of a Nation' is wonderful. There are things that are not agreeable, but to make history correct, this has to be with the pleasant. This is new to many, but the people of our beautiful Southland have gone through much which is seen in this play. Ku Klux Klan! What they suffered, lost and braved! This was a band of knights sent to make things work out as it was desired, and none but those men could have accomplished it. The black mammy, how faithful and loving she was. She feared no danger, and when her 'white people' suffered, she did.

"There is much that makes one's heart ache; much that brings pleasure and happiness. Tears and sunshine are well coupled. The hospital scene—so many have seen this and taken the part, that it will bring back to them memories of the past. That brave boy, mother and sweetheart! When it comes to the sweetheart, the North's heart felt for the South's heart, and we know what followed.

"War dreadful! It is presented to us in this picture with all its horrors. Wonderful production! 'The Birth of a Nation' is a revelation to many and history carried out."

Houston Chronicle Oct 10/15

"Birth of a Nation" Is Coming to Prince Week of October 18.

After mor extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a week's engagement October 18 at the Prince Theatre. The first-class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new work covers 150 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction. Lincoln, Lee and Grant; the early glories of the confederacy; the devastation of General Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the president in Ford's Theatre, and the succeeding orgy of hate and oppression of the South—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of part two, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered states. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

* * *

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3000 horses instead of the tiny "armies" of the theatric boards. He shows 5000 scenes in place of four or five; far-flung battle lines of many, many miles, and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 200,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of out-door nature; his marvelous quiet yet effective playing the entire gamut of romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art-form of drama-spectacle-with-music.

"The Birth of a Nation" has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first-class scale of "two-dollar top" prices. No advance will be made on these prices on tour. The facts that 1,500,000 people have already witnesed it, and that it has already run to capacity attendance for half a year in the simultaneous productions of New York, Chicago and Boston, prove that the biggest claims in its behalf are justified by the popular verdict. Despite opposition at various times, it should be added—"The Birth of a Nation" has been passed by censor boards everywhere; upheld, when attacked, by decisions of courts of record; endorsed by a greater number of prominent men in all walks of life, including priests and ministers, than any other entertainment ever offered to the public. In brief, it has rallied to its support all friends of free art and rebuked those whose bigotry would suppress the re-enactment of the reconstruction story.

booked

Ev. Mail Oct 11

Western rights for the exhibition of "The Birth of a Nation" were sold Friday to the Elliot & Sherman Film Company, of Minneapolis, Minn. The price paid is understood to have been $250,000.

St. Louis Times Oct 11

Garrick Well Suited to "Birth of a Nation."

They've dusted out the cobwebs, turned the vacuum cleaner on the upholstery, laid out several thousand dollars in decorations and brought back to life a seemingly abandoned playhouse in St. Louis. The Garrick, after almost two years of lassitude, has bowed its way into the favor of the public again, this time as the realm of the movie of movies, D. W. Griffith's great picture spectacle, "The Birth of a Nation."

The management of this great photo drama, which has enjoyed an unprecedented run at the Olympic Theater, have made no mistake in removing their activities to the smaller and somewhat cozier little playhouse. For, if anything, the lessened perspective and the subjugation of the mammoth orchestra in the smaller auditorium lends an added charm to this marvelous action picture, based upon Dixon's "The Clansman."

That the Garrick is destined to its once great favor again is evidenced by the good attendance at the opening performance Sunday and the general consensus of opinion that "The Birth of a Nation" never had a more auspicious setting than is offered in the comfortable Shubert house. And there is none of its luster missing. The self-same powerful, even almost awe-inspiring orchestra is there, with the volume and tone that lends no small measure of perfection to the success of this war-time and reconstruction story. The location of the projection booth, directly at the rear of the orchestra floor, is a happy idea, and permits of the display of the production with fuller size than was possible in the Olympic, where a longer focus was necessitated.

Interest in "The Birth of a Nation" apparently shows little sign of abating. Its stay at the Chestnut street house is indefinite, but indications are it will enjoy a further run of many weeks. If it serves no more than to call back to favor this playhouse, it will have performed a memorable service for St. Louis.

Dallas Morning News Oct 11/15

Opera House.

The romance of war, as well as its spectacular horror, is depicted in "The Birth of a Nation," at the Dallas Opera House. Consciously or subconsciously, D. W. Griffith's mind ran in the same channels as Lord Byron's in working out his epic masterpiece. Even those to whose ears the name "Childe Harold" is only vaguely familiar, recall vividly the stirring lines in which the most red-blooded of all English poets describes the ball before Waterloo, that night of revelry which started so gayly and sweetly and ended so sadly and tragically.

In "The Birth of a Nation," Mr. Griffith has made use of the same thrilling contrast between the joy of life and the hollow emptiness of death that stirs in Lord Byron's immortal poem. On the eve of Bull Run, just before the soldiers are to leave for the front, a great ball is held in the little Carolina town where the scene of the story is laid. It is one of those brilliant, old-fashioned Southern functions, where the aristocracy of birth and breeding were as apparent as at the ball at Brussels. Mr. Griffith's staging of this gathering of "beauty and chivalry" is artistically perfect. The "shadow shapes" on the screen sway to the stately music of the audible orchestra, and the audience has no difficulty in imagining itself present at the ball, though somewhat in the character of "wall flowers," since participation in the festivities is impossible.

As in the case of the Brussels ball "a deep sound strikes like a rising knell." Tears spring to the soft eyes of that looked "love to eyes that spake again," for they can not mistake the distant roar of the cannon. There are hurried partings. "Chivalry" rides to the field of glory and of death, while beauty is left in the joy-deserted halls to weep.

Eve. Telegram Oct 10

"The Birth of a Nation" is now in its thirty-third week at the Liberty Theatre. David W. Griffith's wonderful spectable already has beaten all records for long runs in recent years.

Pittsburgh Leader Oct 10

THE NIXON.

Despite the long run in Pittsburgh, "The Birth of a Nation" continues to draw crowded houses in the Nixon Theater. The story of the battlefields of the South, the creating of a new country from the conflict of brothers, and the welding of the shattered states into one land, is pictured vividly in the Griffith masterpiece.

In the scenario is shown the South of the ante-bellum days and the South in the midst of warfare. The North and the South are brought together in a charming romance of young lives. The daughter of the masterful leader of the House of Representatives is wooed by a Southern man, and a daughter of the South is courted by a Northern officer.

Realistic pictures show what war means to women and to homes. There is little that is picturesque in this part of the film spectacle, and war is pictured at its worst. The second part of the spectacle is based on "The Clansman," a novel by Rev. Thomas Dixon. The carpet-bag government and the indignities heaped on the South are revealed in startling scenes. The organization of the historic Ku-Klux Klan, to put an end to the insults that followed the occupation of the unscrupulous whites in the South, are shown with its methods of vengeance and its rituals.

The musical accompaniment to the pictures is one of the assets of the production.

White House Gives Recognition to Educational Value of Photo Drama

Even the White House has gone on record in recognizing the spirited influence and educational value of the photo drama, as was attested by the wonderful spectacle, "The Birth of a Nation," to which New Yorkers are giving such generous support and such cordial approval.

It is interesting to observe that the historic White House with its wealth of memories and of associations so dear to the real American should have been made the theatre for this remarkable and educational photoplay which has gripped public attention with such permanence and such vigor.

The lessons taught by this production of Mr. D. W. Griffith, based, as is well known, upon Thomas Dixon's novel, "The Clansman," have been reviewed so many times in the secular and religious press that it is hardly necessary to go into a complete description of the historical film drama at this time. Suffice it to say that one hundred years of American history are covered by Dixon's story, and thanks to the magic touch of the "movie" the making of this century of history can be seen from the comfortable vantage point of a cushioned theatre chair. There are many remarkable pictorial effects in this photo drama, among them faithful reproductions of Sherman's march to the sea, the burning of Atlanta, Ga., and the night raiding of the Ku-Klux-Klan, but none is more vigorous or more lavish in detail than the picturization of the battle at Petersburg, which formed one of the closing chapters in the history of the Civil War.

Of the skill back of this artistic work in directing the movements of 12,000 men over twelve square miles of Civil War battle-ground columns could be written, likewise of the following so closely of the historical records in preparing for the battle pictures. For four months professors of history in several universities conducted extensive research to obtain the correct data and West Point engineers mapped out the battlefield in accordance with the official war records. The Ordnance Department of the United States Army furnished the rifles and artillery, the cannon used having seen service in the Civil War.

Under the supervision of army engineers a large force of men dug the trenches and prepared the breastworks. Roads were built for the artillery, mortar pits were provided for the heavier ordnance, and masked batteries, just as in the battle a half century ago, were placed behind the hills five miles distant from the center of the battlefield. To make the chance of injury to the actors as slight as possible special shells and projectiles were used which gave the pictorial effect of the missiles used in real war but were harmless.

Mr. Griffiths divided his army into sixteen battalions with a sub-director who reported direct to him at the head of each. A camera was detailed to each batallion, which had been carefully rehearsed and Griffith and his camera man overlooked all from the point of vantage afforded by the sixty-foot tower.

These details are worth chronicling, showing as they do the faithfulness and the enterprise of Mr. Griffith in his ambitions to show the millions vividly how the men under General Grant and General Lee fought at Petersburg, Va., fifty years ago.

The White House did well in giving space to the presentation of this wonderful chain of pictures which are doing such a useful and constructive educational work and with such fidelity.

Eve. Journal Dallas Oct 11

DALLAS OPERA HOUSE.

It is doubtful if any motion picture play ever will be given a more hearty reception than "The Birth of a Nation," which is being presented at the Dallas Opera House.

It has caused more enthusiasm than anything seen here. The management of the Opera House has received requests for tickets for residents of almost every town within 100 miles of Dallas, and a number of Dallas residents have declared their intention of seeing the play a second time. A number of Confederate Veterans have attended the play more than once. This week will end the engagement, and advance requests for seats indicate the second week will bring even larger crowds than attended during the first week. The theme of the picture is most wonderful, taken from actual happenings during the Civil War and during the eight years of reconstruction in the South. Then comes the added feature of the famous Ku-Klux Klan and then there are the two love stories which tend to soften the heart and take away the bitterness which a Southerner actually feels when he sees the wrongs which were so plainly depicted in the "Clansman," "Leopard Spots" and other writings of Thomas Dixon.

The photoplay is most wonderful. To miss seeing "The Birth of a Nation" means to miss one of the pleasures of a lifetime. It has a lasting impression. The picture can be seen each afternoon and night this week.

Dallas Daily Times Herald Oct 11

DALLAS OPERA HOUSE.

"The Birth of a Nation."

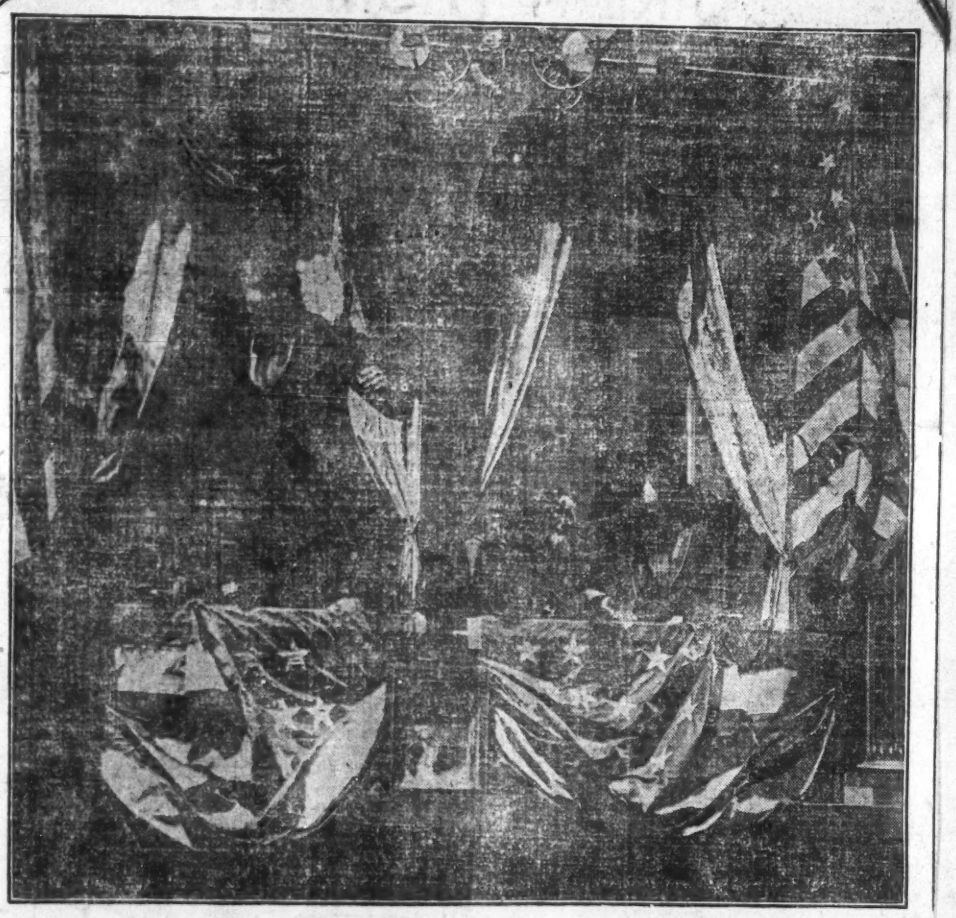
Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," at the Dallas Opera House, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama, is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith masterpiece. She is the joyous notes of youth in the most remarkable drama the film has yet unfolded.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the younger sister in this appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and aesthetic girls. No part frightens her when Griffith is directing. Today her face is better known than any actress in the world and she is the pet of movie fans in every quarter of the globe.

Chattanooga News, Tenn. Oct 9/15

SCENE FROM "BIRTH OF A NATION"



One of the scenes in the great spectacle at the Bijou Thursday, Friday and Saturday shows the interior of Ford's theater, Washington, the night of April 14, 1865. John Wilkes Booth is seen in the act of leaping from the box after assassinating President Lincoln.

Still at the height of its success in New York, Chicago, Boston, Philadelphia, and other large centers, D. W. Griffith's mighty spectacle, "The Birth of a Nation," comes to the Bijou theater for three days, beginning next Thursday night, with matinees Friday and Saturday. The company to appear here is the only one on tour, all the others being established in the cities mentioned for indefinite runs, and Chattanooga will enjoy the distinction of being one of the few outside of the largest cities to witness the spectacle up to this time. The seat sale opens Monday morning.

An idea of the importance of the engagement may be gained from the fact that there will be a symphony orchestra of thirty, twenty of whom are carried by the company, and that the services of fifty people are employed in each presentation. Two special cars are required to transport the company's equipment, and in order to make necessary alterations to the stage and auditorium of the Bijou the theater is being kept clear of other attractions for a week before the engagement.

Founded upon Thomas Dixon's successful novel and play, "The Clansman," the spectacle tells in music, motion pictures and wonderful stage realism, the story of the Reconstruction. D. W. Griffith used the great outdoors for his stage and employed 18,000 people and 3,000 horses in making the production, and the total cost was $500,000.

The first half of "The Birth of a Nation" exhibits the salient events of the Civil war, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant, and the awful tragedy at Ford's theater live before the spectator of the Griffith drama. In the second half the south's "second uprising" this time against the regime, is shown in a thrilling story of Reconstruction days. The romance of "The Little Confederate Colonel," Ben Cameron with the northerner, Elsie Stoneman, and that of the Unionist Captain Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken south, are shown.

The great out of doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled, Joseph Henabery as President Lincoln, Donald Crisp and Howard Gaye as Gens. Grant and Lee, Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman, Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynch.

Pittsburgh Dispatch Times Oct 11

Nixon—"The Birth of a Nation."

This is the seventh and last week of the big Griffith film spectacle at the Nixon Theater and the business continues to be phenomenal, breaking all Pittsburgh theatrical seasons. The surviving interest in the picture would seem to be sufficient to carry the engagement over several weeks yet, perhaps months. There has been no disorder or outspoken resentment of an exhibit that promised in the start to provoke much animosity. Announcement will be made later this week as to the future course of the present Pittsburgh engagement. In the meantime, the crowds continue to find in the vivid and dramatic photographic pictures of Reconstruction days a ceaseless source of wonder and interest, while it is conceded that no musical setting for a series of pictures has ever been conceived and executed than that fashioned by Joe Briel and played by Mr. Pesch's orchestra.

Pittsburgh Press Oct 11

NIXON.

Continuing its remarkable record of popularity, "The Birth of a Nation," now in its last week at the Nixon, yesterday drew large crowds. Their verdict was the same as those who before have seen the great film spectacle—it is the most wonderful piece of screen work ever produced. The thrilling war scenes and the no less thrilling klan raids, with the pretty love element that relieves the tenseness of the play, serve to hold interest from start to finish. In addition to the stupendous nature of the production, the finished art apparent in every scene assists in making "The Birth of a Nation," a masterpiece.

Pittsburgh Chronicle Telegraph Oct 11

Nixon—"The Birth of a Nation."

"The Birth of a Nation," in its seventh and last week at the Nixon Theater, still continues to draw phenomenal crowds and the attendance this week promises to break all records for all Pittsburgh theatrical seasons. The drawing power of D. W. Griffith's film spectacle, showing in graphic detail the period of reconstruction, seems sufficient to carry it over several weeks and perhaps longer. An announcement as to the future engagement of the picture in this city will be made later this week. In spite of the injunction proceedings instituted at the opening of the engagement [illegible] semblance of disorder or resentment has been apparent.

Houston Daily Post – Leyden, Oct 14/15

"Birth of a Nation" at the Prince

The Southern Ball on the Eve of Bull Run.

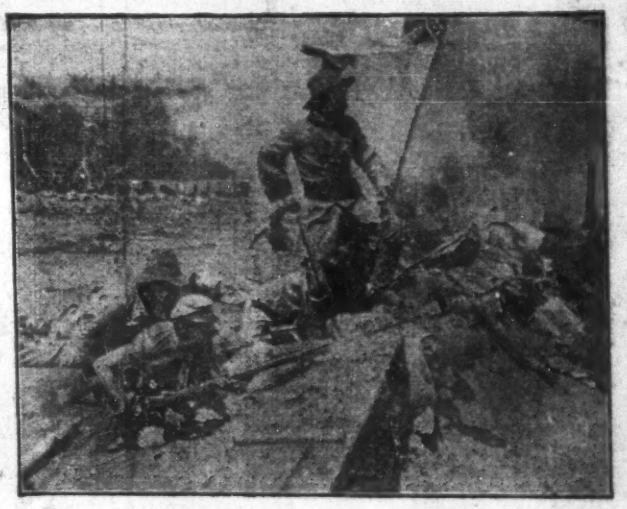
David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Prince theater

This work, partly from the nature of this new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh radical policy to the stricken South; the uprising of the Klu Klux Klan, and the overthrow of the carpetbag regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendship between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl Elsie Stoneman as the heroine. Mr. Griffith took most of the scenes in the great out of doors, where nature painted the backgrounds, and army men directed the battle campaigns. The notable indoor scenes, like Ford's theater on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact facsimiles of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud



The Confederate Charge at Petersburg.

diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Klu Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the master's hall"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historical connected with the story, in the role of the clansman; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; and Donald Crisp as Lincodn, Lee and Grant respectively. George Seigmann as the mulatto lieutenant governor of South Carolina; Walter Long as the renegade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell as the good negroes, Neise and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of 50 people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture-machine operators, together with optical experts to readjust the theater projection and settings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25 cents to $2 at the evening performances and 25 cents to $1 at the matinees.

Pittsburgh Leader Oct 13

"The Birth of a Nation" Will Continue at Miles

To thousands of Pittsburghers the most important piece of local news is the announcement that "The Birth of a Nation" will continue its phenomenal run in this city at the Miles Theater, commencing Monday next. Since it was officially stated that the big spectacle could not stay at the Nixon Theater after this week thousands of people have

Miriam Cooper,

As the Elder Cameron Sister in "The Birth of a Nation."

voiced their disappointment at the intended closing of the engagement. Such a demonstration of approval could not be ignored by the Griffith management even in the face of the fact that 150,000 people had, in the past six weeks, attended the performance at the Nixon.

A quest was made for an available theater in which to continue the run, and the Miles was discovered. If, as it is apparent, everybody in Pittsburgh wants to see "The Birth of a Nation," they are going to have the opportunity at the attractive playhouse, corner of Seventh street and Penn avenue. In every respect the performances at the Miles will be the same as at the Nixon, including the splendid symphony orchestra of 30. The prices will remain the same as at the Nixon.

Bost. Transcript Oct 16

Fifteen hundred Methodist ministers saw "The Birth of a Nation" run at Christian Reisner's Grace M. E. Church Tuesday night, through the courtesy of D. W. Griffith and his executive staff.

Daily Times, Herald Oct 12

DALLAS OPERA HOUSE.

"The Birth of a Nation."

Joseph Hamburg, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," at the Dallas Opera House, was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the president reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation," showing the war president, is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln faithfully realized the momentous character of the act that summoned federal troops to subdue the individual sovereignty of the states. After the deed was done and the attending company departed, he slowly buried his face in his hands, as if in prayer."

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously-uniformed diplomatic representatives are being received by the president. They then depart and he turns to a plain, middle-aged woman dressed in sombre black who had been waiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

Women's Wear Oct 13

Liberty; 42d St., west of Broadway. Tel. Bryant 27. Matinee daily.—"The Birth of a Nation," the greatest motion picture ever shown in America. Produced by David W. Griffith, the world's greatest motion picture director. No one should miss it.

N.Y. World Oct 13

"BIRTH OF A NATION" IN CHURCH.

The American historical motion picture, "The Birth of a Nation," was shown last night in Grace M. E. Church, in One Hundred and Fourth Street. The Rev. C. F. Reisner arranged the performance and had as guests 1,500 Methodist ministers from cities of the State. The entire twelve reels were shown. The picture was exactly as it is given at the Liberty Theatre, with an orchestra to accompany it.

Journal of Commerce Oct 13

Through the courtesy of D. W. Griffith, a special presentation of "The Birth of a Nation" was given at Grace Church, in 104th street, last night. The Rev. C. F. Reisner had 1,500 ministers as his guest.

Pittsburgh Press Oct 13/15

"BIRTH OF A NATION" TO CONTINUE RUN AT MILES.

To thousands of Pittsburgers today the most important piece of local news is the announcement that "The Birth of a Nation" will continue its phenomenal run in this city at the Miles theater, commencing Monday next. Since it was officially stated that the big spectacle could not stay at the Nixon theater after this week, thousands of people have voiced their disappointment at the intended closing of the engagement. Such a demonstration of approval could not be ignored by the Griffith management, even in the face of the fact that 150,000 people had, in the past six weeks, attended the performances at the Nixon. A quest was made for an available theater in which to continue the run and the Miles was secured.

If, as it is apparent, everybody in Pittsburg wants to see "The Birth of a Nation," they are going to have the opportunity at the attractive playhouse, corner of Seventh st. and Penn ave. In every respect the performances at the Miles will be the same as at the Nixon, including the splendid symphony orchestra of 30. The prices will remain the same as at the Nixon, viz: Evenings and Saturday matinees, 25 cents to $1; all other matinees, 25 cents to $1. Seats for next week at the Miles will go on sale at that theater tomorrow.

Pittsburgh Gazette Times Oct 13

It is formally announced today that "The Birth of a Nation" will continue its phenomenal run in this city at the Miles Theater commencing Monday next. In every respect the performances at the Miles will be the same as at the Nixon, including the splendid symphony orchestra of 30. The prices will remain the same as at the Nixon. Seats for next week at the Miles will go on sale at that theater tomorrow. In view of the fact that this photo spectacle is definitely [illegible] for weeks to come and that [illegible] will not be seen in any other city within 100 miles of Pittsburgh, an out-of-town patronage may be expected that will roll up a new record attendance.

booked

N.Y. Times Oct 13

"The Birth of a Nation" in Church.

The moving picture, "The Birth of a Nation," was shown last night in the Grace Methodist Episcopal Church in 104th Street, before a vast audience of Methodist ministers from all over the State. The church performance was arranged by the Rev. Dr. C. F. Reisner, and was given through the courtesy of D. W. Griffith, who produced the picture. The picture was shown in every detail as at the Liberty Theatre, with orchestral accompaniment.

Eve. N.Y. World Oct 13/15

"NATION" FILM IN A CHURCH.

Through the courtesy of D. W. Griffith "The Birth of a Nation" was presented last night at Grace Methodist Episcopal Church, in West One Hundred and Fourth Street. The exhibition was arranged by the Rev. Christian F. Reisner, who had 1,500 Methodist ministers as his guests.

Daily Post Oct 10/14

"Birth of a Nation" at the Prince

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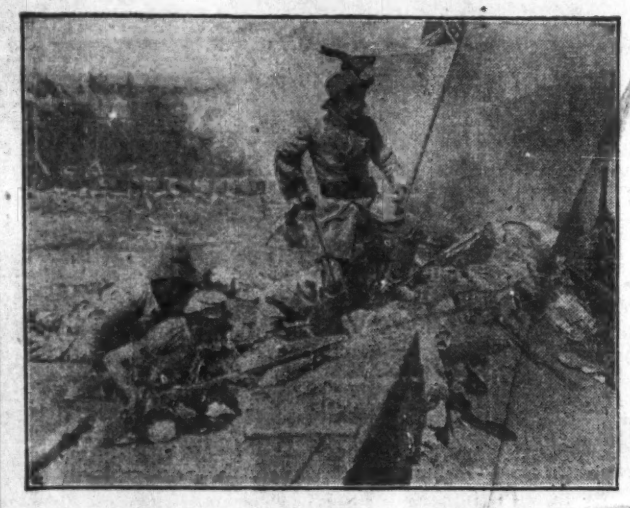

The Confederate Charge at Petersburg.

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Houston Chronicle Oct 10

Miss Mae Marsh in "The Birth of a Nation," Rector's drama that will be seen at the Prince Theatre during week beginning October 18.

Houston Chronicle Oct 13

Wonderful Scenes in "Birth of a Nation"

Quite the most wonderful of the many wonderful scenes pictured in "The Birth of a Nation," coming to the Prince Theatre next week, is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge servent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives.

Dallas Daily Times Herald Oct 14

What Manner of Man Is Griffith?

Is the Stage Dead? And if so, has he killed it?

His Moving Pictures are the most stupendous dramatic spectacles the brain of man has yet visioned and revealed

D. W. GRIFFITH

Who produced

"THE BIRTH OF A NATION"

The Eighth Wonder of the World. Acknowledged the Greatest Theatrical Production the world has ever known. Mr. Griffith is now producing exclusively for

TRIANGLE $2.00 MOVIES

To be shown in Dallas soon. Watch for theater and date. The New York Herald says DOUGLAS FAIRBANKS IN "THE LAMB," first release on THE TRIANGLE PROGRAM Surpasses 'The Birth of a Nation' in its thrills."

Pittsburgh Gazette Times Oct 16

Big Spectacle Will Move To the Miles Next Week

D. W. Griffith.

The moving next week, of "The Birth of a Nation" from the Nixon Theater to the Miles Theater, affords today the unusual sight of two different theater box offices selling seats for the same attraction. At the Nixon a sale is in progress that indicates that this week's attendance will rival in size any one of the six record-breaking preceding ones.

Judging from the interest manifested by the public in the announcement that the historical romance would continue its run in this city the Miles box office today should equal in activity that of the Sixth avenue playhouse. It should be noted that Mr. Griffith never presents "The Birth of a Nation" at any but first-class theaters or at prices below what is customarily charged at such playhouses. In every city where this drama is being shown the prices range as they have at the Nixon and just as they will do at the Miles.

The infinite variety of the scenes in this spectacle are perhaps one of its chiefest charms. There are panoramic battle scenes, thrilling night rides of the Ku Klux Klan, historical episodes like the surrender of Lee to Grant and the assassination of President Lincoln, the home-life of the South during and after the Civil War and a double love story of unusual appeal.

Evening Journal Dallas Oct 13

DALLAS OPERA HOUSE.

Only a few more days remain in which to see "The Birth of a Nation," the great historical drama, which is being shown at the Dallas Opera House. Matinees will be given each afternoon and night performances will be given through Saturday night.

It is a Southern play for Southern people, produced by D. W. Griffith at a cost of more than $500,000. It has been the talk of the country since first shown in the East three months ago and since the first appearance in Dallas last week it has stirred this city more than any other production ever offered here. According to the management of the opera house several hundred persons who saw the picture last week have either returned for a second visit or have signified their intention of seeing the great play again before the closing bill.

"The Birth of a Nation" is founded on Thomas Dixon's famous "Clansman" and "The Leopard Spots." It starts with the uprising of the people of South Carolina, who claim each State has a right to legislate and govern without outside interference by the United States Government. This forces President Lincoln to call for volunteers to enforce the Government demands and the Southland joins en masse to resist. Then the picture shows several big battles during the war and a spectacular night scene is shown of the battle of Atlanta. Later the assassination of President Lincoln is shown in minute detail, even an exact picture of Ford's Theater is shown. Then comes the reconstruction, the placing of negro soldiers in the South to enforce the laws of the Nation. This brings about a condition which is intolerable and the formation of the Ku Klux Klan is begun.

More than 18,000 characters take part in the play, and the grandeur of the production has never been equaled. No one should miss it.

The Assassination Scene!

This is the assassination scene from "The Birth of a Nation." The film started its second and concluding week at the opera house yesterday. These flnts are not written by a publicity man but by an observer of the film. It is without doubt the greatest film ever produced.

Griffith and — The Birth of a Nation

By Wil Rex

Eight years ago, a tall lanky actor strolled the streets of San Francisco, looking for work. Ill-clad, unkempt, badly in need of a barber's attention, he wandered scarce knowing where his next meal was to come from.

To-day this man is receiving a salary of $100,000 yearly, and is the premier motion-picture director in the world! His name is David W. Griffith. Those eight years are a story of genius, coupled with hard work. In 1907, after failing so dismally on the Coast, he drifted into New York, and finally obtained employment at the Biograph Company. He started as an extra at $5.00 a day, and three weeks later was advanced to director!

His methods of working were unique. For one thing, he introduced the "close-up" to the utter dismay of his employers. He was threatened with dismissal, but that great judge, "Public Opinion," stepped in and saved him. The picture was the greatest success of the day. Shortly after this, Mary Pickford came to Biograph. An elfin-like little girl, scarcely more than a child, with beautiful golden hair, she won the hearts of the Company. I know; I played with Biograph then. Griffith — "Larry" — as he was affectionately known to us, saw at once that he had a star, and worked patiently with her. But one thing he couldn't do, and that was make her cry! Remember, crying is a great asset for an actress — many scenes call for it. "Larry" finally devised a method; Owen Moore, now the husband of Mary, was engaged to her then, and at the same time played with Biograph. Griffith would turn to him, and with a wink, unseen by Mary, remark, "Moore, who ever told you you were an actor? Your work is terrible! You'd do better driving a truck — I'm ashamed of you!"

Miss Pickford, of course, would get angry, lose her temper, and start to cry. Nonchalantly the director would turn to his camera-man, and whisper, "All right — go ahead — camera!" This is just one insight of the way this master producer would get the desired effect.

Griffith is one of those strange combinations, a realist in action and a mystic in temperament, who sees clearly the beauty about him and can transfer his artistic impression to others, because of that side of him which is eminently practical. After being with Biograph for over six years, in which time he turned out over 300 pictures, he went with Mutual. They offered him more than twice the salary he had been receiving, and he left for their California Studios. Since being there, he has produced the most remarkable pictures yet seen. Among them may be mentioned "The Birth of a Nation," "The Escape," "Home Sweet Home," and "The Avenging Conscience."

Shortly less than a year ago, I had the pleasure of again meeting "Larry." He was filming "The F[illegible]n," and was doing it as calmly as though it were a picture. His head, covered with a huge, tat[illegible]red cap, a black cigar in his mouth, and a megaphone at his side, he was coaxing and joshing his actors up to dramatic heights. I did not believe themselves capable of. For this Griffith built three villages of the Civil War period. One was an aristocratic Southern village, correct in every detail. Another was the slave quarters. He was working on this set when I saw him. Negroes — real ones — of every class and condition were rehearsing. Mule carts were being driven back and forth. Old men, pickaninnies, slaves and slave-drivers, all were there. And Griffith's methods with these negroes are vastly different from those of the fly-by-night directors. He doesn't curse and scream at them. Instead, he brings a handful of coins from his pockets, and tosses a few at them.

"Scramble for 'em," he calls. "That er boy! Laugh, you fellows, cut up! Now there's another dime for each of you if you do it again; I might give you a quarter — hey, Walthall, give me some change — thanks! That er boy, and the megaphone Then he gazes three hundred feet away, and the megaphone is raised to his lips: "Hey, you, what's-your-name, out more back there, you! Hit it up, Billie! Hey, Jack and you, what's-your-name, start dancing. That's it!"

A few weeks later I had the pleasure of seeing his third village, this one a perfect reproduction of Atlanta during Sherman's march to the sea. It was night — 11 P.M. to be exact — and "Larry" had the entire village burnt down because it would look well in the picture! The expending of money is nothing to this wizard. Incidently, he gets $100,000 a year. The picture was the greatest success of the day. Shortly that this was absolutely the first time in the history of filmdom that a scene has been photographed at night. Several days later, I witnessed the Battle of Petersburg. Ten thousand soldiers were working in it, and the area covered by the camera was over three miles! Grifith gave most of his directions, via underground telephone, and they were carried out by numerous sub-directors.

Though he gets $100,000 a year, "Larry" takes advice and suggestions from anyone from office boy to star. Time and again, Mae Marsh, or Lillian Gish, or Bobby Harron were questioned concerning certain effects. One he even asked me questions at times. The most exacting during accounts for the fact that although he demands the hardest kind of work from his players and is most exacting during the making of a picture, the regard in which he is held by them amounts to almost worship. It is not unusual to hear his people claim that he is the greatest man this country has produced. And this is the way D. W. Griffith produced the world's greatest picture, "The Birth of a Nation."

Knoxville Journal Dallas Post

Spectacular Screen Success Is "The Birth Of A Nation"

BY LAURA THORNBURGH.

The awfulness of war and the wonders of modern photography were shown convincingly in the production of "The Birth of a Nation," seen Monday night at Staub's theater in the first of five local performances.

One had read that D. W. Griffith's film dramatization of Thomas Dixon's, "The Clansman," surpasses anything yet attempted by producers of the "silent drama," setting a new high standard and opening up possibilities hitherto undreamed. The couldn't present at "The Birth of a Nation," if there were such, unsoubtedly are convinced. The auditors who witnessed this picturization of some of the most momentous events in the history of this nation, produced with historical accuracy, saw stirring scenes pass with quick succession before their eyes. They were treated to thrill upon thrill, and moved to laughter and to tears, love of section and loyalty to country.

To put upon the screen the most crucial events of the Civil war, the surrender of Gen. Lee at Appomattox, the assassination of President Lincoln at Ford's opera house, the horrors perpetrated by reconstructionists in the name of freedom and the activities of the Ku Klux Klan, thousands strong, was an undertaking that might well have baffled any producer. But Mr. Griffith saw possibilities in such a film drama, yet untried, and the audiences who witness "The Birth of a Nation" behold effects of which the layman can scarcely conceive. The picture is a continuous series of surprises in subject and execution and accompaniments.

Mr. Griffith's "silent drama" is not silent. One hears the call of the bugle summoning to arms, the clatter of horses' hoofs, the roar of battle, the beating of drums, the strains of martial music. Numerous devices are utilized to produce very realistic effects and the result is a realism that startles the most phlegmatic of movie fans.

Throughout the entire performance the strains of the orchestra of thirty pieces, are heard, playing "Dixie," "Marching Through Georgia," "The Girl I Left Behind Me," "Auld Lang Syne," "My Country 'Tis of Thee" "Star Spangled Banner," and other equally appropriate and effective airs that aid in an interpretation of the picture. The work of the large orchestra is deserving of special mention, and a word should be said as to the splendid photographic effects obtained.

The pictorial activities of the Ku Klux Klan is one of the achievements in the performance, photographically, and one of the most thrilling. The scene at Ford's theater the night of the great national calamity, and the meeting of Grant and Lee are noteworthy for their historical and personal accuracy, being faithful even to minute detail.

The picture spans the entire war period. The opening scene shows the old south quiet in the unnatural calm preceding the great outbreak. Comes the first intimation of the national storm that is brewing. Then the war. Scene after scene of rapine and plunder, horror and desolation follows and the gaunt specter of war shows itself through the misery of the suffering people. The great battle that determined the war is staged; then comes the peace of war—a sickly, miserable peace. The work of rebuilding the south commences under the guidance of Lincoln, then the assassination of the one man who could control the dissenting force. The dark days of negro supremacy in the south are pictured. Follows the rise of the Ku Klux Klan. A sweet, though sometimes sad, love strain surges through the land's miseres, and scenes relieving the high tension of the spirit of the drama are introduced.

With the coming of the Ku Klux the negro supremacy is put down through more bloodshed, following a guerilla warfare. The production shows the agony that the south endured that a nation might be born.

Winsome Mae Marsh, as Flora, the ill-fated youngest daughter of the South Carolina Cameron, handles the leading feminine role in a captivating style. Starry-eyed Lillian Gish is exceptionally good as Elsie Stoneman, the daughter of the leader of the radical party. Josephine Crowell acted the part of Mrs Cameron, a mother of many sorrows, and Miriam Cooper, as sweet and winsome Margaret Cameron, a daughter of the old south. The role of Colonel Ben Cameron was handled by Henry Walthall. Elmer Clifton was Phil Stoneman, George Seigmann was cast in the role of the ambitious negro, Lieutenant Governor Silas Lynch.

The work of all the actors is most satisfactory, particularly the principals who do some really splendid emotional acting.

Against the background of grim war and its ravages, stands forth the double love story, pure and fine and true. The intimate scenes of home life and the sorrow caused by the war, both to north and to south, are portrayed with equal vividness as was the faithfulness of the old family servants contrasted with the worthlessness and treachery of the renegade. The elements of human interest are never lacking.

Few plays that have been seen at Staub's have called forth more spontaneous applause than the thrilling episodes in "The Birth of the Nation," the last word in the film drama. It is announced for Knoxville again Tuesday evening and Wednesday matinee and night.

One goes away from the performance asking "What next?" for after this great achievement almost anything seems possible in moving pictures.

Houston Chronicle Oct 17

Story of South Is "Birth of a Nation"

The general character of "The Birth of a Nation" is of necessity sober and somber. It represents a critical period in the history of the states. It pictures a time that "tried men's souls," and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce, it is not a comedy, it is simply a truthful picture of the times it portrays, and there was little of a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle—comedy of the most delicate sort, but comedy nevertheless.

There is the typical Southern home where all is good cheer. War's alarms have not yet disturbed its serenity. A Northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies, but clasped in each other's arms.

Then there is the young daughter of the Southern home—almost a boy den, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Alas, later we see her tragic end, when, to save herself from a fate worse than death, she jumps from the high cliff. Comedy that ends in tragedy, but comedy just the same.

Fort Worth Journal Dallas Post

OPERA HOUSE.

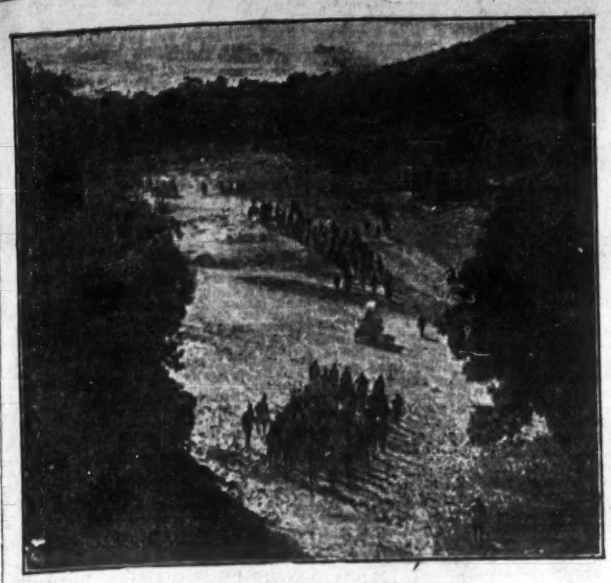
The slave mart, the demand of South Carolina that it be free and sovereign to rule itself independent, the Civil War following, then the assassination, "the fatal blow that robbed the South of its best friend," and finally the reconstruction and the new nation being born, are all shown with wonderful reality at the Dallas Opera House this week. All of these historical facts, including the famous rides of the Ku-Klux Klan, are shown in "The Birth of a Nation," D. W. Griffith's world's greatest photo drama.

This is the last week the famous picture will be shown here, and ever since its introduction in the South it has been the most talked-of film ever brought to this section of the United States. Large crowds have seen each performance and large crowds are expected at the remaining performances each afternoon and night this week.

Most everyone who has seen the picture here has joined in the ranks of walking advertisers, the management of the Opera House says, and the attendance records are expected to be better than any other production offered at this theater.

Pittsburgh Post Oct 14

"BIRTH OF A NATION" photo spectacle transferred from Nixon to Miles Theater next week to meet popular demands for continuance of this foremost motion picture production.



The moving, next week, of "The Birth of a Nation" from the Nixon to the Miles Theater affords today the unusual sight of two different box offices selling seats for the attraction. At the Nixon a sale is in progress that indicates that this week's attendance will rival in size any one of the six record-breaking ones preceding it. Judging from the interest manifested by the public in the announcement that the big historical romance would continue its run in this city, the Miles box office today is likely to equal in activity that of the Sixth avenue playhouse.

Spartanburg Herald Oct 13

For the first time upon any stage in South Carolina, D. W. Griffiths' mighty spectacle of the reconstruction, "The Birth of a Nation," will be presented at the Harris theatre, Spartanburg, for three days, beginning Thursday, October 21. Matinees will be given Friday and Saturday, making five performances in all.

As most playgoers know, "The Birth of a Nation" is an elaborate picturization of "The Clansman," Thomas Dixon's world-famous novel and play, but it is not to be compared with either. Both the book and the play have been dwarfed by Griffith, who used the great outdoors for his stage and employed the services of 18,000 people and 3,000 horses.

Spartanburg will enjoy a double distinction in the engagement of the spectacle. In the first place, it will be the first city in South Carolina—the state whose history was drawn upon by Mr. Dixon for his story—to see the big play, and, secondly, it will be the smallest city to date in which it has been presented. The company goes from here to Richmond for a week's engagement at the Academy of Music.

D. W. Griffith, whose genius made possible "The Birth of a Nation," the big spectacle which comes to the Harris theatre for three days, beginning Thursday, October 21.

The services of 50 people are employed in each presentation of the spectacle, so it is far more than a "picture show," as it is incorrectly characterized sometimes. During its engagement at the Harris there will be 30 men in the eorchestra and 20 more will be employed "back stage" working the realistic effects. The battle scenes, showing Petersburg at the crest of the invasion, Sherman's march to the sea, and other conflicts of the war between the states, make up the greatest lesson in history that the American stage has ever known. Other important scenes are the assassination of President Lincoln in Ford's theatre, Washington; Lee and Grant at Appomattox, and the burning of Atlanta.

Seats for the engagement will be placed on sale at the box office Saturday morning at 9 o'clock.—Advt.

Evening Mail. Oct 15

Riches and Fame First, Then She'll Get Married

Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

By ZOE BECKLEY.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold onto it till you are middle-aged; then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life programme for herself. No, it's not a female professor of mathematics. Not a writer on "The Parallelism Between Morphology and Characterology." Not even a suffragette. But a very lovely young person by the name of Mae Marsh, star of the movies, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her black pursuer!

Too Busy for Love Affairs.

Yes, sir! Little Mae Marsh, the blue-eyed, the golden-haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "upstage" manner, no airs, no egotism, no fur-topped boots, no lip-rouge.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course, for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages and, believe me, it fills their lives! There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at 30 or 35 than I would be at 20?

Expects Wisdom Later.

"In order to be successful in any money-earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything, she's that earnest and full of what Jimmie would call "punch."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" on the coast. However little she had to do, she managed to put "pep" into it.

MISS MAE MARSH.

Her motto seems to have been "Whatever you do, do it with vim, no matter if you do have to lie down with the smelling salts under your nose and a wet towel on your head afterward."

That is also how she comes to act for the Triangle people in a 12-reeler called "The Mother and the Law," and a new play in five reels by Lloyd Ingraham which will be given at the Knickerbocker for eight or nine weeks.

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago, how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear, it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now, give me sensible togs, lots of work, and a typewriter to compose plays on—and I ask nothing more."

Is Mae Marsh an unusual sort of movie star?

Or am I dreaming?

Oct 14

DALLAS OPERA HOUSE.

Dallas, like all other cities where it has shown, has fully indorsed the two-dollar "Birth of a Nation," as manifested by the remarkable attendance at the opera house, where, in spite of sultry weather, all box office records, summer or winter, for several seasons are being broken. As in all other business transactions, the price is not considered when value is received. That "The Birth of a National" gives the spectator $2 worth of entertainment is evident from the comment in the lobby as the crowds pass out. The question naturally arises, "How much entertainment should one receive for $2." Take the average popular novel at $1.18. There are very few of these books from which the reader can get one-tenth the number of thrills and the amount of pleasure that he can draw from sitting through "The Birth of a Nation." For the Griffith spectacle not only tells as interesting a story, but it pictures it a thousand times more vividly, and throws in thousands of descriptive bits that would make the lightest novel dull, if told in words. Taking the price of the popular novel as a standard, the price of admission to "The Birth of a Nation" should be not less than $10 or $15. If, again, as philosophers say, the nourishment of the mind is of infintely more consequence than the nourishment of the body, how does "The Birth of a Nation," with its vivid historical portraiture of the period of the Civil War and reconstruction, compare with a sirloin steak at $1.25? Or, how about riding in a taxicab for the three hours' period of the unfolding of the Griffith spectacle?

Pittsburgh Press Oct 14

MILES.

The moving next week of "The Birth of a Nation" from the Nixon theater to the Miles theater, affords today the unusual sight of two different theater box offices selling seats for the same attraction. At the Nixon a sale is in progress that indicates that this week's attendance will rival in size any one of the six record-breaking preceding ones. In every city where this drama is being shown the prices range from 25c to $2.00 just as they do at the Nixon and just as they will do at the Miles. It would be difficult to detemine what are the most pleasing points of this artistic achievement. The infinite variety of the scenes are perhaps one of its chiefest charms. There are panoramic battle scenes of grandeur, thrilling night rides of the Ku Klux Klan, historical episodes like the surrender of Lee to Grant and the assassination of President Lincoln, the home-life of the South during and after the Civil war and a double love story of unusual appeal.

Spartanburg, South Carolina Herald, Oct 13

One of the wild dashes of the clansmen in "The Birth of a Nation" at the Harris theatre, three days beginning Thursday, October 21.

"The Birth of a Nation."

D. W. Griffith's wonderful spectacle, "The Birth of a Nation," entered upon its eighth month last week at the Liberty theatre, New York. On Saturday night the 600th performance in Greater New York was registered, making the longest run since that of "Peg O' My Heart," which was seen for 604 consecutive performances. That record will be passed on Wednesday of next week.

"The Birth of a Nation" will be seen at the Harris theatre on October 21, 22 and 23. Adv.

Much local interest is manifested in the announcement that "The Birth of a Nation" is to be shown in Spartanburg next week, for the first time in South Carolina. The coming of the big spectacle will give the City of Success real theatrical distinction because it deals with a throbbing chapter of state history and is being eagerly sought by managers in the larger cities.

"The Birth of a Nation" is sometimes referred to as the motion picture version of Thomas Dixon's story of the reconstruction, "The Clansman." While it is true that D. W. Griffith used the Dixon story as his scenario, he has far eclipsed "The Clansman," both as a story and as a play. He employed the services of 18,000 people and 3,000 horses in staging the famous battle scenes of the spectacle and the leading artists of the American stage in reproducing the assassination of Abraham Lincoln in Ford's theatre, Washington; the meeting of Lee and Grant at Appomattox, and other historical events.

The company coming to the Harris carries an orchestra of twenty and it will be augmented by ten of the best local musicians. With an orchestra of thirty and a carload of special effects, local playgoers will witness the spectacle exactly as it is being shown at the Liberty theatre, New York, where it is now in its eighth month, as well as in Chicago, Philadelphia and Boston. The prices, too, will be the same as are prevailing in those cities, no increase having been made in the scale to cover the heavy cost of transportation, etc.

Seats for the five performances of "The Birth of a Nation" will go on sale Saturday morning and it is urged that those who are planning to see the spectacle—which probably includes every man, woman and child in the city—make their reservations as early as possible. The company is not booked for Greenville or in any tow within 100 miles of Spartanburg. —(Adv.)

Spartanburg Daily Herald Oct 13

"The Birth of a Nation" at the Prince.

Although the leaders of the opposing forces in the Civil War appear but for a moment in D. W. Griffith's "The Birth of a Nation," coming to the Prince theater next week, the scene in which General Grant receives the surrender of the army of the South from General Lee is one of the most striking of the famous photo-play.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope, he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of statue and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand, and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

Dallas Daily News Oct 14

DALLAS OPERA HOUSE.

"The Birth of a Nation."

One of the most effective minor scenes in "The Birth of a Nation," at the Dallas Opera House, shows Miss Elsie Stoneman, daughter of the "great commoner" who led congress in Lincoln's time, playing a guitar to solace a wounded Confederate officer in the latent office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother, and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is the "golden aureole" type of blonde, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in in or outdoor scenes. The eyes, before the camera, are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Pittsburgh Dispatch Oct 15

THEATRICAL.

That the public welcomed the information that "The Birth of a Nation" would continue its run in this city by moving to the Miles Theater next week was gratifyingly demonstrated at the box office of that theater yesterday, when the seats for the engagement went on sale. Despite the announcement of the change, however, the sale of seats at the Nixon for today's and tomorrow's performances still goes on with apparently no abatement of interest. From all indications, this final week at the Nixon will be the banner one in attendance of the seven weeks' wonderful run.

Pittsburgh Press Oct 15

MILES SEAT SALE BIG FOR "BIRTH OF A NATION."

That the public welcomed the information that "The Birth of a Nation" would continue its run in this city by moving to the Miles theater next week, was gratifyingly demonstrated at the box office of that theater yesterday, when the seats for the engagement went on sale.

"The Birth of a Nation" is a complete pictorial representation of the most momentous years in the history of the United States. No historian has ever told so vividly and convincingly the story of the times that so tried men's souls—in fact no printed page could convey this important period of American history as does the Griffith masterpiece.

LILLIAN GISH,
At the Miles, Oct. 18.

Eve. Ledger, Phila. Oct 14

"BIRTH OF A NATION" SUCCESS IN LONDON

British Critics Like Griffith Masterpiece—Notes of the Film World

By the Photoplay Editor

"The Birth of a Nation" seems to have done well in London, where it was only recently shown. The London Daily Telegraph has the following to say about the production:

"Altogether remarkable are the artistic beauty and the lifelike realism of the scenes in which this moving pictorial drama is unfolded. The pictures are quite wonderful in their way—superb in their lighting and in their suggestion of depth and atmosphere, fascinating in the naturalness with which they reproduce extensive landscapes, well-nigh gruesome in the nakedness with which they depict the elemental human passions at work. Probably the scenes that will appeal most strongly to the British public at the present time are those which reproduce the grim horrors of war—the shouts of hostile forces in trench fighting and in the open field, the bursting of shells, the red glare of burning countrysides and so forth. These pictures, in the lurid impression they convey of the realities of war, are the most striking in the entire production. Whether the scenes dealing with the slavery question will prove quite so interesting is another matter."

The Daily Graphic says: "'The Birth of a Nation' is an emphatic and conspicuous credit to cinematography in general and to Western art and production in particular. . . . The illusion is so complete, the sense of personal participation in terrible events so keen that it is as if one were seeing the actual thing and hearing a great artist tell of it and its effects both at the same time. . . . A spectacle worthy of its theme, dignified and likely to inspire to high purposes."

The Daily News says: "It is certainly the most wonderful cinema show of its kind that has ever been presented in London."

HENRY B. WALTHALL
The central figure in "The Birth of a Nation," who is to impersonate Poe in a new Essanay feature, "The Raven."

Journal & Courier, Houston, Oct 15 - L.C.

"It Pays to Advertise."

Cohan & Harris are sponsors for another farce of the "Wallingford" type, which will be seen here at the Harris Theatre for one performance, on Tuesday night, October 19. "It Pays to Advertise" is its name, and Roi Cooper Megrue and Walter Hackett acknowledges its authorship. Wallingford, you remember, won out with carpet tacks. Rodney Martin, in this new descendant, delivers the goods through the medium of "Thirteen Soap, Unlucky for Dirt." Martin's contention is that advertising is good business, no matter what you happen to advertise. And with the help of a good press agent he proves it. Incidentally, young Martin bucks his father in the soap-boosting game and beats him, hands down.

"Mr. Megrue and Mr. Hackett are given the full credit for the writing of the piece on the program," says Louis De Foe, in the New York World, "and it is a well-known fact that programs never lie. But if George M. Cohan, who dressed up 'Wallingford' for the theatrical maker and also produced this new play, did not give it most of the tang both of dialogue and situation that will carry it to popularity, then one observer at least on Broadway's theatrical incidents has missed his guess. In fact, the Cohan stamp was as heavy to the piece as the 'Thirteen Soap' trademark itself."—(Adv.)

Daughters of Confederacy Indorse Griffith Spectacle.

When the company, which is to present "The Birth of a Nation" at the Harris theatre next Thursday, Friday and Saturday opened its tour at the Colonial theatre, Norfolk, ten days ago, Daughters of the Confederacy were conspicuous in the big audience. Leaders of other women's clubs, together with teachers, clergymen and men and women prominent in Norfolk's civic and social life united in praising the spectacle as a wonderful lesson in history, as well as a distinct art triumph, but the Daughters were most enthusiastic.

So strong, indeed, was the feeling of Mrs. Frank Anthony Walke, president of the Hope-Maury chapter, U. D. C., that she wrote a letter the next day to the Norfolk Ledger-Dispatch commending the spectacle to all southerners. Her letter, in part, was as follows:

"'The Birth of a Nation' is wonderful! . . . Ku-Klux Klan! What they suffered, lost and braved! This was a band of Knights sent to make things work out as it was desired and none but these men could have accomplished it. . . . There is much that makes one's heart ache; much that brings pleasure and happiness; tears and sunshine are well coupled. 'The Birth of a Nation' is a revelation and history carried out."

Mrs. Walke was not the first of the Daughters to praise the spectacle, for with resolutions adopted a short time previously the members of the John H. Reagan chapter, Los Angeles, expressed themselves that "in indorsing the splendid production of The Birth of a Nation, the John H. Reagan chapter, U. D. C. feel a great privilege. The wrongs of history righted, the fair presentation of that side of the question never known to northerners and the wonderful spectacle itself, is an education and an artistic treat to the entire union."

The resolutions were forwarded to D. W. Griffith, producer of "The Birth of a Nation," by Isabella C. J. Davis, 1128 Logan St., Los Angeles, acting president of the John H. Reagan chapter.

It is expected that local Daughters and clubwomen generally will add their praises to what has already been registered when "The Birth of a Nation" comes to the Harris theatre.

For the especial convenience of women and young people matinees will be given Thursday and Friday at 2 o'clock.—(Adv.)

Journal & Tribune, Portsmouth, Ohio Oct 14

[illegible] the presence of a packed house, matinee and night. "The Birth of a Nation" moving picture closed at Stamb's theater Wednesday. The picture will go down in the amusement annals of the city as the best drawing card and not only among the best but the best moving picture attraction ever exhibited in the city. It is recognized, wherever it has been shown, as the last word in the moving picture art.

The matinee crowd was composed mostly of women and children, and before the curtain arose the S. R. O. sign was hung out. Again at night all the seats were sold before the hour for the curtain to ries and all available standing room was taken.

The picture play improved as an attraction with each repetition and undoubtedly its run could have been profitably continued here for several more days at least.

At the performances Wednesday the same enthusiasm was manifested by the audience as the more stirring scenes developed in the play, climaxed when the clansmen were summoned for the final effort to disarm the negroes and restore white supremacy.

Pittsburgh Chronicle Telegraph Oct 18

"The Birth of a Nation" to Move Monday From Nixon to Miles

Photoplay Is to Be Succeeded by Frances Starr in the Convent Story "Marie-Odile."

SEATS SELLING FOR OPENING

The moving next week of "The Birth of a Nation" from the Nixon Theater to the Miles Theater affords today the sight of two different theater box offices selling seats for the same attraction. At the Nixon a sale is in progress that indicates that this week's attendance will rival in size any one of the six preceding ones. The variety of the scenes in the photoplay are perhaps one of its chief features. There are panoramic battle scenes, night rides of the Ku Klux Klan, the surrender of Lee to Grant and the assassination of President Lincoln, the home life of the south during and after the Civil War and a double love story.

In order to facilitate the purchase of seats for Frances Starr's engagement at the Nixon next week, in "Marie-Odile," a special box office was this morning opened in the lobby of the Nixon in order that those wishing to purchase seats for Miss Starr's performances would not have to stand in the line of those desiring tickets for "The Birth of a Nation." The story of "Marie-Odile" treats of a young girl, a novice in a convent, and of her gradual awakening to a knowledge of life.

Pittsburgh Sun Oct 18

"The Birth of a Nation" Moves To the Miles Theater Next Week

MAE MARSH IN "THE BIRTH OF A NATION."

The moving next week of "The Birth of a Nation" from the Nixon Theater to the Miles Theater affords today the unusual sight of two different theater box offices selling seats for the same attraction. At the Nixon a sale is in progress that indicates that this week's attendance will rival in size any one of the six-record-breaking preceding ones. Judging from the intense interest manifested by the public in the announcement that the big historical romance would continue its run in this city, the Miles box office today should equal in activity that of the Sixth Avenue playhouse. It should be noted that Mr. Griffith never presented "The Birth of a Nation" at any but first-class theaters or at prices below what is customarily charged at such playhouses. In every city where this drama is being shown the prices range from 25 cents to $2, just as they do at the Nixon and just as they will do at the Miles.

It would be difficult to determine what are the most pleasing points of this artistic achievement. The infinite variety of the scenes are per[illegible] one of its chiefest charms. The [illegible] panoramic battle scenes of grand [illegible] thrilling night rides of the Ku-Klux [illegible] historical episodes like the surr[illegible] Lee to Grant, and the assassination [illegible] President Lincoln, the home-life of the South during and after the Civil war and a double love story of unusual appeal.

Dallas Morning News Oct 15

Opera House.

When a producer of theatrical entertainment finds that his work makes a strong appeal to women, he instantly draws a long, free breath, for he knows he has a financial success. Strange as it may seem to those who have only heard about "The Birth of a Nation" without seeing it, David W. Griffith's remarkable spectacle of the Civil War and reconstruction days makes just the appeal that spells millions. The superficial delver into the psychology of women reasons that scenes of war and such conflicts as the Ku Klux Klans engage in do not interest the feminine mind. This psychologist, of course, spent his college days in his garret poring over books and never went near a football field.

But the natural appeal of virility is not all there is to "The Birth of a Nation" to entice women away from their fancy work. Griffith has woven into his story of war and a conflict still sterner than war a gripping romance of the sort that animated the fine old stories of chivalry before the wicked Spaniard, Cervantes, laughed the valient knights and true into their graves. There never lived a woman who could resist the stirring stories of the knights of King Arthur's court and their fair ladies, and there does not exist today a woman who can resist the thrill of "The Birth of a Nation."

This accounts for the very noticeable fact that the matinees at the Dallas Opera House are as well attended as the night performances and that fully 70 per cent of the patrons of these matinees are women. Even at night women predominate in the audiences, the percentage being about 60 to 40.

By request, there will be a Sunday matinee at 2:15 o'clock, which is the last performance.

Spartanburg, S. C. Oct 15

"Birth of a Nation."

Seats will be placed on sale at the Harris theatre box office tomorrow morning for the three days' engagement of "The Birth of a Nation," beginning next Thursday night. Strong local interest is being shown in the coming of the big Griffith spectacle, for the reason that Thomas Dixon's story, "The Clansman," from which it is taken, has long been popular with Spartanburg people, both as a play and as a novel. It is a story of love and strife, linked with a throbbing chapter of Carolina's history.

The love interest of the play is based on the friendships between the Camerons, of South Carolina, and the Stonemans, of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where Nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact facsimiles of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this [illegible] ny times the amount of time, energy and expense usually devoted to amusement enterprizes had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.—(Adv.)

Syracuse Herald Nov 14

"THE BIRTH OF A NATION" IS HERCULEAN PRODUCTION

Stories of "The Clansman" Perpetuated in Marvelous Film Production of Detail

Production of the most remarkable theatrical creation that the world has ever seen has been due to D. W. Griffith.

Scenario for this history-embracing work was outlined by Griffith, and the entire production was made under his personal direction.

It took him eight months to complete the picture.

Its salient scenes were taken in five States and partly in Mexico.

The cost of the production was between $400,000 and $500,000.

As near as can be estimated, there were between 16,000 and 18,000 people utilized in the making of the entire picture.

It is estimated that not less than 200,000 feet of film was taken.

In condensing this to the direct narrative, Griffith has assembled 13,800 feet of story as the audience now sees it.

For his cavalry effects and artillery dashes, together with the stirring runs of the Ku-Klux Klan, nearly 3,000 horses were used.

These scenes were participated in by the crack riders of all the western territory that could be reached.

In the great battle scenes which are the tremendous features of the work, the eye scans a battlefield covering an area of twelve square miles.

With the selection of the theme finally agreed upon, came the primary work of research to establish the historical truth of the narrative.

Several professors of history from different universities worked three months compiling this data.

They examined no less than five thousand volumes of history and countless official records to get at the facts.

To show the difficulty encountered in this work it may be cited that there are eighteen distinct accounts of the assassination of President Lincoln.

Eye witnesses were sought to get at the facts and to determine their accuracy.

It was easier to establish the data regarding the great battle scenes.

The War Department archives at Washington furnished ample material for this work.

Actual measurements of the battlegrounds were made and surveyors and engineers of military experience laid out an exact reproduction of these scenes.

Once the suitable location for the enactment of this great mimic warfare was determined upon, the engineers went to work to establish a camp.

Wells were sunk to secure the needed water; camp was pitched as at the modern military rendezvous, a hospital corps was established and a fully equipped commissary department was organized to feed the participants in the big battles.

A fleet of over one hundred motor busses was utilized to transport the men to and from the camp to the studios, at which every detail of the battles had to be thoroughly rehearsed under Director Griffith's eye to get just the effect he sought.

While this was going on, engineers were throwing up the trenches, laying out roads for the artillery approaches and for the bringing forth of the reserve charges at the given signal; great batteries were masked behind the hills at least five miles distant from the foreground of the action and on the side lines mortar pits were built for the bomb-throwing ordnance which takes part so spectacularly in the actual scene of war's carnage.

Another corps of men was making the shells and explosives for these effects.

This work had to be carried out with great care to get the effect of bursting shells and these had to be so charged that there would be little danger of injury to the men in the battles.

Owing to the scenes being laid in the period of the Civil War it was difficult to get the same sort of rifles which were used in those conflicts and much time and care was needed in getting the real thing.

The artillery was loaned by the Ordnance Department of the U. S. Army, and every piece was in service at some time or other during the Civil War.

County Commissioners had to be seen and their consent obtained to occupy the roads and territory upon which the battles were fought.

This meant the blocking of traffic in that part of the country for several days at a time.

Every leader in the various battles was a trained motion picture actor, many of them well-known camera stars gathered from the forces of the nineteen different stock companies under Griffith's general direction.

The soldiers were men who had seen military service either in the regular army or in the State guards.

Griffith did not care to risk his work to the usual mobs that are utilized in big scenes for motion picture stories. These men were for actual field duty.

The soldiers were rehearsed in sixteen different groups under subdirectors, who had been trained by the general director himself. They were divided into battalions, each man taking orders from the battalion commander, who, in turn, looked to Griffith for the signal for the entry of his forces into this fight of the camera.

Griffith, with his chief photographer, G. W. Bitzer, took his station on a tower sixty feet high, and from that commanding position he had a view of the entire battlefield. Straight down from his viewpoint stretched the opposing trenches for a distance of nearly five miles.

At many points the rival trenches were less than forty yards apart.

This proximity was warranted by historical records of the fight at Petersburg.

Ten regiments of warriors were manœuvred without a hitch, except that on the first day the picture was a fizzle.

For the first time in the history of motion pictures, actual scenes of warfare at night were taken after dark.

The burning of Atlanta and the escape of the refugees from that city before Sherman's conquering advance are part of this.

This was one of the costliest features of the entire production.

These war effects and the stirring movements of the men were all laid out upon a gigantic scale by the general director.

The plans were completed at nightly conferences with his subordinates, where every detail was gone over thoroughly to be sure that nothing was missed.

The principals in the action were selected for their ability to appear like the famous generals and other personages of history.

After they were chosen, each had to "make up" and then go through a rigid rehearsal with Griffith.

Then they were photographed separately and in groups to test their appearance upon the film

It required infinite patience to get just the right players.

As an evidence of this, it is known that over twenty applicants were found wanting before the right man was selected to portray Lincoln.

"THE BIRTH OF A NATION" ATTRACTS BIG MATINEES

The daily matinees at the Forrest Theatre where the David W. Griffith spectacle, "The Birth of a Nation," is the sensationally successful attraction, vie with the evening performances in attendance.

The arrangement whereby it is possible to buy seats two weeks in advance has been very happy, inasmuch as persons who would otherwise find it difficult to obtain seats because of the crowds constantly at the box offices, are thereby enabled to secure reservations.

As the run continues, demand for seats grows instead of diminishes and this is taken as an indication of the widespread interest this epoch-making film has created.

Indeed there is promise that the run which "The Birth of a Nation" has had and is still having in New York and other cities will be duplicated here.

Important in the presentation of the picture is the musical score, which, played by a symphony orchestra, accentuates the dramatic effects so skillfully contrived by the producer, Griffith.

In addition there are "effects" behind the scenes with alert and competent men to imitate on specially constructed machines, the rumble of thunder, the roar of battle and the clatter of galloping horses.

Then, too, the play has been splendidly cast, with such eminent artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Spottiswoode Aiken and Miriam Cooper, to mention only a few, in leading roles.

As a matter of fact, however, there is not a person in the production who is not true to character and as there were required 18,000 persons to give verity to this historic and romantic play, the task which Griffith set himself and which he successfully completed seems the more astounding. Pictures such as "The Birth of a Nation" are inspirational and are truly educational.

That the public welcomed the information that "The Birth of a Nation" photo spectacle would continue its run in this city by moving to the Miles Theater next week was demonstrated at the box office of this theater yesterday when the seats for the engagement went on sale. At the same time the sale of seats at the Nixon for today's and tomorrow's performances goes on with no abatement of interest.

That the public welcomed the information that "The Birth of a Nation" would continue its run in this city by moving to the Miles Theater next week was demonstrated at the box office of that theater yesterday when the seats for the engagement went on sale. Despite the announcement of the change, however, the sale of seats at the Nixon for today's and tomorrow's performances still goes on with apparently no abatement of interest. From all indications this final week at the Nixon will be the banner one in attendance of the seven weeks' wonderful run. "The Birth of a Nation" is a complete pictorial representation of the most momentous years in the history of the United States. No historian has ever told so vividly and convincingly the story of the times that so tried men's souls.

The five Florida beauty contest winners who are spending two weeks in New York at the expense of a Jacksonville newspaper were guests of D. W. Griffith to see "The Birth of a Nation" at the Liberty Theatre last night.

Five Florida Beauties.

Florida's five champion beauties who have been visiting New York for the past week were the guests last night of D. W. Griffith at "The Birth of a Nation" in the Liberty Theatre.

The occasion was especially significant to Mary Lee House, one of the quintette. Miss House is a great-great-granddaughter of General Robert E. Lee, whose figure is one of the dominant forces in the great battle scenes of the spectacle. Last evening Miss House had the first glimpse of her distinguished ancestor in action.

When he appeared on the screen she led the applause, in which she was joined vigorously by her companions.

THE five typical beauties of Florida who have been seeing New York this week at the expense of a Jacksonville newspaper were guests of D. W. Griffith at "The Birth of a Nation" in the Liberty Theatre last night.

The five typical beauties of Florida who have been seeing New York this week at the expense of a Jacksonville newspaper, were guests at "The Birth of a Nation" in the Liberty last night. Mary Lee House, one of the prettiest members of the quintette, is a great great granddaughter of General Robert E. Lee, whose figure is one of the dominant forces in the great battle scenes of the spectacle.

"The Birth of a Nation" continues at the Liberty where it turns into its ninth month with the performances on Sunday. The epic narrative has broken all records for the length of its run excepting the one held by Henry E. Dixey in "Adonis" which was made nearly twenty years ago.

In the audience that saw "The Birth of a Nation" at the Liberty last night was Miss Mary Lee House, a great-granddaughter of General Robert E. Lee, whose figure plays an important part in the battle scene of the picture.

LIBERTY—"The Birth of a Nation" continues at this theatre, where it turns into its ninth month with the performances on Sunday. Mr. Griffith's epic narrative has broken all records for the length of its run excepting the one held by Henry E. Dixey in "Adonis," which was made nearly thirty years ago. With the past week "The Birth of a Nation" registered 628 consecutive presentations of the great spectacle in New York. It will remain at the Liberty for an indefinite term and will positively not be seen at any other theatre in Manhattan during this engagement.

LIBERTY.—"The Birth of a Nation" continues at the Liberty Theatre, where it turns into its ninth month with the performances on Sunday.

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Liberty.

"The Birth of a Nation" begins on Monday afternoon its 33rd week at this theater, with business still capacity. "The Birth of a Nation" is the first attraction the stranger sees when he gets to town. It is the last word in motion pictures.

Miles—"The Birth of a Nation."

Monday next "The Birth of a Nation" will observe its eighth Pittsburgh week by continuing its local run at the Miles Theater. Never in the history of local theatricals has one attraction played so long in this city. The popularity of the piece in this city is representative of its success in every other large city where it has been presented. North, south, east, west and middle west are paying tribute to the human appeal of its story, its patriotic interest, its artistic excellence and the magnitude of its scale of production. Everyone who has seen it is saying something about it and that something is the very thing which excites the curiosity and interest of the person who hasn't seen it. No stage offering has been so widely discussed as "The Birth of a Nation," no one has met such national approval nor scored such a record of attendance. The long line of intending seat purchasers which has been a feature of the Miles entrance since the seats went on sale indicate that the run is going to be continued at this theater with the same enthusiasm that marked the Nixon engagement. In every way—prices, production, effects and the symphony orchestra of 30—the presentation at the Miles will be identical with that seen at the Nixon Theater.

LILLIAN GISH IN "THE BIRTH OF A NATION"

LIBERTY THEATRE — NOW PLAYING TWICE DAILY, INC. SUNDAYS
42nd St. West of B'way, Night & Sat. Mat. 25c to $2.00, Other Mats. 25c to $1.50

D. W. GRIFFITH'S GIGANTIC SPECTACLE

18,000 People — THE BIRTH OF A NATION — 3,000 Horses

Cost $500,000 — Took 8 Months To Produce

Has been seen by thousands of Educators and endorsed as the Greatest Illustration of a Stirring Period of Our National Growth.

A Gripping Epic which Reveals History in the making by means of a new form of Artist Expression.

Many Teachers have written Mr. Griffin he has made their work easier.

THE MILES.

Monday next "The Birth of a Nation" will observe its eighth Pittsburgh week by continuing its phenomenal local run at the Miles Theater. Tonight's performance at the Nixon will fittingly close the drama's engagement at this theater by capping its largest week's receipts. Never in the history of local theatricals has one attraction played so long in this city, or earned the amount of money credited to the Griffith spectacle. And in addition "The Birth of a Nation" holds the Nixon weekly record for gross earnings. The popularity of the piece in this city is representative of its success in every other large city where it has been presented. In no one of the 16 other centers where it is now being presented is the end of its vogue in sight any more than it is here. North, South, East, West and Middle West are paying tribute to the human appeal of its story, its patriotic interest, its artistic excellence and the magnitude of its scale of production. Every one who has seen it is saying something which excites the curiosity and interest of the person who hasn't seen it. No stage offering has been so widely discussed as "The Birth of a Nation," no one has met such national approval nor scored such a record of attendance. The long line of intending seat purchasers which has been a feature of the Miles entrance since the seats went on sale indicate that the run is going to be continued at this theater with the same enthusiasm that marked the Nixon engagement. In every way the production at the Miles will be the same as at the Nixon.

Mae Marsh in "The Birth of a Nation" Miles

The daily matinees at the Forrest, where the David W. Griffith photo spectacle, "The Birth of a Nation," is the attraction, vie with the evening performance in attendance. Important in the presentation of the picture is the musical score, which, played by a large orchestra, accentuates the dramatic effects contrived by the producer. In addition there are "effects" behind the screen with alert and competent men to imitate on specially constructed machines the rumble of thunder, the roar of battle, and the clatter of galloping horses. Then, too, the play has been splendidly cast with such artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Spottswoode Aiken and Miriam Cooper in leading roles. As there were required 18,000 persons to give verity to this historic and romantic play, the task which Mr. Griffith set himself, and which he successfully completed, seems the more astounding.

MAE MARSH—(MRS. FORREST)—B

HOW carefully D. W. Griffith planned his "The Birth of a Nation" is revealed in other ways than by the spectacular battle scenes and the stirring ride of the Ku Klux Klan. The care with which the individual characters are depicted is equally strong testimony to Mr. Griffith's apparent omniscience.

The Hon. Austin Stoneman, to take one character as an example, is a thoroughly consistent, well drawn sample of intelligent and purposeful character acting.

He first comes into prominence and his true character is indicated in an interview with Lincoln, when, as leader of the House, Stoneman objects to the President's policy of pacification of the rebel States and threatens to throw influence against such a policy.

Stoneman is next seen receiving the news of the assassination of Lincoln, and the actor's face expresses the sorrow that Stoneman, in common with the nation, feels at the tragedy—an expression that quickly changes to one of elation at the thought of the advance in his political prestige the death of the President means.

The next view of the Abolitionist shows him in the height of his power, in charge of reconstruction measures, having succeeded in making a mulatto Governor of South Carolina. But the natural result of Stoneman's policy comes to him in a way that is tensely dramatic. The mulatto Governor has fallen in love with Stoneman's daughter. She repulses the suitor, and he goes to her father. Is not sauce for the goose sauce for the gander? Stoneman has been preaching the equality of the races, but when the test comes, when his own daughter's happiness is involved, he sees things in a different light. The mulatto's true character is revealed to the father through violence of the man, and at the end Stoneman figures as a shattered man with ideals dissipated in stern realities.

"The Birth of a Nation" is the strongest possible refutation of the charge that motion picture technique is a thing of happy accident rather than well-schemed design.

Journal Dallas Oct 15

DALLAS OPERA HOUSE.

A well-known artist visiting D. W. Griffith's Los Angeles studio recently remarked on the film director's almost uncanny gift of composition: "Griffith," he said, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation," now at the Dallas Opera House. The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage. Then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and vellings of the characters at the fore. Costumes of many Nations are used, but the effect is light and gossamer-like, the joy of a fiesta in the Land of Utopia.

In striking contrast is Mr. Griffith's treatment, in the "Birth of a Nation," of the contrasting theme of the misery of war. Wan, skeleton-like figures are selected. Their dress is of many lands and Nations, but all suggestive of grime and sordidness. Some of the lean, emaciated figures are bare to the waist. Men and women are strewed about the stage like the piled-up victims of a battlefield. Arms are raised in entreaty to heaven. Bodies, legs, arms and (as it were) shreds of human beings are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiates from the other. Griffith's method of making it caused one clever artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the mighty thought, the deep emotional appeal, in the wonderfully bizarre effects.

By request there will be a performance Sunday afternoon.

Dallas Times Herald Oct 15

DALLAS OPERA HOUSE.

"The Birth of a Nation."

Owing to the fact that the period of "The Birth of a Nation" was an age of hoops and ruffles, D. W. Griffith, producer of the gigantic spectacle, now being presented at the Dallas Opera House, was compelled to buy 25,000 yards of cloth to go into the dresses of his female characters. A goodly percentage of this is used to clothe the women and girls who dance in the great ball just after Bull Run, on the eve of the departure of Confederate soldiers for the front, where it is realized that a long and bloody struggle has commenced. Every dress is accurate to the period, copied exactly from contemporary costumes preserved in old wardrobes and museums, and many of them, which had to be made of special texture to give a shimmery, silky effect on the screens, ran into a cost that the average woman would consider almost fabulous. It is after considering a thousand-and-one such items of expense as that that the careful spectator of "The Birth of a Nation" not only regards the claim that the photodrama was produced at a cost of no less than $500,000 as accurate, but wonders how Griffith economized so closely as to get clear with no greater expense.

By request, there will be a matine Sunday afternoon, beginning at 2:15.

Spartanburg S.C. Oct 15

Judging from the great great number of inquiries that have been received at the Harris theatre box office, there will be a rush for seats for "The Birth of a Nation" when the sale is opened tomorrow morning. The big Griffith spectacle comes to the Harris for three days beginning next Thursday, and as it has not heretofore been shown in South Carolina, it is expected to attract capacity business. The story of the spectacle is taken from "The Clansman," by Thomas Dixon.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional plays, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern states; the ball on the even of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh radical policy to the stricken south; the uprising of the Ku Klux Klan, and the overthrow of the carpet-bagger regime—these great factors and events pass in review before the thrilled spectator.

Lillian Gish, a starry-eyed beauty who is seen as Elsie Stoneman in "The Birth of a Nation," at the Harris theatre three days, beginning Thursday, October 21.

Spartanburg Herald Oct 16

When Spartanburg playgoers visit the Harris theatre box office this morning to purchase seats for "The Birth of a Nation," they will learn that a scale of prices new to this city has been adopted for the engagement of the spectacle. Ordinarily, the most expensive seats are those in the front rows of the orchestra, but not so with this attraction. Being a spectacle, the best seats are in t he middle of the orchestra floor and they are priced accordingly. The cheaper seats on the orchestra floor are those in the extreme front and the extreme rear. This price arrangement applies to the matinees Friday and Saturday as well, although the matinee scale is considerably "lighter" than the night

Mariam Cooper, who plays Margaret Cameron in "The Birth of a Nation," at the Harris theatre three days, beginning Thursday, October 31.

scale. "The Birth of a Nation" is the mightiest of all spectacles, 18,000 people and 3,000 horses having been employed by D. W. Griffith in the making of the 5,000 scenes.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of war; again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites sorely oppressed by the "servants in the master's hall"—it fits the changing scenes of the story like a flowing, beautiful garmen. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the clansman; Lillian Gisg as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann as t e mulatto lieutenant-governor of South Carolina; Walter Long as the renegade negro Gus; Raul Walsh as John Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell as the good negroes, Neise and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

Houston Daily Post Oct 16

"The Birth of a Nation" at the Prince.

An advance notice issued by the management says:

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, opens an engagement of a week at the Prince theater Monday night. The first half of the great picture exhibits the salient events of the civil war, which came to a close at Appomattox just 50 years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theater live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the unionist captain, Phile Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout th story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South, are shown. The great out of doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5000 scenes in the spectacle and, it is estimated, no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part singing behind the scenes. Somehow the old war time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistibly real. Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Honabery as President Lincoln, Donald Crisp and Howard Gaye as Generals Grant and Lee, Mae March as Flora Cameron, Henry Walthall, Lillian Gish, Elmer Clifton and Miriam Cooper as the quartet of lovers, Ralph Lewis as Congressman Stoneman, Spottiswoode Aiken and Josephine Crowell as the elder Camerons and Walter Seigmann as Lynch. Matinees will be given daily throughout the engagement.

Dallas Times Oct 16

DALLAS OPERA HOUSE.

"The Birth of a Nation."

Although the leaders of the opposing forces in the civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Dallas opera house, the scene in which Gen. Grant receives the surrender of the Army of the South from Gen. Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thoughts. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not a preliminary to a formal handshake. It is the act of one who would be a friend and is accepted as such by the man in gray, who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Court House is closed.

An extra performance will be given Sunday at 2:15 p. m.

Ev. Ledger Oct 10-15

"BIRTH OF A NATION" SUCCESS IN LONDON

British Critics Like Griffith Masterpiece—Notes of the Film World

By the Photoplay Editor

"The Birth of a Nation" seems to have done well in London, where it was only recently shown. The London Daily Telegraph has the following to say about the production:

"Altogether remarkable are the artistic beauty and the lifelike realism of the scenes in which this moving pictorial drama is unfolded. The pictures are quite wonderful in their way—superb in their lighting and in their suggestion of depth and atmosphere, fascinating in the naturalness with which they reproduce extensive landscapes, well-nigh gruesome in the nakedness with which they depict the elemental human passions at work. Probably the scenes that will appeal most strongly to the British public at the present time are those which reproduce the grim horrors of war—the shouts of hostile forces in trench fighting and in the open field, the bursting of shells, the red glare of burning countrysides and so forth. These pictures, in the lurid impression they convey of the realities of war, are the most striking in the entire production. Whether the scenes dealing with the slavery question will prove quite so interesting is another matter."

HENRY B. WALTHALL

The central figure in "The Birth of a Nation," who is to impersonate Poe in a new Essanay feature, "The Raven."

Dallas Times Oct 16

Opera House.

The general character of "The Birth of a Nation," at the Dallas Opera House, is of necessity sober and somber. It represents a critical period in the history of the States. It pictures a time that "tried men's souls" and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce; it is not a comedy; it is simply a truthful picture of the times it portrays, and there was little of a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle. Comedy of the most delicate sort, but comedy, nevertheless.

There is the typical Southern home where all is good cheer. War's alarms have not yet disturbed its serenity. A Northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies, but clasped in each other's arms.

Then there is the young daughter of the Southern home; almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Alas, later we see her tragic end, when to save herself from a fate worse than death, she jumps from the high cliff.

Again, there is the scene in "the quarters" where the negroes are "showing off" for the benefit of Northern visitors. There is the shuffle, buck and wing, "Mississippi Sawyer," "Turkey in the Straw" and other steps in which the darkeys delighted. Later in the play they have their serious roles.

And so through it all there are bits of the lighter shade of life to be overcast by the somber shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy ever. Such is life.

Journal, Spartanburg, S.C. Oct 16

Mae March, Who Is "Beautiful Even In Tears" as Flora Cameron in "The Birth of a Nation" at the Harris Theatre, Three Days Beginning Thursday, October 21.

When the sale of seats for "The Birth of a Nation" opened at the Harris theatre box office this morning there was a rush such as the theatre attaches have not experienced in a long, long time. It was a reminder of those palmy days of the drama when the "line" was seldom missing from the box office and the "S. R. O." sign was never allowed to accumulate dust.

But it is not surprising that strong local interest is being shown in the coming of the big Griffith spectacle. It has broken all records in New York, Chicago, Boston and Philadelphia and Spartanburg playgoers have a better reason for enthusing over it than have the residents of those great cities. It is a great combination of music, motion pitcures and stage effects evolved from "The Clansman," by Thomas Dixon, and where is the Carolinian who doesn't know that the Dixon story is one of the truest chapter of state history ever written? Spartanburg by the way, will be the first city in South Carolina to witness the sepctacle as it has not yet been seen in Charleston, Charlotte, Columbia and the larger cities. The engagement at the Harris will open with Thursday night's performance and will continue Friday and Saturday. Matinees will be given Friday and Saturday, making five performances in all.

For many years American dramatists wrote able plays of particular states, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Griffith picked a suggestion for his theme out of Dixons "The Leopardõs Spots" and "The Clansman" and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate, he replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great out-of-doors. In brief, he staged the great battles, struggles and critical events of 1861-'70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects in a harmonious ensemble that captivates equally the eye and the ear. In a presentation last two hours and 45 minutes, it epitonizes the life of a nation. This is something the old art could never do. The obsolete socalled "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Mirian Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Jeseph Henabery, Raoul walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the bi gspectacle.

Dallas Dispatch Oct 16

'Birth of Nation' At Opera House For Last Time!

"The Birth of a Nation," greatest movie ever, will be shown for the last times this afternoon and tomorrow matinee at the Dallas opera house. Gov. Ferguson saw the production yesterday.

Spartanburg S.C. Oct 16

MOVIES SUPREME IN POETRY, ART AND ACTING

SAYS DAVID W. GRIFFITH

nation. By the way, twenty-four Lincoln actors were rehearsed before the right Lincoln was found! The Blue and the Gray, and the Southern white sentry all have been drilled under their respective leaders. And then film making begins.

"At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and rebuilding of the story, the piecing of last-

field flung over many miles of mountain and valley, show the opposing intrenchments and the artillery fire, display the riflemen forming for advance, the charges over broken ground, the bayonet rush right up to the trenches, the deadly handgrips of individual enemies in physical struggle and the single acts of heroism or chivalry at close range—and all on a screen a few feet wide and a few feet high! This will give some slight

Facts About "The Birth of a Nation"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards, and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"War as it actually is."

A musical score of 40 pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

MAKING ALTOGETHER the Most Stupendous, Dramatic and Spectacular Enterprise that the Brain of Man Has Yet Visioned and Realized!

DAVID W. GRIFFITH

Whose Work More Than That Of Any Other Director Has Advanced The Art Of The Motion Picture Play.

Journal, Spartanburg, S.C. Oct 17

* * * *

HE SEEMED TO HAVE SOMETHING MORE ON HIS MIND, and he tarried for another period. "Do you know," he said, "that these fellows who put on 'The Birth of a Nation' are fast becoming millionaires.

Well, I have means of knowing and I have heard that profits now are sixty thousand dollars a week. Only about ten cities have been visited and the greater part of the United States is still open for exploitation. There isn't a place in which the picture has been shown that success has not come in overwhelming measure. You wouldn't have believed this if you hadn't seen the picture. Once you have seen it, you can understand. It is simply filled with exciting and thrilling episodes, touching upon the dramatic moments of our Nation's most critical period and is adorned with romance that is held together by a strong story. It gets you and you advise your friends by all means to see the film. You discount that race prejudice idea which some people have read into the story simply because it is founded on 'The Clansman.' It is the spectacular nature of the production, its thrills and its technical excellence, augmented by mechanical effects and musical accompaniment that make you an advocate of Griffith's masterpiece.

An argument over an incident in the World's Series in the next room so ved the Old Stager that he stopped short, rose and bade me good-night.

Director Has Advanced The Art Of The Motion Picture Play.

MOST remarkable of recent changes in the [illegible] amuse every night and create ephemeral enterprises—all to make an American holiday—beside the magnitude of which much historical pioneering and concoction of actual events seem but child's play.

Among the mightiest of the new amusement kings—kings of the outdoor theatre—is David Wark Griffith, producer of the mighty film spectacle "The Birth of a Nation." A tall, clean-cut Kentuckian, thirty-five years of age, Griffith has no tricks of manner and no vanities. His father, General Griffith, commanded a Confederate brigade in the Civil War. The son had a good but not a liberal education, was an actor for a decade, then became a scenario-writer, finally a director and ultimately an independent producer of "silent drama." The executive ability to handle men in the mass must be a paternal inheritance; the poet's vision animating Griffith undoubtedly comes from some obscure Welsh bardic strain.

"How is a big motion picture produced?" he was asked.

"Endless work—endless detail! Let me illustrate by the concrete example of 'The [illegible] Nation.' First comes the scenario or written outline of the plot. As this [illegible] there was a previous stage play. If we are wise, we forget that as much as we can, for the motion picture is a novelising or story-telling form, not strictly a stage form; it is epic rather than dramatic; much of the work is of the great indoors. We have a period of history to cover, the scenes of a wide territory to revivify. Therefore, we must prepare the locale as well as the actors—the tasks of the landscape artist and, in some sense, of the civil engineer are before us. For a month the actors rehearse without the camera.

"STAGE CAREFULLY SET FOR A MOVIE DRAMA"

"And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battlegrounds of the Civil War are springing into being, helped by expert advice of old vets and modern West Pointers. The costumes, settings and [illegible] laboriously prepared for the ensemble historical scenes like those of the Emancipation Proclamation, and the Lincoln cabinet meeting. Then comes the task of the camera. Our thousands and thousands of cavalrymen—in the present production we used 18,000 people altogether—own the entire countryside. Cameras are everywhere—the most effective ones for pictorial purposes being mounted on autos that travel ahead of the cavalry up to a speed of seventy-five miles an hour. Nor is it a case of straight, consecutive picture taking. Parallel with the onrush of the cavalry run one, two, three other Reconstruction stories. Each onrush is a bit contrasted with another short scene of entirely different character. The timing must be exact, yet the cyclonic rapidity must never seem to be relaxed.

"It will give you an idea of necessary enormous complexity when I tell you that there are no less than 5,000 separate and individual scenes in the completed work. The [illegible] features are as cunning a mosaic of the infinitely little as the cavalry charges or as the scenes of domestic life in the Carolinas. We exhibit the panorama of a battle-

"The Birth Of A Nation"—Confederate Forces Entrenched Behind The Crater At Petersburg.

mate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly twenty-eight miles of pictures—140,000 feet of film—are taken. And how much of these are used? At the finale we discover that we have thrown away eight-tenths of our product—we have remaining 28,000 feet, or, say, five miles of consecutive story. But that is twice too long. We condense, condense, condense. At the end of two months more of hard labor we have edited 'The Birth of a Nation' to 12,000 or 13,000 feet—two and a half miles—or, in theatre wise, two hours and forty-five minutes' stage entertainment."

"How about the cavalry and war effects?"

"We should be helpless without the aid of governmental authorities. An area of ten square miles is marked off, as for the Vanderbilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this area. Signs of warning are tacked up everywhere.

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"Will the motion picture ever develop into a true work of art?" was the next question, somewhat rudely asked of this wizard of the nature theatre.

David Griffith laughed—not a laugh of offended vanity or condescending superiority, but the easy, natural mirth of a master who expects to encounter many skeptics and doubting Thomases in the day's work.

"Why," he said, "the makers of pictures have already surpassed in many ways the art of the speaking stage. The old school are coming to us, are they not? And appropriating such of our devices as the 'cut-back' and the parallel action. And I could name one actress with a tremendous New York hit of two years to her credit who built up her justly famous part from close study of the methods of our Los Angeles picture actresses.

"Already it is admitted that as to poetic beauty the motion picture entertainment is far ahead of the stage play. Poetry is apparently a lost art in the regular theatre, but it is the very life and essence of the motion playhouse. We have staged most of Browning's stories, many of Tennyson's, innumerable Biblical and classical fables. Not only beauty but thought is our goal, for the silent drama is peculiarly the birthplace of ideas. No one can tell what the motion picture will become, for we are at present only at the infancy of it."

"Pardon me," I persisted, "but will the silent drama ever put forth immortal art products? Will there ever be a Shakespeare or a Homer of the movies?"

"No," mused David Griffith reflectively, "because the motion picture is acting, and the fashion of acting changes with each age. The stage work of Forrest, Macready, Kean or Kemble, for example, if it could be accurately reproduced, would appear crude, stiff and awkward to us of today. The acting response. "I know there is much talk of picture types, blonde types and all that, but over and above technical requirements, so called, is the demand for people of great personalities, of sincere, true emotion and the untheatrical expression thereof.

"Somehow, most of the stars who come to us from the regular stage lack the sincerity, at least in their earlier efforts before the camera. Mrs. Fiske, in 'Tess,' was a notable exception. I know she drew from me the tribute of tears. The Comedie Francaise actors, notably Coquelin and Le Bargy, who appeared in some of the French pictures, were wonderful in the breadth and strength of their exquisite character portrayals. On the other hand, some of the most widely advertised and most admired spectacular pictures from abroad suffered from the defect of mediocre acting. Of what use are magnificent scenes with only puppet-like actors? Here in America we are training a school of silent actors who bid fair to surpass the finest efforts of the Old World schools.

"In the old days," continued Mr. Griffith, "we followed the modes of the stage somewhat slavishly. Few of us sensed we were dealing with a new art form. The primitive picture play was laid out in facts, strict unity of time and place being always observed, the same sized figures shown in an unvarying time sequence of a single action.

"I remember what a sensation I caused in the old Biograph studios, in Fourteenth Street, when I invented the 'close-up' figures.

"'That will never do at all,' objected the proprietor. 'The actors look as if they were swimming—you can't have them float on, without legs or bodies!' But I persisted, and had my way, though it was alleged that the audiences always knocked disapproval with their feet whenever the 'close-ups' were exhibited. Today the 'close-up' is essential to every motion picture, for the near view of

David W. Griffith in Action, Directing "The Birth Of A Nation."

the actors' lineaments conveys intimate thought and emotion that can never be conveyed by the crowded scene.

"I borrowed the 'cut-back' from Charles Dickens. Novelists think nothing of leaving one set of characters in the midst of affairs and going back to deal with earlier events, in which another set of characters is involved. I elaborated the 'cut-back' to the 'story within a story,' and to the so-called parallel action. I found that the picture could carry not merely two, but even three or four simultaneous threads of action—all without confusing the spectator. At one point in my latest drama four actions are represented simultaneously, by the device of switching scenes every few moments. Each action heightens the effects of the others—a technique that, so far as I am aware, is absolutely novel in story telling art. My point is that photographic drama is constantly progressing, and he is indeed foolish who would set arbitrary limits as to what it can or cannot accomplish in the course of its marvelous evolution. For one thing, the telling of history, the education of old and young, may be entirely revolutionized by its strangely new processes."

Dec 17

FORREST—The daily matinees of the David W. Griffith spectacle, "The Birth of a Nation," which continues here, with the evening performances by it as popular as ever, attendance. The arrangement whereby it is possible to buy seats two weeks in advance has been very happy in its influence, as persons who would otherwise find it difficult to obtain seats at the box office are thereby enabled to secure reservations. As the run continues the demand for seats grows rather than diminishes and this is taken as an indication of the widespread interest this epoch-making film has created. Indeed, there is promise that the engagement which is still in its infancy will be duplicated here in Washington, as it has been in New York and other cities. Important in the presentation of the picture is the musical score, which, played by a symphony orchestra, accentuates the dramatic effects so skillfully contrived by the producer, Griffith. In addition there are the "effects" behind the scenes which add specially to the realism of battle and storm, the clatter and galloping horses. The play has been splendidly cast, with Henry B. Walthall, Miss Marie Lillian Gish, Josephine Scottswood Aiken and Miriam Cooper, to mention only a few of the leading roles. There is not a false note in the production, which is not required to give it character, and to give it the proper setting. Though an acknowledged wizard of the films, Griffith is not a "war lord," with power to commandeer. In this emergency the county authorities were sought. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within the posted notice the Commissioners all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. Griffith handled this matter with [illegible] permission—by removing all telegraph and telephone poles. Thus the roads would come within the camera's eye. Many tons of sand and gravel were spread by gangs of workmen to change the aspect of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the North Carolina orchestra, later on the Carolina orchestra, without an accident or appreciable mistake. After it was over, Griffith's men scraped the sand off the macadam roads, took down the rails and life in the Carolinas went on its [illegible] course. The picture cost [illegible] to do the trick—the producer thinks it was worth all it cost.

Dec 17

AT THE FORREST

This daily matinee of the Griffith spectacle, "The Birth of a Nation," is the sen-

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Dec 17

PRIVATE WAR AREA FOR "BIRTH OF A NATION"

When David W. Griffith started the production of the Civil War and Reconstruction scenes in "The National [illegible] Nation," now showing at the Forrest, he was confronted with seemingly insurmountable difficulties. An area of private land was required about equivalent to that occupied by the opposing forces. Thousands of [illegible] had to be shown, in an historic raid of the North Carolina [illegible] was [illegible] Southern [illegible] many, many [illegible] Though an acknowledged wizard of the films, Griffith is not a "war lord," with power to commandeer.

In this emergency the county authorities were sought. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within the posted notice the Commissioners all traffic on "the day of days." Pedestrians were also warned off. But the roads themselves did not look Southern. Griffith handled this matter with [illegible] permission—by removing all telegraph and telephone poles. Thus the roads would come within the camera's eye. Many tons of sand and gravel were spread by gangs of workmen to change the aspect of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the North Carolina orchestra, later on the Carolina orchestra, without an accident or appreciable mistake. After it was over, Griffith's men scraped the sand off the macadam roads, took down the rails and life in the Carolinas went on its [illegible] course. The picture cost [illegible] to do the trick—the producer thinks it was worth all it cost.

Dec 17

D. W. Griffith was eight months making his great spectacle, "The Birth of a Nation," which has created such a furore in all sections of the country. Griffith took his photographic and stage forces to five different States before the proper color. Some scenes in the Carolinas, in Virginia and other States were taken in California. One big scene had to be taken in Mexico. . . .

Dec 17

FORREST—The daily matinees of the David W. Griffith spectacle, "The Birth of a Nation," which continues here, with the evening performances by it as popular as ever, attendance. The arrangement whereby it is possible to buy seats two weeks in advance has been very happy in its influence, as persons who would otherwise find it difficult to obtain seats at the box office are thereby enabled to secure reservations. As the run continues the demand for seats grows rather than diminishes and this is taken as an indication of the widespread interest this epoch-making film has created. Indeed, there is promise that the engagement which is still in its infancy will be duplicated here in Washington, as it has been in New York and other cities. Important in the presentation of the picture is the musical score, which, played by a symphony orchestra, accentuates the dramatic effects so skillfully contrived by the producer, Griffith. In addition there are the "effects" behind the scenes which add specially to the realism of battle and storm, the clatter and galloping horses. The play has been splendidly cast, with such eminent artists

Pittsburgh Sun-Telegraph Oct 17

Miles—"The Birth of a Nation."

"The Birth of a Nation" will observe the eighth week of its stay in this city, which commences tomorrow, by moving to the Miles Theater. Just how long it will remain at the attractive Seventh street playhouse no one can predict, but judging from its record-breaking run at the Nixon, and what the play is doing in the other large cities of the country, the big spectacle will be with us for many, many weeks to come. The popularity of the piece in this city is representative of its success in every other large city where it has been presented. Just as it has broken all records for length of run and volumne of attendance here, so it has dohe everywhere. In no one of the 10 other centers where it is now being presented is the end of its vogue in sight any more than it is here. Everyone who has seen it is saying something about it, and that something is the very thing which excites the curiosity and interest of the person who hasn't seen it. No stage offering has been so widely discussed as "The Birth of a Nation," no one has met such national approval nor scored such a record of attendance. The long line of intending seat purchasers which has been a feature of the Miles entrance since the seats went on sale, indicate that the run is going to be continued at this theater with the same enthusiasm that marked the Nixon engagement. In every way—prices, production, effects and the symphony orchestra of 30—the presentation at the Miles will be identical with that seen at the Nixon Theater.

* * *

IN THE photoplay field this week the removal of "The Birth of a Nation" from the Nixon, where it has been for seven prosperous weeks, to the Miles, there will be an exhibition of life saving that is unusual in its scope.

In the first place it will save to those seemingly eager people who have not yet seen the Griffith spectacle a chance to gratify their curiosity. In the second place, it saves to the promoters of the screen a home in a most fruitful field, where additional shekels may be garnered for the already bulging money bags of the lucky producing company.

It may be assumed that this transfer also does some life saving for the Miles, where William Moore Patch may now sit idly by on his directorship throne and watch his numerous minions collect a good fat monthly rental.

N.Y. Press Oct 17

Liberty.

"The Birth of a Nation" continues in the Liberty Theatre, where it turns into its ninth month with to-day's performances. This spectacle has broken all records for the length of its run excepting one, and with the past week it registered 623 consecutive presentations. It will remain in the Liberty for an indefinite term and will not be seen in any other theatre in Manhattan during this engagement.

N.Y. Telegraph Oct 17

"The Birth of a Nation" continues at the Liberty Theatre, where it turns into its ninth month with the performance to-day. With the past week "The Birth of a Nation" registered 623 consecutive presentations of the great spectacle in New York. It will remain at the Liberty for an indefinite term, and will positively not be seen at any other theatre in Manhattan during this engagement.

Pittsburgh Press Oct 17

MILES.

"The Birth of a Nation" will observe the eighth week of its stay in this city, which commences tomorrow, by moving to the Miles theater. Just how long it will remain at the attractive Seventh st. playhouse no one can predict, but judging from its record-breaking run at the Nixon, and what the play is doing in the other large cities of the country, the big spectacle will be with us for many, many weeks to come. The popularity of the piece in this city is representative of its success in every other large city where it has been presented. Just as it has broken all records for length of run and volume of attendance here, so it has done everywhere. In no one of the 10 other centers where it is now being presented is the end of its vogue in sight any more than it is here. North, south, east, west and middle west, are paying tribute to the human appeal of its story, its patriotic interest, its artistic excellence and the magnitude of its scale of production. Everyone who has seen it is saying something about it and that something is the very thing which excites the curiosity and interest of the person who hasn't seen it. No stage offering has been so widely discussed as "The Birth of a Nation," no one has met such national approval nor scored such a record of attendance.

Telegraph Oct 17

"The Birth of a Nation" continues at the Liberty Theatre, where it turns into its ninth month with the performances today. Mr. Griffith's epic narrative has broken all records for the length of its run excepting the one held by Henry E. Dixey in "Adonis," which was made nearly twenty years ago.

Oct 17

MILES—"The Birth of a Nation" will observe the eighth week of its stay in this city, which commences tomorrow, by moving to the Miles theater. Just how long it will remain at the attractive Seventh street playhouse no one can predict, but judging from its record-breaking run at the Nixon, and what the play is doing in the other large cities of the country the big spectacle will be with us for many, many weeks to come. The popularity of the piece in this city is representative of its success in every other large city where it has been presented. Just as it has broken all records for length of run and volume of attendance here, so it has done everywhere. In no one of the 10 other centers where it is now being presented is the end of its vogue in sight any more than it is here.

North, south, east, west and middle west are paying tribute to the human appeal of its story, its patriotic interest, its artistic excellence and the magnitude of its scale of production. Everyone who has seen it is saying

Pittsburgh Press Oct 17

"THE BIRTH OF A NATION."
At the Miles.

FILM PLAY POETIC GRIFFITH PRODUCTION.

The peace allegory of that Reconstruction romance, "The Birth of a Nation," which from now on will be seen at the Miles theater, is one of the many poetic conceptions of D. W. Griffiths, which have helped make this remarkable director one of the most commanding figures in the world of pictorial production.

There are two distinct schools of picture production; the "newer school," at its best, is Griffith as represented by "The Birth of a Nation," and no piece better represents the director of daring, and the producer gifted with the artist's imagination.

Gazette Times Oct 17

Recalling An Historic Tragedy

THE assassination of President Lincoln, so realistically reproduced by D. W. Griffith in "The Birth of a Nation," lends particular interest to a playbill that was one of the many issued to the audience who witnessed the tragedy at Ford's Theater, Washington, on the evening of April 14, 1865. This playbill, which is herewith illustrated in part, is the treasured property of Thomas Kirk, Sr., of this city. But few of these historic playbills are in existence; they are very highly prized by collectors and one at a recent auction sale in New York sold for $40.

"Our American Cousin" is the play that later in the century under the title of "Lord Dundreary," was so prominently identified with the career of the elder Sothern.

On the night of the assassination Miss Keene who, by the way, was the first actress in this country to manage her own company, was making the final appearance of her all-season stock engagement in Washington. John Wilkes Booth, the assassin, though a member of Miss Keene's organization, was not in the cast of "Our American Cousin," which doubtless made possible the opportunity for his act.

Booth is dead, shot in a barn, so history says, by one of the soldiers who pursued him, and so, with the exception of W. J. Ferguson, is every other player whose name appears on this playbill. Mr. Ferguson, one of the best known of our old-time actors, was on the vaudeville stage last season. He is now in Los Angeles connected with the studio of D. W. Griffith's, the celebrated producer of "The Birth of a Nation."

The death three years ago of John Matthews, the Lieut. Vernon on the playbill, left Mr. Ferguson the sole survivor of the theatrical organization that was so suddenly and tragically thrust upon the attention of the American nation. Matthews for some years preceding his death, was known as the visiting angel of the Actor's Relief Fund. His duty if was to seek out the sick and needy members of his craft and extend them the benefficent aid of the fund. Of all the members of the cast of "Our American Cousin," he was the only one to suffer by the act of Booth. He was Booth's closest friend, his roommate at the boarding house kept by Mrs. Surratt, the woman who was said to be the instigator of the plot to assassinate the President. Matthews, because of his friendship for Booth, was at once entangled in the case. He was suspected of complicity with Booth, and though the authorities did not charge him with having a part in the crime, the mob did. Feeling ran high and one accusation followed another. Finally the mob took matters into their own hands and seizing Matthews one day, they put a rope around his neck and were about to hang him to a lamp post when the police, in answer to a riot call, rescued him and so saved his life. Matthews was then accorded safe conduct out of Washington, but his experiences shadowed his life, and his friends claimed he was a changed man from that time on, particularly in his attitude toward women, for whom he took an aversion so noticeable that it made him a marked man even to his last days, and mystery surrounds the reason of why this famous old actor lost his regard for the opposite sex.

Pittsburg Oct 17

IN THE photoplay field this week the removal of "The Birth of a Nation" from the Nixon, where it has been for seven prosperous weeks, to the Miles, there will be an exhibition of life saving that is unusual in its scope.

In the first place it will save to those seemingly eager people who have not yet seen the Griffith spectacle a chance to gratify their curiosity. In the second place, it saves to the promoters of the screen a home in a most fruitful field, where additional shekels may be garnered for the already bulging money bags of the lucky producing company.

It may be assumed that this transfer also does some life saving for the Miles, where William Moore Patch may now sit idly by on his directorship throne and watch his numerous minions collect a good fat monthly rental.

Record Oct 17

S. F. Nixon, managing director of the Forrest Theatre, where "The Birth of a Nation" is the current attraction, announces the transfer of the engagement of that photo spectacle at Pittsburgh from the Nixon Theatre there to the Miles Theatre. The success of the "Birth of a Nation" in Pittsburgh was so great that Nixon was compelled to find a new place to show the film when booking arrangements made impossible continuance of the engagement at the Nixon Theatre. Demand for seats for this attraction has been as spirited in Pittsburgh as in this city, and two performances a day do not suffice to accommodate the crowds. Necessity for the change in booking arrangements at Pittsburgh was due to the fact that Frances Starr, in "Marie Odile," had been booked at the Nixon. It is interesting in this connection to learn that "The Birth of a Nation" at St. Louis recently was transferred from the Olympic Theatre to the Garrick in order to provide accommodation for an incoming attraction, and at the same time to arrange that the desire of the public to see the Griffith film should not be denied.

Londn

Star "THE BIRTH OF A NATION." 24 Oct 20

MR. D. W. GRIFFITH.

The Creator of the great Scala film, "The Birth of a Nation."

Miss Lillian Gish,

whose sympathetic portrayal of Elsie Stoneman is one of the best features of the great film to be produced at the Scala Theatre on Monday next, has earned a great reputation in the photo-play world.

P. Ledger Oct 17 '95

HENRY B. WALTHALL—FORREST

N. A. Oct 17

HENRY B. WALTHALL—FORREST

P. Ledger Oct 17

FORREST—The daily matinees at this theatre, where the David W. Griffith spectacle, "The Birth of a Nation," is the successful attraction, vie with the evening performances in attendance and there is promise that the run which the photoplay has had and is still having in New York and other cities will be duplicated here. The work has been splendidly cast, with such artists as Henry B. Walthal, Mae Marsh, Lillian Gish, Spottiswoode Aiken and Miriam Cooper, to mention only a few, in leading roles.

WAR "SOMEWHERE IN THE STATES": A £100,000 FILM.

Trench warfare in the 'sixties.

There are many battle scenes.

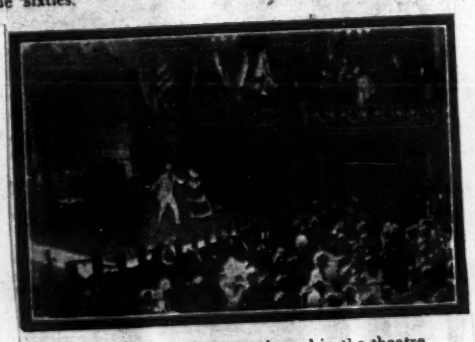
Daily Mirror Sept 24

Recent Oct 17

Forrest—"Birth of a Nation."

The daily matinees at the Forrest Theatre, where the David W. Griffith photo spectacle, "The Birth of a Nation," is the sensationally successful attraction, vie with the evening performances in attendance. The arrangement whereby it is possible to buy seats two weeks in advance has been very happy, inasmuch as persons who would otherwise find it difficult to obtain seats because of the crowds constantly at the box offices are thereby enabled to secure reservations. As the run continues demand for seats grows instead of diminishes, and this is taken as an indication of the widespread interest this epoch-making film has created. Indeed, there is promise that the run which "The Birth of a Nation" has had and is still having in New York and other cities will be duplicated here.

Important in the presentation of the picture is the musical score, which, played by a symphony orchestra, accentuates the dramatic effects so skillfully contrived by the producer, Griffith. In addition, there are "effects" behind the screen, with alert and competent men to imitate on specially constructed machines the rumble of thunder, the roar of battle and the clatter of galloping horses. Then, too, the play has been splendidly cast, with such eminent artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Spottiswoode Aiken and Miriam Cooper, to mention only a few, in leading roles. As a matter of fact, however, there is not a person in the production who is not true to character, and as there were required 18,000 persons to give verity to this historic and romantic play, the task which Griffith set himself and which he successfully completed seems the more astounding. Pictures such as "The Birth of a Nation" are inspirational and are truly educational.



President Lincoln assassinated in the theatre.

There are 5,000 scenes in "The Birth of a Nation," a £100,000 film dealing with the American Civil War, to be shown at the Scala Theatre.

Inquirer Oct 17

Miriam Cooper (in Film) Forrest

FROM A FILM THAT COMMANDEERED A COUNTY FOR A DAY AND COST 500,000 DOLLARS! TO BE SEEN AT THE SCALA: A "RIDE OF THE KU KLUX CLAN," IN "THE BIRTH OF A NATION."

The "Ku Klux Klan" incident stands out as the most vivid and thrilling of all in Mr. D. W. Griffith's wonderful spectacular photo-play, "The Birth of a Nation," produced at a cost of £100,000, and seen for the first time in England at the Scala Theatre on Monday. The gathering of the "Klan" in America is of itself one of the strangest of romances. It was a great society of Southern Whites who, after the Civil War of 1861-4, to redress their wrongs took the law into their own hands and ruled the South with an iron hand. "Adventurers," describes Woodrow Wilson in his "History of the American People," "swarmed out of the North, as much the enemies of the one race as of the other, to cozen, beguile, and use the negroes. . . . The white men were roused by a mere instinct of self-preservation until at last there had sprung into existence a great Ku Klux Klan, a veritable Empire of the South, to protect the Southern Country."

The production of this part of the film is said to have "held up" a county for a day!

SEPTEMBER 25, 1915.
No. 444. Vol. 35.

WEEK ENDING
OCTOBER 2, 1915.

WHAT'S ON

"THE PAPER WITH ITS EYES OPEN"

D. W. GRIFFITHS.

The producer of the great photo-play, "The Birth of a Nation," which opens at the Scala on Monday, 27th inst.

"THE BUDGET" and "THE TAX ON WAR PROFITS"—see page 11.

Evening Journal Dallas, Texas Oct 16

New ...y Which Sent New York Into Thrills Will Be Here Monday

The drama "Kick In," which has had a remarkable run in New York for the last few months, will be seen at the Dallas Opera House Monday, Tuesday and Wednesday nights with matinee Wednesday. An Eastern critic sized the play up in this manner: "This is the play that has set all New York athrill; the play that made the reviewers hunt for synonyms for 'absorbing' and 'engrossing' and 'captivating' and which has proven to be the sensational success of a notable season.

"To reveal the story of 'Kick In' would be unfair to author and auditor.

"Suffice it to say that, although it deals with crime, there is not a real criminal in the entire roll of its characters; that, although it deals intimately with the police and police methods, it is in no sense of the word a condemnation of the officers of the law; that, although filled with love interest, the hero and heroine are man and wife, and Cupid does not have to tax his ingenuity to keep the pair together, as he is so often called upon to do in the usual play. It is an entirely different play with a 'kick' in every line and yet replete with humor; for every thrill there are a dozen laughs.

"The characters have been drawn from real life and it is the ring of sincerity that gives the final punch to this remarkable drama."

"Birth of a Nation."

With a special matinee tomorrow afternoon, "The Birth of a Nation," the world's famous motion picture film which has been showing here for two weeks, will close its engagement at the Dallas Opera House. It is useless to say that no one should miss this great picture as thousands who have seen the film since it was first shown here have been walking advertisements for the play. According to the management of the Opera House, every person who has seen the play has left the theater a booster for "The Birth of a Nation."

The film is the most elaborate and most expensive ever produced, it is said. It deals with the Civil War and reconstruction and it shows war as it really is. One big feature is the thrilling ride of 3,000 members of the Ku-Klux Klan into Piedmont, South Carolina, where the Government has stationed negro troops to control the whites. A performance will also be given tonight. The matinee tomorrow was requested by a number of people who were unable to attend the show tonight.

N. Y. Times Oct

"The Birth of a Nation." And that, please remember, was the run achieved by the unprecedented "Peg o' My Heart." If the huge Griffith photo-pageant remains at the Liberty till the end of December, then it will beat the record. Of course, it is being shown at the same time in other cities, and doubtless the denizens of distant Dallas go trustingly to "The Birth of a Nation" because they know that there can be no substitutions in the movies. A photo-play can have ... company.

Evening Journal Dallas, Texas Oct 16

FILM STAR OF 18 YEARS PREFERS WORK TO PLAY

Mae Marsh Ill From First Shopping Experiences Here.

If by modern magic you could appear to be doing your daily work while you were actually at ease in the luxurious bed of a luxurious hotel, with a devoted mother to wait on you, would you like it? The question was put to Mae Marsh, movie star.

"Not in New York!" she cried in a tone of pathetic disappointment, for movie actresses do not lose the power to convey emotion audibly off the screen.

There is Miss Marsh at the Liberty doing her part twice a day in "The Birth of a Nation." And there she is, also, at the Claridge to-day trying to get well from her first attack of New York shopping. It is her first trip here in her eighteen years, though, like coming events, she had cast her shadow before—on the screen.

There is another paradox about her—she is a famous actress, yet still only a girl in her teens, coming to the metropolis to see it for the first time.

As to herself, she admits she likes to shop and spend money, but she is sure she likes even better the work that earns the money.

"Work is the best fun," she says.

"What is the hardest part of the work?"

"Getting the character. But Mr. Griffith tells me I get the character very quickly. He has done everything for me." When the interviewer suggests that even the wonderful Mr. Griffith couldn't make something out of nothing the artist's mother nods.

"I have told her that," she says.

"When I first began to play in the 'Birth of a Nation' I didn't like the part," went on Miss Marsh. "But soon I began to love the girl, and when they offered me something bigger in the same piece I wouldn't change."

She appeared to be deeply impressed with the idea of the play and the fact that she was helping to bring history closer to the people.

"Lincoln runs away with the whole thing," she said with a smile that would have assured the great emancipator she was more than willing to let him have it.

"I've always loved Lincoln, especially because he used to study so hard when he was a boy, working late by the fire and by the light of candles and pine torches. He was ambitious. . . . I'm ambitious too." She added the personal touch after a little silence in a way that paid tribute to the inspiration of a great example.

From the Civil War talk leaped down to the present. She gets letters from soldiers over in England who have seen her in the movies.

"They tell me how they have suffered," she said. One would like to read some of the answers.

Her final word was one of appreciation for THE EVENING SUN'S discriminating reports.

"When I had only a little part the paper noticed that, gave me all the praise it was worth and that encouraged me to do my best. It meant everything then and I haven't forgotten it."

Although the little screen favorite was ill the interviewer could find no trace of those tears that have helped to make her famous on the screen. Can it be they are Griffith tears?

FAMOUS FOR HER TEARS

Mae Marsh in "The Birth of a Nation."

Record Oct 17

Battle Scene in "The Birth of a Nation." (Motion Pictures) Forrest

Houston Chronicle Oct 15/15

Prince "Birth of Nation" Vast Film Feature

197

"Birth of a Nation" Opens at Prince Tomorrow Night.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Prince Theatre tomorrow night. There will be two performances daily after the opening at 8:15 and 2:30 p.m.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history of the first city in the country. In addition the piece his piled up record engagements in Chicago, Boston, San Francisco, Los Angeles, Pittsburg, Philadelphia and St. Louis.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for those results have been marshaled upon a larger scale than was ever dreamed of before.

Where directors of vast spectacles have dealt with hundreds in the past Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background. Three thousand horses pass before your review in wild dashes over miles of country roadway. The decisive battles of the civil war are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago.

Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of ten square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as can not be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war.

Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the re-union of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

New Program of Features Announced

Zoe

D. W. Griffith, producer of the "Birth of a Nation."

Richmond Times Dispatch Oct 17

"THE BIRTH OF A NATION" HERE WEEK OF OCTOBER 25

"The Birth of a Nation," which opened its tour of the South in Norfolk three weeks ago and played to the largest audiences that the Colonial Theater in that city has ever held, comes to the Academy of Music, Richmond, for a week's engagement, beginning Monday, October 25. Daily matinees will be given after Monday, making eleven performances in all. Seats will be placed on sale at the Acaedmy box office next Thursday morning at 9 o'clock.

The big Griffith spectacle will be presented in Richmond with an orchestra of thirty, and exactly as it is being seen at the Liberty Theater, New York, where it is now in its eighth month. It is also breaking all records for long runs in Boston, Philadelphia and Chicago.

Entirely different is "The Birth of a Nation" from anything that the American stage has ever known that its producer, David W. Griffith, has been hailed as the creator of a new art. Mr. Griffith has touched the high peaks of American history—the introduction of slavery, the War Between the States, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction and the restoration of the South to its own.

These things, it would have seemed a year ago, were beyond the motion-picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and signified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book, "The Clansman."

As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theater, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "history by lightning."

Journal Spartanburg Oct 18

Clever Actress in "The Birth of a Nation."

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," at the Harris theatre next Thursday ,Friday and Saturday, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

Mae Marsh, who plays Flora Cameron, favorite sister of "The Little Colonel," in "The Birth of a Nation," at the Harris heatre, three days, beginning Thursday, October 21.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the younger sister in this appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing. Today her face is better known than any actress in the world, and she is the pet of movie fans in every quarter of the globe.

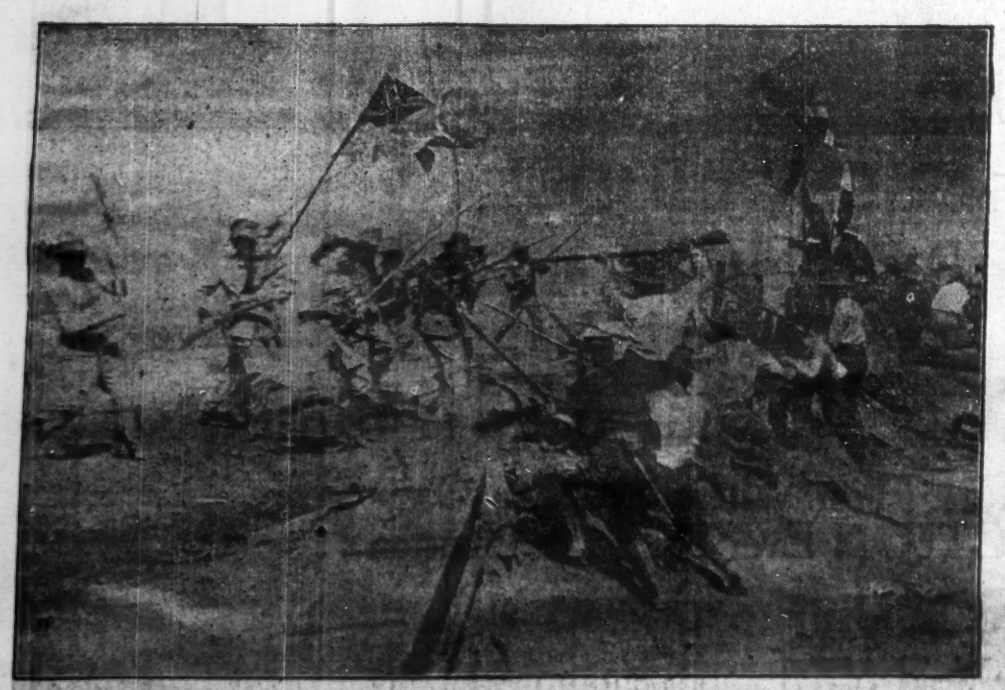
Seats are selling fast for the engagement of "The Birth of a Nation." Matinees will be given Friday and Saturday ,making five performances in all.

Pittsburg Post Oct 18

Today, beginning with a matinee, is the opening of "The Birth of a Nation" photo spectacle at the Miles Theater. In no way is the exhibit at the Miles different from that at the Nixon and the prices remain the same.

Houston Daily Post Oct 13th

"THE BIRTH OF A NATION" IS A PLAY WITHIN A PLAY



The Last Confederate Charge at Petersburg.

Abraham Lincoln.

Lee and Grant at Appomattox.

Pittsburg Press Oct 8

"Birth of a Nation" at Miles.

Today, commencing with a matinee performance, marks the opening of "The Birth of a Nation" at the Miles theater where this popular spectacle will continue its phenomenal run in this city. That the public appreciate the action of the Griffith management in securing another theater in order to prolong the local engagement is indicated by the past three days' advance sale at the Miles. From all viewpoints this attractive playhouse at the corner of Seventh st. and Penn ave. is ideal for the presentation of the celebrated pictorial drama; in particular the Miles' arrangement of seats ensures patrons an unusually clear view of the screen while the construction of the auditorium makes possible the perfect picture that so distinguishes the projection of the romantic offering. In no way will the performance at the Miles differ from those seen at the Nixon in the past seven weeks and the prices remain just the same as they were at the Sixth ave. playhouse.

Pittsburg Chronicle Telegraph Oct 18

"Birth of a Nation" Opens at the Miles

Popular Pictorial Drama Continues Its Engagement in Pittsburgh.

DEMAND FOR SEATS STILL BIG

Commencing with today's matinee performance, "The Birth of a Nation" will continue its Pittsburgh engagement at the Miles Theater. That the public appreciates the action of the Griffith management in securing another theater in order to prolong the local engagement is indicated by the last three days' advance sale at the Miles. From all viewpoints this playhouse is ideal for the presentation of the celebrated pictorial drama. In no way will the performance at the Miles differ from those at the Nixon in the last seven weeks and the prices remain just the same as they were at the Sixth avenue playhouse.

Pittsburgh Gazette Times Oct 8

Commencing with a matinee performance today, marks the opening of "The Birth of a Nation" at the Miles Theater where this popular spectacle will continue its phenominal run in Pittsburgh. That the public appreciates the action of the Griffith management in securing another theater in order to prolong the local engagement is indicated by the past three days advance sale at the Miles. From all viewpoints this attractive playhouse at the corner of Seventh street and Penn avenue is ideal for the presentation of the celebrated pictorial drama; in particular the Miles arrangements of seats ensures patrons an unusually clear view of the screen, while the construction of the auditorium makes possible the perfect picture that so distinguishes the projection of the romantic offering. In no way will the performances at the Miles differ from those seen at the Nixon in the past seven weeks and the prices remain just the same as they were at the Sixth avenue playhouse.

E. e. Journal Dallas Oct 12

BIRTH OF NATION GETS NEW MARK FOR ATTENDANCE

The special matinee given at the Dallas Opera House showing "The Birth of a Nation" for the last time yesterday afternoon resulted in breaking all theatrical records for Dallas.

There were, by far, more paid admissions to see the picture yesterday afternoon than at any time since the film was started on the road tour. More than 700 persons occupied the gallery, while the balcony and downstairs were filled to overflowing. Long before time for the curtain to rise every seat in the opera house had been sold out and standing room was at a premium. Manager Greenwall of the opera house said that almost twice as many people saw the picture yesterday as were present at the biggest day in Atlanta where the film made its first Southern showing.

David W. Griffith's most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation," coming to the Prince theater tomorrow, is that of making history live. He has touched the high peaks of American history—the introduction of slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction and the reincarnation of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 13,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the

is complete story within itself and yet is a vital part of the entire story which is covered in the larger plan of the spectacle. From a technical viewpoint it is one of the most interesting achievements in the annals of the American stage.

In the language of motion picture production it is known as a studio scene. This means that it was built indoors and had to be specially constructed to suit the needed dramatic effect. It is the largest interior set ever built for a motion picture story. The scene is in minute detail an exact reproduction of Ford's theater as it appeared during the historic event. Numerous authentic works upon the subject were studied to obtain the correct arrements and dimensions of the old theater. In this research the fundamentals were furnished by Nicolay and Hay's "Abraham Lincoln, a History."

It will be recalled that the latter served as secretaries to President Lincoln and were in close touch with the stirring events of that period. In showing the impressive box scene in the picture, people's names

public now [illegible]
lightning."
Mr. Griffith employed 18,000 people in the historical pictures. The best-

time and time again and the real actors who played Booth before the real picture was taught just how Booth made his jump

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Pease Allegory in "The Birth of aNation," at the Harris theatre three days, beginning Thursday, October 21.

A well-known artist visiting D. J. Griffith's Los Angeles studio recently remarked on the film director's almost uncanny gift of composition. "Griffith," he said, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures, to my mind, have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation," the big spectacle to be seen at the Harris theatre next Thursday, Friday and Saturday. The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and veiling of the characters at the fore. Costumes of many nations are used, but the effect is light and gossamer-like, the joy of a fiesta in the land of Utopia.

In striking contrast is Mr. Griffith's treatment in "The Birth of a Nation" of the contrasting theme of the misery of war. Wane, skelton-like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordidness. Some of the lean, emaciated figures are bare to the waist. Men and women are strewed about the stage like the piled up victims of a battlefield. Arms are raised in entreaty to heaven. Bodies, legs and arms and (as it were) shreds of human beings are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiates from the other. Griffith's method of making it caused one clever artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the mighty thought, the deep emotional appeal, in the wonderfully bizarre effects.

Mae Marsh Plays in the "Birth of a Nation"

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Prince Theatre, beginning tonight, is a prodigy of filmdom. In fact, it would sound extravagant to quote the praises of her by the film experts, who declare her to be the best "find" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spearholding with the "merry, merry," was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio, where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed, also, a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in the kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit, with the possible exception of Henry Walthall, playing the hero, had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field, the chances are ten to one that he will mention her name. The ugly duckling is at last a swan!

BEHIND THE SCENE

Property Man Astounded at Two Strange Apparitions.

There is a property man with "The Birth of a Nation," the motion-picture spectacle now at the Forrest, and he is a very efficient and conscientious person. Indeed, so faithful to his employment is he that he is always at the theatre at least a half-hour before its performance begins. Such assiduity, of course, is physically wearing, and so, last Thursday afternoon, just before the matinee, he went into the star dressing-room, which is convenient to the stage, and sat down for a moment to rest. It was a desolate enough place. Where once might have been found fluffy or spangly gowns, dapper shoes, cold cream, all sorts of cosmetics and an overflowing trunk or two, there was nothing but bare walls, an electric globe unlighted, pegs for clothing but no clothing, and a dressing-table scratched and sorrowful.

Still, it was a restful spot—especially for a tired property man—and he began to muse upon the people who must have been the occupants of the rooms in times gone by. Flora Zabelle, dashing and evanescent, was conjured up. There was a vision of Mizzi Hajos with the voluminous skirts, so attractive a figure in "Sari," and naturally there was a fleeting recollection of the elfin Adeline Genee, a very sylph in her ballet garb. You see, this property man is familiar with the people of the stage, even though he has left them temporarily to devote his abilities to the continued success of "The Birth of a Nation."

He was just marveling at the grace of Mlle. Genee in her fairy-like flitting when he turned to the door of the room, distracted by a murmur of voices.

"Why, good afternoon, Mae Marsh," he exclaimed; "I see you are ready to go on."

Miss Marsh was in the doorway and she was coming into the dressing-room, with Lillian Gish closely following.

"I hope I'm not intruding," suggested the property man.

"Not at all," amiably responded Miss Marsh. "I have my crinoline on and I just came into Miss Gish's room for a moment to put a touch of powder on my cheeks."

"Oh," said Miss Gish, who was also very lovely in her civil war time costume. "I told Miss Marsh that she should have the star's room anyway, and I just hope she will take it."

The property man was amazed. "Well," said he, "I think both of you are stars and that you ought to share the room."

"How sweet of you," exclaimed the two girls in unison. Then each smiled at him and the property man asked, in wonderment: "But, say, how did you get off the screen?"

"I thought you would ask that," Miss Gish responded. "It was just this way. I found that lovemaking was wearing on me, and Mae got tired of falling off the cliff, so we—"

There was a sudden alarm. The property man looked for the two girls, but they had vanished. Someone was shaking him and calling to him, "Wake up!" He rubbed his eyes and then, after a pause, he mumbled: "I might have known stars don't give up star dressing-rooms—except in dreams."

And yet it might not have been a dream, but Miss Gish and Miss Marsh are the warmest of friends and the most unassuming of persons.

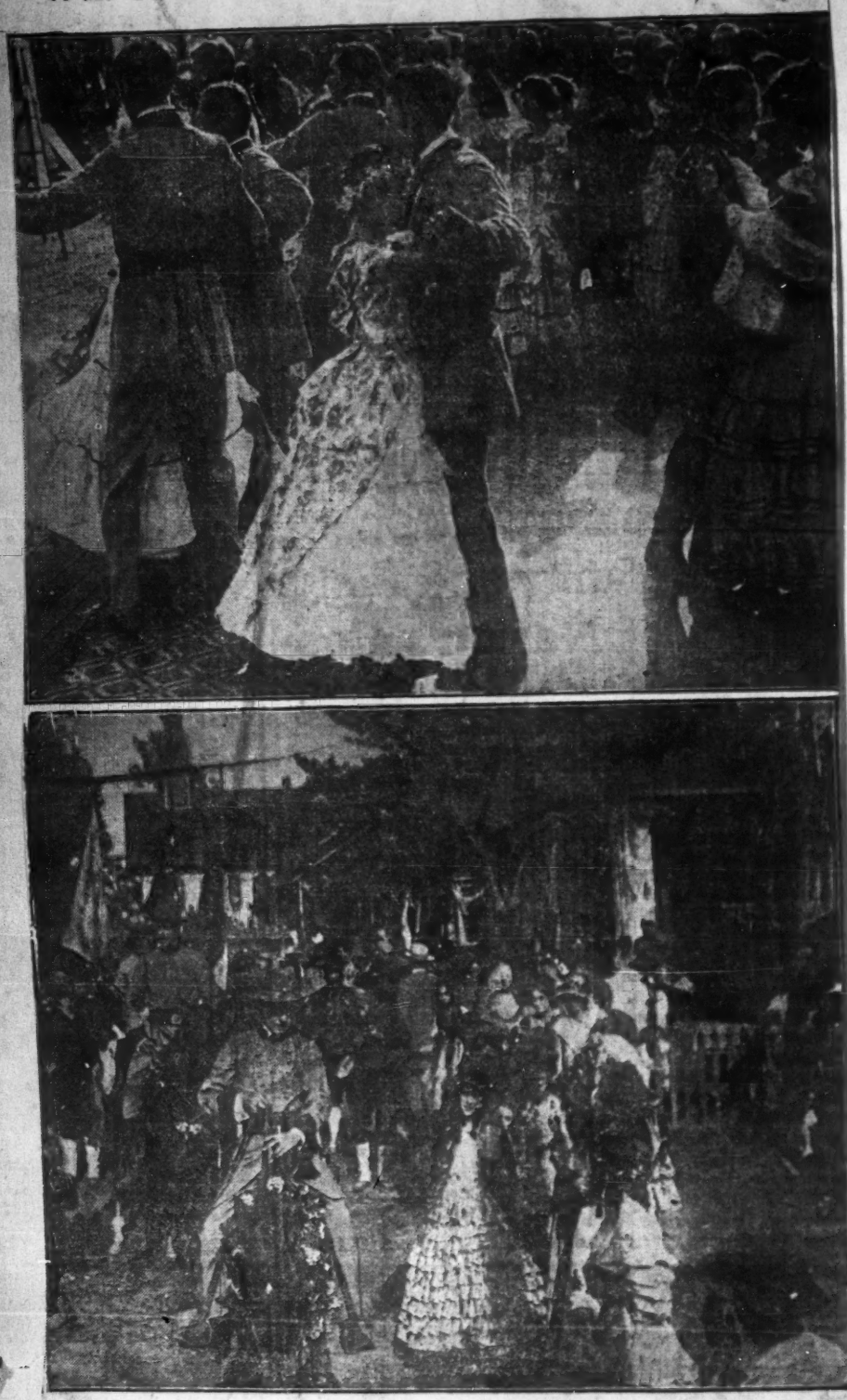
"The Birth of a Nation."

An advance notice says:

In each of the large cities where D. W. Griffith's "The Birth of a Nation," which will soon be seen at the Grand Opera House three days, beginning Sunday, October 24, matinees Monday and Tuesday, was produced last summer, there were long lines of patrons waiting to buy seats at the box offices. Absolute capacity was the rule for many months. During the dull times that had fallen upon the theater these lines or "queues" of prospective buyers had practically disappeared. "Oh, there won't be any advance sale," said the box office attendant wearily when asked about an engagement. It took a Griffith production of pictures and music—not words—to bring back the long absent queues. New York's Broadway, Chicago's Loop, Boston's Tremont Street looked like old times again, with the box office forces doubled and the lines of "Birth of a Nation" admirers stretching to the corner or even to the next street. The same phenomenon has been repeated in all the other cities which the play has visited the present season. It means, of course, that the high class theater is not moribund. Only the touch of David W. Griffith's master wizardry has been required to infuse it with life.

Magazine News Supplement Galveston - Texas

David W. Griffith's Epoch-Making Spectacle Will Have a Five-Performance Run at Grand



SCENES FROM "THE BIRTH OF A NATION."

THE upper picture shows a glimpse of the Southern ball on the eve of Bull Run; the lower picture shows confederate volunteers leaving for the front. The production will be run for five performances at the Grand Opera House, beginning next Sunday night.

SOUTHERN DRAMA IN FILM PICTURES

Production That Had Record-Breaking Runs in Cities Will Be Shown

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Grand Opera House for five performances, commencing next Sunday night.

The management announces that this work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale claimed indicates that the playhouse will not prove nearly large enough to accommodate the throngs.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, presumably the prime cause of the war; Lincoln's call for troops to subdue the Southern states; the ball on the eve of Bull Run, and the first triumph of confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl Elsie Stoneman, as the heroine.

Scenes Are Out of Doors.

Mr. Griffith took most of the scenes in the great out of doors, where nature painted the backgrounds and many men directed the battle campaigns. The notable indoor scenes, like Ford's Theater on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact facsimiles of the originals. Altogether it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which is said to cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay, now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the Master's hall"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not even been conceived before.

Is Historically Connected.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the clansman; Lillian Gish, as Elsie Stoneman, Mae Marsh and Miriam Cooper as Flora and Margaret, Ralph Lewis as Congressman Stoneman, Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant respectively, George Seigmann as the mulatto lieutenant governor of South Carolina, Walter Long as the renegade negro Gus, Raoul Walsh as Wilkes Booth, Mary Alden as the octoroon housekeeper Lydia, John McGlynn and Ernest Campbell as the good negroes, Neise and Jake; Elmer Clifton and Robert Harron as the young soldiers, Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew; two picture machine operators, together with optical experts to readjust the theater projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25c to $2 at the evening performances, and 25c to $1 at the matinees.

Houston Chronicle Oct 19

"Birth of the Nation" Strong, Gripping and Wonderful, a Picture That Makes You Cry

You will cry. Probably you have remarked that it is not possible to construct a $2 motion picture. But after you have seen "The Birth of a Nation" you will say, "But they did." This remarkable, soul-stirring David Griffith production opened last night at the Prince. It plays all week, twice daily, matinee and night.

The veteran critic will judge a play largely by the effect it has upon the crowd. Last night there was an enthusiasm that the Prince Theatre never saw before. The shrill "rebel yell" echoed and reverberated. Persons who never wept before at a show wiped away tears. There were many who sobbed. And there were times when they laughed.

One forgets that it is a moving picture. There have been no films made like it before. Not a foot of the many reels but has a smile or a tear or a sigh in it. It is not only that the production is massive, but it is gripping, thrilling, inspiring.

For years they have talked of the great American drama. Maybe it has been written, not in words, but in gesture—the silent drama. The story begins with slaves, bound, bending cringingly before the auction blocks. It starts with the stain of the South. It begins to "get you" right on the commencing.

Then it shows a flash of the abolitionist movement. Close on the heels of this is the creeping in of "big politics." Then comes the war. Never has there been a war without its murder, its rapine, its terror to the innocent. There never will be. There can not be. When man wars he sluffs off the civilization of centuries. He becomes a devil.

The devilishness of war is bared to the bone in "The Birth of a Nation." Pointing down from a mountain-top, the camera shows Sherman's army marching through Georgia. Cities are burned. Women and children flee. There is terror everywhere. Thousands of people are shown in flight and fight.

All the evils of carpetbaggery are pictured. These follow in a train after Lincoln, "the best friend of the South," is murdered in the Ford Theatre. The picture of that assassination is repeated. Booth sneaks in and fires. Tumult ensues. That tragic night is duplicated.

It is a shock to the South, for had not Lincoln told the radical leader who wanted to confiscate property and do the Confederacy as a captured nation:

"I shall treat them as if they had never been away."

Then upon the screen flashes all that story of Lincoln's policies turned topsy-turvy. The terrible reconstruction days, the rule of the black man over the white. Before your eyes the "invisible empire" comes into being. The Ku-Klux Klan is organized. It springs into being. It battles.

"But not without as great a cost of life as Gettysburg," says the screen.

When the Ku-Klux charges the rioting negroes and the shooting negro militia, the blooded horses vault over bodies in the street and trample them. In the battle scenes one could swear he watches men die wholesale. It is realism, marvelously done. But never once is the story forgotten.

Love runs through it—a beautiful, double love, the love of a Southern hero for a Northern girl, and a Northern hero for a Southern girl. And the heroes are heroes and the girls are wonderfully fair. It is a powerful drama of death and love, tears and smiles. You become of it. It takes you into itself. If ever a show was worth $2 this is worth it.

It is a picture, but you will cry.

Spartanburg Herald Oct 19

Special Was Lee and Grant.

Among all the film factors playing historical characters in "The Birth of a Nation" spectacle, to be seen at the Harris theatre for three days, beginning Thursday night, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The spectacle shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox Courthouse, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederaccy wished to prolong the struggle by means of a guerrilla warfare similar to that used by the Boers toward the close of the Anglo-Boer war. In fact, John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But General Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the Battle of Five Forks, he opened negotiations with Grant and on the morning of April 9, under the budding apple trees of an Appomattox orchard, were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Gen. U. S. Grant, as he will be seen in "The Birth of a Nation," at the Harris Theatre, three days, beginning Thursday, October 21.

Lee had dressed for his last public occasion with great care. Grant, on the contrary, lacked his full dress, and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough, General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

Matinees will be given by "The Birth of a Nation" company Friday and Saturday, making five performances in Spartanburg. An orchestra of thirty pieces will be heard at each performance. Seats are selling fast.

Pittsburg Leader Oct 19

Miles—"Birth of a Nation."

Following a phenomenal run at the Nixon Theater, where it entertained thousands for seven weeks, "The Birth of a Nation," transferred to the Miles in view of the continuing demand, opened there yesterday, crowded houses attending both performances. A symphony orchestra of 30 men and the big organ, the latter being an added feature in the production, helped to make the presentation of the historical story even more realistic than ever. Out-of-town attendance to witness the production is growing, and as a result, many parties are coming from all sections of this end of the state. Some marvel at the drawing power of the production, but the story is perhaps the most realistic ever produced in photoplay. How long the motion picture will run at the Miles has not been intimated, but it is said that it will stay there as long as it continues to draw the crowds. The appearance of the Klu Klux Klan and their wonderful charge on horseback, this incident following a most realistic battle scene, continues to stand out prominently as perhaps the most interesting of the many thrilling scenes presented in the telling of the story.

Pittsburg Press Oct 19

"The Birth of a Nation" opened at the Miles theater yesterday after seven banner weeks at the Nixon. The large audiences that crowded the Penn ave. playhouse yesterday afternoon and evening were proof that this remarkable moving picture drama has lost nothing as a drawing card from its already protracted stay here. The production is identical with that which filled the Nixon auditorium with well pleased spectators for the better part of two months. The orchestra is the same. All indications point to a long and prosperous run at the Miles. "The Birth of a Nation" has been designated the eighth wonder of the world—at least it is an extraordinarily splendid drama of the screen.

Galveston Tribune Oct 19

"The Birth of a Nation."

A development no one would have believed possible a few years ago is seen in the presentation of D. W. Griffith's "The Birth of a Nation" as a regular theatrical attraction playing to absolute capacity at a $2 scale. "The Birth of a Nation" is indeed more than a film, for nearly 100 persons are employed in the mechanical effects and the music during the unreeling of its 12,000 feet of celluloid; yet not a word is spoken from the stage during the two hours and three quarters' performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil war history and of Ku Klux Klan days with a love story based on Thomas Dixon's "The Clansman." The battle scenes, engaging thousands of combatants drilled with the well-known Griffith elan and realism, are particularly effective. After seeing it, some optimists are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences. Certainly the "indoor drama" cannot henceforth hope to cope with the photoplay, so far as spectacular features are concerned.

N. Y. Press Oct 19

"The Birth of a Nation" has begun its ninth month in the Liberty Theatre with no decline in popularity.

Galveston Daily News Oct 19

German Pictures Close at Grand.

Edwin F. Wiegle's motion pictures of the German army in action at the battle front were shown yesterday at the Grand Opera House for the last time. The next attraction at the Grand will be "The Birth of a Nation," Oct. 24, 25 and 26.

Houston Daily Post Oct 19 20

"BIRTH OF A NATION" STIRRED LARGE AUDIENCE TO ENTHUSIASM

D. W. Griffith's Stupendous Spectacle of Ante-Bellum Days, Civil War and Reconstruction Revived Historic Scenes.

Censors Unanimous in Approval

The board of censors attended the Monday night offering of "The Birth of a Nation," but did not sit as a body. After the performance a meeting was held and it was announced by Chairman W. T. Kendall on behalf of the board that the unanimous opinion was that there was nothing in the picture to require its being refused permission to show.

"The Birth of a Nation" will be repeated at the Prince all of the present week, with a matinee and night performance each day.

Cheered by a large audience rocked to the depth of feeling by the stirring scenes portrayed before them and witnessed by the largest audience that ever attended a single performance of any moving picture in Houston, D. W. Griffith's stupendous moving picture spectacle, "The Birth of a Nation," was presented for the first time at the Prince Monday.

The capacity audience that sat enthralled for over three hours Monday night as Griffith's magnificent historical conception of ante-bellum days, civil war and reconstruction was unfolded before them upon the screen, lost sight of the fact that this was the first experiment in the $2 moving picture, lost sight of the fact that this was the silent drama, not the stage itself, forgot everything save that before their eyes were retold in graphic fashion the stories their fathers had told of scenes that they themselves had witnessed—the thrilling pages of the history of these United States had been torn from the inanimate volume to spread in vivid panorama and pulsating life before an audience of 50 years later.

It would be idle indeed to attempt to add to the tribute already paid D. W. Griffith for his conception and his wonderful attention to detail. No more telling statement of that fact could be made than to repeat that these three hours of film are cheered and applauded as no spoken drama has ever been in a Houston theater, and that for an audience of varied temperaments, sympathies, ideals and homes, these scenes lived for the full space of their portrayal.

VETERANS OF THE WAR GUESTS OF THE POST.

Occupying the two lower boxes on each side of the stage and taking a large part of the upper boxes, sat, as guests of The Post, members of the two local camps of veterans of the war between the States—men of the George B. McClelland post of the Grand Army of the Republic, who wore the blue, and men of the Dick Dowling camp of the United Confederate Veterans, who wore the gray. Tense and silent for the most part, these gray haired men, once themselves figures in the most stupendous conflict the continent has known, followed with unswerving interest the battle scenes portrayed as well as the vivid and exciting rehearsal of reconstruction in South Carolina. Battle scenes can never be painted or illustrated for those who have lived through them in all the gory horror of war as it exists, for these grewsome details which only Verestchagin sought to transfer to canvas may not be invoked for the lay mind to comprehend. But that the repetition of battle scenes in which perhaps may of those old veterans present last night fought during the war, evoked from them the tribute of occasional cheers—none louder than when a heroic incident was portrayed of a Southern soldier leaping across a rampart to succor a wounded federal. Old wearers of blue and gray alike cheered the realism of the film in voices cracked with age, but still as shrilly defiant as when they trebled the rebel yell or cheered the Stars and Stripes.

FOUNDED UPON THOMAS DIXON'S CLANSMAN.

Founded upon Thomas Dixon's "Clansman," and employing throughout a love story—a human interest tale in the fortunes of the Stoneman and Cameron families—Griffith has used only this structure around which to summon up again the scenes and incidents of half a century ago—only calling them back in the wonderful coloring of a decade, gone, perhaps, but never to be forgotten so long as those live who saw with their own eyes its existence and its passing, and who now only see it in the fading gaze of retrospect, or so long as those of us remain who have stood at the knee of fathers and grandfathers to hear them tell of the past. Never to be forgotten, indeed, so long as the arid page of historic reminiscence can summon that distant time for young America.

"The Birth of a Nation" opens in the peaceful but restless years immediately preceding the war between the States, portraying the rise of the abolitionist movement to power in congress, and the old plantation scenes of the lordly South that passed forever when war swept like a destructive khamsin over their smiling beauty. War is declared. In the South, Griffith brings before you the wild enthusiasm of those stirring days after the victory at Bull Run, when hearts were light and unshadowed by the sorrows to come, when Carolina belles pinned boutonnieres on the breasts of the youths marching to the front, when wife and sister lined the streets to speed the gray legions on their way. War—with all its dazzling brilliance and romantic lure—exists then—as it can never exist after the start. Then comes the change. Through the streets of stricken villages pour the guerrilla raiders, spreading ruin and devastation and striking terror to hearts that never feared a noble enemy. The romance that flamed at Manassas fades into the chill of death as loved ones are slain far away in battle. The glamour of war pales besides the flames that light Sherman's march to the sea, that procession which from the mountains to the ocean, left Tennessee and Georgia a cinder path of desolation. It dies in the trenches as gaunt, hungry Confederates battle beneath the ramparts at Petersburg in the last fading days of the Lost Cause.

PORTRAYED IN TELLING COLORS.

Griffith's powerful touch lights anew old torches. Southern chivalry and northern valor are portrayed in telling colors. The homely Lincoln and his great heart are brought in close touch with this distant day as the audience sees him relieve a mother's agony by pardoning her son, unjustly condemned. Then, the war concluded, with wonderful attention to historic accuracy—even to the moment when the president, slightly chilled, pulled his cape about his shoulders as he sat in the box at Ford's theater, the assassination of Lincoln is repeated—enacted.

The death of Lincoln brings this pictorial storyteller, or, more accurately, historian, to reconstruction days, when under the stimulus of rage at Lincoln's death and deprived of his restraining hand, the South groans under the heel of political oppression—the negro, the carpet-bagger and the scalawag rule supreme.

Into this chaos of misrule springs the fantastic figure of the Clansman—heroic in retrospect—tinged with the romance of the Invisible Empire. The part played by this recrudescence of the age-old crusader in the regeneration of the South and of the negro race is brought home with striking force—and the figments of romance used for his canvas of the Ku Klux Klan stir the blood as the fiery cross that once summoned the Highlanders to their chiefs is used to call together the clans of the Invisible Empire to right a nation's wrongs.

At last the Ku Klux works out the redemption of the South—and side by side, heart by heart, old wrongs are righted, old grudges forgotten, until the true union of North and South reflects the abolition of Mason and Dixon's line, "once," as Henry Grady said, "traced in fratricidal blood, but now, thank God! but a vanishing shadow!""

Richmond Times Dispatch Oct 17

THE BATTLE OF THE CRATER
in "The Birth of a Nation," Academy, Week of October 25.

Spartanburg Herald Oct 20

MOVIES SUPREME IN POETRY, ART AND ACTING SAYS DAVID W. GRIFFITH

DAVID W. GRIFFITH

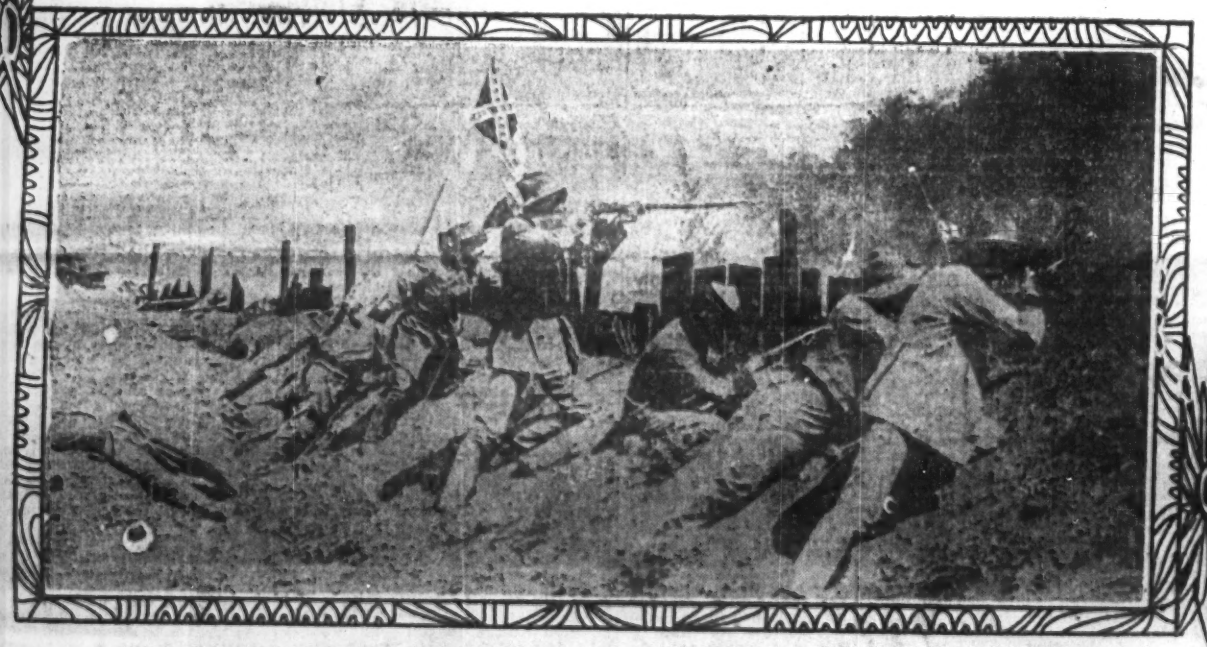
Whose Work More Than That Of Any Other Director Has Advanced The Art Of The Motion Picture Play.

MOST remarkable of recent changes in the theatre has been the appearance of "kings that knew not Joseph"; of sceptres seized from dying dynasties and wielded by new hands; of rulers with Aladdin - like fortunes who dash from coast to coast, build transitory cities, engage and dissolve armies overnight and create ephemeral enterprises—all to make an American holiday—beside the magnitude of which much historical pioneering and concoction of actual events seem but child's play.

Among the mightiest of the new amusement kings—kings of the outdoor theatre—is David Wark Griffith, producer of the mighty film spectacle "The Birth of a Nation." A tall, clean-cut Kentuckian, thirty-five years of age, Griffith has no tricks of manner and no vanities. His father, General Griffith, commanded a Confederate brigade in the Civil War. The son had a good but not a liberal education, was an actor for a decade, then became a scenario-writer, finally a director and ultimately an independent producer of "silent drama." The executive ability to handle men in the mass must be a paternal inheritance; the poet's vision animating Griffith undoubtedly comes from some obscure Welsh bardic strain.

"How is a big motion picture produced?" he was asked.

"Endless work—endless detail! Let me illustrate by the concrete example of 'The Birth of a Nation.' First comes the scenario or written outline of the plot. In this case there was a previous stage play. If we were wise, we forget that as much as we can, for



"The Birth Of A Nation"—Confederate Forces Entrenched Behind The Crater At Petersburg.

David W. Griffith in Action, Directing "The Birth Of A Nation."

Facts About "The Birth of a Nation"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards, and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"War as it actually is."

A musical score of 40 pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

MAKING ALTOGETHER the Most Stupendendous, Dramatic and Spectacular Enterprise that the Brain of Man Has Yet Visioned and Realized!

nation. By the way, twenty-four 'Lincoln actors' were rehearsed before the right Lincoln was found! The Blue and the Gray, and the Southern white gentry all have been drilled under their respective leaders. And then film making begins.

"At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and rebuilding of the story, the piecing of intimate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly twenty-eight miles of pictures—140,000 feet of film—are taken. And how much of these are used? At the finale we discover that we have thrown away eight-tenths of our product—we have remaining 26,000 feet, or, say, five miles of consecutive story. But that is twice too long. We condense, condense, condense. At the end of two months more of hard labor we have edited 'The Birth of a Nation' to 12,000 or 13,000 feet—two and a half miles—or, in theatre wise, two hours and forty-five minutes' stage entertainment."

"How about the cavalry and war effects?"

"We should be helpless without the aid of governmental authorities. An area of ten square miles is marked off, as for the Vanderbilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this area. Signs of warning are tacked up everywhere.

"Four thousands and thousands of cavalry, [illegible] being mounted on autos that travel ahead of the cavalry up to a speed of seventy-five miles an hour. Nor is it a case of straight, consecutive picture taking. Parallel with the

idea of the tremendous technical difficulties involved."

"Will the motion picture ever develop into a true work of art?" was the next question, somewhat rudely asked of this wizard of the nature theatre.

David Griffith laughed—not a laugh of offended vanity or condescending superiority, but the easy, natural mirth of a master who expects to encounter many skeptics and doubting Thomases in the day's work.

"Why," he said, "the makers of pictures have already surpassed in many ways the art of the speaking stage. The old school are coming to us, are they not? And appropriating such of our devices as the 'cut-back' and the parallel action. And I could name one actress with a tremendous New York hit of two years to her credit who built up her justly famous part from close study of the methods of our Los Angeles picture actresses!

"Already it is admitted that as to poetic beauty the motion picture [illegible] Browning's stories, many of Tennyson's, innumerable Biblical and classical fables. Not only beauty but thought is our goal, for the silent drama is peculiarly the birthplace of

response. "I know there is much talk of picture types, blonde types and all that, but over and above technical requirements, so called, is the demand for people of great personalities, of sincere, true emotion and the untheatrical expression thereof.

"Somehow, most of the stars who come to us from the regular stage lack the sincerity, at least in their earlier efforts before the camera. Mrs. Fiske, in 'Tess,' was a notable exception. I know she drew from me the tribute of tears. The Comedie Francaise actors, notably Coquelin and Le Bargy, who appeared in some of the French pictures, were wonderful in the breadth and strength of their exquisite character portrayals. On the other hand, some of the most widely advertised and most admired spectacular pictures from abroad suffered from the defect of mediocre acting. Of what use are magnificent scenes with only puppet-like actors? Here in America we are training a school of silent actors who bid fair to sur-

what slavishly. Few of us erased we were dealing with a new art form. The primitive picture play was laid out in facts, strict unity of time and place being always observed, the same sized figures shown in an unvarying

the actors' lineaments conveys intimate thought and emotion that can never be con-

latest drama four actions are represented simultaneously, by the device of switching

Spartanburg Herald Oct 20

"THE BIRTH OF A NATION."

Josepeh Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from 18 players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the president reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1866—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the war president as Mr. Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned federal troops to subdue the individual sovereignty of rebellious states. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character as exhibited in his granting of a parlon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the president. They then depart and he turns to a plain, middle-aged woman dressed in sombre black, who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender, the leader of congress calls with a proposal to deal harshly with the south for its rebellion. "I shall treat them as if they had never been away!" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's theatre, Washington, when southern hopes of clemency are blasted by the assassin Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great president, has been widely commended for the sincerity, dignity and pathos of his characterization.

Journal & Carolina Spartan
Spartanburg S.C. Oct 20

"The Birth of a Nation."

For the first time upon any stage in South Carolina, D. W. Griffith's mighty spectacle of the reconstruction, "The Birth of a Nation," will be presented at the Harris theatre, Spartanburg, for three days, beginning Thursday, October 21. Matinees will be given Friday and Saturday, making five performances in all.

As most playgoers know, "The Birth of a Nation" is an elaborate picturization of "The Clansman," Thomas Dixon's world-famous novel and play, but it is not to be compared with either. Both the book and the play have been dwarfed by Griffith, who used the great outdoors for his stage and employed the services of 18,000 people and 3,000 horses.

Spartanburg will enjoy a double distinction in the engagement of the spectacle. In the first place, it will be the first city in South Carolina—the state whose history was drawn upon by Mr. Dixon for his story—to see the big play, and, secondly, it will be the smallest city to date in which it has been presented.

During its engagement at the Harris there will be thirty men in the orchestra and twenty more will be employed "back stage" working the realistic effects. The battle scenes, showing Petersburg at the crest of the invasion, Sherman's march to the sea, and other conflicts of the war between the states, make up the greatest lesson in history that the American stage has ever known. Other important scenes are the assassination of President Lincoln in Ford's theatre, Washington; Lee and Grant at Appomattox, and the burning of Atlanta.

Seats for the engagement are now on sale at the box office.

Houston Chronicle Oct 20 203

Mae Marsh Is Star in "Birth of a Nation"

It is a well-known fact that lovers of photoplays have their favorites among the actors in the cast, and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

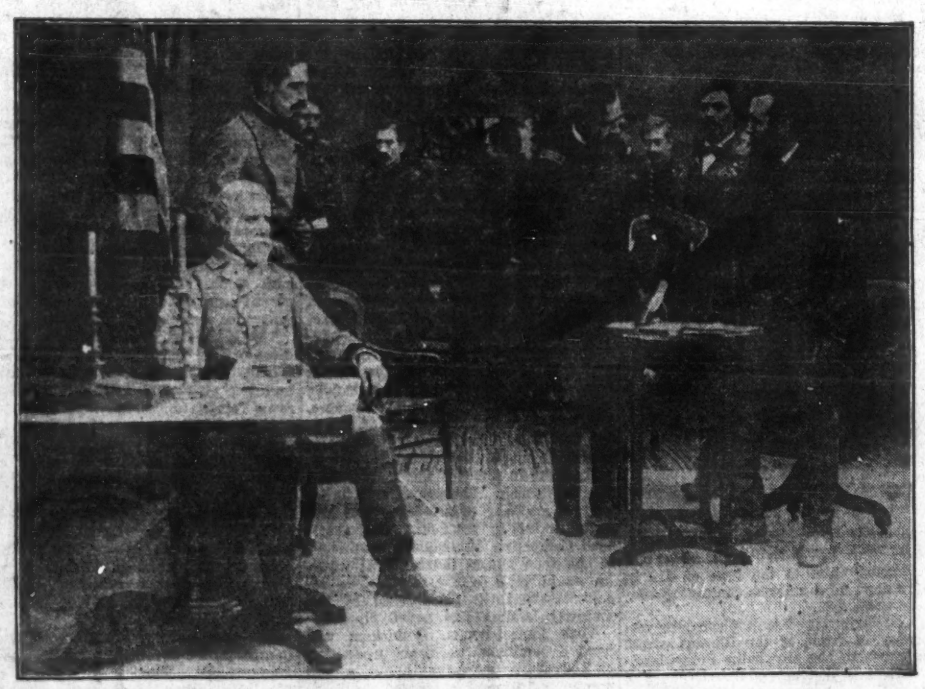
Mae Marsh, who plays Flora Cameron, the younger daughter in the Southern household in "The Birth of a Nation," by her successful appearance in many photoplays during her three years career, has attracted by her elf-like charm and naive personality, many admirers, who greet with pleasure her appearance on the screen.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of the brother back from the civil war; the making of "Southern ermine" with raw cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the Southern banquet; and the pretty scene where she rains kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart, Elsie. There is always a touch of comedy or of pathos where Miss Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever-changing, mood-adapting face is one of the most valuable in all the list of film favorites.

She was discovered by David W. Griffith, the producer of many film successes, long before he made "The Birth of a Nation."

News Leader Richmond Va. Oct 20

Meeting of Lee and Grant at Appomattox Among Historical Scenes in Griffith's Production



SCENE FROM "THE BIRTH OF A NATION."

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging of "Lee's Surrender to Grant at Appomattox," one of his striking historical facsimile scenes in Griffith's motion picture, "The Birth of a Nation," coming to the Academy of Music next week.

General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, while General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

David W. Griffith in Action, Directing "The Birth Of A Nation."

the actors' lineaments conveys intimate thought and emotion that can never be conveyed by the crowded scene.

"I borrowed the 'cut-back' from Charles Dickens. Novelists think nothing of leaving one set of characters in the midst of affairs and going back to deal with earlier events, in which another set of characters is involved. I elaborated the 'cut-back' to the 'story within a story,' and to the so-called parallel action. I found that the picture could carry not merely two, but even three or four simultaneous threads of action—all without confusing the spectator. At one point in my latest drama four actions are represented simultaneously, by the device of switching scenes every few moments. Each action heightens the effects of the others—a technique that, so far as I am aware, is absolutely novel in story telling art. My point that photographic drama is constantly progressing, and he is indeed foolish who would set arbitrary limits as to what it can or cannot accomplish in the course of its marvellous evolution. For one thing, the telling of history, the education of old and young may be entirely revolutionized by the stage by new processes."

"Pardon me," I persisted, "but will the silent drama ever put forth immortal art products? Will there ever be a Shakespeare or a Homer of the movies?"

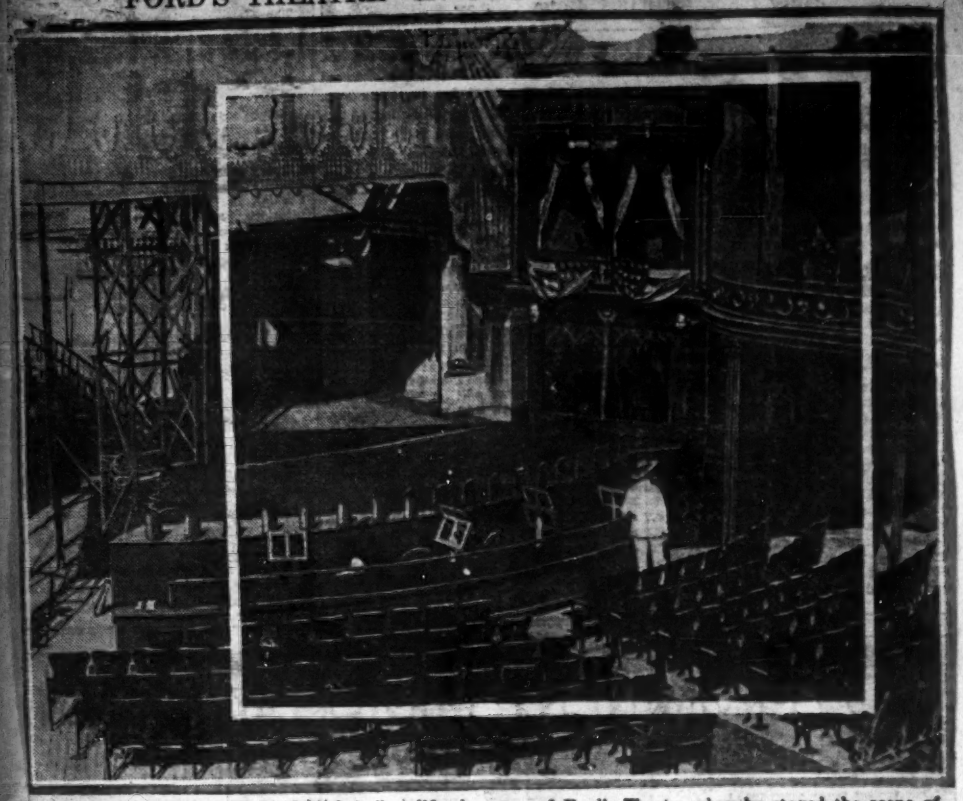
"No," mused David Griffith reflectively, "because the motion picture is acting, and the fashion of acting changes with each age. The stage work of Forrest, Macready, Kean or Kemble, for example, if it could be accurately reproduced, would appear crude, awkward to us of today. The actor's art is of the moment. It cannot be preserved for posterity. Therefore, as a wide departure from the methods of the past, we must develop the locale as well as the actors—the looks of the landscape artist and, in some sense, of the civil engineer are before us. For a month the actors rehearse without the camera.

"STAGE CAREFULLY SET FOR A MOVIE DRAMA"

"And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battlegrounds of the Civil War are springing into being, helped by expert advice of old vets and modern West Pointers. The costumes, settings and accessories have been carefully prepared for the Southside New Jersey scenes like those on the Rappahannock and Potomac, and Dr. Lincoln assembled [illegible] the panorama of a battle-

Gen. Ledger Oct 16

FORD'S THEATRE—IN THE CALIFORNIA HILLS



As every one knows, D. W. Griffith built a life-size copy of Ford's Theatre when he staged the scene of Lincoln's assassination in "The Birth of a Nation." But how many people who see the stage, balcony and parquet on the screen at the Forrest suspect that the structure was set up out among the hills of California with only a canopy of white cloth to break and diffuse the light? The photograph shows the ragged edge of seats, proscenium and roof. The space within the white line is all that the lens of the picture camera shows on the screen.

Houston Daily Post Oct 15

$2 WILLINGLY PAID BY MOVIE FANS FOR BIRTH OF A NATION

Although the Cost of Producing Picture Is Enormous, the Charge Is Not Based Upon This, but on Art Alone.

The two dollar movie, originated in the brain of D. W. Griffith, who declared that it was the moving picture of the future and then promptly demonstrated that it could be accomplished successfully today, may or may not have come to stay. But that in the case of the first experiment of exhibiting a moving picture at the same prices demanded by the speaking stage, the two dollar mark has not deterred the movie fans from responding is evidenced by the remarkable success of "The Birth of a Nation," showing at the Prince.

It is at least certain that the two dollar movie which grips the heart strings as Griffith's masterpiece of today grips it, will never be a failure. It may be impossible to follow up the present success with an equal triumph. Experimenting in this unknown country of public interest may prove as fatal to some stupendous moving picture enterprises as it has often proved to theatrical productions, only that the cost will be far greater, running into hundreds of thousands of dollars, and one failure may deter.

D. W. Griffith, conceiver of what is really more of a magnificent and realistic historical spectacle than a dramatic story, bases his $2 price on the grounds of art. "The Birth of a Nation" is art—art of the highest development in a century of progress, and no one who has witnessed the picture will deny its worth. But the producer of the historical film, a man who is recognized as one of the foremost minds in the moving picture game and one of the men to whom the present development of the business owes its success, could as well have based his contention on the ground of expense.

FIRST HALF A MILLION MOVIE.

"The Birth of a Nation" is not only the first $2 movie, but the first half a million movie. It is claimed that that was the actual cost of the production before a single cent was realized from the exhibition of the picture itself.

Producing "The Birth of a Nation" required over a year in actual time. This picture, in which nothing small appears, dealt in no small figures. It was taken in two locations separated by the breadth of the continent; 18,000 people took part in the picture and over 3000 horses; and when to these natural rapidly pyramiding expenses is added the cost of costumes staging, scenic effects, as well as actual photography, it is evident that the bill must have been tremendous.

Many of the scenes of the picture were actually taken in Piedmont, South Carolina, in which the story is largely laid. An old Southern mansion was rented outright and a street blocked for days for the taking of the Piedmont scenes. By far the major portion of the picture, however, was taken in the country around Los Angeles, California, where the climate as well as the natural scenery, including coast, plain and mountain were best suited to the panoramic views called into being by the exigency of the story.

THOUSANDS OF HORSES WERE REQUIRED.

To stage the thrilling dashes of cavalry and artillery, and the mad rides of the Ku Klux Klan, thousands of horses were required. But not these alone, for such work as the picture portrays the most skilled riders in the world are needed. Naturally, the riding pictures are largely made by celebrated cowboy riders. Again, the use of trained horses is frequently required, as there is scene after scene, both in the battle pictures and in the Ku Klux story, where falling horses must go down beneath gunfire.

Aside from the actual cost of production, the cost of staging "The Birth of a Nation" is approximately the same as that attendant on the production of any legitimate drama. The film now being presented at the Prince is accompanied by a force of 60, including 40 musicians, a stage manager, a complete crew of stage hands, and attaches of the business office, as well as skilled operators for the machine itself.

As much care must be taken in the staging of this picture as in any well presented drama. The transportation of the paraphernalia requires as much space in baggage trains and as large transfer wagons as any big theatrical production.

Once inside the theater the staging must be well done. To obtain the best effects, the machines must be located in the parquet, as to throw the pictures on the screen fro mabove gives what the moving picture people call the "keystone effect"—a gradual shaping towards the bottom of the picture much in the shape of a key stone. This makes the production hard on the eyes, and in a picture requiring over three hours for completion the eyes of the audience must be protected.

COMPLETE CREW ON THE STAGE.

On the stage is the complete crew of the company and the company's own "shadow box." In order to make the picture as clear to occupants of the front rows as to those in the back and to hurt the eyes of neither, the screen must be set back at least 20 feet from the footlights.

Stationed at the switchboard is a special electrical operator, whose eyes must constantly be trained on the picture in order to signal by an electric light system to the corps of stage hands exactly at which times to reproduce the sounds of thundering cannon, of storm, of crackling fire, or galloping horses and such other audible noise as is necessary to heighten the dramatic effect of the picture. At each town a special squad of boys is hired to supply cheering for the battle scenes under the direction of the stage hands.

It is obvious that the cost of any single film presentation of "The Birth of a Nation" is great, but there are 10 companies now touring the country offering Griffith's really wonderful and spectacular film.

Galveston Tribune Oct 22

"The Birth of a Nation."

"I was prepared to see a wonderful production, but I was not prepared for such a gripping, thrilling thing as I found in 'The Birth of a Nation' to be." Thus spoke Charles E. Sasseen, manager of the Grand opera house, who returned today from a trip to Houston, where he saw this motion picture at the Prince theater yesterday afternoon. The picture will begin a three days' engagement at the Grand on Sunday. "Description of this picture is impossible," continued Mr. Sasseen. "But it does get hold of you right from the start and it holds you until the close. You forget that it is a picture, that there is an orchestra, and you forget everything except that you feel as if you were living the scenes before you."

The Houston Chronicle yesterday had this to say of this picture:

The veteran critic will judge a play largely by the effect it has upon the crowd. Last night there was an enthusiasm that the Prince theater never saw before. The shrill "rebel yell" echoed and reverberated. Persons who never wept before at a show wiped away tears. There were many who sobbed. And there were times when they laughed.

One forgets that it is a moving picture. There have been no films made like it before. Not a foot of the many reels but has a smile or a tear or a sigh in it. It is not only that the production is massive, but it is gripping, thrilling, inspiring.

For years they have talked of the great American drama. Maybe it has been written, not in words, but in gesture—the silent drama. The story begins with slaves, bound, bending cringingly before the auction blocks. It starts with the stain of the south. It begins to "get you" right on the commencing.

All the evils of carpetbaggery are pictured. These follow in a train after Lincoln, "the best friend of the south," is murdered in the Ford theater. The picture of that assassination is repeated. Booth sneaks in and fires. Tumult ensues. That tragic night is duplicated.

It is a shock to the south, for had not Lincoln told the radical leader who wanted to confiscate property and do the Confederacy as a captured nation:

"I shall treat them as if they had never been away."

Then upon the screen flashes all that story of Lincoln's policies turned topsy-turvy. The terrible reconstruction days, the rule of the black man over the white. Before your eyes the "invisible empire" comes into being. The Ku-Klux Klan is organized. It springs into being. It battles.

"But not without as great a cost of life as Gettysburg," says the screen.

Houston Daily Post Oct 15

CENSORIZATION OF PICTURES STARTS IN THEIR PRODUCTION

Producers and Managers First Figure on Elimina tions—"Birth of Nation" Made to Fit Variou Sections of Country—Ten Companies on Roa

For the average "movie fan," the idea prevails that once a picture has been completed in the studio, no further changes are necessary—that the films are merely made up and sent out over the country as they stand. The manager of any production of Griffith's masterpiece, "The Birth of a Nation," now being presented at the Prince, could speedily enlighten you on the fallacy of such a belief and unfold a tale of woe anent the use of scissors that would be emphatically—and profanely—backed up by the operator in charge of the film.

"Censorization" to the average follower of the "movies" implies the existence of a board of censors which occasionally bursts into public gaze by forbidding the showing of certain pictures, or by holding up others until inspection approves them under the unwritten pure moral law. But censorization of a far keener kind exists in the production of a picture itself, and many sleepless nights are passed by producers and managers in figuring on necessary eliminations.

The censorization of such a picture as "The Birth of a Nation," dealing as it does with a period in our country's history still fresh in memory and portrayal of which might possibly arouse contradictory feelings, is by no means the same for any given part of the country. Possibly, it is for this reason, that the 10 companies presenting Griffith's great picture are so carefully routed.

The picture of "The Birth of a Nation" as presented here was thoroughly "censorized" by the management before it was produced in Dallas. The film was carefully studied and any scenes that might possibly give offense were eliminated. The scissors plied merrily before "The Birth of a Nation" reached a Texas audience.

For instance, there are two places in the story where a white woman is the subject of negro violence—the flessing and ultimate leap to death of Flora Cameron to escape dishonor, and Elsie Stoneman's forcible detention in the house of Lynch, when the negro lieutenant governor is endeavoring to force a marriage. Now a careful study of the many film scenes required to portray these two important incidents of the play will show that at no time in the course of either does a male negro actually lay his hands on the white woman. In the original picture, contact actually occurs, particularly in the Lynch episode, where the negro seizes Elsie in his arms and kisses her. The management in censorizing these scenes for this section worked on the basis that such a portrayal was quite likely to stir up race antagonism in a section where miscegenation is forbidden by law. And in order to avoid any demonstration that might be calculated to injure the feelings of either race, the shears were ruthlessly employed.

Again, there is a scene in connection with the elder Stoneman's relations with the mulatto, Lydia, which is naturally repulsive in any section, but would be more particularly so in the South. This has been eliminated entirely from the film.

Avoidance of any possible touch that might prejudice black or white has been the big feature of the censoring of "The Birth of a Nation" for the Southern tours. But consorization has gone on for other sections.

For instance, the New York production was deprived of the scene in which one of the best standup fights of moving picture history is portrayed—the blacksmith Jeff's single-handed struggle for the capture of the negro Gus in the shanty of "White Arm." This is a wonderful bit of realism and easily to be compared to that wonderful man to man, free for all, of "On the Night Trail," and superior to William Farnum's battle in "The Spoilers." But it was not given Gotham to witness it. This portion of the picture was censorized for New York, for it was feared that the audiences there would not stand for it.

In the initial showing of "The Birth of a Nation" in Houston Monday night at the Prince a number of films of present day progress of the negro race concluded the picture itself. These were not a part of "The Birth of a Nation," but were insisted upon by the Houston board of censors. After the Monday performance, however, the local censors reached the conclusion that the closing pictures were unnecessary and really destroyed the continuity of Griffith's spectacle. It was then left to the management as to whether it cared to use them or not, and they were promptly eliminated. Enter—the shears.

Wherever censorization must occur the operator has his troubles. It is he who with expert hand must wield the shears, and cut and piece together the film. And that means work. And for the operator there is plenty of work any way.

Each morning he must examine the precious film carefully—go over it with a magnifying class after cleaning it, to see that no tiny spot of dust remains to appear as a huge blotch on the screen and mar the picture. His lenses must be cleaned with a fine silk to avoid the same defect.

Small wonder then that the operator is no enthusiast over "censorization," either by the management or by outsiders. And a pair of shears is an abomination in his sight.

Pittsburg Dispatch Oct 21

At the Miles Theater, "The Birth of a Nation" is observing the eighth week of its wonderful run here to a twice daily patronage that indicates that only a portion of the Pittsburgh public have as yet seen this remarkable spectacle of our nation's birth and infanthood. Lovers of the photodrama, and their names are legion, are keen critics; what they do not indorse by their presence cannot be successful. That an army of them here over 100,000 strong have already expressed their admiration of this masterpiece is convincing proof that Mr. Griffith has produced something unusual.

Pittsburg Post Oct 21

At the Miles Theater "The Birth of a Nation," photo spectacle, is in the eighth week of its Pittsburgh run to a twice-daily patronage. More than a hundred thousand people here have expressed their admiration of this masterpiece.

Trades Union News Oct 21,

"THE BIRTH OF A NATION" CONTINUES DAILY SUCCESS

Prodigious Exposition of This Country's Vital History Attracts Big Crowds

The daily matinees of the David W. Griffith spectacle, "The Birth of a Nation," which continues here, vie with the evening performances in attendance.

The arrangement whereby it is possible to buy seats two weeks in advance has been very happy, inasmuch as persons who would otherwise find it difficult to obtain seats because of the crowds constantly at the box offices are thereby enabled to secure reservations.

As the run continues demand for seats grows instead of diminishes and this is taken as an indication of the widespread interest this epoch-making film has created.

Indeed, there is promise that the run which "The Birth of a Nation" has had and is still having in New York and other cities will be duplicated here. Important in the presentation of the picture is the musical score, which, played by a symphony orchestra, accentuates the dramatic effects so skillfully contrived by the producer, Griffith.

In addition there are "effects" behind the scenes with alert and competent men to imitate on specially constructed machines the rumble of thunder, the roar of battle and the clatter and galloping of horses.

Then, too, the play has been splendidly cast, with such eminent artists.

Dealing with scenes easily within the memory of many men, this picture proved its possession of a peculiar sway over the emotions of all classes and degrees of men.

Its love story, though of a type often seen in tales of the civil war, is not without a strong popular appeal.

The capable cast presenting the piece includes Henry B. Walthall, Mae Marsh, Miriam Cooper and Lillian Gish.

To Walthall and Miss Marsh fall the chief histrionic problems of the action and they solve them in an artistic and thoroughgoing manner.

Miriam Cooper is restrained, but powerful, in the role of the older Cameron girl, and Lillian Gish, as the daughter of the unrelenting Stoneman, proves forceful in the climax of the piece.

One dramatic writer says that he has means of knowing that profits of "The Birth of a Nation" now are sixty thousand dollars a week.

"Only about ten cities have been visited," he continues, "and the greater part of the United States is still open for exploitation. There isn't a place in which the picture has been shown that success has not come in overwhelming measure.

"You wouldn't have believed this if you hadn't seen the picture.

"Once you have seen it, you can understand.

"It is simply filled with exciting and thrilling episodes, touching upon the dramatic moments of our Nation's most critical period and is adorned with romance that is held together by a strong story.

"It gets you and you advise your friends by all means to see the film.

"You discount that race prejudice idea which some people have read into the story simply because it is founded on 'The Clansman.'

"It is the spectacular nature of the production, its thrills and its technical excellence, augmented by mechanical effects and musical accompaniment, that make you an advocate of Griffith's masterpiece."

It is important for intending patrons of "The Birth of a Nation" at the Forrest Theatre to take note of the fact that this tremendously successful spectacle will never be shown in any but the finest theatres and at prices customarily charged for the best theatrical attractions. D. W. Griffith, creator of this epoch-making film, has made this fact clear in definite statements over his signaure, so that it would seem incumbent upon persons who have delayed their witnessing of this picture to make early arrangements for a visit to the Forrest.

Continuance of the popularity of this entertainment in Philadelphia is paralleled in other important communities and there is no abatement in interest here or elsewhere as is manifested by the crowded houses at afternoon and evening performances alike.

Although daily matinees are given there seems at times hardly enough opportunity for the public to be given proper accommodation.

However, the arrangement, still in operation, permitting the buying of seats two weeks in advance, has been a means of satisfying many people who otherwise might have been disappointed at the box office.

Journal & Courier Oct 21

The Birth of a Nation."

After a night of steady toil on the part of a score of electricians and stage mechanics, the Harris theatre is almost in readiness today for the first presentation tonight of D. W. Griffith's gigantic spectacle, "The Birth of a Nation." The finishing touches are being applied today and when the audience enters they will see little evidence of the long hours of preparation. Except for the removal of a large block of seats in the rear of the orchestra floor to provide space for the large asbestos booth carried by the company, the work was confined to the stage, where extensive changes were necessary for the installation of the two carloads of special equipment. This vast assortment of "props," requiring the services of twenty men during the performance, is used in attaining the battle and other realistic effects which have helped to make "The Birth of a Nation" the most talked-about theatrical offering in the world.

While the mechanics are finishing their work today, the twenty musicians carried by the company, together with ten of Spartanburg's best musicians, will be rehearsing the long and very difficult score which is played without pause during the two hours and forty minutes of the spectacle. This splendid symphonic organization of thirty pieces will be one of the finest that local people have ever heard.

Tonight's performance will begin at 8:30 and the sale of seats indicates that there will be a capacity audience. The spectacle will remain for three days with performances at the same hour Friday and Saturday nights, and matinees Friday and Saturday at 3 o'clock.

Pittsburg Press Oct 21

MILES.

At the Miles theater, "The Birth of a Nation" is observing the eighth week of its wonderful run here to a twice daily patronage that indicates that only a portion of the Pittsburg public have as yet seen this remarkable spectacle of our Nation's birth and infanthood. Lovers of the photodrama, and their names are legion, are keen critics; what they do not endorse by their presence cannot be successful; that an army of them here over one hundred thousand strong have already expressed their admiration of this masterpiece is convincing proof that Mr. Griffith has produced something unusual, a distinct novelty in idea, patriotic interest, and magnitude.

Richmond Times Dispatch Oct 21

"The Birth of a Nation."

Seats for the eleven performances of "The Birth of a Nation" at the Academy of Music next week will be placed on sale at the box office at 9 o'clock this morning, and it is expected that the sale will start with a rush. The great number of inquiries received at the box office during the last week has disclosed unusual local interest in the coming of the big Griffith spectacle, and it would not be surprising if the week's attendance exceeds that of Norfolk, where the company opened its Southern tour three weeks ago. Toward the end of the week in Norfolk the Colonial Theater was not large enough to hold the thousands who clamored for seats.

Spartanburg Herald Oct 21

With a score of electricians and mechanics preparing the playhouse for the reception of the massive "Birth of a Nation" production when the company arrives this morning, the Harris theatre will be about the busiest spot in Spartanburg today. Extensive changes to the stage and auditorium are necessitated by the staging of the spectacle that has enthralled New York, Chicago, Philadelphia and other large cities and neither effort nor expense is being spared by the local management to provide the company with proper facilities.

In the first place a large block of seats must be removed from the rear of the orchestra floor, where a booth housing two large projecting machines and other electrical paraphernalia is to be installed. An optical expert sent in advance of the company measured to the fraction of an inch the distance necessary for proper focal adjustmet in a theatre of the rather unusual dimensions of the Harris and the regular stage employes were at work all last week carrying out his orders. Wherever possible, the theatre where "The Birth of a Nation" is shown is kept clear of other attractions for a week before the engagement.

Then the stage and orchestra pit require rearrangement. The bewildering array of electrical and other equipment used in attaining the battle and other realistic effects require every available inch of space on the stage. Twenty men are employed "back stage" in workig the effects, not counting a squad of "supers," who do nothing but shout at the command of the stage director. And these commands, by the way, are not spoken. Colored incandescents are scattered over the dozens of separate "props" and each is cotrolled from a switch not unlike the keyboard of a piano, which the director operates. The glimmer of a red light on a piece of equipment means to the trained handled of it that it is to be for a certain effect, while an instant later, at the sign of a blue light, the same "prop" is to be used for an entirely different effect. The stage staff is kept at high tension throughout the two hours and forty minutes of the spectacle, which they never see.

Thirty men in the orchestra, twenty of whom are carried by the company, will also require more room in the musician's pit than is needed for the average atrraction. The pit has been stripped of all its superfluous furnishings and it may yet be necessary to place one of the harpists in a lower box, as has been done in other cities.

While the extent of the preparations necessary for the presentation of "The Birth of a Nation" in a theatre gives one a fair idea of the massiveness of the production, it is only after one has witnessed the spectacle that he can appreciate its grandeur and realism. It is the most stupendous undertaking ever visioned and realized by a human being within the realm of dramatic art. Some bare facts of its sheer vastness are given herewith:

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; $500,000 for actual production expense, and took eight months to produce. Story divided into two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the civil war re-enacted. A production of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox. Ford's theatre, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a county for a day and cost $10,000,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth.

Night photoplay of battle scenes invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells, costing $80 aplece, were used. Miles of trenches—thousands of Confederate and Federal fighters—"as it actual is."—(Adv.)

Pittsburg Chronicle Tele Oct 21

"BIRTH OF A NATION" DRAWS BIG CROWDS

At the Miles Theater, "The Birth of a Nation" is observing the eighth week of its run here to a twice daily patronage. Followers of the photodrama are keen critics; what they do not endorse by their presence cannot be successful; that an army of them here over one hundred thousand strong has already expressed their admiration of this masterpiece is convincing proof that Mr. Griffith has produced something unusual, a distinct novelty in idea, patriotic interest and magnitude. "The Birth of a Nation" illumines the most important period of American history. It is as fascinating as a Dumas romance, as impressive as Dante's Divine Comedy, as comprehensive as Balzac's Human Comedy, and as soul-searching as the tragedies of Shakespeare.

Kansas City Post Oct 21

SEAT SALE AT GRAND FOR 'BIRTH OF NATION' TO START TOMORROW

DAVID W. GRIFFITH,
Producer of great great American film drama which opens here Sunday.

The seat sale for David W. Griffith's film spectacle, "The Birth of a Nation," starts at the box office of the Grand theater tomorrow. The first show will be given Sunday.

Griffith, who produced the picture, has many masterpieces to his credit, including "The Merchant of Venice," "The Battle of the Sexes" and "The Avenging Conscience."

"The Girl From Utah" closed at the Grand last night and the remainder of the week will be used to prepare for the showing of the picture. A large permanent booth is being erected on the lower floor to insure the most perfect projection of the picture and the two car loads of machines used for effects are being installed. The orchestra of thirty pieces which is carried with the picture, will have two days' rehearsal to insure perfect synchronization of the music with the 5,000 scenes that are shown.

To give some idea of the enormous amount of work necessary to make the picture, Mr. Griffith was required to use 18,000 persons, 3,000 horses, several batteries of artillery and millions of feet of picture film. The cost of preparing roads for one day's riding of the Ku Klux Klan amounted to $10,000. The night battle scenes alone cost $5,000. Dozens of shells, costing $80 each, were used in the artillery battle. It required 25,000 yards of cloth for the Ku Klux costumes.

Since the opening performance, March 3, 1915, in the Liberty theater, New York, where the picture will be shown the remainder of the season, more than 5,000,000 persons have seen it in various cities.

Galveston Tribune Oct 21

"The Birth of a Nation."

An advance notice says:

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle opens an engagement of three days commencing Sunday, Oct. 24, and matinee Sunday and Monday, at the Grand Opera House. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theater, live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner, Elsie Stoneman and that of the Unionist captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South, are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unknown.

Globe & Commercial Advertiser Oct 12

Mae Marsh of "Birth of a Nation". Film Fame.

Of the thousands of moving picture actresses who through the medium of the screen have been taken to the public's heart, it is safe to say that none has found a snugger place than Mae Marsh—the Jenny Joyce of "The Escape," Mary of "The Sands o' Dee," Apple Pie Mary of "Home, Sweet Home," and the little sister in "The Birth of a Nation."

She is here in New York—in fact, two of her are here; Mae Marsh in the flesh, stopping at the Claridge accompanied by her mother—who, quite incidentally, a stranger would take to be her sister—and her screen incarnation, which has been here these many, many weeks scampering about among the stirring scenes over at the Liberty Theatre.

If that time-old question of personality and the stage is still up for discussion, those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument; for at the first glance, and after a minute's conversation, any one must recognize that this girl from California is the replica of the loving, lovable, earnest, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is scarcely older than that, even now, when she is within hailing distance of her twenties.

There is the same dignity that just escapes being primness, and that same spontaneity and vivacity, that same alternating repression and expression of emotion that make the girl of the screen so adorable, and that goes so far in the making of one of the most splendidly developed climaxes that has characterized any play, on stage or screen, in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living—going from one kind of occupation to another—because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage; or, rather, it would have taken courage had I been of a wavering disposition."

It has been told many times how Mae Marsh some five years ago suddenly made up her little girl mind

Mae Marsh.

that she would be a moving picture actress like her sister, who was with the Biograph company; how her sister refused to take her to the studio; how

Houston Chronicle Oct 12

Story of Surrender in "Birth of a Nation"

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging of "Lee's Surrender to Grant at Appomattox," one of his striking historical facsimile scenes in Griffith's motion picture, "The Birth of a Nation," at the Prince Theatre. General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith in speaking of such scenes recently, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

Detroit Tribune Oct 12

"The Birth of a Nation."

An advance notice says:

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a three days' engagement next Sunday evening at the Grand Opera House, with matinee Monday and Tuesday. The first-class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of Gen. Sherman's march to the sea; the awful battle of Petersburg; the signing of peace at Appomattox; the assassination of the president in Ford's theater, and the succeeding orgy of hate and oppression of the South—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered states. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "armies" of the theatric boards. He shows 5,000 scenes in place of four or five; far-flung lines of many, many miles and Ku Klux "rides" right out in the open, which surpass in thrills and Vanderbilt cup race. Other marvels of the work are the 200,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theater performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of outdoor Nature; his marvelous quiet yet effective playing the entire gamut of romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art—form of drama spectacle with music.

Beaumont Daily Journal Oct 12

Film Director Griffith, Who Grouped Figures In "The Birth of a Nation" Is Great Artist

PEACE GROUP "THE BIRTH OF A NATION."

A well known artist visiting D. W. Griffith's Los Angeles studio recently remarked on the film director's almost uncanny gift of composition. "Griffith," he said, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation," coming to the Kyle theatre next Wednesday night for seven performances. The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by construction of two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and veilings of the characters at the fore. Costumes of many nations are used but the effect is light and gossamer-like, the joy of a fiesta in the Land of Utopia.

In striking contrast is Mr. Griffith's treatment, in the "Birth of a Nation," of the contrasting theme of the misery of war. Wan, skeleton-like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordidness. Some of the lean emaciated figures are bare to the waist. Men and women are strewn about the stage like the piled up victims of a battlefield. Arms are raised in entreaty to heaven. Bodies, legs and arms and (as it were) shreds of human beings are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiates from the other. Griffith's method of making it caused one clever artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the mighty thought, the deep emotional appeal, in the wonderfully bizarre effects.

Houston Chronicle Oct 21

Beautiful Love Story in "Birth of a Nation"

One of the most effective minor scenes in "The Birth of a Nation" at the Prince Theatre, shows Miss Elsie Stoneman, daughter of the "great commoner," who led congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the patents' office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in indoor or outdoor scenes. The eyes, before the camera, are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation" does most of his work. It took eight months to stage the civil war and reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

Richmond Ev Journal Oct 20

"BIRTH OF A NATION" SEAT SALE IMMENSE

With seats selling fast for all performances of "The Birth of a Nation," at the Academy of Music next week, it is apparent that the spectacle will perform its usual feat here of playing to capacity business. The sale for the eleven performances opened with a rush yesterday morning and there has been no letup in the demand.

But prosperity brings its worries. Just now the management is somewhat concerned as to how the crowds are to be handled toward the end of the week. Wherever the spectacle has been shown there has been much confusion and congestion, due to the tendency of many patrons to wait for the final performances. It is urged, therefore, that patrons obtain seats for the Monday and Tuesday performances as far as possible, thus distributing the attendance evenly through the week and minimizing the congestion. Two performances daily, at 2:30 and 8:15 P. M., are to be given after Monday night's opening, and seats for all performances are now on sale at the box office.

"The Birth of a Nation" has been praised so strongly by teachers and students of history that theatrical

Houston Chronicle Oct 25

Representation of Gens. Grant and Lee at Appomattox. One of the Scenes in "The Birth of a Nation," at the Grand Sunday, Monday and Tuesday.

Houston Dem News Oct 25

Grand Opera House.

"The Birth of a Nation," the great film drama, will be shown at the Grand Opera House, Sunday, Monday and Tuesday, Oct. 24, 25 and 26, with matinees on Monday and Tuesday.

The day after the film was first shown in Dallas The Dallas News said:

"As the Iliad of Homer is to an acrostic by a jokesmith, so is 'The Birth of a Nation' to the ordinary run of one-reel screen dramas.

"And just as the immortal epic of the Trojan war moves majectically through the regal splendors of the ancient poet's imagination, so the vivid imagery of the film artists threw its soul-wringing concepts upon the visualized consciousness of the large audiences at the Dallas Opera House last night. There were thrills and tears and pulsing pride mingled at a score of climactic moments with smiles and sighs and unclassified emotions. The press agents told us much in advance concerning this major effort of the photographic dramatists, but they could not convey to us a complete appreciation of the picture's obvious fidelity, nor the dash and spirit of the spectacle. Indeed, perhaps they failed to impress us with the magnitude of the portraiture, or with the astonishing realism in which were set as in a frame the most tragic episodes of our national life.

"'The Birth of a Nation' is history in motion—a wonderful counterfeit presentment of those tempestuous years when the union of states was being reborn, in unfathomed pain, into an indivisible unity of nationalistic purpose. Possibly there are incidents here and there upon the moving page which do not accord with our personal traditions or preferences, whether we be of the South or of the North by nativity. Also there are glimpses into a black inferno which we would in free choice avoid, but back of each incident, and all of them, is substantial historic justification, and it may be that we should not flinch at the sight in pictures of that which our forbears felt in every fiber of their hearts.

"But if there are scenes we would edit out, there are besides granite-thick basreliefs of sweet sentiment and martial splendors. Throughout the whole rolling panorama there are opportunities to indulge the most intense satisfaction, for into it are woven every thread that order of Americanism which is best interpreted by those Americans who experienced in fact those tragedies which we of later generations experience only in pictures.

"It is impossible quickly to render a critical judgment of this offering as a theatrical performance. That may come later, for there are to be many presentations of this production here. It will suffice for the present to say that the lavish expenditure of money necessary to produce this master film comprehended not only great crowds of miscellaneous actors, but also a cast of principals of the highest quality. These gave to the more intimate scenes a personality and a charm which seemed almost to reach out and grasp the heartstrings of those who sat in witness.

"A massive and virile play it is, and one to see over and over again. D. W. Griffiths is the central spirit in the making of the piece, and the second part is founded upon Thomas Dixon's well-known novel, 'The Clansman.'

"The entire play is worked out with great care as to historical detail, and the parts are taken by actors of experience both in photodrama and on the stage. Henry Walthall, Mae Marsh, Lillian Gish, Robert Harroun, Miriam Cooper and other well-known stars of the motion picture screen have parts in the vast production.

"The musical accompaniment of the film drama is deserving of particular commendation. It is furnished by an excellent symphony orchestra of forty pieces, especially trained and equipped to furnish appropriate and natural accompaniments of incidental sounds and music with the silent drama of the screen."

Beaumont Enterprise Oct 25

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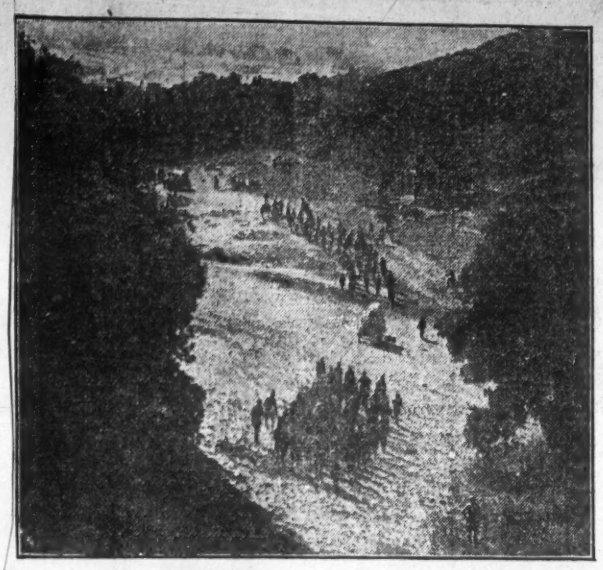
Sherman's March to the Sea



Quite the most wonderful of the many wonderful scenes pictured in "The Birth of a Nation," coming to the Kyle theatre Wednesday night, is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, drear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the south. Another link has been forged in the chain that shall bind the confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

Spartanburg Herald Oct 25 15

BIRTH OF NATION MARVELOUS PICTURE

The War Between the States in Most Stupendous Picture Ever Made. At Harris Theater.

No one can tell you what "The Birth of a Nation" is—you have to see it—and then you do not know. It is the most marvelous motion picture the world has ever seen. It is a masterpiece of art. It makes the most emotional appeal ever made from a stage, beyond doubt, and it is therefore, not surprising that it is a national sensation.

It puts on the screen the south before the war; the war between the states, real war it is, too; the surrender at Appomattox; the assassination of Lincoln, as it actually happened; reconstruction days in South Carolina; the rise of the Ku Klux Klan, and through all there is romance so appealing the tears flow unbidden.

The picture was shown at the Harris theatre last night for the first time in South Carolina, where much of the scene is laid and where there still live many men who took part in the dreadful story that is told. It will be shown this afternoon, tonight, tomorrow afternoon and tomorrow night.

As is stated in the beginning, you cannot be told what this picture is. And, furthermore, you can scarcely believe it after you have looked upon it, because it is so overwhelming, so stupendous, so marvelously dreadful, and yet so true, one's brain must be given time for its conception. As someone has said, "You see, as the angels looking down from Heaven must have seen, exactly what took place 50 years ago."

Dr. Snyder's Comment.

The moving picture story of "The Birth of a Nation," produced at Harris theatre last night, was pronounced a great piece of work by Dr. Henry N. Snyder, president of Wofford college, in commenting upon the picture last night.

"The pictures visualize a very important historic era," said Dr. Snyder. "They are thrilling and intensely interesting. I am not certain in my own mind just whether they are overdone or not. I am also a little doubtful as to whether the picture should be produced in the south just at this time. They would, I am sure, do more good in the north just now, where they would permit the northern people to see just what the south went through. The production, however, is a great piece of work."

Should Be Seen.

Dr. J. A. Tillinghast, professor of history at Converse college, addressed the following comment on the picture to The Herald last night:

Tditor of The Herald:

I have just seen "The Birth of a Nation," now being shown at the Harris theatre. It is a wonderful achievement, undoubtedly, as an effort to show in vivid panorama the drama that once was going on in stern reality among us, with a strange and fierce mixture of emotions, purposes, hopes, sacrifices, revenges, romance—a drama on which the curtain fell so long ago that now few survive who saw it to remember it. The effort to tell this story in picture, accompanied by music as the constant reminder of many things that melody serves curiously to keep alive in us, is an effort probably reaching the summit in moving picture art.

I am moved to say a word about it in this public manner for fear many young people, knowing far too little of their country's history and not likely to learn it from books, may miss this opportunity to learn a good deal that they would not soon forget. They may miss it merely for lack of understanding what it is. I feel, since seeing it, that all who can possibly afford to see it should do so.

J. A. TILLINGHAST.

Richmond Ev Journal Oct 25

THE LITTLE COLONEL

HENRY WALTHALL,
Who takes a leading part in the production of "The Birth of a Nation," which will be seen at the Academy all next week.

Richmond Ev Journal Oct 25

TICKET SALE ON FOR BIG FILM SPECTACLE

Memories of the palmy days of the theater, when the box office was seldom without a line of waiting patrons and the "S. R. O." sign was never allowed to accumulate dust, were stirred by scenes of activity at the Academy of Music this morning when the seat sale for the engagement of "The Birth of a Nation" next week opened with an unprecedented rush.

Playgoers of high and low degree took their places in the line as the sale continued through the day, making deep inroads into the tickets for the eleven performances to be given by the company next week. The term company is used advisedly because the services of fifty people are employed in each presentation. There are twenty musicians in the traveling organization, and these, with ten local musicians, will make up the orchestra of thirty pieces to be heard at each performance at the Academy.

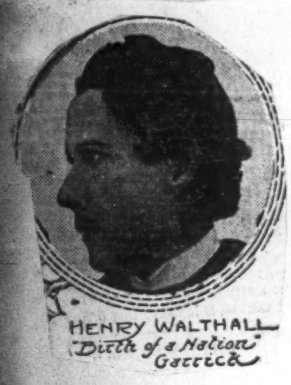
A new standard of stage realism has been set by D. W. Griffith in his spectacle of the Reconstruction, "The Birth of a Nation." Instead of a small company of actors he employed a cast of 18,000 people and 3,000 horses. He staged a private war of gigantic proportions and built a whole city, only to destroy it afterward by way of representation of the burning of Atlanta.

Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the heated Yankees. Up the hills they rush—men, women and little children—in endless parade of misery, fear and hopelessness.

St Louis Times Oct 13

"The Birth of a Nation" Begins Third Month.

The remarkable St. Louis run of D. W. Griffith's notable photo-spectacle, "The Birth of a Nation," may now be numbered in months, as on Monday it will break into the third month of its sensational engagement in this city. Just how long it will remain at the Garrick no one can predict, but judging from the continued capacity attendance, and as well from the record of what the photo-drama is doing in the other large cities of the country, the big spectacle will be with us for several weeks to come. The popularity of the piece in this city is representative of its success in every other large center where it has been presented. Just as it has broken all records for length of run and volume of attendance here, so it has done everywhere. No stage offering has been so widely discussed as "The Birth of a Nation," and none has met with such national approval.



HENRY WALTHALL
"Birth of a Nation"
Garrick

Pittsburg Union Life Oct 13

Miles—"The Birth of a Nation."

Next Monday at the Miles Theater "The Birth of a Nation" will enter on the ninth week of its success in this city. To all appearances its popularity is undiminished and its future here assured for weeks to come. The true greatness of this masterpiece lies in its emotional appeal, an appeal so forceful that it lifts you out of your seat and thrills you as the speaking drama never did and probably never will. Those who have lived the stretch of years represented by "The Birth of a Nation" have gone on record as saying that no one of its 5,000 pictures are in any essential an exaggeration. They are one and all faithful to historic fact so that looking upon them you may feel that you are beholding that which actually happened. What more convincing proof of the play's fascination and appeal does one require beyond the fact that throughout this country it has already been seen by over 5,000,000 people?

N.Y. Comercial Oct 13

"The Birth of A Nation" remains at the Liberty where it has been running consecutively for 36 weeks. There is no sign of slackening interest.

Chicago Examiner Oct 13

Movie Star Too Young to See Self in Film

Would you believe it? A star barred out of her own theater? If it's true it's news and the press agent vouches for the story. Here are the facts as he related them last night:

Miss Mae Marsh, star in the film spectacle, "The Birth of a Nation," at the Colonial Theater, stopped over in Chicago yesterday to see the picture in which she takes such a prominent part. She was scheduled to make a speech at the evening performance, but management and star overlooked a very important factor in their plans. The city ordinance limits the audience to those over twenty-one years old. Miss Marsh is nineteen and looks even younger.

When she attempted to enter the theater a Pinkerton guard refused her admittance. Protests were futile and Miss Marsh was compelled to forego her evening's entertainment. She appeared at the theater after the performance, however, and addressed the audience.

Evening Sun Oct 13

LIBERTY—"The Birth of a Nation" continues at this theatre, where it has turned its ninth month. Mr. Griffith's epic narrative has broken all records for the length of its run excepting the one held by Henry E. Dixey in "Adonis," which was made nearly thirty years ago. With the past week "The Birth of a Nation" registered 628 consecutive presentations of the great spectacle in New York. It will remain at the Liberty for an indefinite term and will positively not be seen at any other theatre in Manhattan during this engagement.

Globe & Com. Oct 13

LIBERTY—"The Birth of a Nation" remains at the Liberty Theatre, where it has been running consecutively for thirty-six weeks. There is no sign of slackening interest.

POWERFUL PICTURE SAYS DR. WALLACE

Wofford Faculty Member Deeply Impressed With Stupendousness of "Birth of a Nation."

"The stupendousness of the thing perhaps stands out above everything else," said last night Dr. D. D. Wallace, professor of history and economics, at Wofford college, commenting on the historical photo-drama, "The Birth of a Nation," being shown at Harris theatre.

"Why, sir, in giving my opinion of the "Birth of a Nation," the first thing that impresses me—I can't say that exactly either; for so many things impress me so powerfully that I hardly know where to start," said Dr. Wallace. "The stupendousness of the thing perhaps stands out above everything else. I was very much in the same state of mind as a prominent minister who sat near me; he seemed unable to believe that he had actually seen what he had. It seemed impossible that such a stupendous drama could have been placed within the four walls of a house. I was swept along on the mighty current of the years from 1860 to 1876 with mind and emotions at such a pitch that I fele like I need a rest.

"I believe that any man, no matter what his prominence, who had lived through the great tragedy of the war and reconstruction would understand it better for seeing 'The Birth of a Nation.' That is the service of the artist; he makes us understand life like we had not understood it before. I just thought as I sat there seeing the thrilling romance, the dramatic power, the mighty passions of men, that have made our history, 'How blind and dull we are to the greatness, the deep springs of motive, of the life we live in. Every American is indebted to those who have made our history so vivid. Its grip will stay with me as long as I can remember.

"Of course from the standpoint of technical skill, many of the high-class pictures leave little to be desired. "The Birth of the Nation" is wonderful in this regard. The get-up of the leading actors makes one feel as though Lee, Grant, Lincoln, Thad Stevens, Stanton, Seward, Andrew Johnson were actually before you.

"Yes, there are some horrible things in it; but there are some horrible things in life, and I don't know that we are going to get rid of them by pretending that they are not there. Taken all in all, it is something that no American, certainly no southern man or woman, can afford not to see. I took the whole family except the baby, and if it comes along after she's big enough, I'll take her, too."

Chicago News Oct 13

MAY MARSH VISITOR IN CHICAGO.

She's Girl Who Makes Everybody Cry in "Birth of a Nation."

Mae Marsh arrived yesterday with her mother from New York en route to California, where she will rejoin her friends at the Griffith studio after an absence of a month. Although this actress has been seen for several years on the screen and especially attracted a good deal of attention in "The Birth of a Nation," she almost slipped by a party of newspaper writers and members connected with the management of David W. Griffith's play, who waited at the Union station to meet her. When she was discovered and greetings concluded, George Bowles, manager of the Colonial theater, started the visitors on a tour of the city.

MAE MARSH.
[Photoplay studio photo.]

"I didn't enjoy my trip east at all," said Miss Marsh. "I've been ill most of the time."

One man remarked that her scene in "The Birth of a Nation" where she jumps off the cliff was responsible for black and blue marks which he carried on his arm. "A young woman who accompanied me to the theater Wednesday evening became so excited when that scene appeared that she dug her nails into my arm," said the injured man.

"I'm so sorry," sympathized Miss Marsh. "You know as I was leaving New York, a little girl recognized me and said, 'Are you the lady who makes everybody cry.'" Of course I try to play the parts as I think they ought to be played and as Mr. Griffith coaches me."

Miss Marsh said that in the next Griffith spectacle, "The Woman and the Law," she will play the leading female role and Robert Harron the leading male part.

Miss Marsh was taken by automobile over the boulevards and through the parks. This was her first stopover here. In one of the parks she was photographed feeding the squirrels. A similar episode appears in "The Birth of a Nation." Last night she attended the Colonial theater and addressed the audience. She leaves to-night for the Pacific coast.

News Leader Richmond Oct 13

"The Birth of a Nation" an Inspiring Story of Romance, Love and Patriotism in "Times That Tried Men's Souls"

A Scene From "The Birth of a Nation," Showing the Christening of the First Confederate Flag.

W. D. Griffith's Motion Picture Spectacle Will Be Shown at the Academy of Music Week With the Same Musical Accompaniment and Mechanical Effects That Were Used in New York, Where the Production Scored Such a Huge Success.

Heralded by the praises of scores of RICHMOND people who witnessed the spectacle in New York, Boston, Philadelphia, Atlantic City and other large cities during the summer, as well as its record-smashing runs in those cities, "The Birth of a Nation" comes to the Academy of Music Monday night to begin a week's engagement. Daily matinees will be given after Monday, making eleven performances in all.

The big Griffith spectacle is expected to establish a new record at the Academy. The management is urging patrons to obtain seats for the early performances. In other cities there has been much congestion and disappointment, due to the tendency of patrons to wait for the week-end performances. The matinees will be at 2:30 and the evening performances at 8:15.

Griffith New Art Creator.

So entirely different is "The Birth of a Nation" from anything that the American stage has ever known that its producer, D. W. Griffith, has been hailed by critics as the creator of a new art. Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: a new kind of grand opera—motion picture plus music plus mechanical effects—that bids fair to surpass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis?"—had been put on. He used half a great state for his locale; 150 years of American history as his subject; 18,000 people as his actors; 3,000 riders and steeds as his cavalry; 5,000 scenes instead of a few score or a few hundred.

Suggested by "The Clansman."

"The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls," the times of Civil war and reconstruction. Suggested by Thomas Dixon's, "The Clansman," it covers a far wider scope and imparts a vastly greater thrill.

For the first time in theatrical history a motion spectacle is being presented as a regular attraction at regular prices in regular first-class playhouses. The success speaks for itself. The Griffith drama come here with a baggage equipment of two sixty-foot cars, a complete staff, including mechanical experts and stage crew, and a large symphonic orchestra regularly carried on tour—a company of fifty people altogether.

An Enormous Cast.

The story embraces beautiful romances of the blue and the gray; Ben Cameron, the clansman, and his Northern sweetheart, Elsie; Captain Phil Stoneman, U. S. A., and sweet Margaret Cameron, the South Carolina lassie.

Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lew, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henaberry, Raoul Walsh, Donald Crisp, Howard Gaye, John McGlynn, Ernest Campbell, John French and J. A. Beringer.

N.Y. Tribune Oct 13

"Birth of a Nation" Near Its 37th Week

"The Birth of a Nation" remains at the Liberty Theatre, where it has been running consecutively for thirty-six weeks. There is no sign of slackening interest in Griffith's powerful narative of the conditions in American history that led to the opening and closing of the Civil War of the early 60s. The great battlefields, the assassination of Lincoln, the surrender of General Lee at Apomattox and the thrilling events which settled the grave questions involved in the final adjustment of the slavery issues and the welding of the nation into its present unity are the high lights in an illumination of history unlike anything ever presented upon the American stage.

Eve. Mail Oct 13

"Birth of a Nation" Continues.

"The Birth of a Nation" remains at the Liberty Theatre, where it has been running consecutively for 36 weeks. There is no sign of slackening interest in Griffith's powerful narrative of the conditions in American history that led to the opening and closing of the Civil War of the early sixties. The great battle fields, the assassination of Lincoln, the surrender of General Lee at Appomatox and the thrilling events which settled the grave questions involved in the final adjustment of the slavery issues and the welding of the nation into its present unity are the high lights in an illumination of history unlike anything ever presented upon the American stage.

Kansas City Post Oct 13

"BIRTH OF A NATION" FILM IN CENSORED

At the request of a large delegation of negroes, Mayor Jost last night viewed the film "The Birth of a Nation," to be shown at the Grand theater next week.

Complaint was made the film would incite racial prejudice. The negroes asked that the film be barred from Kansas City. Mayor Jost ordered fourteen eliminations. After these small parts are eliminated the theater will be permitted to put on its production tomorrow as scheduled.

FILM SPECTACLE HAS SYMPHONY ORCHESTRA

Griffith's Gigantic Photo Drama to Be Seen Here All Next Week

Richmond playgoers will have their long-awaited opportunity to witness D. W. Griffith's gigantic spectacle, "The Birth of a Nation," at the Academy of Music all next week. The company, including a symphony orchestra of thirty and a score of electricians and stage mechanics, will begin its engagement Monday night, and during its stay will give two performances daily at 2:30 and 8:15 P. M. Seats are now selling at the box office for all performances.

The spectacle will be seen at the Academy exactly as it is being shown in New York, Philadelphia, Boston, Chicago and other large cities, where it has broken all records for length of runs. Its engagement is a distinct event for the reason that it has been seen in very few of the smaller cities up to this time. The company coming to the Academy is the only one on tour and most of its season is to be spent in long runs in Atlanta, New Orleans and the principal cities of Texas.

In producing "The Birth of a Nation" Mr. Griffith has touched the high peaks of American history—the introduction of Slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the restoration of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "History by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facsimiles of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedmen's Bureau, the carpetbaggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skilfully managed that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic form having been thrown away and the epic or historical form substituted. The old reproach against the "ten-cent movie" is forever removed. It is a curious sight now in New York to see dozens of speculators asking three and four dollars a seat for a moving picture, whilst inside at the box office the public gladly pays the regular scale of prices at a fashionable metropolitan theater.

The labor involved in this newest

Houston Chronicle Oct 7 3

Last Chance to See "Birth of a Nation"

A kind of artistic achievement easy for the film, but impossible for the "indoor drama," is illustrated by the Ford's Theatre scene in "The Birth of a Nation" at the Prince Theatre. The old-fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's Theatre in April, 1865, but also the auditorium of the theatre, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a semi-panic to gaze at the great statesman whose head has fallen back in the stage box and at the assassin Booth who is leaping from the box to the stage and whose spur catches in the box draperies as he jumps, causing him to break his leg. This sort of historical realism has never been achieved before. It is part of what is meant by the so-called "new art" for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.

FLICKERINGS from FILM LAND

'How Do You Do? I'm Here—Good-By'

BY KITTY KELLY.

THE blithe bit of a Mae Marsh herself, all wrapped up in a fleecy terra cotta hued coat, with square black hat, baby beaver trimmed, nestling low on her fair hair with its reddish gleams, went riding around in Chicago yesterday. And she knocked a beautiful theory in the head.

The big limousine paused for a few minutes before the Colonial theater, and a favored few slipped out and paid their respects to the little screen star, but most of the world rambled right along unthinkingly, just as if it were any old limousine instead of one glorified by one of the celluloid's best ever.

Miss Marsh wasn't allowed to dismount. Not that she showed any signs of wanting to, for she was to be sprung as a specialty at the evening performance and there was no intention of upsetting a good program.

Miss Marsh is on her way home from New York, where she has been spending her first vacation after two years of hard, hard work. She leaves tonight for Los Angeles, with stopoffs at the Grand cañon and in Mexico in prospect. With her is her mother, who wears the same flame shot hair and seems in years like an elder sister.

She affirmed yesterday, as per custom that she liked Chicago very much, though at the time of the affirmation she had been here about an hour.

Things began with her remark about her coat, a delectably soft, muffly thing of burnt red coloring that nestled up almost to her ears.

"I hope you don't think this is awfully 'loud,'" she explained. "I'm afraid it is, but I can't help it now. See, isn't this the cutest thing about it?" She unflapped the shrouding fold from her neck and pointed to a gray oblong at the collar place. "That's suede really suede," and she fingered it affectionately.

"Yet, I got it in New York; but, no, I didn't get many things. There were, O, so many wonderful things that one wanted. Dorothy Gish and I just went crazy over them. But, of course, I couldn't have them, so I just bought the 'loudest' coat I could find, and had to be content with that."

"O" and I was truly, properly amazed, "I thought screen stars could buy anything they wanted."

"Well, not that I know of," declared Miss Mae Marsh decidedly, as if amazed at the notion that such affluence existed—whereat a regular dear old theory fell on the limousine floor, smashed into bits.

The news was broken that she was to speak in the intermission at the evening performance. "O, why, I don't know anything to say," she protested. "I've never been on the stage and I've no idea how to behave. I'll just have to say, 'How do you do? I'm here. Good-by!'"

"'The Mother and the Law' isn't quite finished yet," she explained, mentioning Griffith's next big feature, on which he began work some time last winter. "I'll be in a few scenes that have to be taken after I get back—prologue scenes. I don't know whether the public will like it so well or not. The public likes ingénues, and in this I start out as an ingénue, and then I'm grown up and have a baby, and it dies and there's lots of trouble."

"And do you die?"

"O, my goodness, no!" Mae Marsh bounced up vigorously. "For once, I don't die, and I can't remember a picture in which I haven't. Dear me, I hope this one will be successful. There are just the three of us in it—Miss Cooper and Bobby [meaning gentle reader, Robert Harron], and myself."

Other people came along then to shake the young lady's hand and beam into her bright eyes, but not before she had confided the astonishing news that she had stayed a while in Denver and had gained so much until she actually weighed a hundred pounds!

BULLETIN—9 P. M.

It seems pretty tough to spoil a good press agent story—they are so scarce—but it is even tougher to spoil a good interview by Kitty Kelly.

Last night, long after Miss Kelly had turned in her story, the Colonial p. a. had an inspiration. As Miss Kelly has said in the foregoing chat with Mae Marsh, the latter really was afraid to go on the stage and talk.

"Why not take advantage of that and pull off something that will make the city editors put it on page one?" cogitated the p. a.

He phoned the door ticket man at the Colonial. Then, some time later, when Miss Marsh, accompanied by George Bowles and two or three reporters, marched into the Colonial theater lobby they met a stern rebuff from the gold laced ticket collector.

"Nix on this kid stuff," he said, holding up a No. 12 white glove.

"But I'm manager of this theater," said Mr. Bowles, hiding a smile from the puzzled Miss Marsh, "and this isn't any kid."

"You know what I mean. This ain't no joke. She's under 21, and the city won't let no kids see this here filium. Get me?"

"But she wants to see herself act and give the fans a spiel," said Mr. Bowles, pitifully. "Why, this is terrible! Think of what the papers will say! Isn't this outrageous?" and Mr. Bowles turned an appealing eye on the reporters. They grinned and nodded.

His entrance nibs merely winked the eye farthest from Miss Marsh and said cheerfully:

"Well, this ain't no kid. She ain't goin' in."

Miss Marsh really blushed.

"Well, I'm not 21, and, anyway, I'd rather go and see a real show," and she marched down the street to a musical comedy in the next block, where the box office man cares not whether you were born in 1894 or 1914.

And the bevy of 18 year old ushers at the Colonial all chuckled when they heard the story.

MAE MARSH

* *

Loop Features.

Three things are keeping right on. "The Birth of a Nation" at the Colonial shows no signs of pausing. "The Battle Cry of Peace" at the Olympic is a busy house, and Geraldine Farrar in "Carmen" is making the new Strand popular. "Carmen" will remain there for the next two weeks.

Galveston Tribune Oct 7 3

"The Birth of a Nation."

The sale of seats for "The Birth of a Nation," which opens at the Grand Opera House Sunday night and continues Monday and Tuesday matinees and nights, started off with a jump Friday morning and to those who anticipate seeing this great attraction, are advised not to wait, but to secure their seats early and not wait until the last minute.

D. W. Griffith's great production, "The Birth of a Nation," has broken so many records that it is hard to keep track of them. For the length of its run and the total attendance it holds the season's record in New York, Boston, Chicago, Los Angeles, San Francisco, Atlantic City, Brighton Beach and Seattle, Wash. These records are being added to in numerous other cities where the big spectacle is now piling up unprecedented to substantiate its marvelous popularity.

Mr. Griffith utilized a full operatic score for the first time in its true relationship to the enlargement of his varied themes. It is the Wagnerian idea fitted to the screen drama and the synchronization was so perfectly adapted to this story that it became a very important part of the epical form of narrative. The score was arranged by Joseph Carl Breil, who spent months with Mr. Griffith while he was making the picture and caught his thematic ideas in snatches of tune that Griffith would hum while he was working out his big dramatic ideas. It is perhaps the most unusual score ever devised, but is a wonderful feature in the production.

Danville Bee Oct 7 3

"THE BIRTH OF A NATION"

This Great Spectacle Will Be Seen at The Majestic Nov. 1, 2, 3.

"The Birth of a Nation," the mighty spectacle which combines music, motion pictures and retalistic stage effects in a re-enactment of the story of the South's reconstruction, is announced as the next important offering at the Majestic Theatre—and probably the most important offering of the season. The engagement is for three days, beginning Monday night, Nov. 1 and continuing Tuesday and Wednesday. Daily matinees will be given except on Monday, when the entire day is given over to the installation of the company's carload of scenery, stage effects and electrical equipment.

To play-goers who read the magazines and big city newspapers, "The Birth of a Nation" needs no introduction. They know of it as the attraction that has broken all records in New York, Boston, Chicago, Philadelphia and other large cities during the last eight months. It has been at the Liberty Theatre, New York, since last February and will probably remain there the rest of the winter.

The company which comes to the Majestic will open a week's engagement at the Academy of Music, Richmond, next Monday night. The company carries twenty musicians, and these are augmented with local artists, giving a symphony orchestra of thirty wherever the spectacle is shown. Twenty electricians and mechanics are employed in attaining the stage effects, so that insead of being a "picture show, as it is sometimes characterized by the uninformed, the services of fifty flesh-and-blood people are employed in each presentation.

The story, taken from "The Clansman," by Thomas Dixon, is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme, but a myriad of details illumine the narrative.

The seat sale for the Majestic Theatre engagement will open at Booth's drug store Wednesday morning.

D. W. GRIFFITH,
Whose genius made possible "The Birth of a Nation," the great historical spectacle which comes to the Majestic, Nov. 1, 2 and 3.

Telegraph Oct 7 3

LIKES TO DANCE

No, Not Pavlowa, but David W. Griffith is Meant.

Strange as it may seem, David W. Griffith, who created the spectacle, "The Birth of a Nation," finds his greatest pleasure in dancing. "Note the fighting people of the world," says he. "Everyone of them is a dancer. All the great conquests have been won by dancing people, and all the great achievements of man have been wrought by nations that dance."

And to everyone who meets him Griffith gives the impression of being one of those persons who achieve something. He seems a born commander, and it is said of him that "he lives under his hat." The meaning of this is that he is an out-of-doors man to a great extent, but even when he is indoors at the studio he wears his hat, for any moment he may be rushing off to rehearse some group in an exterior scene, or to direct a photographer in the open. It is said of him, too, that he wears as many as fifty hats a day, with a favorite in an enormous Panama to shade his eyes, and to keep away the heat of the Los Angeles Sun. He is always in fit condition, and, indeed, he would have to be so, for he is always working at top speed. He is up at 6 o'clock every morning. At 8 or 9 o'clock he has begun his day's work, and he does not let up, if it is necessary, until midnight.

Chicago Herald Ex

Seen on the Screen

By LOUELLA O. PARSONS.

EVERY one stood expectantly on tiptoe at the Union station. Mae Marsh, the little sister, in "The Birth of a Nation," was scheduled to arrive from New York on the 2 o'clock train. We saw her last asleep in her comn, now we were going to see her with the flush of health and in real life. We waited, the crowd rushed through the gates, then George Bowles saw a little figure gowned in a severe black tailored suit and white blouse come toward us.

"There she is," he said, "and with another girl. I guess her mother didn't come."

But her mother did come. The slender, attractive girl, chatting with the little actress, was Mrs. Marsh, mother of the famous Mae.

"Did all these people come to meet me," she exclaimed joyously. "Isn't it lovely. I want to see Chicago, I have heard so much about it and I have never had a peep at the city only during an hour or so spent at a railway station."

Seeing Chicago was the first thing on the program. We all went with the Marshes to register at the Congress, and then for a little spin in Lincoln Park, where Mae found some squirrels to feed and scenes to admire. She had her picture taken, too, and only stopped long enough to adjust the black three-cornered beaver trimmed hat and to fasten her white gloves.

There is nothing affected about little sister. She is a delightfully modest, plain, every day little girl. Her hair, golden with a glint of red, and her Irish blue eyes, almost black in coloring, remind one in an elusive manner of Billie Burke. Being famous is new to her and she revels in interviews and in being photographed and having the bystanders say, "That's Mae Marsh," and stare after her with a curiosity born of a friendly interest in this girl whom they have seen so often in the movies.

—[Photo by Burke & Atwell.
MAE MARSH.

There is nothing passe to her nor is any incident a bore to this wonderfully alive and happy little lady. Even a "white wings" leaning on his broom and staring into the limousine got a gleeful laugh from Miss Marsh.

Miss Marsh told us about Griffith's new production, "The Mother and the Law." She is to play the lead.

"I am the mother," she said, in a voice that has just the suggestion of an Irish brogue. "Bobby Harron is the father and Miriam Cooper is the bad lady. There will not be as many principal characters as in 'The Birth of a Nation,' and the only battle scenes are in the prologue. Mr. Griffith may call it 'Intolerance.' Isn't that a terrible name! We hope to see it on the screen in four months."

"What about your absence?"

"That won't make any difference," was the reply. "It is such a huge thing that they can take other scenes until I return. I was ill. Simply worn out, and I had to go to New York to rest."

Some one mentioned the pleasant fact that Mr. Griffith had announced in Chicago that Mae Marsh was, in his estimation, the best screen actress of the day.

"He didn't mean exactly that," was the reply. "He considers every company needs a beauty- a girl who is a good heavy type and a girl who can act in any role. Miss Gish has the beauty, Miss Cooper can play heavies, and I ought to have something," she said, naively, "so I have to be the one who can always act."

Miss Marsh and Henry Walthall appeared at the conclusion of "The Birth of a Nation" last evening at the Colonial Theater and spoke to the audience. Miss Marsh had expected to witness the performance earlier in the evening but as she was about to step in the theater two policemen barred the way. Her age, which is 19, prevented the little star from seeing her own performance.

She was allowed to enter however at the end of the film.

Chicago Post Art

Miss Marsh Peeved; Doorman Obdurate

By Mildred Joclyn.

They wouldn't let Mae Marsh in at the Colonial last evening to see the show in which she has one of the leading parts! Funny thing about those censors, isn't it? But, anyway, pretty little Miss Marsh, with her adorable smile and sweet, winsome ways, pleaded very sweetly with the stern and forbidding detective whose chief business just now is to keep children under 21 from the Colonial, where "The Birth of the Nation" is showing, but she pleaded in vain. Even her threats availed nothing, for when she told him she was playing in the picture and threatened to "take it up with the proper authorities" he gave her carte blanche to see the mayor, the President of the United States of George Bowles, the manager, whom she thinks is bigger than any of 'em—in fact, anyone—but he, and that should be spelled to correspond with capital I, wouldn't let her in. And he didn't. The last I saw of her she had her nose pressed against the squares of glass in the French doors in the foyer watching a bit wistfully the grave curtsies of the colonial maidens in the foyer.

Those who have seen Miss Marsh in her best pictures have a faint conception of her undeniable charm, but it would be hard to conceive a more adorable little artist—shy, extremely modest and very clever. Miss Marsh isn't exactly pretty—not very much pretty—but she is a highly interesting young person with a grave little head set on a pair of shoulders that really don't look big enough for a doll. She is just one of those tiny little morsels of femininity that you want to take and cuddle in your arms—she is only 19, you know—but then when she starts to talk you realize that she is a big girl, grown up and way past that cuddly stage—at least, as far as women are concerned.

Miss Marsh arrived from New York yesterday afternoon, where she has been for a month on her first vacation in two years, and she expects to leave tomorrow or the next day for Hollywood, Cal., where she and her mother make their home.

MAE MARSH,
"Birth of a Nation," Colonial, who is seeing Chicago today for the first time.

St. Louis Republic Ex

Ku-Klux Klan Constitution Preserved by St. Louisan

Scene From "The Birth of a Nation"

Original Document, Which Belonged to Husband, Member of the Band, in Possession of Mrs. Philip Chew.

INTEREST in the Ku-Klux Klan which has been re-awakened by the production of the "Birth of a Nation," now at the Garrick, has brought to light an original constitution of the clan which belonged to Philip Chew, Civil War veteran and member of the Ku-Klux organization during the reconstruction period.

Mrs. Chew, of 5280 Washington avenue, widow of Mr. Chew, who died six years ago, declared the constitution was drawn in the handwriting of Senator George of Mississippi, who was president of the Primary Council of the clan, to which Mr. Chew belonged.

The constitution limited the membership to gentlemen of "unimpeachable character." A clause provided that "the habitual drunkard is never to be accepted" as a member.

Maintenance of the political supremacy of the white race and restoration and preservation of the Constitution of the United States were stated to be the prime objects of the organization. The constitution follows:

(Name revealed upon initiation.)

Article I—Objects.

First—Restoration and preservation of the Constitution of the United States and the Union of the States under it by peaceful and lawful means.

Second—To maintain the political supremacy of the white race by the same means.

Article II—Organization.

First—Into councils of five or more members, whose officers—president, first and second vice presidents, secretary and treasurer—constitute the Executive Committee, invested with full legislative powers, subject to control of full council, which may be called upon application of five members.

Second—When seven or more councils are organized this may (upon call of Senior Council, which shall name time and place of assembly for Grand Council) form a Grand council of the State, composed of one delegate selected by each council or its Executive Committee. Its objects shall be to establish organization and shape the policy of the State at large. Organization same as Primary Council, but no Executive Committee.

Third—Central Committee of five to be selected from members at large by Grand Council, and one of the Ku-Klux Klan.

Henry Walthall, a Southern [illegible] Council, got exclusive of its own de[illegible] who might operate on its powers [illegible] tion 22d by notification to Grand [illegible] convene the Grand Council. This [illegible] may transact business at any time [illegible] or manner it pleases, and shall [illegible] through its chief, who shall be [illegible] by grand council when it selects [illegible] Committee. This committee shall be [illegible] to control of Grand Council. Its [illegible] supreme.

Fourth—Grand Council of State [illegible] a Federal Council by selecting one [illegible] from each State. This power act [illegible] ercised by Central Committee. Organ[illegible]zation as that of Primary Committee [illegible] there shall be but one vice president.

Article III—Obligation.

Members, on initiation, shall be [illegible] affirm upon the honor of gentlemen [illegible]

First—Not to reveal existence of [illegible] tion.

Second—To do all in their power [illegible] mote its objects.

Article IV—Membership and [illegible]

None but men of unimpeached [illegible] for honor, integrity and courage [illegible] admitted. The habitual drunkard [illegible] be accepted. Before a man is [illegible] his name shall be proposed by [illegible] ber to Executive Committee; it [illegible] unanimously accept him he shall be [illegible] unanimously by designated members [illegible] found favorably disposed, without [illegible] may be initiated, by any two of [illegible] tive Committee, and being a [illegible] vice president, and details given [illegible] explained.

Article V—Funds.

If funds should be needed they [illegible] raised by voluntary contribution [illegible]

Article VI—Term of Office.

Officers of Primary Council, [illegible] until successors elected. Other officers [illegible] delegates to G. Council, two years. [illegible] Primary Council may withdraw [illegible] state at pleasure and send another. [illegible] Primary, G. or F. Councils, may [illegible] for cause, any officer appointed by [illegible] fill vacancies of expel members.

Members to have privilege of with[illegible] but must keep their knowledge of [illegible] graduation secret. Chief of Exchequer [illegible] all to be notified of all changes of [illegible] and vice presidents in Primary Council [illegible] their secretaries.

Article VII.

One or more members may be [illegible] by any Executive Committee [illegible] members and establish new council [illegible] over a new council is formed in [illegible] shall report to Executive Committee [illegible] eral Council until Central Council [illegible] formed, when new council shall report [illegible] to its chief.

Mr. Chew always was proud [illegible] ing been a member of the [illegible] clan. He joined it in his native [illegible] at Lexington, Miss., and was a [illegible] member during its existence.

HOW GRIFFITH DOES IT
Here is the producer of "The Birth of a Nation" rehearsing one of the scenes in that [illegible] his associates

Petersburg D. Progress Oct 23

"The Battle of the Crater"—One of the scenes in "The Birth of a Nation," at the Academy of Music, Richmond, next week, showing Petersburg at the height of the invasion.

"THE BIRTH OF A NATION"

"The Birth of a Nation," the gigantic spectacle in which D. W. Griffith has reproduced Petersburg's "Battle of the Crater," will be presented at the Academy of Music, Richmond, all next week, beginning Monday night. Inasmuch as the spectacle is being presented in only the large cities and will not be shown in Petersburg, this will afford local people their only opportunity to witness the historical production which deals so intimately with the history of their home city.

As daily matinees are to be given, beginning Tuesday, the facilities for attending the performances in Richmond will be unusually good and it is expected that hundreds of Petersburg residents will make the journey during the week, combining shopping and other business, with three hours of dramatic entertainment that they will never forget. The matinees will begin at 2.30 and the night performances at 8.15 and seats are now selling at the Academy box office for all performances. They can be obtained by mail at the regular prices, to be found in an advertisement printed elsewhere in this edition of the PROGRESS.

"The Birth of a Nation" will be presented in Richmond exactly as it is being seen at the Liberty Theatre, New York, and in the principal theatres of Philadelphia, Boston and Chicago. The services of fifty people are employed, as well as a symphony orchestra of thirty people and the musical and stage effects have been pronounced the most wonderful ever heard in a theatre.

In staging the spectacle, Mr. Griffith used the great outdoors as his stage and employed 18,000 people and 3,000 horses. He took his story from "The Clansman," Thomas Dixon's successful novel and play, but he dwarfed both so thoroughly that there is no comparison. Griffith has reproduced the great story of the Reconstruction; he has shown what the south suffered that a nation might be born and in the words of a certain high official at Washington, he has written history with lightning."

Richmond Leleg. Oct 24

"The Birth of a Nation" remains at the Liberty Theatre, where it has been running consecutively for thirty-six weeks. There is no sign of slackening interest in Griffith's powerful narrative of the conditions in American history that led to the opening and closing of the Civil War of the early sixties.

N.Y. Press Oct 24

Liberty.

"The Birth of a Nation" remains in the Liberty Theatre, where it has been running consecutively for thirty-six weeks. There is no sign of slackening interest in this narrative of the conditions in American history that led to the opening and closing of the civil war. The great battle fields, the assassination of Lincoln, the surrender of General Lee at Appomattox, the thrilling events which settled the grave questions involved in the final adjustment of the slavery issues and the welding of the Nation into its present unity are the high lights in the spectacle.

Civil War costume at "The Birth of a Nation, Liberty Theatre.

Morning Telegraph Oct 24

LILLIAN GISH
in "The Birth of a Nation"

N.Y. Herald Oct 24

"The Birth of a Nation" still is attracting many persons to the Liberty Theatre.

Petersburg Progress Oct 24

MILES.

Tomorrow at the Miles theater, "The Birth of a Nation" will commence the ninth week of its record-breaking success in this city. The magnitude of this spectacular dramatic production makes by all comparison all other theatrical offerings look inconsequential. There are shown hundreds of scenes, thousands of actors and horses; armies in landscape in place of squads of mere supers jostling on a platform among canvass scenery. Here is the evolution of a people, the living chronicle of a conflict of statesmen, a civil war, a racial problem rising gradually to a puzzle yet unsolved. Here are social pictures without number, short stories, adventures, romances, tragedies, farces, domestic comedies. Here is a whole art gallery of scenery of humanity, of still life and life in wildest career. Here are portraits of streets, homes, wilderness; pictures of famous conventions, cabinets, senates, mobs, armies, pictures of family life, of festivals and funerals, ballrooms and battlefields, hospitals and flower gardens, hypocracy and passion, ecstasy and pathos, pride and humiliation, rapture and jealousy, flirtation and anguish, devotion and treachery, self-sacrifice and tyranny. Here is depicted the south in its wealth, its home luxury and wind-swept cotton-fields; here are shown its soldiers riding away to war and trudging home in defeat with poverty ahead of them and ghastly difficulties confronting them on every side.

At the Liberty Theatre, where for more than six months "The Birth of a Nation" has brought crowds from all parts of the city, there are girls in the dress of the late '60s, which is the period of this play. With their flaring skirts and lace flounces, their long curls and poke bonnets, they are like real specimens of maidenhood at the period of the picture play, which is that of the reconstruction. Anna Ryan is the crinoline girl who stands at the door of the theatre, while Frances Whelan, who is garbed in the same fashion but with differences in detail, is called the "Courtesy Girl." It might be added that all the dangers of the flaring crinoline are averted by long and elaborately decorated pantalettes.

And the ushers at the Century Theatre! When Ned Wayburn designed their uniforms he must have meant business. There is no clinging girl of the late crinoline period about them. They look like the most formidable of cops. Spectators watch their steps when these stern ladies step up.

Oct 24 Tel. Telegram

"The Birth of a Nation" remains at the Liberty Theatre, where it has been running consecutively for thirty-six weeks. There is no sign of slackening interest in Griffith's powerful narrative of the conditions in American history that led to the opening and closing of the civil war of the early sixties. The great battle fields, the assassination of Lincoln, the surrender of General Lee at Appomatox and the thrilling events which settled the grave questions involved in the final adjustment of the slavery issues and the welding of the nation into its present unity are the high lights in an illumination of history unlike anything ever before presented upon the American stage.

N.Y. American Oct 24

Mae Marsh, Clever Star, Tells of Her Ambitions

By THE MATINEE GIRL.

"I WROTE Mr. Griffith that Rockefeller has nothing on me."

Mae Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I worked at it I wouldn't speak to any of the girls I had gone to school with."

"What was the sum that made a plutocrat of you?"

"Three dollars a day. I was sixteen. I had gone into the studio where my elder sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me . . . ying about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my f[ull] re possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl fleeing from the negro pursuer in "The Birth of a Nation" knows. Mae Marsh looks as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight from the negro, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was. I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the negro, is a good friend of mine, and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me, I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the Triangle pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair at a luncheon table at the Knickerbocker Hotel and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

MAE MARSH
in "THE BIRTH OF A NATION"—LIBERTY THEATRE

"I'm on a vacation," she said proudly. "I was allowed to come away for a month. On salary too, just as though I were working. Having the salary while not working I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do, it is Mae Marsh. But she overflowed with the spirits of twenty and her vacation was an event of huge importance to her, as little events are when we are not big in years.

Richmond Times Dispatch Oct 24

"THE BIRTH OF A NATION" AT ACADEMY ALL THE WEEK

With a score of electricians and mechanics preparing the playhouse for the reception of the massive "The Birth of a Nation" production when the company arrives to-night the Academy of Music has been a busy spot. Extensive changes in the stage and auditorium are necessitated by the coming of the spectacle that has enthralled New York, Chicago, Philadelphia and other large cities, and neither effort nor expense is being spared by the local management to provide the company with proper facilities.

In the first place, a large block of seats must be removed from the rear of the orchestra floor, where a booth housing two large projecting machines and other electrical paraphernalia is to be installed. An optical expert sent in advance of the company measured to the fraction of an inch the distance necessary for proper focal adjustment in a theater of the dimensions of the Academy of Music.

Then the stage and orchestra pit require rearrangement. The bewildering array of equipment used in attaining the battle and other realistic effects requires every possible inch of space on the stage. Twenty men are employed "back-stage" in working the effects, not counting a squad of "supers" who do nothing but shout at the command of the stage director. And these commands, be it understood, are not spoken. Colored incandescents are scattered over the dozens of separate "props," and each is controlled from a switch not unlike the keyboard of a piano, which the director operates. The glimmer of a red light on a piece of equipment means to the trained handler that it is to be used for a certain effect, while an instant later, at the sign of a blue light, the same "prop" is to be used for an entirely different effect. The stage staff is kept at high tension throughout the two hours and forty minutes of the spectacle, which they never see.

Thirty men in the orchestra, twenty of whom are carried by the company, will also require more room in the musicians' pit than is needed for the average attraction. The pit has been stripped of all its superfluous furnishings, and it may yet be necessary to place one of the harpists in a lower box, as has been done in other cities.

While the extent of the preparations necessary for the presentation of "The Birth of a Nation" in a theater gives a fair idea of the massiveness of the production, it is only after one has witnessed the spectacle that he can appreciate its grandeur and realism. Some facts of its vastness are given herewith:

The play contains 5,000 scenes, presents 18,000 actors and 2,000 horses, cost $500,000 for actual production expense and took eight months to produce. The story is divided into two acts, and the total time of performance is two hours and forty minutes.

Some of the greatest battles of the War Between the States are re-enacted. Atlanta, as it was in 1864, is built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant are shown at Appomattox. Ford's Theater, Washington, is reproduced to the smallest details for the Lincoln tragedy. Events of the reconstruction are pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku-Klux Klan riders [who] commandeered a county for a day. [The] women's dresses used 1,000 yards and Ku-Klux Klan costumes 25,000 yards of cloth.

Wonderful artillery duels are shown, in which real shells were used. One sees miles of trenches—thousands of Confederate and Federal fighters—and "war as it actually is."

This great spectacle and drama will be shown at the Academy of Music all the week, beginning to-morrow night, with a matinee every day after to-morrow.

Richmond Times Dispatch Oct 24

"The Birth of a Nation"

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at the Grand opera house tonight and will continue two daily thereafter for a limited engagement.

Produced during the fiftieth anniversary of the closing events of the Civil war, the play offers an unusually vivid portrayal of those epoch-making scenes. It is just half a century since Lee's surrender to Grant, and the terrible assassination of President Lincoln in Ford's theater, Washington. Both of those events that stirred the nation to its depths are depicted by Mr. Griffith in so realistic a manner as to start with their realism even that fast accustomed few who were themselves a part of what was done in those momentous days.

The first half of the picture covers the entire period from 1860 to 1865 with massive battle scenes which by their horror accentuate the blessings of peace. The second half Mr. Griffith devotes to the soul-stirring drama of reconstruction. He shows the South in the clutch of the Carpetbagger and Scalawag and how it was saved by the Scottish Clans of the Carolinas. Here the dramatic power reaches its zenith.

This wonderful spectacle is made all the more impressive by the art of music. Interpreted by thirty picked musicians. Extensive mechanical effects increase the illusion of reality. "The Birth of a Nation" is the first film spectacle to play the first class theaters at the same prices that are obtained for the most elaborate dramatic productions.

Richmond Times Dispatch Oct 24

AT THE FORREST

It is important for intending patrons of "The Birth of a Nation" at the Forrest to note the fact that this tremendously successful photo-spectacle will never be shown in any but the first-class theaters and at prices customarily charged for the best theatrical attractions. D. W. Griffith, creator of the great photo-making film, has made this fact clear in definite statements over his own signature.

Continuance of the popularity of the production in Philadelphia is paralleled in other important communities, and there is no abatement in interest here or elsewhere, as is manifested by the crowded houses at afternoon and evening performances alike.

So many elements enter into the success of "The Birth of a Nation" that even enumeration of the merits of the production might prove tedious. But it should be said that the musical accompaniment to the picture, embracing folk songs, national anthems, engaging dance melodies and some of the finest compositions of the world's best composers, has no small part in contributing to the entertainment. This music is played by a symphonic orchestra and each selection is fitted so closely to the shifting scene as to be an integral part of the exhibition.

A finely selected company of actors is seen in historic and romantic roles, and there are tremendous battle scenes, wonderful night rides by the Ku Klux Klan, delightful bits of comedy and romance, and, in a visualization of historic events, such incidents as the assassination of Abraham Lincoln and the surrender of Lee to Grant.

Pittsburgh Press Oct 24

"THE BIRTH OF A NATION."
At the Miles.

HISTORIC SCENE IN "THE BIRTH OF A NATION."

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle now at the Miles theater, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as Gen. Robert E. Lee and the other as Gen. U. S. Grant.

The picture shows Gen. Lee surrendering to Gen. Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

Lee had dressed for his last public occasion with great care. Grant, on the contrary, lacked his full dress and appeared in the "fatigue" and dusty jack boots of the hard campaign. Strangely enough Gen. Lee had no pencil to write with. A pocket inkstand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the grand event.

Kansas City Post Oct 24

Has Strong Company.

Then comes the American girl who finds the drunken beach comber. She reclaims him to a life of usefulness. The pictorial display of the different scenes are unusual. Miss Monterey is surrounded with a strong company, including Hopper L. Atchley, Jane Haven, Richard Gordon, Laura Adams and many others.

"The Birth of a Nation," at the Grand, is the last word in motion pictures. The picture has been shown in the Lincoln theater, New York, since April 8, where more than 1,000,000 persons have seen it. This production covers ten years of history and visualizes the events of the Civil war. Some of the scenes are the early glories of the Confederacy, the devastation of General Sherman's march to the sea, the siege of Petersburg, the signing of peace and the assassination of President Lincoln. An orchestra of thirty pieces accompanies it.

Record Oct 24

—The man behind the guns is always essential but often is overlooked when the bouquets of success are being tossed around. In "The Birth of a Nation" there is one man who looms big, but of whom the public hears little. This candidate for a few posies of his own is H. E. Aitken, the financial head of the company in control of this big property. Aitken raised $500,000 to put the picture on

and supplied the sinews of war at a time when it required an assortment of faith and nerve to risk so much upon an untried venture.

Motion Pictures

Forrest—"The Birth of a Nation," D. W. Griffith's photoplay. As a series of picturesque scenes of civil war days alone this consummate creation of filmdom would gain substantial recognition. Every scene flashed on the screen has been composed with the care of accomplished artistry. Settings are carefully chosen, and, like costumes, are historically accurate. In the "big scenes" these elements are especially noteworthy. The film is also realistic enough to satisfy the most rabid movie fan. [illegible] acting of Henry B. Walthall, [illegible]liam Cooper and Lillian [illegible] principal roles, is

P. Ledger Oct 24

LILLIAN GISH - FORREST

Pittsburgh Gazette Times Oct 25

MILES - SCENE FROM "THE BIRTH OF A NATION"

Miles—"Birth of a Nation."

Tomorrow at the Miles Theater "The Birth of a Nation" will commence the ninth week of its record-breaking success in this city.

The size of this spectacular production makes by comparison all other photoplay offerings look inconsequential. Here are shown hundreds of scenes, thousands of actors and horses; armies in landscape in place of squads of mere supers jostling on a platform among canvas scenery. Here is the evolution of a people, the living chronicle of a conflict of statesmen, a civil war, a racial problem rising gradually to a puzzle yet unsolved. Here are social pictures without number, short stories, adventures, romances, tragedies, farces, domestic comedies. Here is a whole art gallery of scenery of humanity, of still life and life in wildest career. Here are portraits of streets, homes, wilderness; pictures of famous conventions, cabinets, senates, mobs, armies; pictures of family life, of festivals and funerals, ballrooms and battlefields, hospitals and flower gardens, hypocrisy and passion, ecstacy and pathos, pride and humiliation, rapture and jealousy, flirtation and anguish, devotion and treachery, self-sacrifice and tyranny. Here is depicted the South in its wealth, its home luxury and wind-swept cotton fields; here are shown its soldiers riding away to war and trudging home in defeat with poverty ahead of them and ghastly difficulties confronting them on every side.

Motion Picture Weekly

The censors in Boston have practically spoiled "The Birth of a Nation," which is showing there. They have cut out many of the dramatic parts.

"The Birth of a Nation," three hundred and ninetieth time in New York, and still going strong!

N.Y. Herald Oct 25

Miss Mae Marsh Ill.

Miss Mae Marsh, heroine of D. W. Griffith's film spectacle, "The Birth of a Nation," started yesterday for Albequerque, N. M., where she has been advised to take a vacation of several weeks. She came from California to enjoy the autumn in New York and see how Eastern playgoers liked her work on the screen, but she caught a heavy cold, and after being confined to her rooms most of the time she was here her physicians advised her to seek a milder climate for the next few weeks. When her health is restored Miss Marsh will return to California where she will resume her work under Mr. Griffith's direction.

N.Y. Times Oct 25

Mae Marsh, the heroine of "The Birth of a Nation," left New York yesterday for a vacation of several weeks in Albuquerque, N. M. Miss Marsh came here from California several weeks ago to spend the Fall, but a severe cold confined her to her rooms most of the time and her physician advised her to return West.

N.Y. Commercial Oct 25

Mae Marsh, the heroine of "The Birth Of A Nation" left New York yesterday for Albuquerque, New Mexico, where she has been advised to take a vacation of several weeks. Miss Marsh came east from California to enjoy the fall in New York and see how eastern playgoers like her work on the screen, but a heavy cold broke up her plans.

N.Y. Press Oct 25

Mae Marsh, who plays the heroine in "The Birth of a Nation," left yesterday for Albuquerque, N. M., to recuperate from a cold contracted during a short stay in this city.

N.Y. Sun Oct 25

Mae Marsh, who is seen in "The Birth of a Nation" at the Liberty Theatre, has left New York for a visit in the West.

Globe & Com. Oct 25

Mae Marsh, the heroine of D. W. Griffith's spectacle, "The Birth of a Nation," left New York yesterday for Albuquerque, N. M., where she has been advised to take a vacation of several weeks. Miss Marsh came east from California to enjoy the fall in New York and see how eastern playgoers liked her work on the screen, but a heavy cold broke up her plans. After being confined to her rooms most of the time she was here, her physicians advised her to seek a milder climate.

Richmond Times Dispatch Oct 31

SCENES FROM "THE BIRTH OF A NATION"

"History by lightning" is the epigrammatic expression used by one critic in describing the great spectacle play, "The Birth of a Nation," which will be shown at the Academy of Music all of next week. The upper of the two pictures shows "The Little Colonel" the hero of the play, leading a charge at the Battle of the Crater; the lower shows President Lincoln in a moment of deep trouble.

Motion Picture Weekly

It was stated in a magazine recently that the night scenes in Griffith's "Birth of a Nation" were taken in broad daylight and tinted. You're all wrong, Mr. Writer. The night-battle scenes were all taken after nine o'clock in the evening. I saw them photographed myself.

Proof that the big features are going to be the real money getters, is shown by the continued success of the "Birth of a Nation" and "The Eternal City," both of which are enjoying long runs at Broadway-theater prices!

Irving Cummings, leading man in

I have received many letters asking my opinion on the best pictures produced. Here are my choices for the seven best pictures ever produced: "Birth of a Nation," "Wrath of the Gods," "Cabaria," "Judith of Bethulia," "Tess of the Storm Country," "The Avenging Conscience," "The Spoilers."

By Al Ray.

Here is our choice of the five greatest film actors. The greatest the world has ever known is, in our opinion: Henry B. Walthal, of the Majestic company. His work in "The Birth of a Nation," "The Avenging Conscience," "Home, Sweet Home," and many other

"The Birth of a Nation" is still running along to crowded houses wherever it is being shown. Three weeks ago, in Boston, the film made a clean-up. In one little week there, they took in over nineteen thousand dollars.

Eve. Mail Oct 25

MAE MARSH.
Heroine in "Birth of a Nation," Who Has Had to Forego Vacation in New York Because of Illness.

Eve. World Oct 25

Mae March, heroine of "The Birth of a Nation," has gone to Albuquerque for her health. Later she will resume work for D. W. Griffith.

Motion Picture Weekly

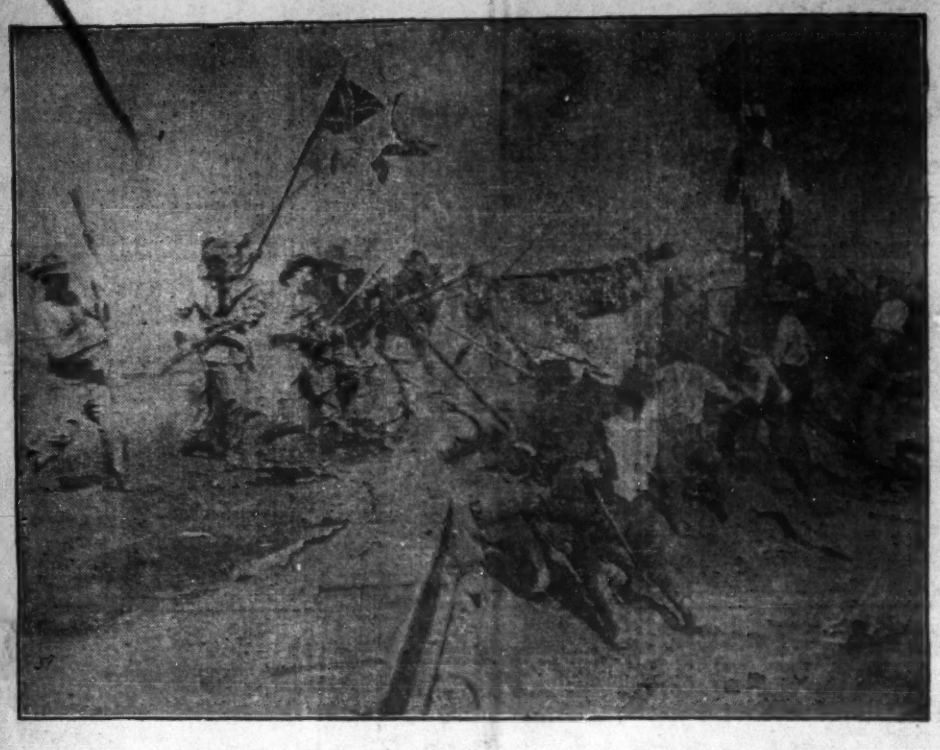
Every one is awaiting anxiously the arrival of David Mark Griffith's new big spectacle, "The Mother and the Law." If it is anywhere near as good as "The Birth of a Nation," I know of a good many people who will travel a long way to see it.

Joseph Henxaberry, who was *Lincoln* in "The Birth of a Nation," has received many offers to pose as the former president.

Mrs. Josephine Bonaparte Crowell has invented a new hat, which is very popular on the coast. They call it the ku klux, and Mrs. Crowell got her idea from "The Birth of a Nation."

"The Birth of a Nation" is still running along to crowded houses wherever it is being shown. Three weeks ago, in Boston, the film made a clean-up. In one little week there, they took in over nineteen thousand dollars.

Final Charge of Confederates at Petersburg as Reconstructed in Griffith's Film Drama



SCENE FROM "THE BIRTH OF A NATION," GRAND OPERA HOUSE TONIGHT.

"BIRTH OF A NATION" ENTRANCING.

Manager Sasseen Enthusiastic Over Gigantic Photoplay to Be Seen Here.

"You sit there for three hours and think it has been one; the music lulls you, and the emotional spectacle overpowers your brain; you forget where you are and away with the theme of a master drama. I did—twice."

Charles E. Sasseen, manager at the Grand Opera House, is enthusiastic about G. W. Griffith's gigantic photoplay, "The Birth of a Nation," which will be projected here today, tomorrow and Tuesday. He saw it twice in Houston.

"Oh, it's perfect. I don't know how to describe it. The battle scenes, the big panoramas, are wonderful; but it is the detail that astonishes you. Mr. Griffith is everywhere known as a genius of execution—it's because of these details. One scene—an old man with a kitten in his lap, nods off to sleep, the kitten falls to the floor and lands squarely on an outraged and indignant puppy—must have been posed over and over, for it comes out as naturally as if the little play had occurred quite by chance.

"I could tell you about it all morning," he explained to the dramatic critic.

That is what he did.

BIRTH OF NATION, TWO DOLLAR FILM, SCORES AT GRAND

Great American Silent Drama Holds Rapt Attention of Big Crowds.

AWES AND THRILLS

Tells in Graphic Scenes Stirring Periods of United States History.

Kansas City accepted the $2 movie last night when a thronged house witnessed the spectacular film, "The Birth of a Nation," at the Grand. From the moment the first picture was thrown on the screen at 8:15 o'clock until 11:05 o'clock, when the last scene died away, the audience was all attention. Applause, the like of which few plays receive, rang out through the theater time and again.

There is only one way to get any idea of the greatness of "The Birth of a Nation," and that is to see it. Never before has such a masterpiece been thrown on the screen in Kansas City. It is just what every Eastern critic has said, "a masterpiece of masterpieces."

Sets Pace for Future.

"The Birth of a Nation" sets a pace for the mummers' art for the future. It is a superb achievement in which more drama is shown than was ever before seen on the stage of a theater in the same number of hours.

Ten years of strenuous times, the period just previous to the great Civil war, and the years of struggle between the North and the South, with brothers facing each other on the firing line, are covered in the three hours of film. One sees the armies stretching twenty miles through the valleys, the deadly work of the infantry and artillery, the dead and wounded in heaps in the trenches and between the lines, as first one side and then the other charges in the face of the deadly fire, and the devastation of the South as Sherman's army swept all before it on the

Love Story Adds Interest.

And then the war ends. President Lincoln signs the proclamation freeing the slaves, signs pardons for many southerners for whom radical members of the senate advocate the rope. Then the fateful night in the Ford theater when President Lincoln was assassinated.

The radicals in power, conditions follow which result in the organization of the Ku-Klux Klan, a force of 3,000 southern white men. These horsemen, dressed in their white flowing garbs, make a spectacular sight, riding here and there.

A beautiful love story runs through the entire length of the film, giving it an added interest. Sketches of the life of a typical southern family are more forceful than all the melodramas ever written around that great period of American history.

The film will be shown twice daily for an indefinite period at the Grand.

"BIRTH OF A NATION" JUSTIFIES PRAISE

Stupendous Film Production at Grand Proves Press Claims Correct.

THRILLS AND TEARS

Laughter, Too, in Part of "Reconstruction" Drama of U. S. History.

D. W. Griffith's wonderfully conceived and brilliantly executed photo drama, "The Birth of a Nation," thrown on the screen for the first time in Kansas City at the Grand last night held spellbound for more than three hours an audience that taxed the capacity of the house.

"The Birth of a Nation" has come heralded far and wide as the peer of all motion picture dramas—a film than which there is no other more superb achievement. Certainly no more drama of so loftily a character has been shown on stage or screen in the same length of time. As a spectacle its brilliancy and its execution have exceeded by far the expectations of those who may have doubted the ability of any producer to provide in three hours' time sufficient screen entertainment to warrant the prices demanded.

The immensity of the production is overwhelming. Its power and its pathos compels closest attention and when there is not a tear to be shed there is laughter in its place and in the thousands of feet of film uncoiled there are as many thrills—thrills that keep the audience perched on the edge of their seats in anticipation.

AMAZING REALISM.

"The Birth of a Nation" is the story of that period in the history of the United States known as the reconstruction. There was, of course, a fitting and educational introduction upon which groundwork was fashioned the play after Thomas Dixon's story of "The Clansman." Five hundred thousand dollars was spent in its production, but it was done with a realism that is amazing. The film makes only a detail of the early episodes, linking up the great events of the Civil war as they occurred at Washington with the immortal Lincoln at the helm. Lincoln himself is shown in his study and later in Ford's theater and as a final chapter of his career, the assassination.

Great battles are reproduced in a manner that causes the old soldier to gasp with amazement. Miles upon miles of troops have been filmed to represent that famous march of Sherman's to the sea. Cities are put to the torch and mobs rule unchecked.

KU KLUX KLAN SHOWN.

But it was when the Ku Klux Klan came riding into the range of the camera with their banners flying, swords waving and horses champing at the bit that the piercing blast of a bugle started a wave of applause that ended only when the last plunging horseman was lost to view. No charge on the battlefield at Bull Run or Appomattox was more thrilling. Nothing so heart-quickening.

Many lovable characters are presented in "The Birth of a Nation"; many bestial, white and black. As some one has said, "The Birth of a Nation" is a chronicle of human passion. Somewhere throughout the film there is chronicled every human emotion; sometimes a laugh and sometimes a tear, but throughout a lesson, a message of peace, of the horror and futility of war.

"The Birth of a Nation."

After a night of steady toil on the part of a score of electricians and stage mechanics, the Academy of Music is in readiness for the first presentation to-night of D. W. Griffith's gigantic spectacle, "The Birth of a Nation." Except for the removal of a block of seats in the rear of the orchestra floor to provide space for the large asbestos booth carried by the company, the work was confined to the stage, where extensive changes were necessary for the installation of the special equipment. This vast assortment of "props," requiring the services of twenty men during the performance, is used in attaining the battle and other realistic effects which have helped to make "The Birth of a Nation" the most talked-about theatrical offering in the world.

While the mechanics are finishing their work to-day, the twenty musicians carried by the company, together with ten local musicians, will be rehearsing the long and difficult score, which is played without pause during the two hours and forty minutes of the spectacle.

To-night's performance will begin at 8:15. The spectacle will remain for the entire week, with a matinee every day after the opening night.

St. Louis Times Oct 13

GRIFFITH'S YOUNG STAR

IN "THE BIRTH OF A NATION" THERE IS ONE LITTLE GIRL WHO, UNDER THE ORDINARY ACCEPTATION OF THE TERM, CANNOT BE CALLED THE STAR, BUT WHOSE PERSONALITY REMAINS IN THE MEMORY AFTER THE FILM HAS BEEN COMPLETED. MIRIAM COOPER IS THE GIRL WHOSE SOUTHERN SYMPATHIES DO NOT GIVE WAY TO LOVE OF MAN, UNTIL THAT GREAT MOMENT WHEN THE NORTHERN GENTLEMAN OFFERS HIS LIFE IN ORDER TO SAVE HER. SHE IS A DELIGHTFUL LITTLE GIRL WHO WILL RISE WITH THE FILM.

GRIFFITH SAYS $2 MOVIES HAVE REFUTED WISEACRES

Screen Dramas Are Not Really Competitors of Legitimate Stage, He Declares, but Are Popular Because They Show Things as They Are.

By D. W. GRIFFITH.

While there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all, it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see they knew nothing of pictures. Most people had looked upon a motion picture drama as a 10-cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see we knew what we had. That was an advantage the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture as undoubted success. There will be many $2 pictures. Their success will depend entirely upon how well they are done and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life.

LIMITS OF THE STAGE.

The latter is confined and limited in his scope. He can only show certain scenes in the limits of three walls and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which, after all, are only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts.

Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater.

What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are a part of for a single evening? Long years afterwards in pleasurable reveries you recall the play and player. Who ever saw Irving's matchless work in "Louis XI.," and can forget that wonderful scene when he urged the images on his cap to listen to him, and yet was equivocating at the same time? Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd. These are specific instances to illustrate my meaning.

DOES NOT RIVAL DRAMA.

It was the art interpretive glorified. The player and his mood become the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche, and if artistically done will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so-called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battle field we show an actual battle field. If it means that 10,000 persons were part of this conflict, we engage 10,000 persons, rehearse them in minute detail and when we are ready we show you that scene, as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

COMPARISON OF COSTS.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 persons in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 in a motion picture scene. But the stage production goes on daily with eight or ten performances a week and the high salaries and costuming of the supernumeraries runs up to $3500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 that it costs a motion picture director to employ 10,000. If there is any significance in these figures, they point an important moral without need of further explanation.

In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lovers' tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight, with a snow-crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great postic pictures will not only compare with the best off the legitimate stage, but will be upon a parity with the greatest productions of grand opera, and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to 5-cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

Beaumont Enterprise 5/5

BIRTH OF NATION IS GRAND OPERA WITH THE WORDS ABSENT

Art is long, says the poet, and outlasts throne or emperor. Occasionally however, old art-ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and remakes the world. This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle "The Birth of a Nation," which will be seen at the Kyle theatre for seven performances, starting next Wednesday night.

Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: a new kind of grand opera—motion picture plus music plus mechanical effects—that bids fair to surpass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—had been put on. He used half a great state for his locale; 150 years of American history as his subject; 18,000 people as his actors; 3000 riders and steeds as his cavalry; 5000 scenes instead of a few score or a few hundred. His work dwarfed the old-fashioned stage art to such pettiness that many are wondering whether the so-called "indoor" drama is not doomed to long and possible total eclipse.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls," the times of civil war and reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill. New York, Chicago, Boston, San Francisco and Los Angeles crowded for many months the theatres where it was being simultaneously played.

For the first time in theatrical history a motion spectacle is being presented as a regular attraction at regular prices in regular first-class playhouses. The success speaks for itself. The Griffith drama comes here with a baggage equipment of two sixty-foot cars, a complete staff including mechanical experts and stage crew and a large symphonic orchestra regularly carried on tour—a company of fifty people altogether.

The story embraces beautiful romances of the blue and the gray; Ben Cameron the clansman and his northern sweetheart Elsie; Capt. Phil Stoneman, U. S. A., and sweet Margaret Cameron, the South Carolina lassie. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lew, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, John McGlynn, Ernest Campbell, John French and J. A. Berlinger.

Beaumont Daily Journal

'Birth of a Nation,' Innovation In Motion Picture Achievements, To Show In Beaumont For Four Days

18,000 People and 3,000 Horses Appear in Film Story That Held New York Multitudes Spellbound; Decisive Battles of Civil War Depicted.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Kyle theatre Wednesday night. There will be two performances daily starting Thursday at 8:15 and 2:30 p. m.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history of the first city of the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco, Los Angeles, St. Louis, Pittsburg and Philadelphia.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated in the civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. Eighteen thousand people fill his stage which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway.

The decisive battles of the civil war are reproduced in faithful detail and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners, and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the natrrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

President Lincoln and Cabinet in "The Birth of a Nation."

MISS MIRIAM COOPER
The Southern Heroine in "The Birth of a Nation."

Beaumont Enterprise Extra

"BIRTH OF A NATION" TELLS BY FILM AND MUSIC THE STORY OF A NATION REBORN

Wonder Production Has Excited Keener Curiosity Than Any Other Offering of the Current Season—Photoplay to Be Seen Here Is Identical in All Respects With Those of New York and Chicago.

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco, Los Angeles, St. Louis, Pittsburg and Philadelphia, will be seen in one of its original productions at the Kyle theatre next Wednesday night. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance demand for seats indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the primme cause of the war; Lincoln's call for troops to subdue the southern states, the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox, the assassination of the federal president, the harsh radical policy to the stricken south, the uprising of the Ku Klux Klan and the overthrow of the carpet-bagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox and the South Carolina legislature of 1870 are exact facsimiles of the originals. Altogether, it is the first time in art production that history in the large has been presented in living pictures. To do this many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3000 horses appear in the picture, which cost approximately $500,000 to produce.

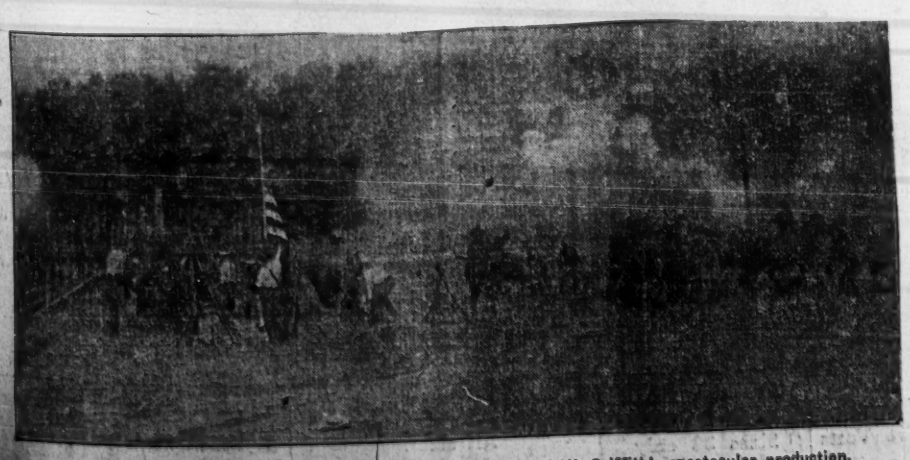
Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay, now sounding the loud diapason of war again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies or the crash of riot and rapine or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites sorely oppressed by the "servants in the master's hall." It fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new are, a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the clansman; Lillian Gish as Elsie Stoneman, Mae Marsh and Miriam Cooper as Flora and Margaret, Ralph Lewis as Congressman Stoneman, Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann as the mulatto lieutenant governor of South Carolina; Walter Long as the renegade negro Gus, Raoul Walsh as Wilkes Booth, Mary Alden as the octoroon housekeeper Lydia, John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture machine operators, together with optical experts to readjust the theatre projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25 cents to $2 at the evening performances and 25 cents to $1 at the matinees.

D. W. GRIFFITH,
Producer of "The Birth of a Nation."

Gathering of KuKlux Klans in the "Birth of a Nati



The Battle of Petersburg, in "The Birth of a Nation," David W. Griffith's spectacular production.

Danville Register Oct 1

GREAT PICTURE COMING!

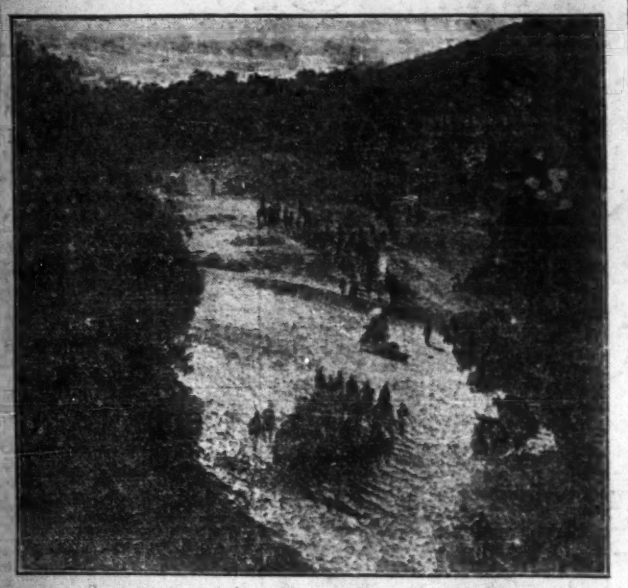
"THE BIRTH OF A NATION" WILL BE SEEN AT THE MAJESTIC THREE DAYS, BEGINNING NOVEMBER 1.

With symphony orchestra of thirty, marvelous stage effects and just as it is being shown to record-breaking audiences in New York, Boston, Philadelphia and Chicago, D. W. Griffith's mighty historical spectacle, "The Birth of a Nation," comes to the Majestic Theatre the first half of next week. The engagement will begin on Monday night, November 1 and matinee and night performances will be given Tuesday and Wednesday.

The company opens a week's engagement at the Academy of Music, Richmond, tomorrow night and the advance sale indicates a repetition of the phenomenal business in Norfolk three weeks ago, when the Colonial Theatre in that city was not large enough to hold the thousands who clamored for seats. The spectacle, which is founded upon Thomas Dixon's story of the reconstruction, "The Clansman," is not to be confounded with feature photoplays and similar offerings of the smaller theatres. The services of fifty people are employed in each presentation, twenty of whom are musicians carried by the company. A carload of special stage settings, effects and electrical equipment is also used.

The first half of the great spectacle exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theatre live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpet-bagging regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details.

Seats for the Majestic Theatre engagement will be placed on sale at Booth's drug store Wednesday morning.



Detachment of Gen. Lee's Army as seen in the mighty historical spectacle, "The Birth of a Nation," which comes to the Majestic Theatre the first half of next week.

Record Oct 1

HOSPITAL CORPS NEEDED

Accidents Were Numerous in Making of Battle Scene Pictures.

The realism of war was carried to such an extent in the making of "The Birth of a Nation" that a regularly organized hospital corps of a chief surgeon, four assistant surgeons and a staff of orderlies accompanied the "troops." This was no mere decorative effect, but a grim necessity of an arduous campaign. But for the very scientific and thorough precautions taken there would have been many accidents.

Thousands of men were engaged in a march over 50 miles of rough country representing the scenes of the battle of Petersburg, the Appomattox campaign and (in Reconstruction days) the North and South Carolina raids of the Clansmen. As the forces deployed were far from a railroad, camps had to be pitched nightly, commissariat supplied and wells dug. The ordnance and muskets of civil war type were borrowed from the Government. Where the fields of battle were pitched the trenches extended for miles. For the first time in picture-taking cannon were loaded, not with pyrotechnical powder, but with actual shells. Each shell cost $80, so a round of artillery fire was pretty expensive. To those close up in front the work was terribly dangerous, so all the men were warned to keep from in front of the cannon. In spite of this there were several minor injuries, such as burning, mutilation, etc., which the traveling surgeons promptly treated. In the runs of cavalry the hospital men were at or near the front in an auto-ambulance.

The war was directed exactly as modern war is directed, by field telephones. D. W. Griffith's headquarters was in a high tower overlooking the scene of action—by a coincidence, much like the tower that was an actual feature of the real battle of Petersburg, so several civil war veterans said who helped the "movie" commander with the work.

News Leader Richmond Va

Lovesick Sentry a Laugh-Maker In "The Birth of a Nation"

Paul LeBlanc scores an unexpected hit in a comedy part in Griffith's photoplay.

A great deal of film comedy is horse-play, but David W. Griffith, in "The Birth of a Nation," which comes to the Academy of Music next week, proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene, gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth, and played comedy roles with Mme. Bernhardt before going to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864.

GRANT AND LEE AT APPOMATTOX

The meeting of Robert E. Lee and Ulysses S. Grant at Appomattox, one of the striking scenes shown in the film portrayal of "The Birth of a Nation," which comes to the Academy all next week.

"THE BIRTH OF A NATION" AN ENTIRE WEEK

Griffith Spectacle to Show at Eleven Performances, Beginning Monday

Historical scenes in which President Lincoln, General Lee, General Grant and other leading statesmen and warriors of the early sixties are impersonated with amazing accuracy, are shown in "The Birth of a Nation," the D. W. Griffith spectacle which comes to the Academy of Music next week.

One of the most striking of these scenes, and the one which has been commented upon by critics everywhere as a marvel of realism, shows the meeting of General Lee and General Grant at Appomattox.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. He sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature, rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top boots, with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form tower over his conqueror—a statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray, who grasps the extended hand, and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Courthouse is closed.

Seats for the eleven performances of "The Birth of a Nation" will be placed on sale at the Academy of Music box office at 9 o'clock tomorrow morning, and it is expected that there will be an unprecedented rush of playgoers who have promised themselves that they will not miss the big Griffith spectacle. The engagement will begin with Monday night's performance and will continue the rest of the week with daily matinees.

Richmond Virginian Oct 20

PACKED HOUSES FOR "BIRTH OF A NATION"

Most Splendid Historical Spectacle Ever Produced Will Be Seen Here Next Week.

It is expected that a long line will greet the box office staff of the Academy of Music this morning when they open the seat sale for "The Birth of a Nation." The Griffith spectacle begins its engagement Monday night and indication are that the audience at the opening performance will be one of the largest of the week. This has been true of every opening night of the company coming to Richmond, and considering the strong local interest in the spectacle, the Monday night performance will probably take on the aspect of a gala "first night" with society present in numbers.

Dealing with historical events of the Reconstruction, the general character of "The Birth of a Nation" is of necessity sober and sombre. But love interest and comedy of a refined sort illuminate the spectacle throughout its two hours and forty minutes.

There is the typical Southern home where all is good cheer. War's alarms have not yet disfigured its serenity. A Northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies but clasped in each other's arms.

Then there is the young daughter of the Southern home, almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Alas, later we see her tragic end, when to save herself from a fate worse than death, she jumps from the high cliff. Comedy that ends in tragedy, but comedy just the same.

Again, there is the scene in "the quarters" where the negroes are "showing off" for the benefit of the Northern visitors. There is the shuffle, buck and wing "Mississippi Sawyer," "Turkey in the Straw" and other steps in which the darkeys delighted. Later in the play they have their serious roles.

And so through it all there are bits of the lighter shade of life to be overcast by the sombre shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy ever. Such is life.

Richmond Dispatch

"BIRTH OF NATION" WORLD'S GREATEST

Spectacle Tells In Vivid Manner the Story of the South In Days of Reconstruction.

When the company which is to present "The Birth of a Nation" at the Academy of Music all next week opened its tour of the South at the Colonial Theater, Norfolk, three weeks ago, it was before one of the most brilliant audience ever assembled in a theater in that city. Mayor Mayo, with members of the Council and Board of Aldermen; Admiral Beatty, commandant of the Portsmouth navy yard; Colonel Haynes, in command at Fortress Monroe and officers of the Daughters of the Confederacy were conspicuous in the gathering.

While the audience was unanimous in its verdict that the spectacle was

GEN. ROBERT E. LEE,
as he is seen in "The Birth of a Nation," the big Griffith spectacle, which comes to the Academy next week.

one of the most delightful theatrical offerings ever presented in Norfolk, clubwomen, and particularly prominent members of the Daughters of the Confederacy, were most enthusiastic in their praise. So strong was the feeling of Mrs. Frank Anthony Walke, president of the Hope-Maury Chapter, U. D. C., that she wrote a letter to the Norfolk Ledger-Dispatch the next day, commending the spectacle to all Southerners. Her letter, in part, was as follows:

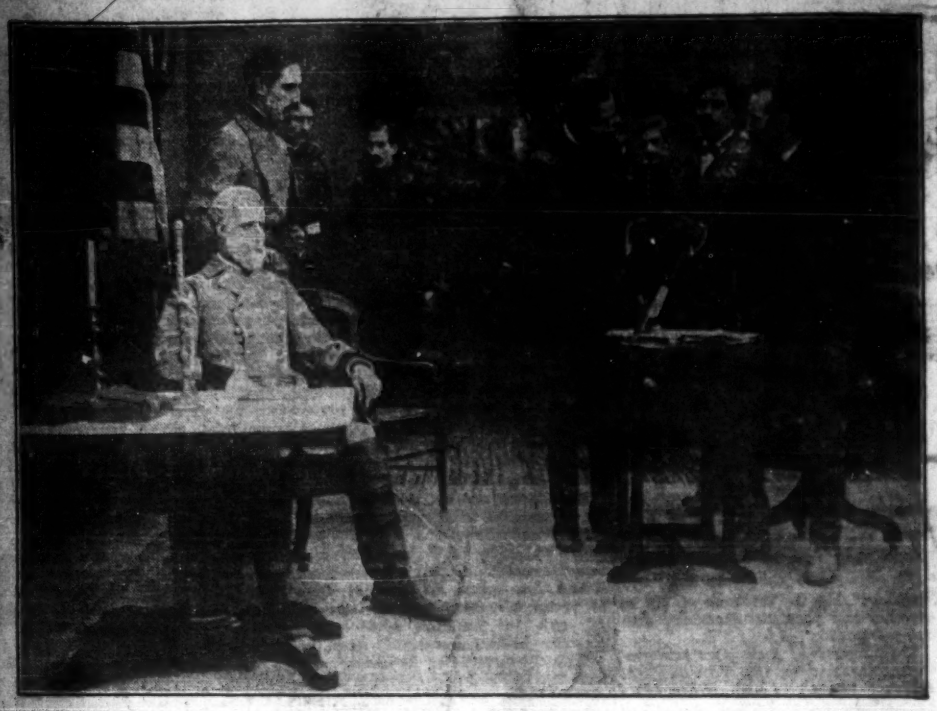
"'The Birth of a Nation' is wonderful! * * * Ku Klux Klan! What they suffered, lost and braved! This was a brand of knights sent to make things work out as it was desired and none but these men could have accomplished it. * * * There is much that makes one's heart ache; much that brings pleasure and happiness; tears and sunshine are well coupled. 'The Birth of a Nation' is a revelation and history carried out."

Mrs. Walke was not the first of the Daughters to praise the spectacle, for in resolutions adopted a short time before, the members of the John H. Reagan Chapter, Los Angeles, expressed themselves thus: "In endorsing the splendid production of 'The Birth of a Nation,' the John H. Reagan Chapter, U. D. C., feel a great privilege. The wrongs of history righted, the fair presentation of that side of the question never known to Northerners, and the wonderful spectacle itself, is an education and an artistic treat to the entire Union." The resolutions were forwarded to D. W. Griffith, producer of "The Birth of a Nation" by Isabella O. J. Davis, 1128 Logan Street, Lost Angles, acting president of the John H. Reagan Chapter.

Seats for the engagement of "The Birth of a Nation" will be placed on sale at the Academy box office tomorrow morning.

The Charge, one of the thrilling battle scenes in "The Birth of a Nation," at the Academy of Music all Next Week.

Meeting of Lee and Grant at Appomattox Among Historical Scenes in Griffith's Production



SCENE FROM "THE BIRTH OF A NATION."

When General Robert E. Lee, at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging of "Lee's Surrender to Grant at Appomattox," one of his striking historical facsimile scenes in Griffith's motion picture, "The Birth of a Nation," coming to the Academy of Music next week.

General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, while General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

Young Confederate Officer Has Northern Girl for Sweetheart

Hospital scene in "The Birth of a Nation." This is one of the most affecting moments in the big Griffith spectacle.

One of the scenes in "The Birth of a Nation," at the Academy of Music next week, shows Miss Elsie Stoneman, daughter of the "Great Commoner," who led congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the patents office hospital.

"I haven't known you long," said the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish, as Elsie Stoneman, in this play.

Miss Gish is of the "golden aureole" blonde type, which makes for photographic beauty. She is singularly graceful and her eyes, before the camera, are most expressive. The acting conveys sincerity, as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studioes where D. W. Griffith, director of "The Birth of a Nation," does most of his work. It took eight months to stage the Civil war and reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early wartime to the end of reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

MUSIC IN "BIRTH OF A NATION" GIVEN CREDIT FOR ITS SUCCESS

(By E. E. S.)

"The Birth of a Nation," the picture that has set a new mark in the film world, is never allowed to be shown without the musical score that was written for it. It is safe to say that the picture would never have had the pre-eminent position it now occupies if this precaution had not been taken, for great as the picture itself is few people could sit through three hours of uninterrupted action without weariness. The musical score interprets and explains the picture just as the orchestra interprets and explains grand opera.

It is astonishing that so little attention has been paid to the part music plays in making this picture the sensation of the theatric world. Joseph Carl Breil composed and arranged the score—which is played in Dallas by sixteen capable musicians under the leadership of Earl Schwartz, who describes himself as an "Illinois farmer."

There is only one other American in the orchestra and he is an Irishman. The others are Russians, Germans, Italians, Belgians, French and Scotch.

The "Illinois farmer," Mr. Schwartz, had much to say about the music when questioned.

"The score is no less noteworthy than that of any opera. The themes and motifs are not all original as they are in opera, for the conditions are different and it is not so necessary that they should be. A familiar air is sometimes more interpretative than a new theme, and, when the action is fast, with quick changes, there is no time for the ear to pick up an original motif. When the action on the screen permits there is much new music in Mr. Briel's score that has received the highest commendation everywhere.

"As in opera each important character has his or her musical tag, motive or motif, and this is varied and modulated to suit the mood of the action. As an illustration, when the 'Little Colonel' leaves home after the brilliant ball before the battle of Bull Run, the orchestra plays the 'Rye Waltz,' one of the most beautiful of the old Southern dances. It is one of the inspiring scenes of the play and more than half the effect is due to the musical accompaniment which keeps time to the sway of the dancers. After the war, when the 'Little Colonel' returns home, in the scene of desolation in Piedmont, the horns play in just the same 'Rye Waltz,' which instantly flashes the mind back to the period of four years before and recalls the glitter and movement of the splendid ball, which is in such painful contrast to the wreckage of war to which he returns.

"Again—when the younger Stoneman boy comes South before the war he wears a ridiculous little derby hat to which the young Cameron points with derision and by way of greeting says: 'Where did you get that hat?' and the bassoon plays humorously a line of that well known song. When these two boys, fighting on opposite sides, are killed in battle and die side by side, the bassoon plays again 'Where did you get that hat?' and the surprise of it grips the heart with unnamable pathos.

"The composer drew freely from all sources for his inspiration, but much of it is original. The beautiful love theme which is heard when the 'Little Colonel' looks at the picture of Elsie Stoneman, or whenever they are together, was written by Breil and it is one of the gems of the score. The violin and oboe carry the air with a harp accompaniment, and it is always effective. Another original theme is that which opens the picture, where there is a flash of an old slave market. That hot, pepper pig tune is the negro motif. It has an African tom-tom sound to it, uncivilized and primitive.

[illegible] ...ough enough to [illegible] ...breakdown as danced by the [illegible] ...darky. This is heard [illegible] ...picture from the negro [illegible] ...or when Lynch is on the [illegible] ...elaborate, as piano [illegible] ...matic action as the [illegible] ...light in her room where [illegible] ...in normal tempo, then [illegible] ...ated and accelerated [illegible] ...and smaller of the Klan.

"Many selections from well [illegible] ...overtures are used. During Lincoln's [illegible] ...assassination there is the [illegible] ...overture and 'The President's March' [illegible] ...with a little of Ann's death, [illegible] ...directly. The Light Cavalry overture [illegible] ...played during the assembling of the [illegible] ...Southern troops. The Tannhäuser overture [illegible] ...and parts from The Walkure are played [illegible] ...during the Ku Klux rides. It [illegible] ...impossible, however, to pick out [illegible] ...the shreds of music which are woven [illegible] ...in with the original score. Even [illegible] ...where I've people ask me about it [illegible] ...we play, and I do not know where [illegible] ...of them came from and neither do [illegible] ...players in the orchestra, although [illegible] ...their acquaintance with music is wide.

"The call of the Ku Klux [illegible] ...original and is used like Brunhilde's [illegible] ...war cry or the sword motif in the [illegible] ...Ring. Sometimes on the horn, sometimes [illegible] ...times by both and again and again [illegible] ...with the full brass the cry rings [illegible] ...whenever the Ku Klux appear, [illegible] ...having a horn player up on the [illegible] ...dressing room gallery behind the [illegible] ...scenes the call is made to sound in the [illegible] ...far distance.

"The themes for the Cameron girls [illegible] ...are handled in an interesting way. The [illegible] ...elder one is sentiment and in the [illegible] ...Gloriana's is her tag. The younger one, [illegible] ...son, with her more complex character, [illegible] ...has more than one set of interpretations. Whenever she thinks of her [illegible] ...brother or is with him there is the [illegible] ...pleasing, bubbling, will-o'-the-wisp [illegible] ...waltz movement that sounds like the [illegible] ...part of the Violets' waltz and at other [illegible] ...times she has a more sober waltz [illegible] ...movement, and when out of doors the [illegible] ...flute weaves woodland notes that remind [illegible] ...one of the 'William Tell' Overture. [illegible] ...More good music is invited on her [illegible] ...than on any other one character and [illegible] ...her every mood is echoed.

"The musical themes are not [illegible] ...simple for, at one time there are two [illegible] ...Northern and two Southern airs carried [illegible] ...at the same time and all dominated by [illegible] ...a waltz movement. It is like mixing [illegible] ...pickles or a club sandwich with the [illegible] ...ear catching a bit of 'Dixie' and then [illegible] ...'Bonnie Blue Flag' and a little of [illegible] ...'Yankee Doodle' and 'Marching Through [illegible] ...Georgia.' This is when the two armies [illegible] ...are in conflict and though the music [illegible] ...is martial it is pervaded by a waltz [illegible] ...rhythm.

"Without an elaborate orchestra [illegible] ...score the audience would never appreciate more than half the value of the [illegible] ...scenes. Stoneman has a strong, manly [illegible] ...theme on the strings indicative of [illegible] ...toughness and power, and when he is [illegible] ...talking to Lincoln this music surges [illegible] ...through the house. As soon as Lincoln [illegible] ...begins to speak the music shades softly [illegible] ...to 'My Country, 'Tis of Thee,' played [illegible] ...in minor, and the audience does not [illegible] ...need the spoken word so perfectly does [illegible] ...the music interpret the chafacters of [illegible] ...the two men.

"'Dixie' is played only three times [illegible] ...and then briefly, which shows the restraint in the score, and no air is overworked, although at different times [illegible] ...one hears 'Bonny Blue Flag,' 'Suwanee River,' 'Maryland, My Maryland,' 'Old Kentucky Home,' 'Home, Sweet Home' and 'Auld Lang Syne.' Only a few bars of 'Marching Through Georgia' is played and that is followed by Grieg's 'In the Hall of the Mountain Kings.'

"Many people go once to see the picture and a second time to hear the music and as much praise is heard for one as for the other."

San Antonio Light Oct 24

GREAT SCENES IN THE SPECTACLE "BIRTH OF A NATION"

At top the great peace allegory; in center the Battle of Petersburg; below a plantation scene and Lillian Gish, who plays the role of heroine in "The Birth if a Nation."

"THE BIRTH OF A NATION" TO BE AT GRAND ONE WEEK

Great Griffith Film Spectacle to Open Monday, November 1.

S COSTLY PRODUCTION

Making of Picture Cost Approximately Half a Million Dollars.

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Grand Opera House for a week starting Monday, November 1. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal president; the harsh, radical policy of the stricken south; the uprising of the Ku Klux Klan, and the overthrow of the carpet bagger regime—these great factors and events pass in review before the thrilled spectator.

Love Story Interwoven.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine.

Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theater on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina Legislature of 1870, are exact facsimiles of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3000 horses appear in the picture, which cost approximately $500,000 to produce.

Music a Feature.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, [illegible] diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites sorely oppressed by the "servants in the master's hall"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitle the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the clansman; Lillian Gish as Elsie Stoneman, Mae Marsh and Miriam Cooper as Flora and Margaret, Ralph Lewis as Congressman Stoneman, Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann as the mulatto lieutenant governor of South Carolina; Walter Long as the renegade negro, Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper, Lydia; John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Sportiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

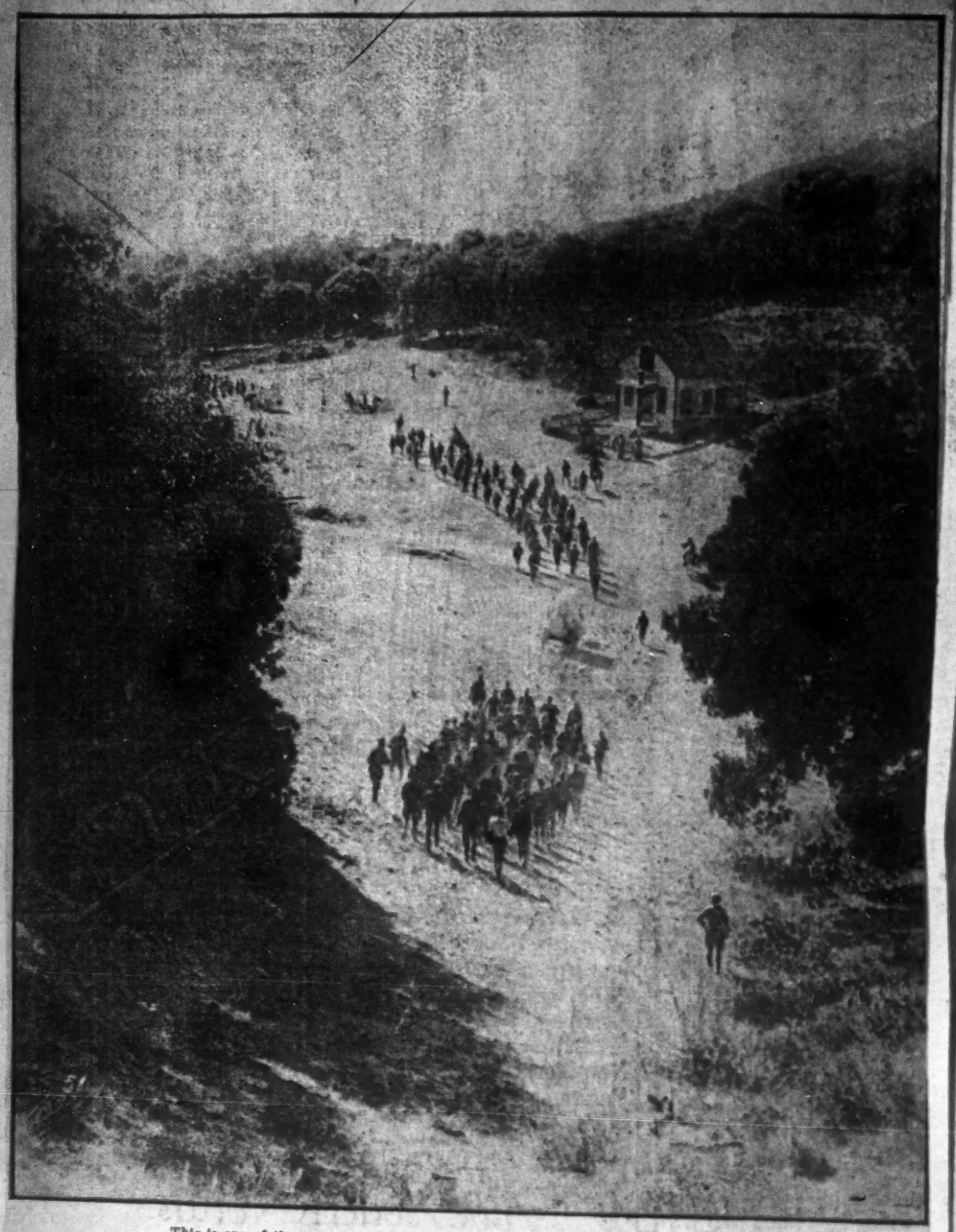
Record Oct 24

Forrest—"Birth of a Nation."

It is important for intending patrons of "The Birth of a Nation" at the Forrest Theatre to take note of the fact that this tremendously successful spectacle will never be shown in any but the finest theatres and at prices customarily charged for the best theatrical attractions. D. W. Griffith, creator of this epoch-making film, has made this fact clear in definite statements over his signature, so that it would seem incumbent upon persons who have delayed their witnessing of this picture to make early arrangements for a visit to the Forrest. Continuance of the popularity of this entertainment in Philadelphia is paralleled in other important communities and there is no abatement in interest here or elsewhere as is manifested by the crowded houses at afternoon and evening performances alike. Although daily matinees are given, there seems at times hardly enough opportunity for the public to be provided proper accommodation. However, the arrangement, still in operation, permitting the buying of seats two weeks in advance, has been a means of satisfying many people who otherwise might have been disappointed at the box office.

So many elements enter into the success of "The Birth of a Nation" that an enumeration of the merits of the production might prove tedious. But it should be said that the musical accompaniment to the picture, embracing folk-songs, national anthems, engaging dance melodies and some of the finest compositions of the world's best composers, has no small part in contributing to entertainment. This music is played by a symphonic orchestra and each selection is fitted so closely to the shifting scene as to be an integral part of the exhibition. A finely-selected company of actors is seen in historic and romantic roles, and there are tremendous battle scenes, wonderful night rides by the Ku Klux Klan, delightful bits of comedy and of romance, and, in a visualization of historic events, such incidents as the assassination of Abraham Lincoln and the surrender of Lee to Grant. No such vital picture as "The Birth of a Nation" has yet been placed upon the screen, and it is not at all strange that persons who have once seen the production should return again and again to sit under the spell of the Griffith masterpiece.

Sherman's March to Sea in Birth of a Nation



This is one of the great scenes in "The Birth of a Nation," coming to the Grand.

"The Birth of a Nation" a Real $2 Movie Show

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," will come to the Grand Opera House six days, starting November 1, matinee daily.

"The Birth of a Nation" is one of the most widely discussed topics in the country. It established an absolutely new art in the realm of the theater—the art of pantomimic screen spectacle with music. It also created a tremendous sensation because of its vaster and more forceful treatment of the same theme as Thomas Dixon's "The Clansman." The consequence of the Civil War in Southern Reconstruction are fully dealt with, and the nation's union is apotheosized. Mr. Griffith, pioneer among directors, managed the stupendous achievement without the aid of dialogue or speech, for motion pictures, accompanying music and effects tell the coherent, logical and moving story.

The magnitude of D. W. Griffith's feat in staging "The Birth of a Nation" is almost appalling—at least to the devotees of the older theater. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" is infinitesimal. For Griffith, in staging "The Birth of a Nation" used Nature for his background, 150 years of American history as his subject, 18,000 people as his actors, and no less than 3,000 mounts of cavalry in the celebrated rides of the Ku Klux Klan. After it was all completed he had an operatic score prepared and provided orchestral music worthy of Wagner. The motion picture spectacle in which these marvelous things are done will be shown here for the first time at the Grand beginning November 1.

"Birth of a Nation" Tells Story of Reconstruction Days

"The Birth of a Nation," the massive spectacle of the South's reconstruction, concerning which so much has been said and written during the last months, will begin a week's engagement at the Academy of Music tomorrow night. It will be seen here exactly as it is being presented in New York, Boston, Philadelphia, Chicago and other large cities, with a symphony orchestra of thirty, and elaborate stage effects. The services of fifty people are employed in each presentation.

Altogether, eleven performances will be given during the local engagement of the spectacle. Except tomorrow, when the whole day will be spent in installing the production and rehearsing local musicians with the company's orchestra, a matinee will be given every day at 2:30. The evening performances will begin at 8:20, and, owing to the length of the spectacle—nearly three hours—all the performances are started promptly on time.

The company coming to the Academy is the one which opened its tour to a week of capacity business at the Colonial Theater, Norfolk, three weeks ago. It is the only one on tour, the seven others presenting the spectacle being installed for indefinite runs in as many large cities in different sections of the country.

Put Him in Hall of Fame.

So wonderful has been Mr. Griffith's achievement in visualizing the story of the South's reconstruction that critics have installed him in the Hall of Fame as the creator of a new art.

For many years American dramatists wrote able plays of particular States, cities or localities, ranging from "Alabama" to "The Henrietta," and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard Spots" and "The Clansman," and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate, he replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great out-of-doors. In brief, he staged the great battle struggles and critical events of 1861-'70 under natural conditions as nearly as possible similar to the original.

New and Stupendous Art.

The result of Griffith's efforts is a new and stupendous art for which no adequate names has been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy tragedy, music and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and forty-five minutes, it eptomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage 'unities' 'are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden Josephine Crowell Ralph Lewis Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

Lillian Gish, in "The Birth of a Nation" (Film Play) Forrest

VETERANS TO SEE MOVING PICTURES.

Former Confederates Are Invited to Witness Production of Civil War Drama.

Perhaps the most interested spectators to see "The Birth of a Nation" at the Grand Opera House tonight will be the members of Camp Magruder, United Confederate Veterans, who have been invited to attend as guests of the management. To them the show will represent something real—something they have experienced. All members of the camp are requested to meet R. M. Franklin, camp adjutant, in the lobby of the theater at 8 o'clock this evening.

One of the 5,000 HAPPY DAYS IN PIEDMONT BEFORE THE WAR. Scenes in "The Birth of a Nation," at the Academy of Music all this week.

San Antonio Express Oct 24

Twelve Thousand Feet of Film Presents a Thrilling Presentment of National Upgrowth—Eighteen Thousand People Employed in Taking These Historical Pictures.

DAVID W. GRIFFITH'S most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation," coming to the Grand Opera House for a week, starting Monday night, November 1, is that of making history live. He has touched the high peaks of American history—the introduction of slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction and the restoration of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of National upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theater, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "History by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflict, and so were the fac-similes of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedmen's Bureau, the carpetbaggers' excesses and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skillfully managed that often the applause is practically continuous for half to three-quarters of an hour.

EPIC FORM SUBSTITUTED

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic forming having been thrown away and the epic or historical form substituted. The old reproach against the "ten-cent movie" is forever removed. It is a curious sight now in New York to see dozens of speculators asking three and four dollars a seat for a moving picture, whilst inside at the box office the public gladly pays the regular scale of prices at a fashionable metropolitan theater.

The labor involved in this newest sort of picture making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into significance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the cinema replace the text book in the public schools? Will the Walter Scott and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet, in view of what is happening around us, it is hard—nay impossible—to set any limits to the future achievements of the motion picture.

The official biographer of Griffith, the producer of "The Birth of a Nation," asked for some data and got the answer that "he was born in Kentucky, that he grew up in a house like most boys; started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat."

Strangely reticent about his personal affairs, the creator of "The Birth of a Nation" (when you know him) has one of the most interesting personalities in the world. One day he appeared in the office of the Epoch Producing Corporation of New York and put in a requisition for $5,000 cash. It was a Saturday afternoon. All the funds at the Liberty Theater, where "The Birth of a Nation" was playing, had been banked and the cash on hand was required for salaries. But one of the managers made the round of several Broadway hotels and finally got the cash money in exchange for checks. It was all in $100 bills.

BUNDLED MONEY IN NEWSPAPER.

Mr. Griffith bundled the money into an old newspaper, which he tied with a piece of rough string, as he caught the flyer for Louisville, Ky., that afternoon he was observed with a suitcase in one hand and the bundle of "kale" in the other disappearing rapidly in the direction of a train which was starting just as he reached the station.

The next chapter of this little story opens in LaGrange, Ky., a tall, youthful-looking man, with aforesaid "kale" bundle and suitcase, knocks at the door of an ivy-clad cottage. The thin, stately, white-haired woman of the crinoline and hoop-skirt era answers the knock and comes out to meet him. As the tall young man drops his suitcase and embraces the old lady with his good right arm, his left hand holds out a bundle in a newspaper with the commonplace remark: "Here is a little present for you, mother."

The incident, as the managers of the company came to learn about it, surprised them not a little, but it is characteristic of Griffith. Four times a year, on his flying trips between Los Angeles and New York, he visits the old Kentucky home and leaves that same little "memento." It is always the same sum and is always contained in an old newspaper.

"When I was a boy," said Griffith to a chum the other day, "I always had a vision of making a place in the world and bringing back the coin. I didn't know what checks were in those days. I don't think most people in LaGrange know what they mean nowadays. Anyhow, it's just a fad of mine to make a little present in Uncle Sam's legal tender."

Few men owe more to their parents than the famous director does to Brigadier General Jacob W. Griffith and Mrs. Mary Perkins Griffith. The father held distinguished command in the Southern army. He died when D. W. Griffith was but a lad, nevertheless the sixth sense of military strategy that the boy inherited and the vivid depiction of Civil War campaigns that General Griffith used to tell have remained ever with the son. Mrs. Griffith, the mother, has been David's best friend. She gave him a good education, schooled him in the old-fashioned chivalry of Kentucky and has ever watched his welfare and progress with a whole-hearted love and devotion.

Most of the material given below has been picked up from Griffith's intimates and associates, for he will rarely talk about himself.

WANTED TO BE AN ACTOR.

He wanted to be an actor or a dramatist, he did not quite know which. A stock company director named Oscar Eagle gave him his first job at Macauley's Theater, Louisville, from which post he drifted to New York and alternated between playing parts and writing plays. The row of a new playwright is hard to hoe, as only one of the early partly successful attempts young Griffith attempted himself as utility actor and playwright to the Biograph Company. They were taking small productions from him, and when one of the directors got sick they allowed Griffith to make a one-reel picture. His new ideas of the "close-up," "fade-out," "switchback" and "parallel action" revolutionized the technical side of photographic acting. His choice of talent in this field was likewise almost uncanny, so that in five years time he developed a majority of the motion picture actors and actresses who are justly eminent today. Furthermore he had the literary sense, and beside using the stock dramatic material of the routine motion picture director, he invaded poetry, fiction and standard literature for his subjects. The union of these three diverse talents, together with marvelous executive ability, made him the greatest motion picture director in the world.

David W. Griffith is so busy a man that he has no time for the ordinary diversions and avocations of life. While at work in Los Angeles he is up at 6 o'clock every morning. His working day is from 8 or 9 o'clock until midnight. Immense as the plant is, he supervises every part of it, reviews all scenarios, inspects every player and every costume, disproves all properties and structural effects, directs every foot of all films that bear his name, and looks over all the film work of the other directors.

"Lives under his hat" is a true expression. Griffith has a hat in every room of the many score rooms of the studio. He wears fifty hats a day, but his favorites are the enormous Panamas that guard against the excessive heat of the Los Angeles sun. He always keeps in working trim, is hard as nails physically, and while on the directing job wears his hair closely cropped. His favorite instrument is the megaphone. A born commander, he goes out for field work with this enormous speaking tube and directs an army of several hundred persons as easily as a farmer would boss a team of horses. But when he puts on the big battle pieces, like Sherman's march to the sea and the battle of Petersburg, he has to discard that big-voiced instrument for a switchboard and relays of telephone wires.

PERSONALLY FEARS NO DANGER.

While careful for the safety of his people, he personally fears no danger and often takes big chances in the outdoor

D. W. GRIFFITH.

directing work. One of his high-powered automobiles contains a speed of nearly a hundred miles an hour. With G. W. Bitzer, his photographer, he pushes the speed limit ahead of the wild rides of the Clansmen on their horses in the Ku Klux scenes.

Best of all, "The Birth of a Nation" producer takes the hardest part of his work as good fun, as exhilirating sport, rather than as a task. His is one of the spirits that find life extremely fascinating, interesting and diverting. His alert intelligence grasps every new phase eagerly.

Back in New York off his studio labors Mr. Griffith would rather dance than do anything else. He believes in dancing as the most ancient and the most beneficial of all exercises. "Note the fighting people of the world," he said. "They are dancers, every one of them. All the conquests have been won by dancing people, and all the great achievements have been wrought by nations that dance."

Griffith gets 500 letters and fifty telegrams every day. It would save a lot of anxious folk some heartburnings to know that he never answers the letters. He opens them and tosses them in huge stacks on his general manager's table, where the faithful clerks sort out the minute grains of wheat from the chaff and attend to the really important things. He tosses the telegrams to his secretary, whose discretion as to answering is final. Griffith rarely carries money except when he is taking home the bundle of "kale" to the old folks. He is known everywhere and appropriates whatever he wants, letting the shopkeepers present their claims later to the keeper of his purse. He never fusses about trifles. He never does a particle of clerical work. He never stops at small or large financial obstacles, but goes right ahead regardless of financial problems. In brief, his one asperation is to make the big picture, the great art product, and in that supreme achievement he is Napoleonic in his methods and results.

Ethel Barrymore Booked by Royal.

Ethel Barrymore in "The Final Judgment," a five-part photodrama by George Scarborough, the talented playwright, will be seen at the Royal Theater on next Thursday and Friday. "The Final Judgment" affords Miss Barrymore unbounded opportunity for the display of her wonderful dramatic gift. The story of the photodrama is virile and gripping and is a masterpiece of screen productions. Miss Barrymore is supported by a superb cast of recognized stage and screen artists, including Percy G. Standing, H. Cooper Cliffe, Paul Lawrence, Mahlon Hamilton and Beatrice Maude.

A synopsis of the story follows: Jane Carlsson, an actress of note, is loved by three men, Murray Campbell, an assistant district attorney; Hamilton Ross, a noted chemist and criminologist, and Henry Strong, a multi-millionaire. Campbell wins in the suit for her hand. Disheartened, Ross accepts an offer to assist in unraveling a mysterious murder in Moscow, Russia. There he discovers that the victim was killed with fumes from a volatile poison of the East. He is about to make known his discovery when he decides to withhold it and use the same poison to kill Campbell, that he may possess Jane. On his return to New York he finds through careful tests that he can saturate a letter with the poison and thereby bring about the death of whoever reads the letter. Jane and Campbell have been living happily, until Campbell returns home unexpectedly and finds Henry Strong and Jane in a supposedly compromising situation, which they explain away. Ross telephones Jane of his arrival and she invites him to a dinner party to be given by her husband. An hour before he leaves for the Campbell home Ross dispatches a letter addressed to Campbell. Jane receives the letter and asks Strong to take it to her husband, who is mixing a cocktail in the dining room. Jane joins Ross and other guests. Campbell asks Strong to open the letter, which he does, and receives the poison intended for Campbell. Strong becomes partially paralyzed and Campbell picks up the letter. It states that Strong has been intimate with Jane Campbell becomes infuriated and is about to strike Strong when the latter topples over, striking a chair and sustaining a fracture of the skull. A maid, hearing the altercation, and seeing Campbell start to strike Strong, summons a policeman. Campbell is arrested for murder, tried and convicted. Jane learns of the poison that Ross used to kill her husband and steals incense from which the poisonous vapors arise, and laboratory notes from the Ross apartments. That night she invites Ross to her home, after a spurious confession of love for him. She secretes a police captain and doctor in her home and tells them she intends to prove her husband's innocence. When Ross arrives she lights the incense in a bowl. It has the same perfume as the poison, but not the deadly effect. Ross tries to escape from the room, but finds all the doors locked. In the madness that overwhelms him, he confesses his guilt and is arrested, while Jane and Campbell are reunited.

Richmond Times Dispatch Oct 24

"THE BIRTH OF A NATION" AT ACADEMY ALL THE WEEK

With a score of electricians and mechanics preparing the playhouse for the reception of the massive "The Birth of a Nation" production when the company arrives to-night the Academy of Music has been a busy spot. Extensive changes in the stage and auditorium are necessitated by the coming of the spectacle that has enthralled New York, Chicago, Philadelphia and other large cities, and neither effort nor expense is being spared by the local management to provide the company with proper facilities.

In the first place, a large block of seats must be removed from the rear of the orchestra floor, where a booth housing two large projecting machines and other electrical paraphernalia is to be installed. An optical expert sent in advance of the company measured to the fraction of an inch the distance necessary for proper focal adjustment in a theater of the dimensions of the Academy of Music.

Then the stage and orchestra pit require rearrangement. The bewildering array of equipment used in attaining the battle and other realistic effects requires every possible inch of space on the stage. Twenty men are employed "back-stage" in working the effects, not counting a squad of "supers" who do nothing but shout at the command of the stage director. And these commands, be it understood, are not spoken. Colored incandescents are scattered over the dozens of separate "props," and each is controlled from a switch not unlike the keyboard of a piano, which the director operates. The glimmer of a red light on a piece of equipment means to the trained handler that it is to be used for a certain effect, while an instant later, at the sign of a blue light, the same "prop" is to be used for an entirely different effect. The stage staff is kept at high tension throughout the two hours and forty minutes of the spectacle, which they never see.

Thirty men in the orchestra, twenty of whom are carried by the company, will also require more room in the musicians' pit than is needed for the average attraction. The pit has been stripped of all its superfluous furnishings, and it may yet be necessary to place one of the harpists in a lower box, as has been done in other cities.

While the extent of the preparations necessary for the presentation of "The Birth of a Nation" in a theater gives a fair idea of the massiveness of the production, it is only after one has witnessed the spectacle that he can appreciate its grandeur and realism. Some facts of its vastness are given herewith:

The play contains 5,000 scenes, presents 18,000 actors and 3,000 horses, cost $500,000 for actual production expense and took eight months to produce. The story is divided into two acts, and the total time of performance is two hours and forty minues. Some of the greatest battles of the War Between the States are re-enacted. Atlanta, as it was in 1864, is built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant are shown at Appomattox, Ford's Theater, Washington, is reproduced to the smallest details for the Lincoln tragedy. Events of the reconstruction are pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku-Klux Klan riders that commandeered a county for a day.

Women's dresses used 1,000 yards and Ku-Klux Klan costumes 25,000 yards of cloth.

Wonderful artillery duels are shown, in which real shells were used. One sees miles of trenches—thousands of Confederate and Federal fighters—and war as it actually is."

This great spectacle and drama will be shown at the Academy of Music all the week, beginning to-morrow night, with a matinee every day after to-morrow.

RECALLS CHARLES H. HOYT AS PLAYWRIGHT AND PRODUCER

F. R. Zweifel, Manager of 'Birth of a Nation,' One of Managers of Famous Theatrical Man

Tells of Associations With Works and Stage Folk Who Appeared in Them for Many Years

CHARLES H. HOYT, playwright and producer, is dead; but theatergoers who remember the gentle satire of "A Temperance Town," "A Milk-White Flag" or any of his other plays, and theatrical men who were personally associated with him, still enjoy their recollection of the days of his supremacy.

Among the few Hoyt managers who are still active in the theater world is Fred R. Zweifel, manager of "The Birth of a Nation" at the Forrest Theater. Mr. Zweifel entered Hoyt's employ while a young man. He managed the important Hoyt productions for nearly fifteen years and held the confidence and friendship of the author during a great part of his professional life. Before the matinee at the Forrest yesterday, Mr. Zweifel recounted some of Hoyt's famous enterprises.

"I had come up to New York from my home in Galveston looking for a job," he said, "when one day in a hotel I was introduced to Mr. Hoyt. He seemed to take a fancy to me and soon asked me whether I knew anything about bookkeeping. When I told him that I was thoroughly experienced in the keeping of books, he suggested that I enter his employ. The offer was attractive and I went into his New York office.

"At that time, about 1889, he had written 'A Parlor Match' and 'A Rag Baby.' Then came 'A Tin Soldier.' Hoyt and Thomas were the owners, and soon after I had been broken into work around the theater I was sent on the road with the piece. In the cast were Flora Walsh, who was the first Mrs. Hoyt; Paul Dresser, remembered as the composer of the song 'On the Banks of the Wabash'; James T. Powers and Alice Walsh.

"The next play was 'A Brass Monkey.' Flora Walsh was again in that cast, which included also Tim Murphy, Otis Harlan and William Mack, the original 'Razzle Dazzle' trio. Hoyt was making a great deal of money at that time, but he had still greater success when he put out 'A Texas Steer.' That play made $150,000 a season for three years, and we were in Washington with it for four weeks, an unprecedented stay for any theatrical company at the capital. Tim Murphy and Flora Walsh headed the cast, and George Marion was an important member.

Began Plays With 'A'

"Every Hoyt play began with the capital letter 'A'. Hoyt seemed to have a superstition regarding the matter. His next play was 'A Hole in the Ground.' In that Miss Walsh was the leading player and associated with her were Frank Lawton, George Richards and Alice Evans, who became Mrs. Wilton Lackaye. 'A Milk-White Flag' was the next product, and in the cast were Isabelle Coe, who subsequently became Mrs. Frank McKee; Clarice Agnew, later the bride of a millionaire tin plate magnate, and Julian Mitchell, who was seen as the corpse. As you know, there was music, singing and dancing in all the Hoyt plays, and the music was written either by Percy Gaunt or Richard Stahl. The customary arrangement was to have six songs in each play, but 'A Milk-White Flag' was the exception, having a larger number.

FRED R. ZWEIFEL

For many years Mr. Zweifel, who is manager of "The Birth of a Nation" at the Forrest Theater, enjoyed the confidences, professional and personal, of Charles H. Hoyt, the famous playwright and producer. He is one of three Hoyt managers who are still active in the theater world.

"Harry Gilfoil, who is still occasionally seen in vaudeville as Baron Sands, had that role and made his reputation as a comedian in 'A Trip to Chinatown.' That was the next play chronologically in the Hoyt output. Bessie Clayton was in the cast and so was Lois Fuller. Old theatergoers will probably still remember Harry Connor, as Weiland Strong. Other familiar names in that cast are Lucy and Margaret Daly, and John Hyams, musical comedy star.

"'A Temperance Town' had in its cast George Richards and Eugene Canfield. Three actresses played the part of Ruth. One of these was Anna Robinson, who later married a title; Elsie Lombard, widow of John T. Brush, baseball magnate, and Caroline Miskel, who was the second Mrs. Hoyt. Miss Miskel was married to Mr. Hoyt two years after the death of Flora Walsh.

"'A Contented Woman' was written for Caroline Miskel, and I recall in the cast William Currie, now manager for William A. Brady; Lee Harrison, Kate Uart, Richard Dillon, and Gertrude Dawes, who is the present Mrs. Ralph Delmore. 'A Black Sheep' was written for William Hoey, but before production was made Otis Harlan became the star, and he appeared in the play for three seasons. In that cast Eddie Garvey, Eleanor Falk, who is now in vaudeville; William Hatter, William Mack, Nellie Butler, Florence Wicks and William Devere were prominent. 'A Black Sheep' marked the height of Mr. Hoyt's achievements.

"Three plays were written subsequently, but they marked a change in his method. He allowed himself to be influenced by what he thought was a changing public taste, and so he dropped the satire that had been his greatest asset, and sought to please the alleged Broadway taste for tenderloin plays. The first of these new style plays was 'A Stranger in New York.'

Written for Harry Conor

"It was written for Harry Conor, who starred in it for several seasons. Associated with him were Harry Gilfoil, Jeanette St. Henry, John Hyams, Amy and Leah Angeles, Joseph Coyne, who is now a London idol; Sam Marion, Paul Nicholson and Angie Norton, well-known to vaudeville.

"'A Day and a Night' was practically the last of Hoyt's plays, although later he wrote and had produced 'A Dog in the Manger,' which was withdrawn after three days. For the former, Otis Harlan and William Devere were the stars, and in the cast were William Currie, Alma Kremer, Hattie Williams, Grace Rutter (now Grace Elliston), Louise Gunning and Nellie O'Neil.

"During fourteen years and eight months, to be precise, I was manager of the Hoyt plays, and my association with Charles Hoyt was ever a delight. His employes were his friends, and it was a rare thing for his actors or his business office employes to resign. Hoyt died at Hartford, Conn., and is buried at Charlestown, N. H., where his beautiful old home is a legacy to aged members of the Lambs' Club. He was born in Concord, N. H., and before he took up playwriting he conducted the 'All Sorts' column on the Boston Post. The first play that he wrote was called 'Gifford's Luck.' It must have been a sad thing, for Hoyt and William Harris often laughed over it. You see, 'Gifford's Luck' did not have the talismanic capital 'A.'

"There was one thing that Hoyt would not permit and that was the changing of any line or situation in any of his plays without his full sanction. I believe his influence was uplifting and I know he did a great deal for the old-time variety actor, for he brought that discredited player from the Bowery to Broadway and gave him a genuine vogue.

"There are many stories that crowd upon me to show the quick wit of Hoyt. He was never at a loss for a rejoiner nor for a witty remark. You know how some one in the street sometimes will move from side to side as you move in the same direction and how foolish you will feel when there seems no means of passing the other fellow. In Boston one day, Hoyt dodged from side to side to avoid collision with a stranger, who seemed more active even than Hoyt. 'Say,' said Hoyt, 'what is this, a waltz or a schottische?'

The Miserly Music Director

"Boston streets are notoriously crooked and in the business sections they are usually crowded. It was a favorite remark of Hoyt that 'You've got to be a tight-rope walker to walk the streets of Boston.'

He was always doing or saying the unusual. We had a musical director once who was a pretty shabby sort of person. He was well paid, but he was so mean that he would hunt up the cheapest lodging in any city. One day in Boston it was necessary for us to have a rehearsal. We looked everywhere, but we could not find this fellow. No one knew where he was staying. Hoyt was equal to the emergency. 'Come in here,' he said to Otis Harlan and me, and we followed him into a cigar store. 'I want three of those canes,' he said to the man behind the counter. Each of us took a stick and sallied forth. We walked to the corner of the street where several alleys chocked with ash barrels were in evidence.

"You go up there, Otis,' said Hoyt, 'and Fred, you go the other way. I'll go down this street. I want you fellows to jab your canes in every ash barrel you see.'

"'What for?' asked Harlan.

"'He might leap out.'"

"THE BIRTH OF A NATION"

Announcement has been made that Atlantans will be given the opportunity of seeing that great triumph of scenic art, "The Birth of a Nation," early in December.

Following that announcement a committee of three citizens called on Mayor Woodward to ask the suppression of the spectacle. Of this committee only one had seen the picture, the others knowing nothing of it from personal view. The protest was based on the idea that the picture might stir up race prejudice.

Mayor Woodward will doubtless ignore it altogether, inasmuch as the picture has been shown in a number of southern cities already and will be seen in others before coming here. According to the newspapers and authorities in all these cities no disturbance of any character has marred the performances.

"The Birth of a Nation" has been running in New York for a year and will remain there another year, as far as one can predict. It was shown first in the south at Norfolk. Wyndham R. Mayo, mayor of Norfolk, went on record in a telegram to Atlanta as follows:

"'The Birth of a Nation' was shown here a whole week to crowded houses day and night with no disturbance of any kind. The show is spoken of as most wonderful and instructive. The overwhelming sentiment in Norfolk is that it may be shown anywhere in the United States with both pleasure and profit. Before it was shown here I was requested not to permit it. I refused to interfere and it would have been a mistake had I done so."

Mrs. Frank Anthony Walke, president of the Norfolk chapter of the U. D. C., said:

"'The Birth of a Nation' is wonderful. There are a few things that are not agreeable, but to make history correct this has to be with the pleasant. There is much that makes one's heart ache; much that brings pleasure and happiness. Tears and sunshine are well coupled. It is a revelation and all southerners should see it and glory in its teachings."

In Knoxville, in Chattanooga, in Asheville, in Spartanburg and in other southern cities, the reception accorded the spectacle has been the same as at Norfolk. It is perhaps the greatest photo spectacle ever made; it teaches a great thought and moral. It is no incendiary, fire-eating picture. As The Americus Times-Recorder says, "There is nothing sensational in it. Sons of the south and sons of the north can join hands in the heartsome feeling of love and good fellowship as they see it. More than one million persons have already seen it in this spirit."

Hundreds of Atlantans have seen and enjoyed the picture. They have told their countless friends of its wonders and its great attractiveness.

THE BIRTH OF THE NATION COMING

The Last Word in Moving Picture Enterprise for an Entire Week at the Court.

D. W. Griffith's supurb spectacle, "The Birth of the Nation," will be placed on view at the Court theatre Monday evening, November first, continuing for the entire week with five matinees and six nights. "The Birth of the Nation" may well be termed the last word in moving picture enterprise. It outclasses everything of the kind that has ever before been attempted. It is doubtful if a more historic picture will ever be produced than this. It is a reproduction of many of the more important scenes and incidents associated with the Civil war. In brief, it places on view—panorama like in an entertainment of about three hours in a most vivid manner events of more than four years duration. This is so forcefully presented that it makes a lasting impression upon all who see it. The intensity of its realism is almost beyond comprehension. A portion of Sherman's march from Atlanta to the sea, which has been made famous in song and story, is vividly portrayed as is also the battle of Atlanta, fought under the glare of the brilliant lights from the cannon's mouth. More than 18,000 persons are shown in this stupendous work to say nothing of thousands of horses. There is intense excitement from the time the curtain goes up until it falls on the final act, when peace again reigns throughout the republic.

In times of great crisis the best and the worst that is in men usually predominates. This has been the history of the world and probably never more forcefully illustrated than during the French Revolution and the four years from 1861 to 1865, covering the period of the Civil war in the United States. The efforts at re-construction was in many respects more injurious to the South than was the war itself. Many of the southern states became over-run with unscrupulous men from the North who sought to take advantage of the 4,000,000 blacks who had been set free, using them for their self agrandizement thus elevating themselves to positions of governors, representatives in Congress and United States senators. It was these disruptable whites in the North who were instrumental in bringing about discord between the two races in the South. South Carolina, Georgia, Alabama, Mississippi and Louisiana fell into the hands of northern carpetbaggers, and it was not until about ten years after that this element was completely dislodged from power and stable government established by those who lived there and who were interested in the welfare and future of the Southland. Race hatred had never before been known until the carpetbaggers exercised their influence over the blacks, from whom Mr. Lincoln had unshackled the chains of slavery.

"The Birth of a Nation," as set forth in the picture, is a faithful representation of events as they took place and have so been verified by historians of both the North and the South. It shows among many of the important episodes of the time, the assassination of President Lincoln and the historic meeting of Lee and Grant under the apple tree at Appomattox, where was signed the Declaration of Peace. The picture begins by first showing the curse of slavery Massachusetts, and concludes by giving a vivid portrayal of the colored man of the present time being his own master, the accumulator of wealth, respected citizenship, living in obedience to the laws of the country and willing to fight and die for its preservation.

The Birth of the Nation will be on view at the Court theatre for eleven performances, opening on Monday night, matinee daily thereafter. It will be presented here exactly the same as it is in New York, Philadelphia, Pittsburgh and other of the large cities

FORREST—It is important for intending patrons of "The Birth of a Nation" to take note of the fact that this tremendously successful spectacle will never be shown in any but the finest theatres and at prices customarily charged for the best theatrical attractions. D. W. Griffith, creator of this epoch-making film, has made this fact clear in definite statements over his signature. Continuance of the popularity of this entertainment in Philadelphia is paralleled in other important communities and there is no abatement in interest here or elsewhere, as is manifested by the crowded house at afternoon and evening performances alike. Although daily matinees are given, there seems at times hardly enough opportunity for the public to be given proper accommodation. However, the arrangement, still in operation, permitting the buying of seats two weeks in advance, has been a means of satisfying many people who otherwise might have been disappointed at the box office.

So many elements enter into the success of "The Birth of a Nation" that an enumeration of the merits of the production might prove tedious. But it should be said that the musical accompaniment to the picture, embracing folk songs, national anthems, engaging dance melodies and some of the finest compositions of the world's best composers, has no small part in contributing to entertainment. This music is played by a symphonic orchestra and each selection is fitted so closely to the shifting scene as to be an integral part of the exhibition. A finely selected company of actors is seen in historic and romantic roles and there are tremendous battle scenes, wonderful night rides by the famous Ku Klux Klan, delightful bits of comedy and of romance, and in a visualization of historic events.

Wheeling Local News Oct 24

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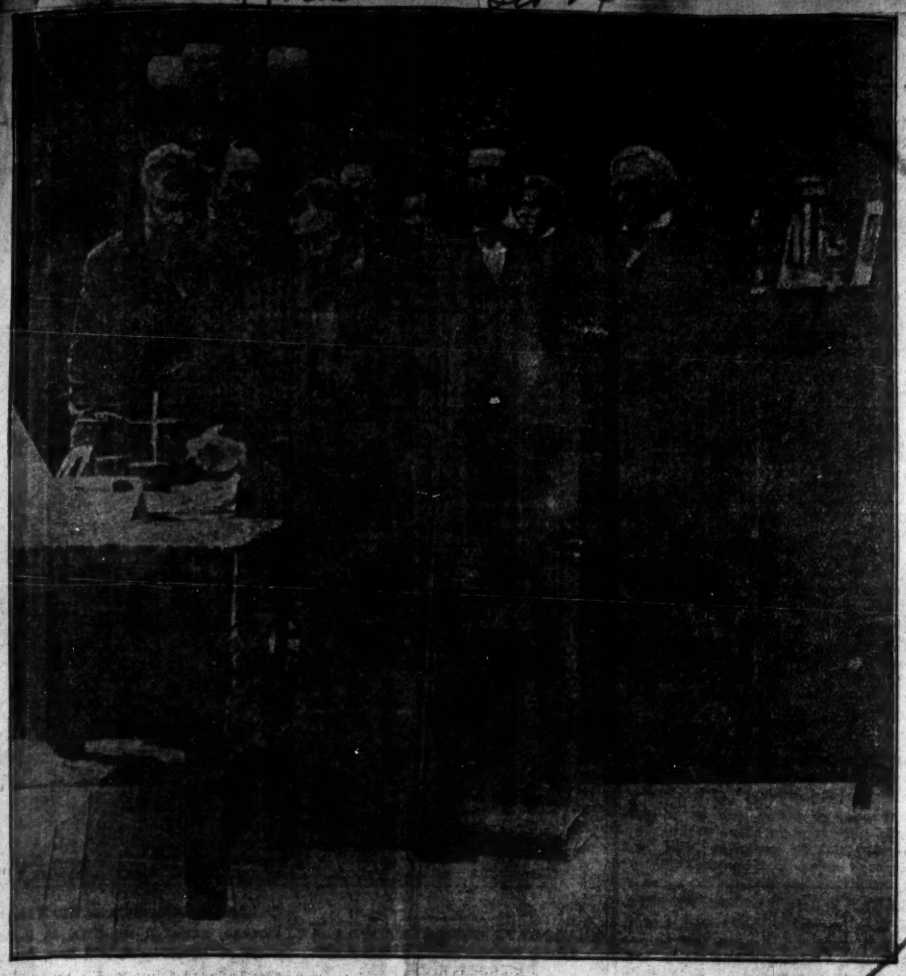
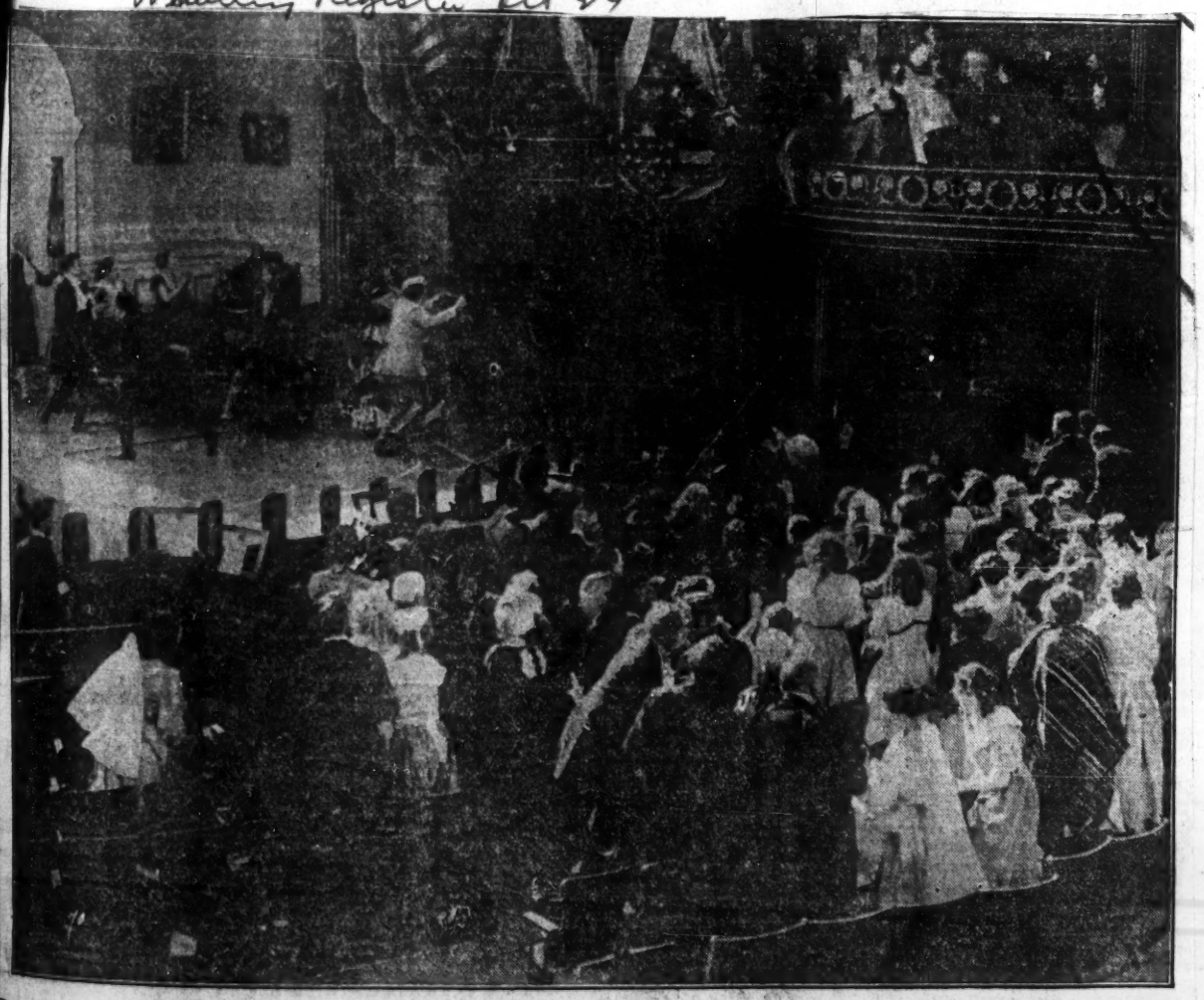


President Lincoln singing the first call for Volunteers at the breaking out of the Civil War, as shown in "Birth of a Nation," which begins a weeks' engagement at the Court, Monday evening, November 1st.

Wheeling Register Oct 24



The assassination of President Lincoln at Ford's Theatre, Washington, as shown in "The Birthof a Nation," which will be seen at the Court Theatre for one week beginning Monday evening, November 1st.

"BIRTH OF A NATION" COMING

GREAT PICTURE SPECTACLE WILL BE SHOWN FULL WEEK AT COURT.

The greatest spectacle that has ever been brought forth in moving pictures is conceded to be "The Birth of a Nation," which was evolved in the fertile brain of Dr. W. Griffith, recognized as the master mind in the moving picture world. This great spectacle will be shown here at the Court theatre for one week, beginning Monday evening, November 1, with matinees Tuesday, Wednesday, Thursday, Friday and Saturday. "The Birth of a Nation" is founded upon the historical novel, "The Clansman," written by the Rev. Thomas Dixon of New York, though a native of North Carolina.

Mr. Griffith has compressed, as it were, the events of four years' duration into an entertainment of upward of three hours, and during the entire progress of the presentation of the pictures there are continuous thrills of excitement, made so because of the historical importance of the events shown. The battle of Atlanta, fought at night, the field of carnage illuminated by the bursting of the shells and the glare of the flames emanating from the mouth of the cannon—truly a spectacle never before attempted, and certainly never before seen except in real life. Mr. Griffith has portrayed many of the great scenes of the Civil war in so realistic a manner that to see it is akin to living during that period—from 1861 to 1865.

"The Birth of a Nation" has often been referred to as really the eighth wonder of the world, and so it well may be termed, for it surpasses all efforts in enterprises of this character. Historians of both the north and south who have written of the great conflict seem to be unanimous in their opinions that the period of reconstruction did more to inflame the southern people against the north than was brought about during the four years of contest in the open and upon the field of battle.

Reconstruction was unfortunately the work of a few thousand carpetbaggers—men discredited in the north in their own political parties, who went south to prey upon the ignorance and credulity of the untutored blacks who had been suddenly released from bondage, and who were made to believe by the designing carpetbaggers that they would replace their former masters in the political and social life of those states wherein the institution of slavery had existed.

Had there not been this band of political highwaymen—the carpetbaggers—affairs of the south would gradually have assumed their normal condition and race hatred would not have been known. The carpetbaggers were made up of what might be termed "soldiers of fortune," whose ambitions were greed for office, and this most of them succeeded in securing. Some became governors, others, through fraud and trickery, were sent to congress as representatives and United States senators, but the colored people themselves secured practically nothing in the officeholding line, but their votes only utilized to elevate the disreputable carpetbag element into high official positions.

Were in Power.

For almost ten years the carpetbaggers were really in the saddle in the south, and not until they were driven from power did the south begin to progress and a better understanding prevailed between the whites and blacks. The picture illustrates the advancement which has been made by the colored population in the south, where they have become property holders, together with the enormous wealth they have created and has acquired, likewise showing the uplift which has come to them in the matter of education.

"The Birth of a Nation" is said to said to be the most expensive undertaking of this character that has ever been attempted. There are shown in it more people than was ever brought together upon a similar occasion. It is estimated there are probably 18,000 men and women shown in the picture from beginning to end and several thousand head of horses. There is hardly a quiet moment during the time the picture is being shown. The realism which is given by Mr. Griffith makes it one continual round of thrills and excitement. Oftentime audiences break into uproars of patriotic cheering. Mr. Griffith spares no expense in producing "The Birth of a Nation." He utilizes about twenty-five musicians in the orchestra for the purpose of giving to the picture the genuine realism the subject requires.

Beaumont Enterprise Oct 25

Real Comedy in Birth of a Nation

Paul Le Blanc and Miss Lillian Gish.

A great deal of film comedy is horseplay, but David W. Griffith in "The Birth of a Nation," which comes to the Kyle theatre Wednesday night, proves that quiet refined comedy is a big laugh maker and pleases people better than the old-style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul Le Blanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doubles of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costums of Civil War and reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habilliments to which they are unaccustomed.

Pittsburgh Dispatch Oct 25

"The Birth of a Nation," which enters into the second week of its engagement at the Miles Theater this afternoon, and which also marks the beginning of the ninth week of its stay in this city, has proved to be the most successful theatrical attraction, whether dramatic or motion picture play, on record. No stage offering in the history of the theater has enjoyed the long runs that this photo spectacle is enjoying, not only in this city, but everywhere throughout the country. But D. W. Griffith's spectacle of Civil War and reconstruction periods is intense, vital, gripping and human.

Pittsburgh Post Oct 25

"The Birth of a Nation," the greatest photo spectacle, continues at the Miles Theater, the ninth week of its stay in this city. No show has enjoyed the long runs of this famous photo spectacle.

Pittsburgh Press Oct 25

Starts Ninth Week.

"The Birth of a Nation," which enters into the second week of its engagement at the Miles theater this afternoon, and which also marks the beginning of the ninth week of its stay in this city has proved to be the most marvelous theatrical attraction, whether dramatic or motion picture play, on record. No stage offering in the history of the stage has enjoyed the long runs that this famous photo-spectacle is enjoying, not only in this city but everywhere throughout the country. But D. W. Griffith's spectacle of Civil war and reconstruction periods is intense, vital, gripping and human.

News Leader Richmond Oct 25

"The Birth of a Nation" Tonight.

Everything is in readiness at the Academy of Music for the opening of the engagement of "The Birth of a Nation" tonight. The company with its carload of equipment arrived late last night and the work of installing the production was begun early this morning. While a score of electricians and mechanics were engaged in setting the stage and removing seats from the rear of the auditorium to make room for the company's elaborate projecting devices, the orchestra of thirty which is to accompany the spectacle through the two hours and forty minutes that it runs, was busy rehearsing. All-day rehearsals are necessary wherever the spectacle is presented because the twenty musicians carried by the company are augmented by ten local men.

The musical score will be appreciated by RICHMOND playgoers as closely approaching grand opera. But the thunderous passages of rapine and battle are softened by quaint old melodies of the Southland which ripple through the score, together with an original strain which is synchronized to all the love scenes.

The Academy stage has never held a more varied assortment of "props" than is used in the presentation of "The Birth of a Nation." Twenty men are employed "back stage" in working these effects. Fifty people, altogether, are employed in each presentation.

San Antonio Ex. Oct 25

ANNOUNCEMENTS

"The Birth of a Nation."

Quite the most wonderful of the many wonderful scenes pictured in "The Birth of a Nation," to be seen at the Grand Opera House all next week, is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through this valley in straggling formation or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, dear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the South. Another link has been forged in the chain that shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox court house with the surrender of Lee.

It is a wonderful picture, in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

Danville Bee Oct 25

"THE BIRTH OF A NATION"

NEXT BIG ATTRACTION AT THE MAJESTIC—THREE DAYS, BEGINNING NOV. 1ST.

One of the most effective minor scenes in "The Birth of a Nation," coming to the Majestic Theatre next Monday, Tuesday and Wednesday, shows Miss Elsie Stoneman, daughter of the "Great Commoner," who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had

LILLIAN GISH, a starry-eyed beauty, who will be seen as Elsie Stoneman in "The Birth of a Nation" at the Majestic Theatre the first half of next week.

given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play. Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. Matinees will be given Tuesday and Wednesday by "The Birth of a Nation" Company, making five performances in all at the Majestic and seats for the whole engagement will go on sale at Booth's drug store Wednesday morning.

Galveston Tribune Oct 25

Grand Opera House.

"The Birth of a Nation," the motion picture with music showing at the Grand, has created a profound impression in Galveston, and despite numerous counter attractions yesterday drew capacity houses for both matinee and night. There is another capacity house present for this afternoon's matinee and every indication that it will be a case of sold out early for tonight.

In this offering there has been a wonderful combination of marvelous photoplay and appropriate music. There is no escaping from being interested in the picture once a spectator lets himself get a view of it.

It is safe to say that never before has there been a motion picture which had such powerful effect upon the audience. There are cheers and enthusiastic applause at the thrilling scenes. The people seem to forget that they are just looking at a photographic portrayal of some historical event. They seem to feel that they are living this history themselves.

"The Birth of a Nation" is truly a marvelous spectacle and in every foot of reel reveals the touch of a master hand in photoplay production. Incidentally it opens the way for even greater things to come and there is no doubt that these greater things will come to pass.

Tonight will see the close of this production's engagement at the Grand.

Wheeling Telegraph Oct 25

"THE BIRTH OF A NATION" WILL BE HERE FOR A WEEK

Miss Lillian Gish, who plays the part of Elsie Stoneman in "The Birth of a Nation" which will be seen at the Court Theatre all of next week, the engagement beginning next Monday evening.

One of the dominant figures in the story of "The Birth of a Nation," which begins a week's engagement at the Court Theatre, on Monday, November [illegible], is that of Thaddeus Stevens, at that time a representative in congress from the Lancaster, Pennsylvania district, and for the greater period of the civil war chairman of the ways and means committee in the lower house of congress, therefore practically the leader of his party on the floor of the house. Stevens developed into one of the most pronounced abolitionists in the country. He was a man of many peculiarities. He was born a cripple—club foot—and this may have been the reason why he was not particularly amiable in his temperament.

Mr. Stevens was a man of rare mental power, but historians have said of him that he was not always well balanced, that in some respects he exhibited true statesmanship, while upon other occasions his narrowness of mind obstructed what might otherwise have been a more extended vision of government affairs. Little is known of Stevens's birth. From those who knew him best the information has been handed down that he was, in truth, an illegitimate son of Talleyrand, the great French statesman and diplomat and advisor to Napoleon, who came to this country in the early part of the Nineteenth century, a few years after the French revolution, remaining here some two or three years, and much of his time was spent in and about Lancaster and other portions of Eastern Pennsylvania.

Mr. Stevens had as his housekeeper during his congressional career in Washington, a mulatto woman who shared his confidences both personal and political, and who in many ways he treated as his social equal. It was men of Stevens's type who did much to engender bitter feeling between the north and south. His integrity was never questioned, but his abnormal devotion to members of the black race, and intimate social realtions with colored men and women did much to estrange him from the social friendship of his political associates, particularly men of the class of Charles Sumner, who, while they were opposed to the institution of slavery, could not believe in social equality of the two races. Mr. Stevens was often excluded from the council of his party, though one of its greatest leaders, because many of his political associates would have nothing to do with him on account of his pronounced views on the race question. Mr. Stevens is known in the play as "Addison Stoneman," and is a conspicuous personage almost through the entire progress of the picture.

Kansas City Times Oct 25

FIRST OF THE $2 "MOVIES"

"THE BIRTH OF A NATION" IS A STUPENDOUS SERIES OF THRILLS.

Big Orchestra Intensifies Wild Scenes of Battle and Swift Vengeance in the Film-Opera at the Grand —Other New Bills.

It is here, the first of the $2 "movies"—the "picture" that is running away with all records of "$2 shows" in New York and Chicago. Is it worth the price? That will be the first question asked. If an entertainment is to be measured by its thrills, it is. A vote of the big audience at the Grand last night probably would have made it unanimous.

In the first place, "The Birth of a Nation" is something more than a motion picture, something more than a photo-play or photo-pageant or whatever pretentious title rings loudest. The real "hunch" of D. W. Griffith, apart from the exploitation of a double-barrel patriotism, was to use music with motion pictures as it has never been used before. What is probably the biggest orchestra ever seated in the Grand gives intensity to every passing emotion of the scenes. The music is so carefully adjusted to the action, and takes such a strong part in enhancing its effects, that it might be accurately described as a spectacular film-opera.

The program ignores the fact that this "picture" is founded on a much read and much hated novel, so a reviewer may do likewise, especially as the essentially impressive scenes are historical rather than fictional. The earlier scenes in the story of those characters that are carried through the two "acts" are indeed moving. The happiness of the old South, the call to arms, the partings and the sufferings of those left behind—these need no fictional setting to drive home the realism of their representation. But the gist of the first part is not the sympathy aroused for these individuals, but the stupendous staging of battle scenes in which veritable armies meet in desperate encounters amidst the din of savage music. A whole battle field is shown with infantry in the trenches and melting in assault on the enemy's lines, and artillery sowing destruction among men and buildings, with incidents carefully planned to call out applause in turn for North and South. The other great scene of the first part is the representation of the assassination of Lincoln, showing the whole theater, audience and spectacle.

This is the tragic climax of the "act," as it was the profoundly tragic climax of the period. The miserable fate of the South under Lincoln's all too inadequate successor is the subject of the second part of the performance. But, since the conditions and means of the reconstruction were not identical throughout the South, differing at least in the intensity of passions they aroused, the story loses some of its historical scope and falls back on the persecution and suffering of individuals in whom we have already been interested. As to the wisdom of parading this terrible page of history before a mixed audience, and particularly some of its incidents, there has been much discussion elsewhere. Again it is largely a matter of locality. The whole act purports to represent the domination of the South by carpet-baggers and their negro henchmen and its suppression by the Ku Klux Klan. This once more invites pictorial pageantry, beginning with the assembling of the clans, their capture of a town and finally the spectacular rescue of the beleaguered whites with whose fate the story is concerned. In this, music plays its loudest part, fierce trumpet calls answering and re-answering each other in wild summons.

There will be a matinee performance of "The Birth of a Nation" every day.

K W

Galveston D. News Oct 26

Grand Audience Likes Battles.

The battle scenes—some of the most elaborate, minutely accurate picturizations of the kind ever made, and surpassing certainly, in magnitude at least—these are the uncorking agents which loose the enthusiasm of the big audiences that have been seeing D. W. Griffith's master motion picture, "The Birth of a Nation," at Grand Opera House. Today's matinee and evening performances will be Galvestonians' last chance to see the film. They packed the theater yesterday afternoon and night.

The play is magnified from the drama by Thomas Dixon, "The Clansman," so familiar to book-lovers and theatergoers. Its scenes are stupendous in their scope, infinitesimal in their detail; the action is swift and clean-cut from beginning to end. It weaves a romance through the civil war and the bitter reconstruction period, making use of the best of the innumerable dramatic facts of those troublous times.

The conflict over the crude, raw principles that precipitated that great struggle of the mid-nineteenth century away old and young, irrespective of descent or palitical inclination—for the picture is umbiased and seeks to preach the useless waste of strife.

But it is when the battle scenes are moving on the screen that the blood runs hottest. Always the greatest applause is when "The Little Colonel," the southern Ku Klux Klansman leader who loves the daughter of the great radical abolitionist, wounded, feebly waving his standard, alone charges the federal trench and rams the flag into the cannon's mouth. Then pandemonium reigns, furnished by the corps of supers—the "mob" back stage.

Kansas City Post Oct 25

'BIRTH OF NATION,' TWO DOLLAR FILM, SCORES AT GRAND

Great American Silent Drama Holds Rapt Attention of Big Crowds.

AWES AND THRILLS

Tells in Graphic Scenes Stirring Periods of United States History.

Kansas City accepted the $2 movie last night when a thronged house witnessed the spectacular film, "The Birth of a Nation," at the Grand. From the moment the first picture was thrown on the screen at 8:15 o'clock until 11:05 o'clock, when the last scene died away, the audience was all attention. Applause, the like of which few plays receive, rang out through the theater time and again.

There is only one way to get any idea of the greatness of "The Birth of a Nation," and that is to see it. Never before has such a masterpiece been thrown on the screen in Kansas City. It is just what every Eastern critic has said, "a masterpiece of masterpieces."

Sets Pace for Future.

"The Birth of a Nation" sets a pace for the mummers' art for the future. It is a superb achievement in which more drama is shown than was ever before seen on the stage of a theater in the same number of hours.

Ten years of strenuous times, the period just previous to the great Civil war, and the years of struggle between the North and the South, with brothers facing each other on the firing line, are covered in the three hours of film. One sees the armies stretching twenty miles through the valleys, the deadly work of the infantry and artillery, the dead and wounded in heaps in the trenches and between the lines, as first one side and then the other charges in the face of the deadly fire, and the devastation of the South as Sherman's successful army swept all before it on the march to the sea.

Love Story Adds Interest.

And then the war ends. President Lincoln signs the proclamation freeing the slaves, signs pardons for many southerners for whom radical members of the senate advocate the rope. Then the fateful night in the Ford theater when President Lincoln was assassinated.

The radicals in power, conditions follow which result in the organization of the Ku-Klux Klan, a force of 3,000 southern white men. These horsemen, dressed in their white flowing garbs, make a spectacular sight, riding here and there.

A beautiful love story runs through the entire length of the film, giving it an added interest. Sketches of the life of a typical southern family are more forceful than all the melodramas ever written around that great period of American history.

The film will be shown twice daily for an indefinite period at the Grand.

Richmond Virginia Oct 25

5-29

MOVIES SUPREME IN POETRY, ART AND ACTING

SAYS DAVID W. GRIFFITH

DAVID W. GRIFFITH

Whose Work More Than That Of Any Other Director Has Advanced The Art Of The Motion Picture Play.

MOST remarkable of recent changes in the theatre has been the appearance of "kings that knew not Joseph"; of sceptres seized from dying dynasties and wielded by new hands; of rules with Aladdin-like fortunes who dash from coast to coast, build translucent cities, engage and dissolve armies overnight and create ephemeral enterprises—all to make an American holiday—beside the magnitude of which much historical pioneering and concoction of actual events seem but child's play.

Among the mightiest of the new amusement magnates—kings of the outdoor theatre—is David Wark Griffith, producer of the mighty film spectacle "The Birth of a Nation." A tall, clean-cut Kentuckian, thirty-five years of age, Griffith has no tricks of manner and no vanities. His father, General Griffith, commanded a Confederate brigade in the Civil War. The son had a good but not a liberal education, was an actor for a decade, then became a scenario-writer, finally a director and ultimately an independent producer of "silent drama." The executive ability to handle men in the mass must be a paternal inheritance; the poet's vision dominating Griffith undoubtedly comes from some obscure Welsh bardic strain.

"How is a big motion picture produced?" he was asked.

"Endless work—endless detail! Let me illustrate by the concrete example of 'The Birth of a Nation.' First comes the scenario or written outline of the plot. In this case there was a previous stage play. If we are wise we forget that as much as we can, for picture is a narration of [illegible] the cavalry up to a speed of seventy-five miles an hour. Nor is it a case of straight,

nation. By the way, twenty-four 'Lincoln actors' were rehearsed before the right Lincoln was found! The Blue and the Gray, and the Southern white gentry all have been drilled under their respective leaders. And then film making begins.

"At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and rebuilding of the story, the piecing of intimate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly twenty-eight miles of pictures—140,000 feet of film—are taken. And how much of these are used? At the finale we discover that we have thrown away eight-tenths of our product—we have remaining 26,000 feet, or, say, five miles of consecutive story. But that is twice too long. We condense, condense, condense. At the end of two months more of hard labor we have edited 'The Birth of a Nation' to 12,000 or 13,000 feet—two and a half miles—or, in theatre wise, two hours and forty-five minutes' stage entertainment."

"How about the cavalry and war effects?"

"We should be helpless without the aid of governmental authorities. An area of ten square miles is marked off, as for the Vanderbilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this area. Signs of warning are tacked up everywhere.

"Our thousands and thousands of cavalry-

of today may similarly seem unnatural or impossible to the people two hundred years hence. But the immortal stories will be there, the world's legacy of great characters and great scenes, to be picturized according to the changed ideals of the succeeding generations."

"What is your principal requirement as to motion picture actors?"

"Actors with souls!" was the emphatic response. "I know there is much talk of picture types, blonde types and all that, but over and above technical requirements, so called, is the demand for people of great personalities, of sincere, true emotion and the untheatrical expression thereof.

"Somehow, most of the stars who come to us from the regular stage lack the sincerity, at least in their earlier efforts before the camera. Mrs. Fiske, in 'Tess,' was a notable exception. I know she drew from me the tribute of tears. The Comedie Francaise actors, notably Coquelin and Le Bargy, who appeared in some of the French pictures, were wonderful in the breadth and strength of their exquisite character portrayals. On the other hand, some of the most widely advertised and most admired spectacular pictures from abroad suffered from the defect of mediocrity in [illegible] scenes. Of course, [illegible] masters? Here in America we are [illegible] a school of silent actors who bid fair to surpass the finest efforts of the Old World schools.

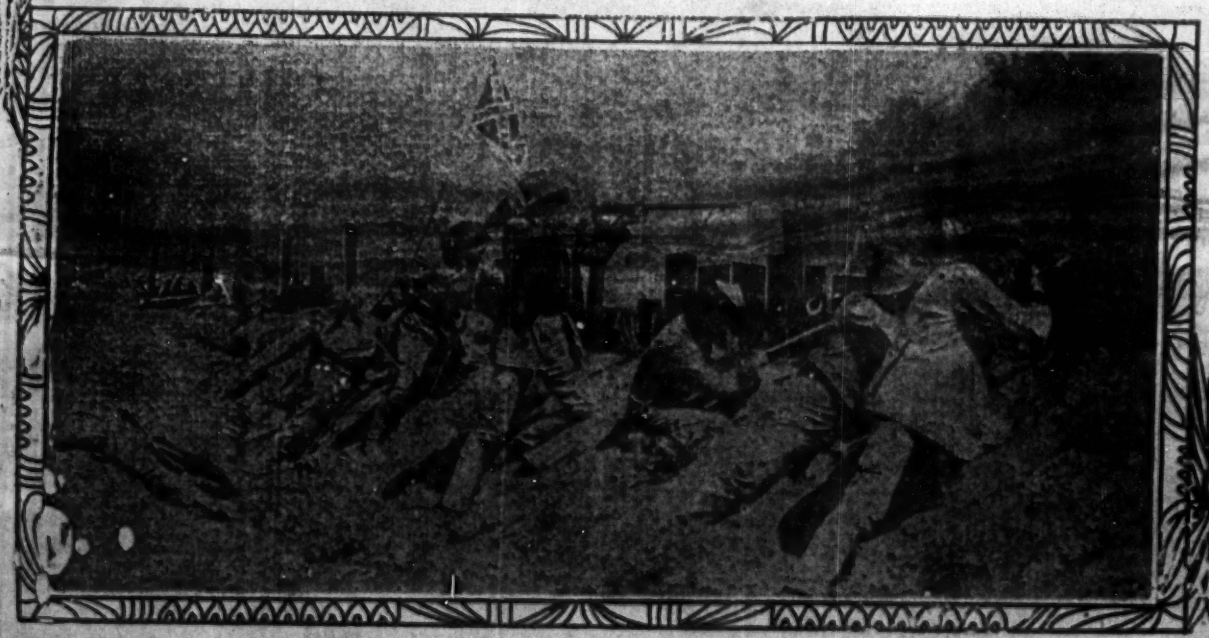
idea of the tremendous technical difficulties involved."

"Will the motion picture ever develop into a true work of art?" was the next question, somewhat rudely asked of this wizard of the nature theatre.

David Griffith laughed—not a laugh of offended vanity or condescending superiority, but the easy, natural mirth of a master who expects to encounter many skeptics and doubting Thomases in the day's work.

"Why," he said, "the makers of pictures have already surpassed in many ways the art of the speaking stage. The old school are coming to us, are they not? And appropriating such of our devices as the 'cut-back' and the parallel action. And I could name one actress with a tremendous New York hit of two years to her credit who built up her justly famous part from close study of the methods of our Los Angeles picture actresses!

"Already it is admitted that as to scenic beauty the motion picture entertainment is far ahead of the stage play. Poetry is an only beauty but thought is our goal, for the silent drama is peculiarly the birthplace of picture play was laid out in facto[illegible] unity of time and place being always observed, the



"The Birth Of A Nation"—Confederate Forces Entrenched Behind The Crater At Petersburg.

Facts About "The Birth of a Nation"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards, and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"War as it actually is."

A musical score of 40 pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

MAKING ALTOGETHER the Most Stupendous, Dramatic and Spectacular Enterprise that the Brain of Man Has Yet Visioned and Realized!

David W. Griffith in Action, Directing "The Birth Of A [illegible]

Richmond Times Dispatch

BIRTH OF NATION IS THE ACME OF PICTURE ART

Combining history, drama and spectacle, the "Birth of a Nation" held spellbound for three hours an immense audience at the Academy of Music last night.

Time and again tears were wrung from the eyes and cheers from the throats of those present, and who can tell what emotions swelled in the breasts of those who passed through the dark days of civil strife and the reconstruction period which followed it. Words can hardly express the wonders of this picture. There is no picture by which comparisons may be made, and the pen falters when attempting to do justice to the mighty mind of D. W. Griffith, whose master mind conceived and produced the picture. Opinions may differ as to the propriety of reopening old sores and starting a discussion of scenes and deeds best forgotten, yet all must agree the subject has been handled and produced on the screen in a manner calling only for the highest admiration.

Griffith offers as his justification for the picture that he is giving "the viewpoint of the South on the stirring events of the late unpleasantness, and the horrible reconstruction period which followed, and which has never been impartially given in history." Nothing more stirring has ever been shown than the realistic battle field scene before Petersburg, the burning of Atlanta, or the ride of the Ku Klux Clan. So much has already been written of the picture that every one who reads the newspapers is familiar with the fact that the dramatic story is taken from Thomas Dixon's "The Clansman." The picture first introduces the strong friendship existing between the children of two families, North and South, and the easy, free-going life in the South before the war; then rapidly goes into the whirl of the Civil War, and from there on mingles the spectacle of war with the story of love and hatred engendered by it; shows the desolation it laid with a heavy hand on the South and brings out boldly the attempted foisting by the radicals and carpet baggers of the North of negro equality on the people of the South.

Nothing can surpass the scenes showing the miles of opposing trenches, the belching cannon and the bodies of blue and gray soldiers, surging back and forth in hand-to-hand conflict in the battle of Petersburg, and the march of Sherman to the sea is a masterpiece of moving picture art.

The Ford Theater scene, depicting the assassination of Lincoln; the surrender at Appomattox; and the gathering of the Ku Klux Clans are all historically accurate, and acted out with perfect technique. Various scenes take in the troubles with the ignorant negroes, spurred on by scalawags and political influences in Washington; the dangers besetting the whites in endeavoring to successfully combat them; and the final triumph of the Ku Klux Clans in restoring law and order, and the white man to his place and land.

The acting is superb. Henry Walthall, who enacts the role of Colonel Ben Cameron, is at all times thoroughly in the spirit of the part. Ralph Lewis, as the hated Stoneman, is entirely natural as the radical who wishes to place the blacks in power, and George Seigman is repulsively realistic as Silas Lynch, the mulatto Lieutenant Governor of South Carolina; in fact, every actor in the cast, including the army horses used in the great battle scenes, seems to be thoroughly in the spirit of the picture.

Richmond Evening Journal

WONDERFUL PHOTODRAMA IS HISTORY OF A PERIOD

Looking at it merely as a spectacular motion picture, no man can view "The Birth of a Nation" without being stirred and thrilled to the marrow of his bones; looking at it as a retelling, in living scenes and figures, of a chapter of American history, no Southern man can see it without a lump in his throat one moment, a blaze of vicarious resentment in his heart the next, and a glow of undying pride racing through his veins always.

It is a motion picture, a great motion picture, so great that all others shrink and pale before it. For acting, action, spectacle, scenery, lighting and photography, it is the last word in the art of producing silent drama, and doubtless will remain the last word for many a year. But it is a vast deal more than that: it is a vivid and enthralling presentment of a period. And this presentment is so fashioned that it impresses itself upon the spectator as all the reading in all the years could not impress him. Not even the first-hand information that this generation is old enough to have gathered from its fathers and mothers has seemed half so real, so alive, as the splendid and hideous incidents thrown upon the screen during the progress of this wonderful narrative.

As to the wisdom, the advisability, the desirability, of making the blacker pages of this chapter tell themselves again, the same question arises as was presented by the production and revival of Thomas Dixon's "The Clansman," and that is for others to determine, not a play reviewer. Certainly, there can be no reason for police interference. There is not an immoral scene in the whole twelve reels, and, though the picture tells a fearful tale of things as they were in the dark days of reconstruction in the farther South, it exaggerates them very little, if at all. For witness to this, one need not confine himself to the sensational Mr. Dixon and his "The Clansman," but need turn only to Thomas Nelson Page's "Red Rock," for instance.

The first part of the photodrama is not much out of the ordinary; it shows a pretty little story of friendship between two families, one of the North and the other of the South. Love springs into being, ripens and blooms. And then comes the War, and, with it, the picture becomes tremendous, overwhelming. The earlier scenes have laid the foundation on which is based the horror of friend killing friend, and this is sustained in order to form a continuous narrative. But the incidents, the glimpses of individuals, are almost lost sight of in the clashing, thundering immensity of the battle scenes, which far surpass, in size, realism and actual danger, anything of the character ever shown on a film.

Yet, even in the midst of these huge canveses, a man, a deed, a moment, stands out here and there. When the audience that filled the Academy of Music last night saw the Little Colonel—as Ben Cameron of "The Clansman" is known—lead his charge, stumble and fall, pick up the battle flag, rush up to the mouth of the enemy's cannon and literally ram its staff down the cannon's throat before he fell, it yelled in a manner that would have thrilled such a little co'onel fifty years ago.

There is not space—in one review—to dwell on the appearance of Mr. Lincoln, which, by the way, was greeted here in Richmond with salvos of applause, learned long ago by people of the South; there is room only to mention the breathless realism of the scene in Ford's Theater, when he was murdered by a madman; there is time only to refer to the Stoneman of the play, the execrated Stevens of the day. For the play rushes into the heart of the South, infested by carpetbaggers, torn by misrule and trod beneath the feet of the vengeful and villainous.

And from that point up to the end, except for some closing allegorical scenes and a bit of anticlimactic educational film, the story is "The Clansman," amplified, elaborated and intensified, almost beyond the point of endurance. The rule of the carpetbagger and the renegade and their ignorant following is set out in all its fearfulness, and the results—particularly the death of the little girl—are portrayed with the utmost dramatic effectiveness.

But, in accordance with the truth, as well as in mercy to the spectators, the lawless lawfulness of the Ku Klux Klan is displayed with a prodigality and artistry that grip the spectator by the throat, so that he can hardly cheer. Though, if a man can only half cheer and the man next to him can only half cheer and so on down row after row, when they all try together they can still sound a shout. And that is what they did last night. As the hundreds of men of the Klan raced into sight again and again, bound on some errand of primitive and necessary justice and retribution, with the cross of Scott and blazing on their breasts, the house raced with them; and while they rode in silence, the audience shouted in excitement.

Much of this excitement was enhanced, if not created, by the music of Joseph Carl Breil's arrangement, which an orchestra of some thirty played throughout the performance. How much, it is difficult to say; certainly a great deal. And the music itself is so good and so well played that another story will have to cover that.

Meanwhile, it must be said that "The Birth of a Nation," picture and production, deserves the crowded houses that it undoubtedly will draw throughout the week. There will be performances every afternoon and night.

Douglas Gordon.

Pittsburgh Post Oct 6

MILES—"Birth of a Nation," Photo Spectacle.

The ninth week in Pittsburgh of D. W. Griffith's masterful motion picture history of Civil war days found many viewing this photo spectacle in the Miles Theater yesterday. The stirring musical accompaniment by the orchestra, augmented by the big pipe organ, contributed to the interest as much as when this production was shown in the Nixon.

Ev. Telegram Oct 6

At the Liberty Theatre "The Birth of a Nation" eclipses in the length of its run all other dramatic productions in this city.

Ev. Telegraph Phila Oct 6

"Birth of a Nation" Remains.

D. W. Griffith's photospectacle, "The Birth of a Nation," which is on view at the Forrest, shows no sign of terminating its already long engagement. The picture marks an epoch in photoplays and is the most elaborate ever attempted by an American producer. It tells a story of the Civil War and reconstruction period, with scenes in North and South and in its course most of the prominent persons of the most strenuous period of the nation's history are thrown on the screen.

N. Y. Press Oct 6

Thirty-six weeks of crowded houses is the record of "The Birth of a Nation" in the Liberty Theatre.

Pittsburgh Press Oct 6

MILES.

David Griffith's "Birth of a Nation" yesterday entered upon its ninth consecutive week in Pittsburg, and in its present appearance at the Miles all the wonderful musical and incidental effects are as elaborate as when it was shown at the Nixon. Patrons of the Miles are being attracted from many distant points in nearby counties, as well as from the Pittsburg district, as everyone seems desirous of seeing this Civil War picture. The film really is in four parts: The prosperous days of the south before the war; the four years' struggle, bringing untold sacrifices by north and south; the period of reconstruction when the Ku Klux Klan overthrew the "Carpetbaggers" and the negroes, and finally, as a port of postscript, present day scenes, showing how the negroes are progressing at Hampton and Tuskegee institutes. Civil war battle scenes, a raid by the Clansmen, and the assassination of Lincoln in Ford's theater, are splendidly portrayed on the screen.

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Pittsburgh Dispatch Oct 6

Miles—"The Birth of a Nation."

This Griffith spectacle and semi-historical photoplay, after eight weeks in Pittsburgh, continues to draw large audiences. While the business has declined to some extent, it is still large enough to constitute a source of surprise to theatrical people and the public. No theatrical entertainment can be recalled in the history of the city that has played so long an engagement at such enormous receipts. The thrill of the story and the scope and excellence of the photography, along with the graphic nature of the acting and the appropriateness of the musical setting, account for this unusual engagement.

Pittsburgh Chronicle Oct 6

Miles—"The Birth of a Nation."

In spite of an eight weks' run in this city, "The Birth of a Nation," that great semi-historical photoplay, continues to attract large audiences at the Miles theater. The thrill of the entire performance and the broad scope which it includes together with the graphic nature of the acting and appropriateness of the acompanying music make the pictures so impressive that they create an everlasting effect on the mind.

Sun Antonio Light Oct 6

Griffith Overcomes Difficulty.

When David W. Griffith started the outdoor staging of the civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at the Grand Opera House all next week, he was confronted with seemingly insuperable difficulties. An area was required about as large as the corner of Belgium, occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. In this emergency the county authorities were appealed to and consented to mark off an area of ten square miles for the use of the horsemen and to forbid traffic along all the roads within this area, while the film people worked. But the roads themselves did not look southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye, and the race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. It cost about $25,000.

Beaumont D. Journal Oct 6

"The Birth of a Nation" History by Lightning

David J. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," coming to the Kyle theatre next Wednesday night, is that of making history live. He has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomatox, the death of Lincoln, the miseries of recontsruction, and the reconciliation of the North and the South.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning."

Danville Bee Oct 26

GREAT PICTURE COMING!

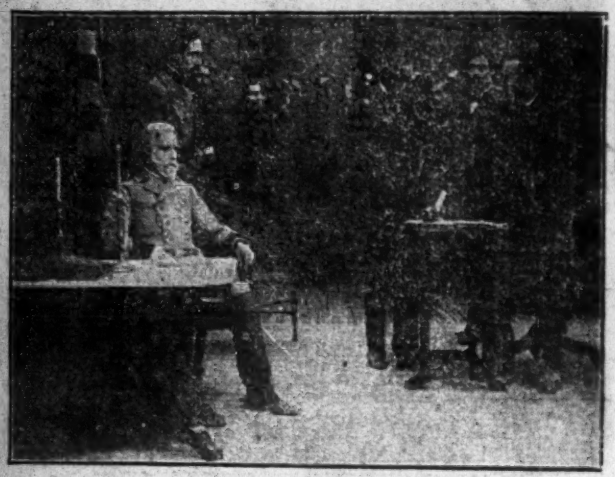
"THE BIRTH OF A NATION" WILL BE SEEN AT THE MAJESTIC THREE DAYS, BEGINNING NOVEMBER 1.

Although the leaders of the opposing forces in the Civil War appear but for a moment in D. W. Griffith's "The Birth of a Nation," which comes to the Majestic Theatre next Monday, Tuesday and Wednesday, the scene in which General Grant receives the surrender of the Army of the South from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature, rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of statute and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in grey who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Courthouse is closed.

Seats for the engagement of "The Birth of a Nation" will go on sale at Booth's drug store tomorrow morning. Matinees will be given Tuesday and Wednesday.



WHEN LEE AND GRANT MET.
One of the interesting historical scenes in "The Birth of a Nation," which comes to the Majestic next Monday, Tuesday and Wednesday.

The Peace Group Scene from the "Birth of a Nation" which begins a week's engagement at the [illegible] Theatre next Monday night.

THE WHEELING INTELLIGENCER

TUESDAY, OCTOBER 26.

San Antonio Express Oct 26

Great Spectacle Coming to Grand.

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," to be seen at the Grand Opera House next week, was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington —April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him. The first scene in "The Birth of a Nation" showing the War President is of Lincoln's signing the call for 75,000 volunteers. Around him are his Cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious States. After the deed was done and the attending company departed, he slowly buried his face in his hands, as if in prayer. Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a plain, middle-aged woman dressed in somber black, who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her. Reads her petition and signs the paper granting to her the life of her son. After the Appomattox surrender the leader of Congress calls with a proposal to deal harshly with the South for its rebellion. "I shall treat them as if they had never been away!" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theater, Washington, when Southern hopes of clemency are blasted by the assassin Booth's mad act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity, and pathos of his characterization.

Beaumont Enterprise Oct 27

"Birth of a Nation" Tonight.

The general character of "The Birth of a Nation," coming to the Kyle theatre tonight, is of necessity sober and somber. It represents a critical period in the history of the states. It pictures a time that "tried men's souls," and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce; it is not a comedy; it is simply a truthful picture of the times it portrays, and there was little of a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle—comedy of the most delicate sort, but comedy nevertheless.

There is the typical southern home where all is good cheer. War's alarms have not yet disturbed its serenity. A northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies, but clasped in each others arms.

Then there is the young daughter of a southern home, almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Alas, later we see her tragic end, when, to save herself from a fate worse than death, she jumps from the high cliff. Comedy that ends in tragedy, but comedy just the same.

Again there is the scene in "the quarters," where the negroes are "showing off" for the benefit of northern visitors. There is the shuffle, buck and wing, "Mississippi Sawyer," "Turkey in the Straw" and other steps in which the darkeys delighted. Later in the play they have their serious roles.

And so through it all there are bits of the lighter shade of life to be overcast by the somber shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy ever. Such is life.

Buffalo Express Oct 27

"The Birth of a Nation" at the Miles Theater continues to demonstrate its appeal to all of the people by attracting twice daily the large audiences that have so noticeably featured its nine-weeks' record-breaking engagement in this city. The Miles policy of accepting orders for seats by telephone and holding seats so ordered until patrons can conveniently call for them is meeting with the same interest and favor as is the ticket mail order service of this theater.

N. Y. Tribune Oct 27

"The Birth of a Nation" will end its long run at the Liberty on November 27.

Richmond Times-Dispatch Oct 27

Growing Crowds See Great Picture.

As has been the case wherever "The Birth of a Nation" has been shown, attendance at the Academy of Music yesterday increased by the hundreds. The house was filled on Monday night, but by last night there were few vacant seats in the theater. By to-day or to-morrow, it is safe to say, those who have not already booked seats will have more than a little difficulty in securing the number they may require. The end of the week hundreds will be turned away.

Pittsburgh Press Oct 27

Appeal of Play Is Wonderful.

"The Birth of a Nation" at the Miles theater continues to demonstrate its wonderful appeal to all of the people by attracting twice daily the large audiences that have so noticeably featured its nine-week record-breaking engagement in this city. The Miles policy of accepting orders for seats by telephone and holding seats so ordered until patrons can conveniently call for them is meeting with the same interest and favor as is the ticket mail order service of this theater. Out of town patrons—and they constitute a large proportion of the attendance of the notable spectacle—are given quite as much attention by mail as if they came to the box office window.

Kansas City Journal Oct 27

The performances of D. W. Griffith's wonderful spectacle drama, "The Birth of a Nation," at the Grand opera house, commence promptly at 2:15 for the matinees and 8:15 for the evenings. There are two performances daily, including Sundays. Owing to the long line of ticket purchasers and the crowded condition of the lobby before each performance, it is advisable to purchase the seats in advance. The new theatric art invented by Mr. Griffith in producing "The Birth of a Nation" has enabled him to surpass any previous stage spectacle. This epic of American history has 5,000 scenes, 18,000 people, 3,000 horses and 200,000 details, and represents the result of eight months of work and the expenditure of half a million dollars.

Richmond Ev. Journal Oct 28

"The Birth of a Nation" at Academy.

It is not surprising that this week's offering at the Academy of Music is attracting capacity audiences both afternoon and evening.

"The Birth of a Nation" is one of the most widely discussed topics in the country. It established an absolutely new art in the realm of the theater—the art of pantomimic screen spectacle with music. It also created a tremendous sensation because of its vaster and more forceful treatment of the same theme as Thomas Dixon's "The Clansman." The consequences of the Civil War in Southern Reconstruction are fully dealt with, and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed the stupendous achievement without the aid of dialogue or speech, for motion pictures, accompanying music and effects, tells the coherent, logical and moving story.

Pittsburgh Press Oct 28

MILES.

At the Miles theater "The Birth of a Nation" is observing the ninth week of its wonderful run here to a twice daily patronage that indicates that only a portion of the Pittsburg public have as yet seen this remarkable spectacle of our nation's birth and infanthood, and will open its tenth week on Monday. Lovers of the photo-drama, and their names are legion, are keen critics; what they do not endorse by their presence cannot be successful; that an army of them here over 100,000 strong have already expressed their admiration of this masterpiece is convincing proof that Mr. Griffith has produced something unusual, a distinct novelty in ideas, patriotic in [illegible] magnitude.

Norfolk Leader Richmond Oct 24

THE BIRTH OF A NATION.

"The Birth of a Nation," which is attracting capacity audiences to the Academy of Music this week, affords a new vision of the possibilities of teaching history in the public schools by means of motion pictures. In the 5,000 scenes of the spectacle there are 200,000 historical details. Besides the achievement of the picture itself, the exhibition of it employs fifty flesh and blood helpers at each performance.

Theatrical producers and observers are wondering what will be the next evolution. Will the motion picture replace the text book in the public schools? Will the Walter Scott's and the W. M. Thackery's of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who like Griffith can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet in view of what is happening around us, it is hard —nay, impossible—to set any limits to the future achievements of the motion

Danville Register Oct 28

ENDORSED BY U. D. C.

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When the company which is to present "The Birth of a Nation" at the Majestic Theatre next Monday, Tuesday and Wednesday opened its tour of the South at the Colonial Theatre, Norfolk, three weeks ago, it was before one of the most brilliant audiences ever assembled in a theatre in that city. Mayor Mayo, with members of the Council and Board of Aldermen; Admiral Beattie, commandant of the Portsmouth navy-yard; Col. Haynes, in command at Fortress Monroe, and officers of the Daughters of the Confederacy were conspicuous in the gathering.

While the audience was unanimous in its verdict that the spectacle was one of the most delightful theatrical offerings ever presented in Norfolk, clubwomen, and particularly prominent members of the Daughters of the Confederacy, were most enthusiastic in their praise. So strong was the feeling of Mrs. Frank Anthony Walke, president of the Hope-Maury Chapter, U. D. C., that she wrote a letter to the Norfolk Ledger-Dispatch the next day commending the spectacle to all Southerners. Her letter, in part, was as follows:

"The Birth of a Nation" is wonderful! * * * Ku Klux Klan! What they suffered, lost and braved! This was a band of knights sent to make things work out as it was desired and none but these men could have accomplished it. * * * There is much that makes one's heart ache; much that brings pleasure and happiness; tears and sunshine are well coupled. "The Birth of a Nation" is a revelation and history carried out."

Mrs. Walke was not the first of the Daughters to praise the spectacle, for its resolutions adopted a short time before, the members of the John H. Reagan Chapter, Los Angeles, expressed themselves thus: "In endorsing the splendid production of 'The Birth of a Nation,' the John H. Reagan Chapter, U. D. C., feel a great privilege. The wrongs of history righted, the fair presentation of that side of the question never known to Northerners, and the wonderful spectacle itself, is an education and an artistic treat to the entire Union." The resolutions were forwarded to D. W. Griffith, producer of "The Birth of a Nation," by Isabella O. J. Davis, 1123 Logan street, Los Angeles, acting president of the John H. Reagan Chapter.

"Birth of a Nation" Appeals to Big Audience; Brings Powerful Message

Wonderful Motion Picture Drama of War Between North and South Stirs Crowd to Tremendous Ovation. Other Productions Pale Into Insignificance When Compared to It.

There were moments at the Academy of Music last night when it seemed certain that the roof was going to be blown off and sent sailing into the middle of the next block. It didn't seem possible that one roof could contain the tremendous volume of enthusiasm that was being stirred up by W. D. Griffith's motion picture spectacle, "The Birth of a Nation."

The magnificent production, which had been advertised like a circus and which derived considerable desirable free publicity because of objections to its presentation voiced by a delegation of negroes who called on Mayor Ainslie, was everything the audience expected it to be, judging from the noisy approbation throughout the performance.

The house was crowded to its capacity with an audience that included scores of persons of social prominence. Mayor Ainslie and party occupied one of the boxes and the orchestra seats were filled with many men identified with the city's professional and political life.

Thirty in Orchestra.

An orchestra of thirty musicians, twenty of whom are carried by the producing company, worked wonders with the musical score of Joseph Carl Briel. The musical accompaniment was the big outstanding feature of the performance. The filmed play ran last night from 8:30 until 11:30 and there was scarcely a moment during that entire time that the orchestra was idle. And it wasn't so long ago that a piano and a drum comprised the "orchestra" for a motion picture.

"The Birth of a Nation" is an historical drama in two acts, and while it has many admirable features considered as a motion picture spectacle alone, there is no doubt that its effectiveness is tremendously enhanced by the superb musical accompaniment and realistic mechanical effects produced by a corps of workmen hidden by the screen.

There is a class of theatre-goers of no mean dimensions in whose lives motion picture productions mean nothing at all. They have tried to like the cinema, but have always found themselves more than a little bored. To this class, especially, will Mr. Griffith's photoplay prove a revelation. It is so far ahead of anything heretofore attempted in motion pictures that comparisons are futile. "Cabiria," "Quo Vadis?" and other films which were shown at the high-class houses at increased prices pale into insignificance.

Has Powerful Appeal.

The Griffith drama is bound to exert a powerful appeal over Southern audiences. It is full of heroisms and sufferings growing out of the war between the North and the South. Thomas Dixon's story, "The Clansman," was utilized by Mr. Griffith for the basic idea for his play, and as the Dixon story is a familiar one, many who witness "The Birth of a Nation" will know what to expect.

There is a pretty love story woven into the scenes and there are passages that depict the quiet and peace of old-fashioned Southern households before the war, but the real interest is developed by the wonderful representations of battle fields and the riding of the Klux clans.

The battle scenes, including the last stand of the Confederates at Petersburg, are marvelous from every standpoint. The meeting of Lee and Grant at Appomattox, the assassination of Abraham Lincoln at Ford's theatre and the forceful pictures of the carpet-bag days are extraordinarily impressive.

The riding of the clans is like nothing that ever before was shown on the screen. The horsemanship, reckless and daring in the extreme, is splendid and may be depended on to arouse any audience to a high pitch of excitement.

There is no disputing that the drama conveys a powerful message for universal peace.

There will be performances every afternoon and every night this week. No one can afford to miss "The Birth of a Nation."

Danville Register Feb. 28

TO SHOW FAMOUS FILM.

Negro Delegation Protest to Mayor Against Showing "Birth of a Nation."

A delegation of fifty negroes comprising ministers and the best class of colored citizenry appeared before Mayor Wooding yesterday afternoon bearing a petition that he should prevent the showing of "The Birth of a Nation," a film production, at a local theatre during the first three days of the coming week. The mayor granted the audience in the courtroom at four o'clock and for half an hour W. P. Allen and John Carter, two negro attorneys presented their cause deferentially, but nevertheless ably, asking first of all that the picture be shown before a board of censors before it is allowed to be given publicly and that what they termed the most objectionable features of the film eliminated.

Mayor Wooding in answering the deputation stated that he had followed the course of the film since it started its tour and taking the action of the mayors of Richmond and Norfolk as a precedent, he stated that he knew no law whereby he might prevent the film from being shown, and that he felt the scenes of the play were too farremoved to create an racial feelings, but promised that should any actual obscenity mark the run of the production, he would have the curtain lowered.

Besides nearly all of the colored ministers present at the presenting of the petition were Revs. C. J. D. Parker, E. Y. Poole and J. G. Unruh, who listened with interest to the speeches made by Carter and Allen, who claimed that The Birth of a Nation, which is founded on Thomas Dixon's book, "The Clansman," represents the negro race in a light which is humiliating to the present generation and in a way calculated to cause a breach of the peace. They also spoke of the demoralizing effect it would have on the younger people of the city. Carter, in his talk, scored the producer of the film as being a friend of "neither the white nor the colored race."

Below will be found a clipping from the Times-Dispatch of a recent issue, giving the position of Mayor George Ainslie, of Richmond, on the same kind of protest against the play from prominent colored people of that city:

"Protest against the presentation of "The Birth of a Nation," a photoplay booked at the Academy of Music this week, was filed yesterday by a delegation of prominent colored citizens and a body of students from the Union University, a colored institution. The mayor stated to the delegation that he had statements from a number of Southern cities where the picture has been shown and that no trouble resulted. He said that he had been advised by several local citizens, who have seen the play, that there is nothing objectionable, and no steps will be taken to prevent its appearance here."

Times-Leader Richmond Feb

GIVE SPECIAL PERFORMANCE OF "THE BIRTH OF A NATION

Though eleven performances are included in the week's engagement of the "Birth of a Nation" at the Academy of Music this week, all the people who want to see the great spectacle could not be accommodated. Therefore, it was decided this morning to give an extraordinary performance at 10 o'clock Saturday morning.

The Saturday morning prices will be the same charged for the regularly scheduled performances. Tickets will probably go quickly.

San Antonio Feb. Dist 28

Mae Marsh in Griffith Spectacle.

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Grand Opera House beginning Monday night, is a prodigy of filmdom. The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry," was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in a kitchen. This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh.

San Antonio Light Dec 27 '14

Griffith's Greatest Film Coming.

A kind of artistic achievement easy for the film, but impossible for the "indoor drama" is illustrated by the Ford's Theater scene in "The Birth of a Nation," coming to the Grand next week. The old-fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln one sees not only the complete stage of Ford's Theater in April, 1865, but also the auditorium of the theater, the audience and the historical figures in the boxes. Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a semi-panic to gaze at the great statesman, whose head has fallen back in the stage box and at the assassin, Booth, who is leaping from the box to the

Danville Bee Oct 28

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HAPPY DAYS IN PIEDMONT BEFORE THE WAR.

One of the scenes which helps to relieve the intense moments in "The Birth of a Nation," the great historical spectacle which comes to the Majestic Theatre next Monday, Tuesday and Wednesday.

San Antonio Light Dec 27 '14

"Birth of a Nation."

One of the most effective minor scenes in "The Birth of a Nation," coming to the Grand Opera House next week, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded Confederate officer in the Patents' Office hospital. "I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands. Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of Northern womanhood throughout the whole troublous

It is the task of Miss Lillian Gish as Elsie Stoneman. Miss Gish is of the "golden aureole" blonde type, which makes for photographic beauty. She is singularly graceful. Both Lillian and Dorothy Gish (the two being sisters) are favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation," does most of his work.

History Lives In "The Birth of a Nation," Grand Spectacle, a Play Within a Play

Twelve Thousand Feet of Film Presents a Thrilling Presentment of National Upgrowth—Eighteen Thousand People Employed in Taking These Historical Pictures.

DAVID W. GRIFFITH'S most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation," coming to the Grand Opera House for a week, starting Monday night, November 1, is that of making history live. He has touched the high peaks of American history—the introduction of slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction and the restoration of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of National upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theater, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "History by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflict, and so were the fac-similes of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedmen's Bureau, the carpetbaggers' excesses and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skilfully managed that often the applause is practically continuous for half to three-quarters of an hour.

EPIC FORM SUBSTITUTED

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic forming having been thrown away and the epic or historical form substituted. The old reproach against the "ten-cent movie" is forever removed. It is a curious sight now in New York to see dozens of speculators asking three and four dollars a seat for a moving picture, whilst inside at the box office the public gladly pays the regular scale of prices at a fashionable metropolitan theater.

The labor involved in this newest sort of picture making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers slightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into significance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the cinema replace the text book in the public schools? Will the Walter Scott and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet, in view of what is happening around us, it is hard—nay impossible—to set any limits to the future achievements of the motion picture.

The official biographer of Griffith, the producer of "The Birth of a Nation," asked for some data and got the answer that "he was born in Kentucky, that he grew up in a home like most boys; started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat."

Strangely reticent about his personal affairs, the creator of "The Birth of a Nation" (when you know him) has one of the most interesting personalities in the world. One day he appeared in the office of the Epoch Producing Corporation of New York and put in a requisition for $5,000 cash. It was a Saturday afternoon. All the funds at the Liberty Theater, where "The Birth of a Nation" was playing, had been banked and the cash on hand was required for salaries. But one of the managers made the round of several Broadway hotels and finally got the cash money in exchange for checks. It was all in $100 bills.

BUNDLED MONEY IN NEWSPAPER.

Mr. Griffith bundled the money into an old newspaper, which he tied with a piece of rough string. As he caught the Flyer for Louisville, Ky., that afternoon he was observed with a suitcase in one hand and the bundle of cash in the other, hurrying rapidly in the direction of a train which was starting just as he reached the station.

The next chapter of this little story opens in Louisville, Ky., a typically rough-looking man, with aforesaid "kale" bundle and suitcase, knocks at the door of a country-club cottage. The plain, stately, white-haired woman of the aristocratic and hospitable manner who answers the knock and comes out with a welcoming smile is Mrs. Rumsey. Despite his suitcase and shuffling gait, Griffith, with his good right arm, his left hand full of cash, a twinkle in a newspirations with the commonplace remarks of callers in the drawing-room. Louisville, from which post he drifted to New York and alternated between playing parts and writing plays. The row of a new playwright is hard to hoe, so after one of the early partly successful attempts young Griffith attached himself as utility actor at $5 a day to the Biograph Studio. Soon they were taking small scenarios from him, and when one of the directors got sick they allowed Griffith to make a one-reel picture. His new ideas of the "close-up," "fade-out," "switchback" and "parallel action" revolutionized the technical side of photographic acting. His choice of talent in this field was likewise almost uncanny, so that in five years time he developed a majority of the motion picture actors and actresses who are justly eminent today. Furthermore he had the literary sense, and beside using the stock dramatic material of the routine motion picture director, he invaded poetry, fiction and standard literature for his subjects. The union of these three diverse talents, together with marvelous executive ability, made him the greatest motion picture director in the world.

David W. Griffith is so busy a man that he has no time for the ordinary diversions and avocations of life. While at work in Los Angeles he is up at 6 o'clock every morning. His working day is from 8 or 9 o'clock until midnight. Immense as the plant is, he supervises every part of it, reviews all scenarios, inspects every player and every costume, approves all properties and structural effects, directs every foot of all films that bear his name, and looks over all the film work of the other directors.

"Lives under his hat" is a true expression. Griffith has a hat in every room of the many score rooms of the studio. He wears fifty hats a day, but his favorites are the enormous Panamas that guard against the excessive heat of the Los Angeles sun. He always keeps in working trim, is hard as nails physically, and while on the directing job wears his hair closely cropped. His favorite instrument is the megaphone. A born commander, he goes out for field work with this enormous speaking tube and directs an army of several hundred persons as easily as a farmer would boss a team of horses. But when he puts on the big battle pieces, like Sherman's march to the sea and the battle of Petersburg, he has to discard that big-voiced instrument for a modern switchboard and relays of telephone wires.

PERSONALLY FEARS NO DANGER.

While careful for the safety of his people, he personally fears no danger and often takes big chances in the outdoor

D. W. GRIFFITH.

directing work. One of his high-powered automobiles contains a speed of nearly a hundred miles an hour. With G. W. Bitzer, his photographer, he pushes the speed limit ahead of the wild rides of the Clansmen on their horses in the Ku Klux scenes.

Best of all, "The Birth of a Nation" producer takes the hardest part of his work as good fun, as exhilirating sport, rather than as a task. His is one of the spirits that find life extremely fascinating, interesting and diverting. His alert intelligence grasps every new phase eagerly.

Back in New York off his studio labors Mr. Griffith would rather dance than do anything else. He believes in dancing as the most ancient and the most beneficial of all exercises. "Note the fighting people of the world," he said. "They are dancers, every one of them. All the conquests have been won by dancing people, and all the great achievements have been wrought by nations that dance."

Griffith gets 500 letters and fifty telegrams every day. It would save a lot of anxious folk some heartburnings to know that he never answers the letters. He opens them and tosses them in huge stacks on his general manager's table, where the faithful clerks sort out the minute grains of wheat from the chaff and attend to the really important things. He tosses the telegrams to his secretary, whose discretion as to answering is final. Griffith rarely carries money except when he is taking home the bundle of "kale" to the old folks. He is known everywhere and appropriates whatever he wants, letting the shopkeepers present their claims later to the keeper of his purse. He never fusses about trifles. He never does a particle of clerical work. He never stops at small or large financial obstacles, but goes right ahead regardless of financial problems. In brief, his one asperation is to make the big picture, the great art product, and in that supreme achievement he is Napoleonic in his methods and results.

Chaplin Feature of Queen Theater Bill

A great program has been arranged for the Queen Theater today. Charlie Chaplin will be seen in his very latest Essanay comedy "Shanghaied," which is by far the best of all his many comedies. The scenes of "Shanghaied" are a continuous riot of laughter, filled with unexpected splashes in the ocean, hard falls and knocks, but, more than anything else, running over with Mr. Chalin's personality. Edna Purviance, the comedian's leading woman, plays opposite him and adds a touch of romance. The big thrilling feature on the program is a beautiful Universal feature entitled "A Wonderful Fight to a Finish," with beautiful Marie Walcamp. The movie patrons always expect Marie Walcamp to do the unexpected, and they will not be disappointed in this thrilling drama in which Marie as a humble telegraph operator plays a heroic part. To prevent the holdup of a treasure train Marie chases it on a small gasoline track car, afterward making a daring rescue of her brother from the engine. Thrill follows thrill, and all to good purpose, for the climax comes in a manner to bring about a satisfactory ending, and that Marie Walcamp has again lived up to her daring reputation. Another three-reel feature which will be sure to please is a Broadway star feature entitled "The Reaping," featuring the great V. L. S. E. stars, Richard C. Travers, Lillian Drew, Francis Wood and several other favorites. This is a beautiful story of love and romance that is pleasing. The other feature to complete this program is a laughable one-reel comedy entitled "Pete's Awful Crime."

STARS AT QUEEN THEATER.

Grace Cunard, Francis Ford, Ruth Stonehouse, Warren Kerrigan and Henry B. Wathall stars at the Queen Theater this week.

The management of the Queen Theater announces that in the future all of the daily programs are going to be made up from ten to twelve new reels of pictures from the General and Universal services, and every picture shown in this popular little picture house is going to be brand new, as not a foot of film on these programs was ever shown in San Antonio before. This week's features are going to include some of the biggest and most popular stars appearing on the screen.

FRANCIS FORD AND GRACE CUNARD.

On Monday the big feature is going to include Francis Ford and Grace Cunard, the two stars who featured in "The Broken Coin." They will apear in the greatest feature of its kind ever made, "The Campbells are Coming." This thrilling photoplay has aptly been called "the military spectacle of the year. It is seldom one sees so much of the spectacular in a four-reel feature. Seldom that so much of the spectacular comes as a necessary part of the story of a play. The result is a picture that rings true; that has a punch such as a vigorous director like Francis Ford knows how to get into every act and every scene. Ford's experience in handling big serials has served him in good stead in this dramatic play by Grace Cunard. The story deals with the relief of Lucknow, in 1857, at the time of the Indian mutiny against English occupation. Francis Ford plays the part of an Indian prince who is responsible for the revolt of the native soldiers and the subsequent massacre of the English colony. How the famous Scotch regiment of the Clan Campbell carved their way through shot and shell and in hand-to-hand conflict to the rescue of the brave company of defenders, makes a story that keeps one absorbed every tense moment for four reels. Grace Cunard as the Scotch school teacher, captured and imprisoned by the prince himself, gives a wonderful portrayal of a difficult emotional role. Altogether "The Cambells are Coming" is a fine picture that will enchant any movie audience. Other good features on for Monday are "A Springtime Stirl," "A Test of Courage," which is one of those wonderful "Hazards of Helen" features, and "The Third Party."

JACK WARREN KERRIGAN.

On Wednesday Jack Warren Kerrigan the big Universal star, will be seen in one of his great thrilling dramas, "A Life at Stake." The heroic personality of the popular Universal star, J. Warren Kerrigan, appears to great advantage in this thrilling and absorbing story of a man's conflict with himself when torn between revenge and a duty of humanity. The story is by the crucial moment bigger, and the acting of Mr. Kerrigan dominant and powerful. Every lover of a fine human interest drama and of the splendid characterization of this much loved actor will welcome this splendid photoplay. Another two-reel feature on for Wednesday is "The Apaches of Paris." An extraordinary thrilling feature in which Joseph Smith and Laura Hamilton, the two famous Apache dancers, are featured.

RUTH STONEHOUSE.

"The Spider" is a great Essanay feature featuring Ruth Stonehouse, which will be one of the features on for Friday. The story of The Spider is very interesting. The phase of the eternal triangle, made up of the underpaid shop girl, her poor but honest lover, and the designing rogue, is so trite that any new presentation of it would seem de trop. But this senile theme is revivified into an absorbing story through the efforts of Ruth Stonehouse, John Lorimer. When they learn that the supposed gypsy is Lady Babbie they withdraw their suit, but the earl sends both him and Babbie away. But neither of them worries much about this. The principals have been selected remarkably well. Dorothy Bernard is more than charming in her gypsy costume, and her bright and airy personality whirls through the five reels in the most fascinating sort of way. Thurlow Bergen, as the minister, depicts accurately the character of the virile and human man of God.

Ethel Barrymore Booked by Royal.

Ethel Barrymore in "The Final Judgment," a five-part photodrama by George Scarborough, the talented playwright, will be seen at the Royal Theater on next Thursday and Friday. "The Final Judgment" affords Miss Barrymore unbounded opportunity for the display of her well-known dramatic gifts. The story of the photodrama is virile and gripping and is a masterpiece of screen productions. Miss Barrymore is supported by a superb cast of recognized stage and screen artists, including Perry G. Standing, H. Cooper Cliffe, Paul Lawrence, Mahlon Hamilton and Beatrice Maude.

The synopsis of the story follows: Jane Carlsson, an actress of note, is loved by Steven Moss, Mistress Campbell, an assistant district attorney; Hamilton Rose, a noted criminal, and Christopher Strong, a multi-millionaire. Campbell wins in the suit for her hand, whereupon Rose accepts an offer to assist in unraveling a mysterious murder in Moscow, Russia. There he discovers that the victim was killed with fumes from a vial—the poison of the East. He returns to the States, secures a vial of the poison and gives it to Mildred to drink and she the same evening is found dead in bed. Rose is accused of the murder by Campbell, but the latter's second term that Rose had substituted a bottle with the poison for the one containing the sleeping draught. Rose is arrested for the murder of Mildred, whereupon Rose makes a confession in a letter. Jane and

Jane Cowl Grand Opera House

Sherman's March to Sea in Birth of a Nation

This is one of the great scenes in "The Birth of a Nation," coming to the Grand.

X23 /

The ball room scene in Piedmont, S. C., at the breaking out of the Cival War, as seen in "The Birth of a Nation," which comes to the Court Theatre next week, the engagement beginning Monday evening

THE WHEELING TELEGRAPH.
WEDNESDAY, OCT. 27, 1915.

"BIRTH OF A NATION"

Griffith Spectacle Favorably Received in Richmond.

No theatrical offering presented in Richmond in several years has created as strong a sensation as "The Birth of a Nation," D. W. Griffith's historical spectacle, which is playing to capacity audiences at the Academy of Music in that city this week and which comes to the Academy of Music, Lynchburg, the last three days of next week.

Douglas Gordon, the Richmond Times-Dispatch critic, who ranks as one of the South's most distinguished play reviewers, had this to say of the spectacle Tuesday morning:

"No man can view "The Birth of a Nation" without being stirred and thrilled to the marrow of his bones; looking at it as a retelling, in living scenes and figures, of a chapter of American history, no Southern man can see it without a lump in his throat one moment, a blaze of victorious resentment in his heart the next, and a glow of undying pride racing through his veins always.

"It is a motion picture, a great motion picture, so great that all others pale before it. For acting, action, spectacle, scenery, lighting and photography it is the last word in the art of producing silent drama, and doubtless will remain the last word for many a year. But it is a vast deal more than that; it is a vivid and enthralling presentment of a period. And this presentment is so fashioned that it impresses itself upon the spectator as all the reading in all the years could not impress him. Not even the first-hand information that this generation is old enough to have gathered from its fathers and mothers has seemed half so real, so alive, as the splendid and hideous incidents thrown upon the screen during the progress of this wonderful narrative.

"Much of the excitement was enhanced, if not created, by the music of Joseph Carl Breil's arrangement, which an orchestra of some thirty played throughout the preformance."

Daily Advance Lynchburg Va

"BIRTH OF A NATION"

Symphony Orchestra of 30 Accompanies Griffith's Spectacle.

Music lovers will find in the score of "The Birth of a Nation," which comes to the Academy next week, more haunting melodies than have come to light in any musical comedy of the last ten years, excepting, perhaps, "The Merry Widow." The score is synchronized to the 5,000 scenes of the big Griffith spectacle, and it is played by an orchestra of thirty—the largest symphony organization being heard on tour with any attraction this year outside of the large theatrical centres. Twenty of the musicians are carried by the company, and the others are drafted from local talent.

The score runs the entire gamut of human emotion, and, in combination with the film, it portrays an entire period. The opening scene shows the Old South, quiet in the unnatural calm preceding the War Between the States. Then the first intimation of a national storm that is brewing, followed closely by the grim realism of war itself. Scene after scene of rapine and plunder, horror and desolation slips by in swift panorama and the gaunt specter shows itself through the misery of the suffering people. Then the work of rebuilding the South; the dark days of negro supremacy, and the rise of the Ku Klux Klan.

Quaint melodies of the South, forgotten by except of the older generation; majestic strains from grand opera; light, rippling airs from the semi-classics—all are blended into a masterpiece of descriptive music running the two hours and forty minutes required for the presentation of this spectacle.

The engagement of "The Birth of a Nation" at the Academy will begin next Thursday night and will continue the rest of the week, with a matinee Friday and Saturday. Seats for the entire engagement will go on sale at the box office Monday morning. •

Boys' clothes must be made right and must be all wool to stand the rough use a healthy boy gives them. We have the right kind. Moderately priced.

• HARRY S. HIRSH & BRO.

Richmond Times Dispatch

Saturday Morning at Ten o'Clock.

Nothing is needed now to attract people to "The Birth of a Nation"; the only difficulty is to keep them from "rushing" the theater. In order to prevent this—and, incidentally, to make a few more millions of dollars—the management has arranged to give a special performance on Saturday morning at 10 o'clock, in addition to the regular matinee at 2:30.

To save, if possible, the manager and treasurer of the house from going screaming crazy, this column certifies that the house is literally sold out for to-day's matinee and the regular matinee to-morrow. The last time this column saw the ticket-rack, there appeared to be a few seats—but very few—left for to-night and to-morrow night, and a number for the 10 o'clock performance on Saturday morning. That, however, was before 9 o'clock last night; they may have sold seats on the chandelier by the time this is

Beaumont O. Journal Oct 28

Birth of a Nation' Stirs Great Audience

"The Birth of a Nation," the picture that has set a new mark in the film world, was presented at the Kyle theatre Wednesday night and witnessed by the largest audience that ever attended a moving picture exhibition in Beaumont.

The spectators sat enthralled for more than three hours while D. W. Griffith's stupendous spectacle of ante-bellum days, civil war and reconstruction revived historic scenes.

The musical score interprets and explains the picture just as the orchestra interprets and explains grand opera. Familiar airs are used for the most part with an original motif worked in when the action on the screen permits.

Founded upon Thomas Dixon's "Clansman," and employing throughout a love story—a human interest tale in the fortunes of the Stoneman and Cameron families—Griffith has used only this structure around which to summon up again the scenes and incidents of half a century ago.

The drama is set forth in two terrific acts, the first culminating in the battle of Petersburg and the second in the wild rides of the Ku Klux Klans on their errands of vengeance and mercy.

Griffith's genius pictures with telling effect the mighty cataclysm that convulsed a nation. Southern chivalry and northern valor are portrayed in striking colors and the audience is brought into close touch with Lincoln as they see him relieve a mother's agony by pardoning her son, unjustly condemned. Then the conflict over, the assassination of the great war-time president is presented with faultless detail.

This mighty spectacle next takes up that black period in the nation's history when, deprived of Lincoln's restraining hand, the South groans under the heel of political oppression—the negro, the carpetbagger and the scalawag rule supreme.

Into this chaos springs the Clansman to right the South's wrongs. At last the Ku Klux works out the redemption of the South and side by side and heart by heart, old wrongs are righted, old grudges forgotten and the Mason and Dixon's line is wiped out forever.

Gazette Oct 30

LIBERTY—The final four weeks of "The Birth of a Nation" at the Liberty Theatre was announced from D. W. Griffith's offices yesterday. This means that the wonderful run of the spectacle will close on Saturday night, Nov. 27. At the end of that engagement Griffith's masterpiece will have been seen for 725 consecutive performances in New York, making the greatest run in the history of the American stage for a continuous engagement.

Daily Advance Oct 28

"BIRTH OF A NATION"

D. W. Griffith's Mighty Spectacle at Academy Next Week.

While it is still being presented before capacity audiences in New York, Chicago, Philadelphia, Pittsburgh and St. Louis, Lynchburg playgoers will enjoy the privilege of witnessing D. W. Griffith's mighty spectacle in "The Birth of a Nation" at the Academy of Music the last half of next week. The engagement will begin Thursday night and matinees will be given Friday and Saturday. Seats for the five performances will go on sale at the box office Monday morning.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. The formation o fthe Confederacy, Lincoln's call for troops, Sherman's march to the sea, battle at Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theatre April 14, 1865, live before the spectator of the Griffith's drama. In the second hand the South's "second uprising"—this time against the carpet-bagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate Colonel, Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, a South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of the immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

A symphony orchestra of thirty will accompany the spectacle. •

Journal of Com Oct 30

The last four weeks of "The Birth of a Nation" at the Liberty Theatre is announced, which means that the great photoplay will end its long run on November 27. At that time it will have had 725 consecutive performances in New York, the greatest number of any attraction.

Pitts Chronicle Tele Oct 30

Miles—"The Birth of a Nation."

"The Birth of a Nation," now at the Miles Theater, announces that Monday will commence the last four weeks of the engagement in this city. So many elements enter into the success of this romantic drama that a detailed enumeration of its many notable features might prove tedious. But it should be said that the music accompaniment of the pictures, embracing folk songs, national airs, engaging dance melodies, excerpts from some of the world's most famous compositions, as well as original works adds no small part to the enjoyment of the two and one-half hours of entertainment.

News Oct 29

"BIRTH OF A NATION"

Griffith Spectacle Is Most Valuable Theatrical Attraction in the World.

When D. W. Griffith's mighty spectacle, "The Birth of a Nation," comes to the Academy of Music next Thursday, Friday and Saturday Lynchburg playgoers will see the most widely discussed as well as the most valuable theatrical offering in the world. The spectacle has been witnessed by millions in the large cities of the East and West and his broken record for consecutive performances, total attendance and gross receipts wherever it has been shown.

While it has met with opposition at times—people seldom agree in their views on big subjects—it has been suppressed nowhere, and in the few instances where it has been necessary to appeal to the courts it has been sustained as a highly moral and artistic production. The National Board of Censorship, together with various State and municipal boards, have pronounced "The Birth of a Nation" the best offering of its kind ever played before the American public. Clergymen of all denominations, statesmen, teachers and clubwomen have recommended it as a wonderful lesson in history and musical critics have pronounced the score which accompanies the spectacle a genuine masterpiece. Seats for the engagement will be on sale at the box office Monday morning. Matinees will be given Friday and Saturday. •

Womens wear Oct 30

Liberty.

The last four weeks of "The Birth of a Nation," the most famous of motion pictures, is announced by the management. If you have not seen it do not miss these last chances.

Pittsburgh Dispatch Oct 28

World's Greatest Spectacle, "The Death of a Nation---By Sherman.

Conductor of "Birth of a Nation" Orchestra

The score of "The Birth of a Nation," now at the Mllea, notwithstanding its many adaptations of well-known airs and its liberal draft on the works of the world's greatest composers, must be known as the first significant accompaniment written for a photodrama. To correctly interpret this score of skillfully blended, popular, classical and original compositions, a conductor is required who has achieved distinction in the world of music; a musician of unusual experience and exceptional ability in the leadership of large symphony orchestras. Such a conductor is Albert Pesce, master in charge of the Griffith spectacle's orchestra, here, whose work has been so favorably commented upon locally.

Mr. Pesce is a native of Naples, Italy. Before he was 21 he was conducting for grand opera at the Theater Fiorentini, Naples. In 1888, for the Italian exposition, Mr. Pesce went to London as conductor of the principal orchestra of Naples. In 1889, at Paris, he conducted this same orchestra during the International exposition. His first American engagement was with Emma Trentini for her New York appearance in "The Firefly." Last season Mr. Pesce was with Mizzi Hajos in "Sari." His compositions, both vocal and instrumental, are widely known.

Danville Register Oct 30

GREAT SHOW NEXT WEEK

"BIRTH OF A NATION" THREE DAYS AT THE MAJESTIC NEXT WEEK—FIFTY FLESH AND BLOOD PEOPLE IN HISTORICAL SPECTACLE.

Strong local interest is being shown in the engagement of D. W. Griffith's historical spectacle, "The Birth of a Nation," at the Majestic theatre next Monday, Tuesday and Wednesday and it is expected that the business of the attraction in Danville will compare favorably with that in Richmond this week, where the company has played to absolute capacity at the Academy of Music. Matinees are to be given Tuesday and Wednesday and seats for all performances are now selling at Booth's drug store.

The management urges that patrons obtain tickets for the Monday night and Tuesday performances because in other cities where the spectacle has been shown hundreds have been turned away at the final performances, unable to secure even standing room.

"Birth of a Nation" is not a mere "picture show," as it is sometimes characterized by persons who have not seen it. It is a gigantic combination of music, motion pictures and marvelous stage effects, presented by fifty flesh-and-blood people. The company which comes to the Majestic carries twenty musicians and ten of Danville's best artists will be added, giving a fine symphony orchestra of thirty for the local engagement. The company also carries a carload of stage settings and electrical equipment.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh Radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

Newspaper Tender

735—

"THE BIRTH OF A NATION" ATTRACTS NEW CROWDS

Wonderful Spectacle Continues to be Reigning Theatrical Sensation in Film Presentation

It is important for intending patrons of "The Birth of a Nation" to take note of the fact that this tremendously successful spectacle will never be shown in any but the finest theatres and at prices customarily charged for the best theatrical attractions.

D. W. Griffith, creator of this epoch-making film, has made this fact clear in definite statements over his signature.

Continuance of the popularity of this entertainment in Philadelphia is paralleled in other important communities and there is no abatement in interest here or elsewhere, as is manifested by the crowded house at afternoon and evening performances alike.

Although daily matinees are given, there seems at times hardly enough opportunity for the public to be given proper accommodation.

However, the arrangement, still in operation, permitting the buying of seats two weeks in advance, has been a means of satisfying many people who otherwise might have been disappointed at the box office.

So many elements enter into the success of "The Birth of a Nation" that an enumeration of the merits of the production might prove tedious.

But it should be said that the musical accompaniment to the picture, embracing folk songs, national anthems, engaging dance melodies and some of the finest compositions of the world's best composers, has no small part in contributing to entertainment.

This music is played by a symphonic orchestra and each selection is fitted so closely to the shifting scene as to be an integral part of the exhibition.

A finely selected company of actors is seen in historic and romantic roles and there are tremendous battle scenes, wonderful night rides by the famous Ku-Klux Klan, delightful bits of comedy and of romance, and in a visualization of historic events.

Oct 29
Richmond Times Dis

The Veterans Will See It.

At a late hour last night, there were still seats to be had for to-night's performance of "The Birth of a Nation," but both matinees were sold out completely. And here comes the prettiest thing in connection with the whole record-breaking engagement of this great spectacle-concert. Yesterday, while the seat sale was at its height, a gentlewoman who keeps the flame of the Confederacy ever burning in her heart and who heads many movements that look to the care of the aged men and women whom its cause left destitute came to the box office.

She had spent the morning collecting cheerfully-given money with which to buy seats for the veterans at the Soldiers' Home and the old ladies at the Confederate Home for Aged Women. She had got enough to buy some sixty seats, which would accommodate all who were strong enough to come, and had waited patiently in line. There were, at that time, only about 156 seats left for the 10 o'clock performance this morning, and the management knew that hundreds would be turned away. But as soon as the management of the picture and the management of the house learned her purpose, they put their heads together and refused to take a penny. Therefore, a brave, if worn, company of survivors of those days pictured in "The Birth of a Nation" will see and hear its splendors to-day as honored guests.

Further, there will be something worth hearing from those old men this morning when they see the charges in battle and the riding of the Klan. It is likely that even that amazing trumpet will be overwhelmed.

And this leads to a good-by notice, without which mention of this production would be incomplete. After all is said of the picture, the author and the composer, another man still deserves warm praise—the musical director of the company, Arthur Moulton. Aside from the fact that he is an artist, who has trained his own and the auxiliary musicians to a high point of efficiency, so that the volume and tone, phrasing and shading, are a sheer delight to the ear, he is also a "show musician" extraordinary. He plays that tremendous show without the score, timing it and "cueing" it with such unerring accuracy that the quickly lifted foot of a girl comes on the accented beat of a measure. In comparison with this, his work with "The Merry Widow," with which he last appeared here, is like playing chop-sticks.

Once more—such a trumpet player as that wonderfully "lipped" Russian who sounds the Klan call and reaches notes that few sopranos dare attempt has never been heard in this town before.

—Douglas Gordon.

Danville Register Oct 29

GREAT PLAY HERE SOON!

ACTOR THAT PORTRAYS LINCOLN IN "BIRTH OF A NATION" SELECTED FROM TWENTY OTHERS.

Jose Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," which comes to the Majestic Theatre next Monday, Tuesday and Wednesday, was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and manenernisms were carefuly counterfeited, even to the small but interesting detail of the President reaching back for his shawl just a few minutes before Wilkes Booth atacked him. It was a Spring day in Washington—April 14, 1865—but late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the war President is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious States. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

Matinees are to be given Tuesday and Wednesday by "The Birth of a Nation" company and seats for all performances are on sale at Booth's drug store.

PRESIDENT LINCOLN AND HIS COUNSELLORS.

One of the impressive historical scenes in "The Birth of a Nation," which comes to the Majestic Theatre next Monday, Tuesday and Wednesday.

BIRTH OF A NATION PRODUCED IN SOUTH.

(Special to The Dramatic News.)

ATLANTA, Ga.—The Birth of a Nation has invaded the South, and, contrary to general predictions, there has not been a flurry, except at the box offices of the theatres where the pictures are being shown. While it had not been anticipated that the showing of the piece in Southern cities would lead to any conflict between the races, it had been suggested that some action be taken to prohibit the performances. The pictures so far have been shown in several large cities, including Richmond, Birmingham and Chattanooga, and have completed their run without the slightest friction, the censors allowing them to be produced without any changes.

The pictures, it is argued, have a distinct advantage over The Clansman in that the latter is purely propaganda, while the former bases its right to exist on the argument that it is history. The South quite naturally wants the country to know what she had to undergo in the days of the Reconstruction. It is not likely, however, that the pictures will pass all the boards of censorship without revision.

The Birth of a Nation goes into its twenty-first Chicago week at the Colonial. It is still a sensation.

N. Y. Dramatic News Oct

Oct 31

The sensational success of "The Birth of a Nation" will always be remembered as the most notable ever achieved by any moving picture. Now the last month of its engagement at the Liberty Theatre has been announced. It has been acted longer than any spoken play ever acted here.

N. Y. Telegraph Oct 31

The final four weeks of "The Birth of a Nation" at the Liberty Theatre was announced from D. W. Griffith's offices yesterday. This means that the wonderful run of the spectacle will close on Saturday night, November 27. At the end of that engagement Griffith's masterpiece will have been seen for 725 consecutive performances in New York, making the greatest run in the history of the American stage for a continuous engagement. The nearest approach to this was "A Trip to Chinatown," which ran for 670 nights, from November 1, 1891, to August 13, 1893. A few years before Henry E. Dixey, in "Adonis," ran for 650 performances. The longest run of recent record was that of "Peg o' My Heart," in which Laurette Taylor was seen for 604 consecutive performances at the Cort Theatre. At the termination of its present engagement in the Liberty, "The Birth of a Nation" will have exceeded by 55 performances any other consecutive run in the history of the New York stage.

N. Y. Press Oct 31

Liberty.

The final four weeks of "The Birth of a Nation" in the Liberty Theatre will begin with to-day's presentations, and when the spectacle closes on Saturday, November 27, it will have been seen for 725 consecutive showings in New York, making the greatest run in the history of the American stage for a continuous engagement. The nearest approach to this was "A Trip to Chinatown," which ran for 670 nights, and Henry E. Dixey, who played "Adonis," ran for 650 performances. The longest run of recent record was that of "Peg o' My Heart," in which Laurette Taylor was seen for 604 consecutive performances.

Phila. Public Ledger Oct 31

"The Birth of a Nation" lingers at the Miles, where daily large audiences continue to witness the Griffith story of Reconstruction. Announcement is made of the possible termination of the engagement in four weeks and it looks as though this prediction will run the full time. Entertainments in the other theaters last week were of the usual type so far as burlesque, vaudeville and moving pictures were concerned and will remain so during the present week

Pall Mall Phila Press Oct 31

MAE MARSH.

N. Y. Sunday Oct 31

"The Birth of a Nation," which tells a thrilling tale of the reconstruction period in characteristic Griffith fashion, begins its final four weeks. It will have been seen in New York for 725 consecutive performances, which is a record.

N. Y. Herald Oct 31

Theodore Mitchell, representing D. W. Griffith, yesterday announced the last four weeks of "The Birth of a Nation" in the Liberty Theatre. The spectacle will close its long engagement on Saturday night, November 27.

News Leader Oct 30

"THE BIRTH OF A NATION" CLOSES ENGAGEMENT HERE TONIGHT; BREAKS RECORDS.

Tonight's performance at the Academy of Music will witness the passing from the local theatrical map of "The Birth of a Nation" after a week of unprecedented business. The receipts and attendance figures have surprised even the theatre management, and they are making strenuous efforts to secure a return engagement. Thus far they have not succeeded, and it is doubtful that they will, considering that cities throughout the South are clamoring for the spectacle, and that the company now at the Academy is the only one on tour below the Mason and Dixon line.

In connection with the local engagement of "The Birth of a Nation" it is of interest that at the termination Nov. 27 of this photoplay's run at the Liberty theatre, New York, it will have exceeded by fifty-five performances any other consecutive run in the history of the New York stage. The Griffith masterpiece will then have been seen for 725 performances in New York.

The nearest approach to this record was "A Trip to Chinatown," which ran for 670 nights. A few years previously Henry E. Dixey in "Adonis" ran for 650 performances, and "Peg o' My Heart," with Laurette Taylor, established a record of 604 consecutive performances.

News Oct 30

"BIRTH OF A NATION"

Griffith Spectacle Playing to Capacity In Richmond.

"The Birth of a Nation," the massive spectacle of the South's reconstruction, concerning which so much has been said and written during the past months, will be seen next Thursday, Friday and Saturday at the Academy of Music, exactly as it is being presented in New York, Boston, Philadelphia, Chicago and other large cities, with a symphony orchestra of thirty, and elaborate stage effects. The services of fifty people are employed in each presentation.

Altogether, five performances will be given during the local engagement of the spectacle. Except on Thursday when the whole day will be spent in installing the production and rehearsing local musicians with the company's orchestra, a matinee will be given every day at 2:45. The evening performance will begin at 8:15, and owing to the length of the spectacle—nearly three hours—all the performances will be started promptly on time.

The company coming to the Academy is the one which is playing to capacity in Richmond this week, to a week of capacity business at the Colonial Theatre, Norfolk, three weeks ago. It is the only one on tour, the seven others presenting the spectacle being installed for indefinite runs in as many large cities in different sections of the country. Seats for the engagement will go on sale at the Academy box office Monday morning.

Globe & Com. Oct 30

LIBERTY.—The final four weeks of "The Birth of a Nation," at the Liberty Theatre, was announced from D. W. Griffith's offices yesterday. This means that the wonderful run of the spectacle will close on Saturday night, Nov. 27. At the end of that engagement Griffith's masterpiece will have been seen for 725 consecutive performances in New York.

Evening Oct 30

"Birth of a Nation" Record.

The final four weeks of "The Birth of a Nation," at the Liberty Theatre, was announced from D. W. Griffith's offices yesterday. This means that the remarkable run of the spectacle will close on Saturday night, November 27. At the end of that engagement Griffith's masterpiece will have been seen for 725 consecutive performances in New York, making the greatest run in the history of the American stage for a continuous engagement. The nearest approach to this was "A Trip to Chinatown," which ran for 670 nights, from November 1, 1891, to August 13, 1893.

St. Louis Times Oct 30

Four More Weeks of "The Birth of a Nation."

It is announced that an end has been set for the phenomenal run of "The Birth of a Nation" at the Garrick Theater. The Griffith spectacle will enter upon the first of the last four weeks of its engagement Sunday, the final performance being given on November 27, after a stay in St. Louis of thirteen weeks.

N. Y. Telegraph

NEW YORK, OCTOBER 31, 1915.

MAE MARSH

Sunday Amusements

Sunday Amusements

LAST FOUR WEEKS

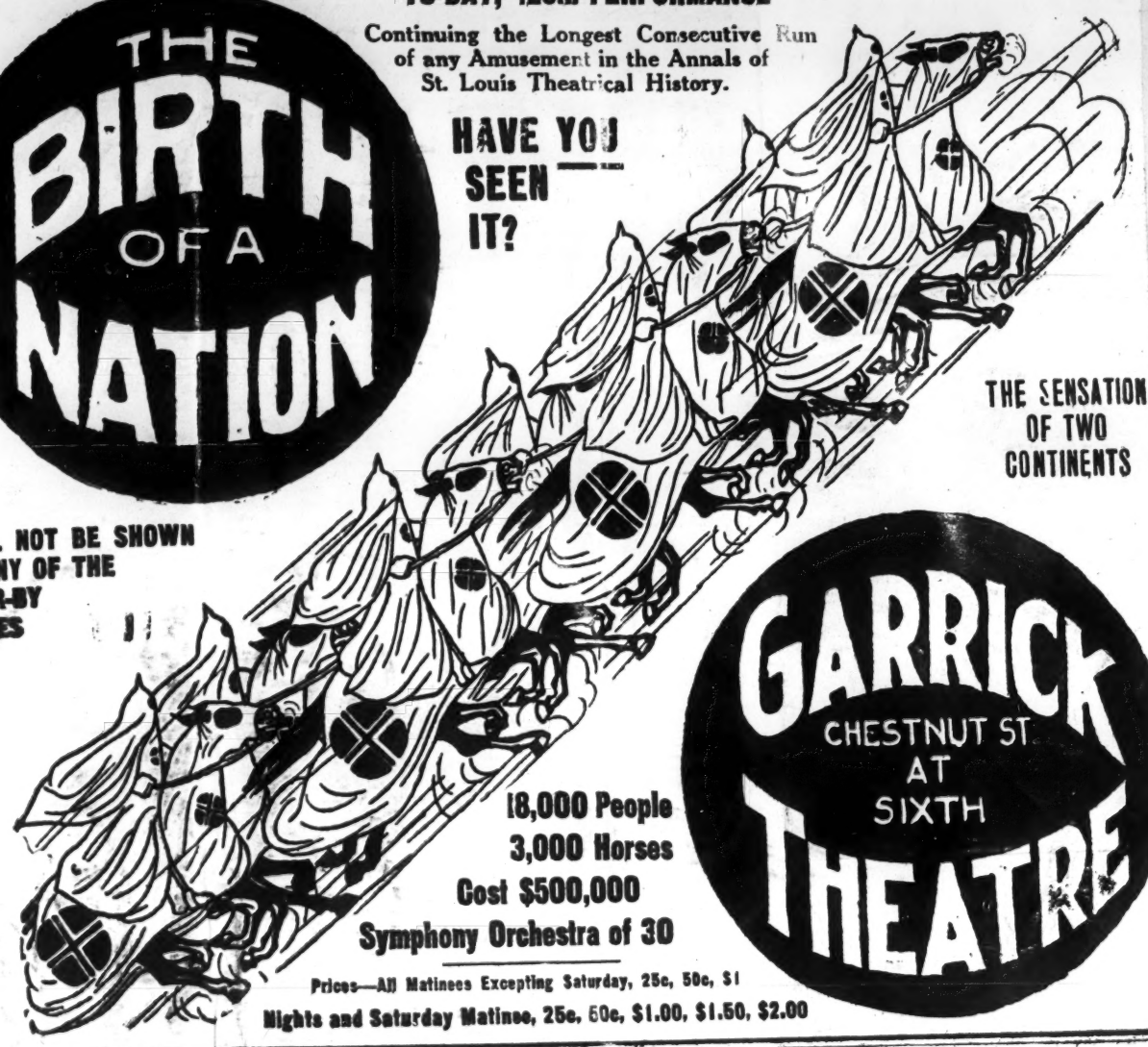
ENGAGEMENT POSITIVELY TERMINATES NOV. 27

TO-DAY, 126th PERFORMANCE

Continuing the Longest Consecutive Run of any Amusement in the Annals of St. Louis Theatrical History.

THE BIRTH OF A NATION

HAVE YOU SEEN IT?



THE SENSATION OF TWO CONTINENTS

WILL NOT BE SHOWN IN ANY OF THE NEAR-BY CITIES

GARRICK CHESTNUT ST AT SIXTH THEATRE

18,000 People
3,000 Horses
Cost $500,000
Symphony Orchestra of 30

Prices—All Matinees Excepting Saturday, 25c, 50c, $1
Nights and Saturday Matinee, 25c, 50c, $1.00, $1.50, $2.00

PROOF FROM THE ST. LOUIS REPUBLIC

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Pittsburgh Press Oct 31

"BIRTH OF A NATION," At the Miles.

San Antonio Light Oct 30

"The Birth of a Nation."

A development no one would have believed possible a few years ago will be seen in next week's engagement of D. W. Griffith's "The Birth of a Nation," as a regular theatrical attraction playing to absolute capacity at a $2 scale. "The Birth of a Nation" is indeed more than a film, for nearly 100 persons are employed in the mechanical effects and the music during the unreeling of its 12,000 feet of celluloid; yet not a word is spoken from the stage during the two hours and three-quarters' performance. Mr. Griffith's photo-entertainment combines a pictorial survey of civil war history and of Ku Klux days with a love story based on Thomas Dixon's "The Clansman." The battle scenes, engaging thousands of combatants drilled with the well-known Griffith realism, are particularly effective. After seeing it, some optimists are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences.

Pittsburgh Press Oct 31

MILES.

It is important for intending patrons of "The Birth of a Nation," now at the Miles theater, to take note of the fact that the engagement in this city will positively terminate Saturday, Nov. 27. This means that commencing with the two performances tomorrow which inaugurate the tenth week of the record-breaking run here but four weeks remain in which to view this wonderful spectacle whose popularity here, as manifested by crowded houses twice daily, shows no abatement of interest. So many elements enter into the success of this romantic drama that a detailed enumeration of its many notable features might prove tedious. But it should be said that the music accompaniment of the pictures, embracing folk songs, national airs engaging dance melodies, excerpts from some of the world's most famous compositions, as well as original works adds no small part to the enjoyment of the two and one half hours of entertainment. The first half of this Griffith masterpiece unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the South, including the carpet-bagger negro excesses and the rise and triumph of the Ku-Klux-Klan.

Pitts. Gazette Times Oct 31

Miles—"The Birth of a Nation."

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Evening Mail Oct. 29

Personal Side of David W. Griffith as Human as His Professional Achievements Are Inspiring

Genius of the Screen, Who Has Risen So High Above His Fellows, Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

There is a human interest story in Griffith; who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices, and has got the so-called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in Lagrange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

It's an old story now that Griffith was a failure as a road actor, a barnstormer even in tank towns. That doesn't matter so much. To-day he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life and blends the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage, even if the manager of the road company failed to agree with him. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself, but he is a bunch of nerves. His whole speed and power but he never wastes energy. Working night and day at his studio one wonders if he is ever going to let up, but on observing closely one sees that he is easing the strain just as he does the crashes of his "Birth of a Nation" battle situations. He is followed by a flash of field flowers or golden grain, or pictures at play.

Griffith is a director up to the highest pitch of nervous energy, and when he strikes the right key he is irresistible. If this director has a fad it is for relaxation. His conception is big, and he seeks relaxation in things that tell a story going along

David W. Griffith.

ager of a restaurant cabaret for $250 a week to perform in the trottery. The director enjoyed the compliment, but he did not tell the Boniface why he couldn't afford to take the job. This offer came at the close of a fourteen-hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh and he is clubby when off duty. He has written several short stories, but he is committed absolutely to the silent drama. He looks upon it as the youngest sister of the fine arts, and he hates censorship.

His Sense of Tone Colors.

The director has a fine appreciation of the tone and color of good music. He sees dramatic situations in blending of tone and color. It was this attribute which supplied the musical score to "The Birth of a Nation." In the tedious and torturing months when he was putting the finishing touches to this great production he correlated tone to every action, and unconsciously hummed the several tunes and chords which now form a part of the wonderful score which Breil has syncronized so well to this stirring action. These notes were caught on the fly, as it were, by Breil, while Griffith was working like a Trojan to finish his work, and then blended into the whole with its present startling effect. This is another Griffith innovation, and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a bitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier, who came into view on the film, so tragic in all decked out in a epic and span uniform.

"Great heavens, what were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, you've been fighting through the fall of two forces for hours with a half-starved and half-clothed army. Go back and get a tattered old uniform and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising, in view of the big strides of the mechanical and the concentration of big minds with the big ideas of the silent drama. It may be said that Darwin's theory of the law of

that the man with fine imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success after all they were confined within the limitations of the business side of the presentation of motion pictures. The moment that they would be seen over the different circuits that are laid out in Finland and then pass out the magnificent others distinctive-ness was noticed. They surpassed minor features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in heredity, "The Escape," and made a virile thing of punch and power. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabelle Lee," and brought forth a classic in weird mysticism which he called "The Avenging Conscience." In the trade channels these had been recognized as super fine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact—that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their opwer and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense East with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the East in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing for Big Stakes.

Then Griffith set about with this beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus of the men ahead of him was temporarily stilled, which is the true sound of Broadway and Second street. The plans for launching the big spectacle failed to be altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen was launched, and many changes through which it could pass and then it was done. Griffith is not an easy going sort. He knew the limitations of the picture men and he wanted to break from this gummy clutch and

knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man ahead of his time. Many of his temporaries who had evolved the big spectacle upon which he had multiplied detail until it was staggering and with this behind him the forbearance was not surprising.

There were so many theatres and so many changes and many changes through which it could pass and then it was done. Griffith is not an easy going sort. He knew the limitations of the picture men and he wanted to break from this gummy clutch and

San Antonio Ex. Oct 29

Griffith Picturized Dixon's Book

Many critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to. This will be the unique offering at the Grand Opera House all of next week.

David Ward Griffith has developed a theme out of Dixon's "The Leopard's Spots" and "The Clansman." A remarkable thing about Mr. Griffith's play is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate he replaced speech by music and the old-fashioned stage action and scenery by the pictorialized action of the thousands of players in the great out of doors. In brief he staged the great battles, struggles and critical events of 1861 and 1870 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and forty-five minutes it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace. Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Ralph Lewis, Donald Crisp and Robert Harron. Eighteen thousand people, 5,000 horses and no less than 3,000 scenes went to the making of the big spectacle.

Oct 29
San Antonio Light

"Birth of a Nation."

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," to be seen at the Grand Opera House all of next week, has enabled him to surpass by far any previous stage spectacle, "Ben Hur" and "The Blue Bird," supposed to be the high-water mark of such productions, sink into insignificance beside this epic of American history with its 5000 scenes, 18,000 character, 3000 cavalry, 200,000 details—the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his mon-

mental effort in motion picture spectacle by "capacity" business at first-class prices in the principal theaters of the country. Dallas and Houston have fallen in line with the cities of the North, and "The Birth of a Nation" has established new records in the first two Texas cities it has played. "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of South Carolina and the wild rides of the Ku-Klux-Klan live again in Mr. Griffith's 12,000 feet of superb motion picture.

Wheeling Intelligencer Oct 29

"THE BIRTH OF A NATION."

Wheeling is very fortunate in being given the opportunity to see the highest development of the moving picture business in that marvelous spectacle, "The Birth of a Nation," which comes to the Court Theater for one week, beginning next Monday. The pictured scenes are striking reproductions of historical scenes and events, of a political evolution which are not familiar to the younger generation. This is especially true of the great tragedy that stunned the nation just as it was emerging in triumph after great tribulation—the assassination of Abraham Lincoln.

What follows in truthful pictorial narrative, the so-called reconstruction period of the South, has stirred up some criticism as an unnecessary revival of sectionalism. As painful as this may be to some over-sensitive spirits, it is nothing more than a strict adherence to the text of impartial history. It is not a beautiful page in our chronicles, but it bears its own comment and its lesson, and neither that both sections interest in the memorable regenerating contest may be mistaken. Time has softened all asperities and enmities of that period and the truth can no longer hurt by its blame. As a picture, it is a wonderful production, artistic, educational and entertaining.

LIBERTY THEATRE, 42nd ST., W. of BROADWAY

NOW PLAYING

Twice Daily, Including Sunday
Evenings at 8.15 Matinees at 2.15
Prices: Eves. & Sat. Mat., 25c, 50c, 75c, $1.00 & $2.00
All Other Mats., 25c, 50c & $1.00

Farewell to New York After the Longest Run in the History of the American Stage

D. W. GRIFFITH'S
8TH WONDER OF THE WORLD

N. B.
"THE BIRTH OF A NATION" WILL NEVER BE SEEN ANYWHERE EXCEPT IN THEATRES PLAYING THE HIGHEST CLASS OF DRAMATIC PRODUCTIONS AND AT A CORRESPONDING SCALE of PRICES.
D. W. GRIFFITH.

LAST FOUR WEEKS

THE BIRTH OF A NATION

Engagement Positively Terminates Sat., Nov. 27th

ON THIS DATE "THE BIRTH OF A NATION" WILL HAVE PLAYED 725 CONSECUTIVE PERFORMANCES IN NEW YORK, EXCEEDING THE LONGEST PREVIOUS RUN BY 55 TIMES.

SEATS NOW SELLING FOR ALL REMAINING PERFORMANCES UP TO AND INCLUDING SATURDAY NIGHT, NOVEMBER 27TH.

Enquirer, Wheeling Oct. 29

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There is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices, and has got the so-called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

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Playing for Big Stakes.

Then Griffith set about with this beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wiseacres all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellows depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He

the risk—he worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches onto a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" is nearing the end of the most phenomenal run New York has ever seen. With the end of November it will have been seen for 725 consecutive performances in New York. If you would have a comparative idea of what this means look at some of the records. It is now the only $2 attraction in town which has stretched through the summer from last season without a break and is still the talk of the town. It has played to nearly 700,000 persons here. It is touring the country in the first class theatres, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost half a million dollars to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like

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San Antonio Ex. Oct 29

Griffith Picturized Dixon's Book.

Many critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last.

Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to. This will be the unique offering at the Grand Opera House all of next week.

David Ward Griffith has developed a theme out of Dixon's "The Leopard's Spots" and "The Clansman." A remarkable thing about Mr. Griffith's play is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate he replaced speech by music and the old-fashioned stage action and scenery by the pictorialized action of the thousands of players in the great out of doors. In brief he staged the great battles, struggles and critical events of 1861 and 1870 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and forty-five minutes it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace. Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Ralph Lewis, Donald Crisp and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

San Antonio Light Oct 29

"Birth of a Nation."

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," to be seen at the Grand Opera House all of next week, has enabled him to surpass by far any previous stage spectacle. "Ben Hur" and "The Blue Bird," supposed to be the high-water mark of such productions, sink into insignificance beside this epic of American history with its 5000 scenes, 18,000 character, 3000 cavalry, 200,000 details—the result of eight months of tireless labor and the expenditure of half a million dollars. The great director is being repaid for his mon-

dental effort in motion picture spectacle by "capacity" business at first-class prices in the principal theaters of the country. Dallas and Houston have fallen in line with the cities of the North, and "The Birth of a Nation" has established new records in the first two Texas cities it has played. "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of South Carolina and the wild rides of the Ku-Klux-Klan live again in Mr. Griffith's 12,000 feet of superb motion picture.

Wheeling Intelligencer Oct 29

"THE BIRTH OF A NATION."

Wheeling is very fortunate in being given the opportunity to see the highest development of the moving picture business in that marvelous spectacle, "The Birth of a Nation," which comes to the Court Theater for one week, beginning next Monday. The pictured scenes are striking reproductions of historical scenes and events, of a political evolution which are not familiar to the younger generation. This is especially true of the great tragedy that stunned the nation just as it was emerging in triumph after great tribulation—the assassination of Abraham Lincoln.

What follows in truthful pictorial narrative, the so-called reconstruction period of the South, has stirred up some criticism as an unnecessary revival of sectionalism. As painful as this may be to some over-sensitive spirits, it is nothing more than a strict adherence to the text of impartial history. It is not a beautiful page in our chronicles, but it bears its own comment and its lesson, and testifies that both sections involved in that memorable regenerating contest made mistakes. Time has softened all the asperities and enmities of that period, and the truth can no longer hurt or inflame. As a whole, it is a wonderful production, artistic, educational and entertaining.

golden grain, or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising, in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said

over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

glance was not inspiring.

There were so many theatres and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations

paign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He

duction in this country.

It cost half a million dollars to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like

LIBERTY THEATRE, 42nd ST., W. of BROADWAY

NOW PLAYING

Twice Daily, Including Sunday
Evenings at 8.15 Matinees at 2.15
Prices: Eves. & Sat. Mat., 25c, 50c, 75c, $1.00 & $2.00
All Other Mats., 25c, 50c & $1.00

Farewell to New York After the Longest Run in the History of the American Stage

D. W. GRIFFITH'S
8TH WONDER OF THE WORLD

N. B.
"THE BIRTH OF A NATION" WILL NEVER BE SEEN ANYWHERE EXCEPT IN THEATRES PLAYING THE HIGHEST CLASS OF DRAMATIC PRODUCTIONS AND AT A CORRESPONDING SCALE of PRICES.
D. W. GRIFFITH.

LAST FOUR WEEKS

THE BIRTH OF A NATION

Engagement Positively Terminates Sat., Nov. 27th

ON THIS DATE "THE BIRTH OF A NATION" WILL HAVE PLAYED 725 CONSECUTIVE PERFORMANCES IN NEW YORK, EXCEEDING THE LONGEST PREVIOUS RUN BY 55 TIMES.

SEATS NOW SELLING FOR ALL REMAINING PERFORMANCES UP TO AND INCLUDING SATURDAY NIGHT, NOVEMBER 27TH.

Pittsburgh Sunday Post Oct. 31

KU KLUX CLAN in the galloping rescue that is a triumph of musical effect stirring the spectators into thunders of applause at "The Birth of a Nation" photo spectacle in th Miles Theater.

"Birth of a Nation" Film Miles

Daily Advance Oct 30

DETACHMENT OF LEE'S ARMY, AS SEEN IN "THE BIRTH OF A NATION," AT THE ACADEMY NEXT THURSDAY, FRIDAY AND SATURDAY.

Daily Advance

'BIRTH OF A NATIO

Academy Management Expects H for Seats Monday Morning.

The box office of the Academy Music will be a busy spot Mon morning, when the seats for the engagement of "The Birth of a Nati go on sale. The engagement of big Griffith spectacle begins Thu day night and will continue for th days, with matinees Friday and S urday, making five performances all. To handle an advance sale such proportions means a period hard work for the box office staff.

The extent of local interest in coming of the big Griffith specta has been a surprise even to the Ac emy management. Mail orders h been received from towns fifty mi distant, and there have been many quiries by long distance telephone to the prices, time of performance other details of the engagement. the spectacle is being shown only the large cities, due partly to the adequate stage facilities in the sma er towns, it means a long journey many people from the outside w are determined not to miss seeing

The first half of the spectacle, whi was suggested by Thomas Dixo "The Clansman," exhibits the salie events of the War between the Stat The formation of the Confedera Lincoln's Call for Troops, Sherma March to the Sea, the battle of P tersburg, Lee's surrender to Gra and the awful tragedy of Lincol assassination at Ford's Theatre, A ril 14, 1865, live before the spectat of the Griffith drama. In the seco half the South's "second uprising" this time against the carpet-bagg regime—is shown in a thrilling sto of Reconstruction days. The roman of the "little Confederate Colonel Ben Cameron, with the Northerne Elsie Stoneman, and that of the U ionist captain, Phil Stoneman, wit Margaret Cameron, the South Car lina lassie, maintains two threads continuous love-interest throughou the story.

But the great out-of-doors is M Griffith's special field. Tremendou battle scenes and the wild rides the Ku Klux Klan are staged wit thousands of participants. Eightee thousand human actors and 3,00 horses were employed in the makin of the picture, which cost half a mi lion dollars and took eight month to produce. Some of its immensit is gained from the fact that there ar no less than 5,000 distinct and indivi ual scenes.

On the musical side Mr. Griffith at tempted what was previously unhear of in connection with motion picture This was the synchronizing of a com plete symphonic score with the ap pearance of the important character and the enactment of the priacip scenes. This magnificent instrumen al music is played by a large orches tra of experts who are carried o tour in the traveling company

Oct 31

"The Birth of a Nation"

IT IS important for intending patrons of "The Birth of a Nation," now at the Miles Theater, to take note of the fact that the engagement in this city will positively terminate Saturday, November 27. This means that commencing with the two performances tomorrow, which inaugurate the tenth week of the record-breaking run here, but four weeks remain in which to view this wonderful spectacle whose popularity here as manifested by crowded houses twice daily shows no abatement of interest.

So many elements enter into the success of this romantic drama that a detailed enumeration of its many notable features might prove tedious. But it should be said that the music accompaniment of the pictures, embracing folk songs, national airs, engaging dance melodies, excerpts from some of the world's most famous compositions, as well as original works adds no small part to the enjoyment of the two and one-half hours' of entertainment. That this score, which is so important to the development of the play's thrilling, interesting story, will be adequately interpreted by a symphony orchestra of 30 is made a feature of the production.

The first half of this Griffith masterpiece unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of reconstruction days in the South, including the carpet-bagger Negro excesses and the rise and triumph of the Ku-Klux-Klan. Interwoven with the whole is a double romance of the Blue and the Gray.

Pittsburgh Dispatch Oct 31

PEOPLE GO TWICE

"Do you mean to say people go twice to 'The Birth of a Nation?' recently questioned a portly individual as he passed the box office man at the Miles Theater a ten-dollar bill in payment for five seats.

"Yes, indeed," came the answer, "hundreds of them and I know many people who have seen it more than twice. One of the most important railroad officials in this country, who is located here, is already a four-time visitor. He's particularly interested, however, in the wonderful horsemanship displayed in the battle scenes and the riding of the Ku Klux Klan. Of course, we have many local people who have seen the play in other large cities, come here with their families or friends. But from what most of the two-time patrons say the reason that prompts the second visit is the desire to see the big spectacle thoroughly."

What a tribute to D W Griffith, whose genius made "The Birth of a Nation" possible, is embodied in that final sentence. What a compliment to his labor for perfection of detail and fidelity of reproduction.

Most people are so overwhelmed by the magnitude of the piece that they go away completely satisfied—but there are others who realize that "The Birth of a Nation," like a tragedy of Shakespeare, should be seen more than once if one is to fully appreciate it at its full value.

Pittsburgh Gazette Oct 31

The long stay of "The Birth of the Nation" in Pittsburgh has been the cause of such great lonesomeness on the part of Claud Percy Saunders that the manager hiked off to New York last Sunday to get acquainted once more with his wife and little son.

* * *

It is currently reported on the Rialto that William Nevermore Patch has been induced to remove his bone-rimmed glasses in order to watch more closely and accurately the large receipts pouring in from "The Birth of the Nation."

* * *

"The Birth of a Nation" lingers at the Miles, where daily large audiences continue to witness the Griffith story of Reconstruction. Announcement is made of the possible termination of the engagement in four weeks and it looks as though this prediction will run the full time. Entertainments in the other theaters last week were of the usual type so far as burlesque, vaudeville and moving pictures were concerned and will remain so during the present week.

Kansas C. Journal Oct 31

Scene from the Birth of a Nation Grand

Beaumont Enterprise Oct 31

Great Crowd Cheers Stirring Drama Enacted on Screen

By Joe Webb.

They said the silent drama could never take the place of the play with the spoken lines. But they knew not whereof they spoke. For that was before David W. Griffith produced "The Birth of a Nation."

Last night as many as could get seats in the Kyle theatre watched the wonderful story unfold before them on the screen and for three hours, with but a single short intermission, hundreds cheered the ragged knights of the linen robe and the Scotland cross as the deathless characters of those heroes of unfading glory and undimmed memory enacted the stirring scenes that gave to this reunited nation its supremacy of government by uncrowned kings.

While the principal scenes were laid in the old south, in the days of carpet-baggers and misguided negro rulers, the production shows no trace of sectionalism, and when Phil Stoneman, eldest son of the northern congressional leader responsible for tragic conditions in the south, offered his life to protect Margaret Cameron, a true daughter of the Confederacy, he was as loudly chered by the cosmopolitan audience as was Col. Ben Cameron, brother of Margaret, when he led a forlorn charge across a bloody field and rammed the Stars and Bars down the cannon's mouth.

And in both thrilling moments the orchestra impartially played the stirring notes of the war melody of Lee's tattered hosts and the South's fondest hopes—the "Dixie" that can never die.

The story is familiar to all who will read this. Everybody has read "The Clansman." The play simply tells its thrilling story. The portrayal of the characters is good, as it should be, for the foremost stars of the world were paid great prices to make it good. Hundreds of thousands of dollars went into this production and "The Birth of a Nation" is worth all it cost. Incidentally, it is the first time a $2 motion picture show has been offered in Beaumont, and to say the house was crowded and the audience went home happier for having seen the play, expresses volumes.

The first scenes show the happy homes of north and south before the nation was torn asunder by the civil war. Then the great Lincoln is shown signing the call for volunteers. The first part of the show is concluded after some of the most realistic battle scenes imaginable have been shown on the screen.

"The Birth of a Nation" is a sermon against war. "War's Peace" is a pile of butchered sons, fathers, sweethearts. The orchestra plays the minor notes of "Taps" as they are shown in ghastly heaps. And then it crashes into the music of Mars as the shells burst and the night is made hideous by the bursting flames on every side.

The second part of the show depicts the reconstruction days.

Col. Ben Cameron, after being wounded, captured, sentenced to hang and pardoned by the "Great-Hearted" a short time before the assassin's bullet ends his career, returns to the ruins of his home in South Carolina. He finds Stoneman, the political power after Lincoln's death, has sent the carpet-baggers to his beloved southland to plant in the hearts of negroes hopes that never can be realized while manhood remains in the Anglo-Saxon. He endures much. Then his pet sister, Flora, exquisitely portrayed by Mae Marsh, is pursued by a lustful black and chooses death by leaping from a precipice rather than the nameless fate which threatens.

Brooding over the tragedy of her death, he sees a number of negro children frightened by forms enveloped in a sheet to represent ghosts. The superstition of the negro suggests to him the garb which later made the Ku Klux Klan so feared by the blacks.

Silas Lynch, mulatto, protege of Stoneman, becomes lieutenant governor of the state. He puts spies to work to learn the members of the Klan. Death is to be the penalty. One of the spies finds some of the robes in the home of Dr. Cameron, father of Ben.

The aged southern aristocrat is arrested and led in chains before the negroes who formerly had been his slaves. Two of the faithful old darkies, loyal unto death, effect his rescue. Stoneman's son aids in the escape and then, in a cabin where he finds two former Union soldiers, fights off the blacks until help comes, robed in white and bringing vengeance.

Cameron's daughter, in the meantime, has appealed to Elsie Stoneman to ask her father to save the aged southerner. Stoneman can not be found. Elsie, played by Lillian Gish, the star, decides to appeal to the negro lieutenant governor her father has placed in power. The negro official, drunk with wine and power, takes advantage of her visit to try to force her to marry him. Her father's arrival does not alter the negro's determination. Elsie, though, has succeeded in breaking a window and screaming for aid. Two members of the Ku Klux Klan, disguised as negroes, hear her cry and dash for help.

Follows then the thrilling ride of the hundreds upon hundreds of white-robed knights, through the moonlight, over the fields and meadows, through silvery streams, until at last the lieutenant governor's mansion is reached. A spectacular charge puts the negro troops in flight. Ben Cameron knocks the burly negro to one side and clasps Elsie Stoneman in his arms.

The play closes with a double honeymoon scene, down by the sea, featuring Ben Cameron and Elsie Stoneman, Phil Stoneman and Margaret Cameron, a nation reunited, a people "one and inseparable."

Then an allegorical interpolation shows the god of war waving overhead his brutal club, disregarding the pleas of breaking hearts, which fades away to be replaced by the sweetly serene face of the Prince of Peace.

Danville Bee Oct 29

GREAT PLAY HERE SOON!

ACTOR THAT PORTRAYS LINCOLN IN "BIRTH OF A NATION" SELECTED FROM TWENTY OTHERS.

Jose Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," which comes to the Majestic Theatre next Monday, Tuesday and Wednesday, was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and manenerisms were carefuly counterfeited, even to the small but interesting detail of the President reaching back for his shawl just a few minutes before Wilkes Booth atacked him. It was a Spring day in Washington—April 14, 1865—but late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the war President is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious States. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

Matinees are to be given Tuesday and Wednesday by "The Birth of a Nation" company and seats for all performances are on sale at Booth's drug store.

Pittsburgh Leader Oct 31

RARE MUSICAL SETTING IN "BIRTH OF A NATION

(Written to Fit the Story by Joseph Carl Breil).

One of the most effective features of D. W. Griffith's "The Birth of a Nation," now at the Miles, is its really brilliant musical setting, which was arranged by Joseph Carl Breil, of this city. During the two hours and a half which the big spectacle requires, the orchestra plays an arrangement which perfectly fits the unfolding story and which includes many of the finest melodic compositions extant. In addition to the many original airs written especially for this drama by Mr. Breil, one can recognize many of the celebrated songs and ballads of the '60's, as well as excerpts from the works of the celebrated old masters. This score is considered the first significant accompaniment written for a photo drama. So important is the score to the action of the drama, and so vital its correct interpretation, that only picked musicians, directed by leaders of the high standing and reputation of Albert Pesce, who is in charge of the company orchestra here, are engaged by Mr. Griffith.

When the beaux and belles of '61 danced the small hours away, they did not have the hesitation, the tango or the fox trot; instead it was the waltz and polka, the schottische and lancers and the Virginia reel that put rhythm in the feet and tingle in the blood. So David W. Griffith, in his marvelous reproduction of the Piedmont ball in "The Birth of a Nation," has the young people pancing to the strains of "Comin' Thro' the Rye" changed to waltz time.

On this lovely, almost sensuously intoxicating scene is brought the tattered flag that had been through the first battle of Bull Run when the Confederates drove the Federals headlong before them and baptized the Stars and Bars in glory.

As Johnny Rebs exult and the women cheer as the flag is displayed one hears the strains of the "Bonnie Blue Flag" succeeding the waltz music. But soon comes the news that the young officers at the ball must go to the front. A scene of wild confusion follows upon the joyous dance, and at daybreak, when the ballroom is deserted and everyone is racing about the streets, the chaos and alarm of approaching strife are reflected by the strains of Suppe's "Light Cavalry Overture." The little town of Piedmont has its early share of the horrors of war which Weber's "Der Freischutz Overture" suggests to the ear as they are pictured on the screen.

Thus the big moments of the early part of "The Birth of a Nation," laid in the southland, revert to "Dixie," "My Maryland," "Marching Through Georgia," "Kingdom Coming," "Girl I Left Behind Me" and "Home, Sweet Home." To what other tune should the southerners, bound for war, march than to the ever-familiar "Dixie?"

What more splendidly typifies the rescue of the Piedmonters from the guerrilla troops by their own men than the glorious "Maryland, My Maryland?"

When piquant little Elsie Stoneman decides to become a nurse and solace gallant wounded youths back to health, even as cabinet officers' daughters have done in the present war, her goings and comings are accompanied by a most adorable air which she is supposed not only to sing but also to pick on the banjo. In the close-ups you can see the dainty lips fashioning the words of the song and in the full figure you can see her working the banjo a little overtime, while the handsome sufferer on the pillow manages to turn his head about three-quarters in order to get a look at her. Many persons have asked what this tune is. It is Henry C. Work's "Kingdom Coming," otherwise known as "Massa's Jubilee," one of the most fetching ditties that was ever picked out of banjo or guitar.

To return to the great war scenes. There is a magnitude about Griffith's representation of war and battle that demands the most elaborate effects. The scenes themselves are enormous, panoramic; the action is both marvelously complex and marvelously vivid; the music must reproduce this immensity, complexity and thrill at once.

Then there is the wild, chaotic tune that marks the entry of the negro carpetbagger mobs and the racket of the rioters. Perhaps Mr. Griffith got this out of the semi-musical cries of the negro dancers on the old plantation in Kentucky when he was a boy.

But above all and everything else the biggest thing in the second part of "The Birth of a Nation," and indeed of the whole play, is the welcome Ku Klux Klan call, the signal that the fiery cross of St. Andrew has been borne from South to North Carolina and back again, and that the little band of oppressed whites, including the hero and the heroine of the story, are to be saved by these highlanders from the fury of the riotous elements unloosed upon them.

The final Piedmont scenes of "The Birth of a Nation" are very strenuous. It seems almost impossible to conceive how Griffith could have got action of such lightening-like speed, involving such enormous numbers of people and carried on with such apparent defiance of the rules of order yet with a strange logic of its own.

These fine bits of allegory are accompanied by the "Gloria" from Mozart's Mass in C, and as the last Utopian scene fades out and the immortal words of Daniel Webster on liberty and union appear on the screen "The Star-Spangled Banner" rings out in all its splendor and the scenes that have made "The Birth of a Nation" are done.

Pittsburgh Gazette Times Oct 31

"Dixie" Is Most Popular of All

THE score of "The Birth of a Nation," which is the first significant accompaniment written for a photo drama, includes many of the best melodic compositions extant. In addition to the original music supplied by the composer, Joseph Carl Breil of this city, one hears such popular songs of the years ago as "Comin' Thro' the Rye," "Bonnie Blue Flag," "Dixie," "My Maryland," "Marching Through Georgia," "Kingdom Coming," "Girl I Left Behind Me," "Tramp, Tramp, Tramp," "Hail to the Chief," "The Cocoanut Dance," "In the Gloaming," "Home, Sweet Home" and "The Star-Spangled Banner." Those familiar with the music of the world's most famous masters recognize excerpts from Suppe's "Light Cavalry Overture," Weber's "Der Freischuetz Overture," Bellini's "Norma Overture," "Greig's "Peer Gynt" suite in "The Hall of the Mountain King," Wagner's "Die Walkure," "Rienza Overture," "Zampa Overture" and "The Ride of the Valkyries," Tschaikowsky's "1812 Overture" and Mozart's Mass in C.

Despite the many sympathetic and martial melodies prompted by the Civil War none proved so popular in the South as "Dixie," a song composed prior to the war, which had no particular significance to the period of strife following '61, and no patriotic appeal such as distinguished national songs of other countries. Yet "Dixie," a negro minstrel melody composed by Dan Emmett in 1859, for use by him as a Southern character song and dance in Bryant's Minstrels, whose subject matter merely referred to the South, became the rallying cry of the Confederate troops and is today the representative air of that portion of our country south of the Mason and Dixon line. No stranger example of how a national song came into being exists than the case of "Dixie."

Dan Emmett, one of the most famous minstrels of his time, told Thomas F. Kirk, Sr., of this city, that the title of the song was suggested by "Dixon's Line," as the Mason and Dixon colonial boundary was familiarly called—Dixie being a corruption of Dixon. Due to Emmett's prominence as an entertainer the song had attained national popularity before the war, and Mr. Kirk relates the humorous incident of how he as one of the Ninety-sixth Ohio Volunteers taught the song to a quartet he organized in his regiment, only to experience the chagrin after the quartet had learned how to make the welkin ring with the composition, of having the piece banished by headquarter's orders because the "Johnny Rebs" were using it as their rallying song.

Lawrenceburg Ex Oct 30

Griffith's Spectacle at Grand Monday.

The next attraction at the Grand Opera House will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." The engagement begins on Monday evening and is for seven nights and six matinees. This is the great production which is still making a record run of over 600 performances in New York City, where it created the sensation of the season. It is estimated that over 2,000,000 people have seen the production since it was originally brought out in the East. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit. Mr. Griffith was eight months making this wonderful story into pictures. He employed 18,000 people and 3,000 horses, and the total cost of the work reached the enormous figure of $500,000.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme, but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score, which is synchronized to the drama, is in itself an incomparable work of art. An orchestra of thirty trav-els with the attraction to handle the musical features of the presentation. That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things, which are a part of war.

PEACE ALLEGORY IN "THE BIRTH OF A NATION," AT THE ACADEMY NEXT THURSDAY, FRIDAY AND SATURDAY

"BIRTH OF A NATION"

Seat Sale for Big Spectacle Opens Tomorrow Morning.

It is expected that a long line will greet the box office staff of the Academy of Music tomorrow morning when they open the seat sale for "The Birth of a Nation." The big spectacle is coming for three days, beginning next Thursday night with Friday and Saturday matinees, and indications are that the audience at the opening performance will be one of the largest of the week. This has been true of every opening night of the company coming to Lynchburg, and considering the strong local interest in the spectacle, the Thursday night performance will probably take on the aspect of a gala "first night" with society present in numbers.

Dealing with historical events of the reconstruction, the general character of "The Birth of a Nation" is of necessity sober and sombre. But love interest and comedy of a refined sort illuminate the spectacle throughout its two hours and forty minutes.

There is a typical Southern home where all is good cheer. War's alarm have not yet disfigured its serenity. A Northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies but clasped in each other's arms.

Then there is a young daughter of the Southern home, almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Alas, later we see her tragic end, when to save herself from the fate worse than death she jumps from the high cliff. Comedy that ends in tragedy, but comedy just the same.

Again, there is a scene in "the quarters" where the negroes are "showing off" for the benefit of the Northern visitors. There is the shuffle, buck and wing, "Mississippi Sawyer," "Turkey in the Straw," and other steps in which the darkies delighted. Later in the play they have their serious roles.

And so through it all there are bits of the lighter shade of life to be overcast by the sombre shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy ever. Such is life.

Kansas City Journal Oct 31

Grand—"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's marvelous spectacle, starts today on its second successful week. The historic features of this presentation have attracted wide attention. In pictorial form are shown such stirring events in American history as Sherman's march to the sea, the last gallant stand of the Confederates at Petersburg, the surrender at Appomattox, the assassination of President Lincoln and the saving of the South by the Ku Klux Klan.

Mere words can never give a realization of the dramatic scenes, the lifelike and vivid reproduction of the past. Thousands of soldiers are seen in the trenches, battling at breastworks, charging over fields with cold steel, masked batteries in action, a panorama of marching and counter-marching troops, shells exploding in the air and in the midst of struggling men, the carnage of war as it really is. There could be no more potent argument for peace.

There are two romantic love episodes in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the colonel of the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern maid are shown in as thrilling and soul-gripping a story as was ever staged. Love turns to hate and then to love again as each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love themes are taken from Thomas Dixon's world famous stories, "The Clansman" and "The Leopard's Spots."

The cast includes such favorites as Henry Walthall, Mae Marsh, Spottiswoode Aiken, Lillian Gish, Miriam Cooper, Ralph Lewis, Robert Harron, Wallace Reed and others.

The symphony orchestra of thirty is a pronounced feature of every performance. The score by Joseph Carl Breil is a masterpiece of illustrative music.

There are two performances every day, including Sunday, at 2:15 and 8:15 and while it is said to be the best $2 worth of entertainment ever shown in the theater there are also plenty of seats at prices to suit all purses.

Wheeling Intelligencer Oct 30

BIG SPECTACLE AT THE COURT

"BIRTH OF A NATION" OPENS A WEEK'S ENGAGEMENT MONDAY NIGHT.

With Daily Matinees Beginning Tuesday—Production Interesting and Instructive.

The clientel the Court Theatre are manifesting a great deal of interest in the forth coming engagement of "The Birth of a Nation," which begins a week's engagement at that house on Monday evening. The sale of seats which began yesterday has been very large which serves to indicate that this attraction will have splendid patronage during its stay here.

There has not been a dissenting voice against "The Birth of a Nation" so far as realism and stupendous undertaking is concerned. It has been proclaimed wherever it has been seen as the admitted sensation in the theatrical affair of the current season. It has received from the dramatic critics the same attention they are accustomed to giving to the productions of the legitimate stage. Their endorsement has proved but a repetition of the praise that has been bestowed upon this wonderful work by men in every walk of life. Jurists, senators, representatives in Congress, artists, writers, illustrators and men of every profession have seen it and pronounced it by far the greatest that they had ever witnessed. "The Birth of a Nation" is without doubt a masterpiece and the production is something in dramatic art that has never before been given to the stage. Seeing is believing—and in this wonderful play one actually sees the birth, growth and coronation of this King of Nations. This giant of the Powers of the earth—a people compared with whom the Romans were but mere pygmies. As if by the waving of the magician's wand the grear scenes are, one by one, unrolled. David W. Griffith and his associates were eight months in creating the production. They traveled over the sections in which the story is located and reproduced the scenes with rigid fidelity. Thousands of works of historical and official value were carefully read to get all the full and exact particulars. It is not to be wondered, in the light of all these facts, that the making of the production involved an expenditure approaching a half a million dollars.

Eve Folger Oct 30

Wanted—Screen Conventions

Lubin is also to be credited with an interesting attempt to improve the change of scene by fading the picture black and then bringing up the light again on the new setting and new characters. In this regard there seems to be no fixed convention. Some films fade, some jump, some use the vignette opening. "The Birth of a Nation" uses all three methods in a single film. It is perfectly plain that there ought to be a specialized work for each of these methods to do. One of them certainly should be kept to indicate a "vision." Nowadays you see it indicated by any number of devices. It is to Pathe's credit that it is working out a method by which the vision may be "vignetted" over a portion of the original picture, with enough left to show the person in whose mind the vision is supposed to be arising.

• • •

When, Oh, When?

But when will the producers get rid of their absurd red fire scenes? If anyone lights so much as a match in front of the camera, they promptly stain the whole film a bright red. The sky, miles off, takes on the hue of a San Francisco fire. There are exceptions, of course. The burning of Atlanta in "The Birth of a Nation," the many fire scenes in "Cabiria" and those in "Comrade John" are excellent. But that is because the scenes were taken in such a way that the light came from the burning spot, and hence took red naturally.

And why does the camera, like the soldier, "see red" when a battle starts?

• • •

Young Movie Man, Go East!

Is California to lose her movie laurels? The last month has been full of signs of an exodus of photoplay producers to the East. The Quality Pictures, which features Francis X. Bushman, have moved their studios to the Atlantic seaboard. Other companies are establishing or enlarging Eastern branches. The Fine Arts or Griffith corner of the Triangle has two or three companies working steadily in and around New York. California's climate will never be beaten for photographic purposes—the brilliance of sun, the freedom from rain. But the life of the East, the big cities, the famous localities, the familiar trees, which are not, like Los Angeles', semi-tropical, all these are in big demand. The only place to get them is here where they grow.

Wheeling Intelligencer Oct 30

MISS MAE MARSH

As Flora Cameron in "The Birth of a Nation," Court Theatre, One Week Beginning Monday Evening, November 1st.

Wheeling Intelligencer Oct 30

MISS LILLIAN GISH

Who plays the part of the Northern Girl in "The Birth of a Nation," Court Theatre, One week beginning Monday evening, Matinee Daily, beginning Tuesday.

Wheeling Intelligencer Oct 30

D. W. GRIFFITH,

The author and producer of "The Birth of a Nation," which will be seen at the Court Theatre one week, beginning Monday evening, Matinee Daily, commencing Tuesday.

Wheeling Intelligencer Oct 30

"THE BIRTH OF A NATION" TO BE SEEN AT THE COURT THEATRE ALL NEXT WEEK

Scene From "The Birth of a Nation," Court Theatre, One Week Beginning Monday, November 1st.

Wheeling Sunday News Oct 31 — Danville Register Oct 31

BIRTH OF NATION IS GREAT PLAY

GREAT PRODUCTION WILL BE SHOWN AT COURT THEATER ALL THIS WEEK.

LOVE STORY RUNS THROUGH PLAY—REAL ARTISTS ENGAGED IN ALL PARTS.

The greatest blight that could possibly have befallen the republic of North America, better known probably as the United States of America, was the establishment of the institution of slavery. From the time the first ship brought a cargo of slaves from Africa there began numerous troubles. In the light of reason of the present day slavery is contrary to the higher instincts of humanity. Abolition was subsequently advocated and the only way the institution could be abolished on this continent was by resorting to arms. That was the trend of public thought at that time, but today a question of this import would no doubt be settled through the channels of diplomacy. The idea of social equality was never considered even by the most pronounced advocates of abolition at the North. William Lloyd Garrison and Wendell Phillips, bitter as they were against human slavery, never dreamed that the time would come when social equality would be advocated. The slavery question precipitated the Civil war, and from this historic event there has been created a great historic drama, "The Birth of a Nation," which will be seen in this city at the Court theater for a week beginning tomorrow evening. Matinees during the engagement will be given Tuesday, Wednesday, Thursday, Friday and Saturday.

This will be the first and last visit of this mammoth spectacle to this city. The story of the play, as will be presented during the engagement, represents the "Stoneman" boys of Pennsylvania, who had been house guests at Piedmont, S. C., of their school chums the "Cameron" boys. Phil Stoneman and Margaret Cameron, "fair as a flower" had looked, longed and loved. Ben Cameron had never met Elsie Stoneman, yet the daguerreotype of her, which he had pilfered from her brother Phil, seemed to him about the dearest and sweetest thing in all the world.

Most charming and lovable of all the Cameron clan was the Doctor and Mrs. Cameron's youngest daughter, Flora, which is played by the famous Mae Marsh. There were two younger boys of the two houses not old enough for affairs of the heart, who form part of the historic picture. When the war casts its shadow over the land, Phil and Tod Stoneman are summoned to fight for the Stars and Stripes; Ben Cameron and his two younger brothers for the Stars and Bars. The grim war drags along.

Give Up Lives.

In the meantime two of the Cameron boys have given up their lives for their country's cause, one of them face to face with his dying chum, Tod Stoneman. Sherman has made his famous march from Atlanta to the sea. Grant is pressing the Confederacy in his famous campaign around Petersburg. When Confederate supplies are running low, one of their provision trains is cut off and the "Little Colonel," Ben Cameron, is called upon by General Lee to lead a counter attack, and thus by diverting the enemy aid in the rescue of the train.

Then comes the panorama of a battle field flung over many miles of mountain and valley, the opposing entrenchments and the artillery fire, Colonel Cameron and his men forming for the advance, their charge over broken ground, the grim harvest of death that swept most of them away, the bayonet rush of the devoted few right up to the trenches, with the physical hand grapple with the enemy and Cameron, the "Little Colonel," the sole survivor, gaining the crest of the Federal works and falling wounded into the arms of Captain Phil Stoneman of the Northern forces, his erstwhile bosom friend. Space will not permit an extended detailed description of the great pageantry, but there are compressed, as it were, into three hours' entertainment a most vivid, living history of passing events from 1861 to 1865 and for some years after incident to the period of reconstruction.

Romances End Happily.

The two romances between the Southern boy and the Northern girl and the Northern boy and the Southern girl of course turn out happily. The surrender of General Lee to General Grant at Appomattox, the assassination of President Lincoln by John Wilkes Booth at Ford's theater in Washington are among the many historic scenes which are splendidly set forth and so handsomely presented that on viewing them seems like real life. Austin Stoneman is a leader in Congress and a power at Washington. He believes in social equality between the races. He goes South after President Lincoln's death to assist in installing a colored Republican lieutenant governor in South Caroline with the presumable hope of establishing an empire governed by the blacks in which the latter were ecouraged by the treachery of many carpetbaggers—men from the North hunting and securing office.

Greensboro Daily News Nov 1-1915

Police Quell Crowd Eager to Witness "Birth of a Nation."

So tremendous was the demand for seats for "The Birth of a Nation" during its engagement at the Academy of Music, Richmond, last week, that a special matinee was played on Saturday morning to accommodate the overflow. From the normal capacity of the theater early in the week the crowds kept swelling as the engagement progressed until, at the Thursday night and Friday performances, it became necessary to station six policemen in the lobby to quell the confusion and prevent the crowd from storming the entrances and taking possession of the theater. No such scenes had ever been witnessed in a Richmond theater.

In announcing the special Saturday morning matinee, Douglas Gordon, the distinguished Times-Dispatch critic, had this to say in his column last Friday morning:

"Nothing is needed now to attract people to 'The Birth of a Nation;' the only difficulty is to keep them from 'rushing' the theater. In order to prevent this—and, incidentally, to make a few more millions of dollars—the management has arranged to give a special performance on Saturday morning at 10 o'clock, in addition to the regular matinee at 2.30.

"To save, if possible, the manager and treasurer of the house from going screaming crazy, this column certifies that the house is literally sold out for today's matinee and the regular matinee tomorrow. The last time this column saw the ticket-rack, there appeared to be a few seats—but very few—left for tonight, and a number for the 10 o'clock performance on Saturday morning. That, however, was before 9 o'clock last night; they may have sold seats on the chandelier by the time this is printed."

The company which played to this phenomenal business in Richmond is the same one that will begin a three days' engagement at the Grand opera house, Greensboro, a week from tonight. Fearing a repetition of the Richmond congestion at the Tuesday and Wednesday performances, Manager Harrison urges all who can possibly do so, to obtain tickets for Monday night. The advance sale will open at the opera house box office Friday morning. No seats will be sold at the Fariss-Klutz drug store.

BIG SHOW HERE MONDAY

EXTENSIVE CHANGES IN STAGE AND AUDITORIUM OF MAJESTIC TO ACCOMMODATE THE "BIRTH OF A NATION."

With a score of electricians and mechanics preparing the playhouse for the reception of the massive "Birth of a Nation" production when the company arrives tonight, the Majestic Theatre will be about the busiest spot in Danville tomorrow. Extensive changes to the stage and auditorium are necessitated by the coming of the spectacle that has enthralled New York, Chicago, Philadelphia and other large cities, and either effort nor expense is being spared by the local management to provide the company with proper facilities.

In the first place a large block of seats must be removed from the rear of the orchestra floor where a booth housing two large projecting machines and other electrical paraphernalia is to be installed. An optical expert sent in advance of the company measured to the fraction of an inch the distance necessary for proper focal adjustment in a theatre of the dimensions of the Majestic, and the regular stage employes were at work all last week carrying out his orders.

Twenty men are employed "back stage" in working the effect not counting a squad of "supers" who do nothing but shout at the command of the stage director. And these commands, be it understood are not spoken. Colored incandescents are scattered over the dozens of separate "props" and each is controlled from a switch not unlike the keyboard of a piano, which the director operates. The glimmer of a red light on a piece of equipment means to the trained handler that it is to be used for a certain effect, while an instant later, at the sign of a blue light, the same "prop" is to be used for an entirely different effect. The stage staff is kept at high tension throughout the two hours and forty minutes of the spectacle which they never see.

Thirty men in the orchestra, twenty of whom are carried by the company, will also require more room in the musician's pit than is needed for the average attraction. The pit has been stripped of all its superfluous furnishings and it may yet be necessary to place one of the harpists in a lower box, as has been done in other cities.

While the extent of the preparations necessary for the presentation of "The Birth of a Nation" in a theatre gives one a fair idea of the massiveness of the production, it is only after one has witnessed the that he can appreciate its and realism. It is the most ous undertaking ever visio realized by a human being w realm of dramatic art. Some its vastness are given herew

The play contains 5,000 presents 18,000 actors a horses; cost $500,000 for p duction expense, and too months to produce. The st vided into two acts and the of performance is two hours minutes.

Some of the greatest battle Civil war are re-enacted. A it was in 1864 is built up t stroyed by fire, in the picture

THE BATTLT OF THE CRATER.

One of the most thrilling scenes in D. W. Griffith's gigantic spectacle, "The Birth of a Nation," which gins a three days' engagement at the Majestic Theatre tomorrow night.

Wheeling Sunday News Oct 31

D. W. GRIFFITH

Author and producer of "The Birth of a Nation," Court theatre all this week.

Wheeling Sunday News Oct 31

MISS MAE MARSH

Who impersonates the South Carolina girl in "The Birth tion," Court theatre, one week, beginning Monday evenin ings daily, commencing Tuesday.

Wheeling Sunday News Oct 31

A scene from "The Birth of a Nation," Court Theatre all this week. Daily Matinees, beginning Tuesday.

Wheeling Register Oct 31

Scene From "The Birth of a Nation," Opening a Week's Engagement at the Court Theatre, Tomorrow Night, Matinees Daily, Begining Tuesday.

The Wheeling Register Oct 31

"The Birth Of a Nation" At Court Theatre Entire Week

The poetic imagination of David W. Griffith, author and producer of the famous spectacle, "The Birth of a Nation," which begins an engagement at the Court theatre tomorrow evening with matinees every day, commencing on Tuesday stretches across dreamy dales, through swaying trees, back to distant mountains with their snow crested tops blazing in the sunlight, it reaches across the lapping waves of the deep blue sea to what may seem the end of the universe, and then in a flash there is seen great plains and on them nations grappling in their death throes and worlds battling for military supremacy. Such sequences and multiplicities of action appear quite simuple now, yet they had to be carefully thought out. America should be proud that one of its sons who invented the technique required to produce them.

Mr. Griffith's aim is to produce natural acting. In less than six years Mr. Griffith has worked a complete revolution on the subject of acting in the open and all of his creations have become formidable rivals of the stage upon which walk men and women in real flesh and blood. These developments are but the details of the forward movement of the art of motion. The old stilted forms have passed. Mr. Griffith has the poetic imagination and the technique to give expression to his dreams. With these requisites he ins capable of producing the superartist of the new movement.

This is Griffith whose vision leaps to the furthest ends of the world of fancy. "The Birth of a Nation" is a chronical of human passion. It is true to fact, based upon historical accuracy. It is a representation of a former time. All of its phases are over and done, and most of the people of its time have passed beyond. It is a brilliant, vivid, thrilling masterpiece of historical fiction. Thwarting its prosperity, would, in the opinion of millions who have seen it, be a crime against creative art and a menace to its freedom. Wherever it is seen it is accompanied by an almost incessant murmur of approval and comment, roars of laughter, gasps of anxiety and outbursts of applause. It is certainly not a silent drama so far as audiences are concerned.

The scenes change with the velocity of lighting, yes of thought. For one moment there is seen a vast battlefield with the enemies like midgets in the big world, the next is shown probably some small group filling the whole space with its personal drama; then just one or two faces big with emotion, but always a story is being told with every device of suspense, preparation, relief development and crisis. One cannot imagine a human emotion that is not included somewhere in this story from the biggest national psychology to the smallest whom of a petulent girl; from the lowest depths of ruthless villiany to the upmost grandeur of patrotic ideal.

There are two love romances permeating the story, a Southern boy and a Southern girl,—brother and sister, a Northern girl and a Northern boy,—sister and brother. Notwithstanding the intense hate between the people of the North and South the romances of the four lovers run current with nature. The political feature of the play is not without its tragedy and comedy.

Upon the great event of the Civil war hinges the real story of the production. Some of the events which fairly shook the foundation of the republic are graphically portrayed, particularly that of the assassination of the martyred president, Abraham Lincoln.

The surrender of General Lee to General Grant at Appomattox, the attempt of one of the leaders in the lower house of congress to set up social equality between the whites and blacks of the South, and to establish there a black republic.

"The Birth of a Nation" presents many lovable character of the black race who win hearty applause from the audiences. It presents also some exceedingly hateful ones. But American history has the same fault and there are bad whites as well as good, who are represented in the production. The misbehavior of the blacks during reconstruction days was brought about by scheming white men from the North, who sought office at the expense of the colored man, the latter receiving nothing in return. The colored man of today could not be so influenced, fully realizing the people of the South are his friends. The tensity of the realism in "The Birth of a Nation" has never been equaled. Upon seeing the production it is like witnessing an event in real life so pronounced is the reality.

Wheeling Register Oct 31

D. W. G RIFFITH,
Author and Producer of "The Birth of a ..ation," Court Theatre, One Week Beginning Monday evening, Matinee D aily, commencing Tuesday.

San Antonio Light Oct 31

HENRY WALTHALL IS HERO OF STORY

Is leading player in "The Birth of a Nation" at the Grand this week.

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EAT SHOW NEXT WEEK

IRTH OF A NATION" THREE DAYS AT THE MAJESTIC NEXT WEEK—FIFTY FLESH AND BLOOD PEOPLE IN HISTORICAL SPECTACLE.

Strong local interest is being shown the engagement of D. W. Griffith's storical spectacle, "The Birth of a ation," at the Majestic theatre next onday, Tuesday and Wednesday d it is expected that the business the attraction in Danville will com- favorably with that in Richmond not seen it. It is a gigantic combination of music, motion pictures and marvelous stage effects, presented by fifty flesh-and-blood people. The company which comes to the Majestic carries twenty musicians and ten of Danville's best artists will be added, giving a fine symphony orchestra of thirty for the local engagement. The company also carries a carload of stage settings and electrical equipment.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and cov-

THE CHARGE.

A thrilling battle scene from "The Birth of a Nation," the big Griffith spectacle which begins a three days' engagement at the Majestic Theatre Monday night.

k week, where the company has ayed to absolute capacity at the adamy of Music. Matinees are to given Tuesday and Wednesday th seats for all performances are w selling at Booth's drug store.

The management urges that pa- ons obtain tickets for the Monday nd Tuesday performances be- n other cities where the spec- le has been shown hundreds have rned away at the final per- nces, unable to secure even ding room.

"Birth of a Nation" is not a mere ving show," as it is sometimes acterized by persons who have

ering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh Radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

GREAT GRIFFITH SPECTACLE SETS NEW FILM MARK

"Birth of a Nation" Has No Rival in Splendor of Production.

SHOW HERE ONE WEEK

In Long Simultaneous Runs It Has Broken Box Office Records.

Art is long, says the poet, and outlasts throne or emperor. Occasionally, however, old art-ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and "remakes the world." This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which will be seen at the Grand Opera House all week, with daily matinee, starting Tuesday. The production has struck Texas like a gulf hurricane. In Dallas and Houston it played to capacity houses and turned hundreds away at the final performances, breaking all existing theatrical records.

Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: A new kind of grand opera motion picture plus music mechanical effects that bid fair to surpass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

Dwarfed Other Productions.

The director put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—had been put on. He used half a great state for his locale, 150 years of American history as his subject, 18,000 people as his actors, 3000 riders and steeds as his cavalry, 5000 scenes instead of few score or a few hundred. His work dwarfed the old-fashioned stage art to such pettiness that many are wondering whether the so-called "indoor" drama is not doomed to long and possibly total eclipse.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism, culminating in the "times that tried men's souls," the times of civil war and reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts vastly greater thrills. New York, Chicago, Boston, San Francisco, Los Angeles crowded for many months the theaters where it was being simultaneously played.

For the first time in theatrical history a motion spectacle is being presented as a regular attraction at regular prices, in regular first-class playhouses. The success speaks for itself. The Griffith drama will come here with a baggage equipment of two 60-foot cars, a complete staff including mechanical experts and stage crew, and a large symphonic orchestra regularly carried on tour—a company of 50 people altogether.

Long Simultaneous Runs.

Facts about "The Birth of a Nation" speak louder in its praise than any words can do. After a "try-out" in Los Angeles, which developed into a phenomenal run of seventeen weeks, the premier performance in the East occurred March 3, 1915, at the Liberty Theater, New York. Then came productions at the Tremont Theater, Boston, Mass., beginning April 10; Illinois Theater, Chicago, Ill., starting June 5; Brighton Beach Music Hall, New York, July 3, and Nixon Theater, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregated a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

The play contains 5000 scenes, presents 18,000 actors and 3000 horses, cost $500,000 for actual production expense, and took eight months to produce. The story is divided into two acts. The total time of the performance is 2 hours and 45 minutes.

Some of the greatest battles of the Civil war are re-enacted. A reproduction of Atlanta as it was in 1864, is shown, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant are pictured at Appomattox. Ford's Theatre, Washington, is reproduced to the smallest details for the Lincoln tragedy. The reconstruction period is pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux rides that commandeered a county for a day and cost $10,000.

The Women's dresses used 12,000 yards of cloth and the Ku Klux Klan costumes 25,000 yards.

The night photograph battle scenes was invented and perfected at a cost of $5000.

Wonderful artillery duels are pictured in which real shells—costing $80 a piece were used. Miles of trenches and thousands of Confederate and federal fighters reproduce "war as it actually is."

LILLIAN GISH IN BIG SPECTACLE

Popular actress is seen to good adva ntage in "The Birth of a Nation" at the Grand this week.

Carries Complete Orchestra.

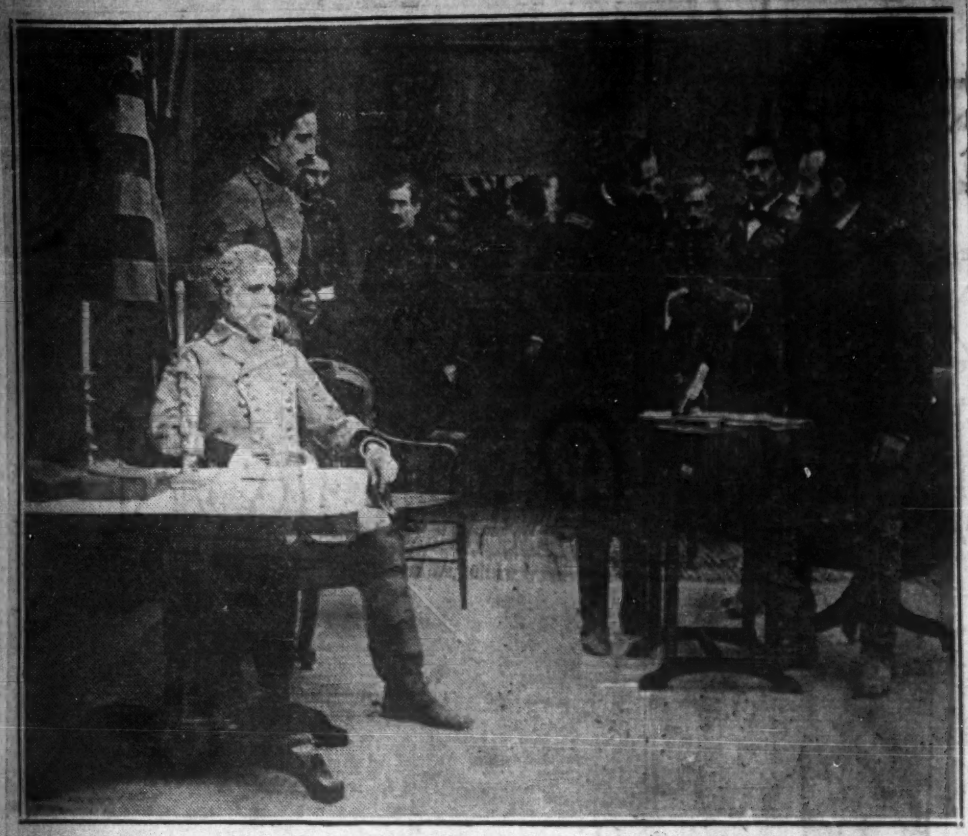
Not depending solely on the local musicians, a complete symphony orchestra is carried. The musical score is synchronized to the several thousand distinct and individual scenes.

The spectacle has met strong opposition at various times but has been approved by every Board of Censors in the United States and by scores of the most eminent United States senators and representatives, governors of states, judges, publicists, diplomats, educators and clergymen. It has been viewed and commended by a larger number of priests and ministers than had ever previously approved a theatrical entertainment.

Receipts and attendance have likewise made a new page of theatrical history. Within the first eight months the gross attendance was approximately 1,500,000. Receipts have dwarfed those of "Ben Hur" and every other great spectacle hitherto persented.

Artistically, "The Birth of a Nation" combined exquisite domestic comedy and romance with the grandeur and thrill of history's greatest moments, inculcating the lesson of patriotism that springs from the "nation re-born" as the result of war between the states and reconstruction.

Famous Men, Generals and Statesmen Live Again; As Does Ford Theater Tragedy—In Griffith's Spectacle



LEE AND GRANT AT APPOMATTOX, A SCENE FROM "THE BIRTH OF A NATION."

A PLAY within a play is a bit of dramatic construction which has often been utilized by dramatists since the play became an institution. Perhaps the earliest and most prominent utilization of this constructive detail as far as the English-speaking stage is concerned is the player scene in "Hamlet" which Shakespeare uses as an effective part of the earlier development of his tragic plot.

Nothing of this sort has ever been revealed upon so pretentious a plan as is shown in David W. Griffith's motion picture drama, "The Birth of a Nation," which is being so widely discussed at present. Griffith's scene is the reproduction in historic and dramatic detail of Ford's Theater, Washington, D. C., on the night of April 14, 1865, when President Abraham Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil War.

This scene is one of the tense dramatic moments in a story that is astonishing for its thrilling action. The drama is a complete story within itself and yet is a vital part of the entire story, which is covered in the larger plan of the spectacle. From a technical viewpoint it is one of the most interesting achievements in the annals of the American stage.

In the language of motion picture production it is known as a studio scene. This means that it was built indoors and had to be specially constructed to get the desired dramatic effect. It is the largest interior set ever built for a motion picture story. The scene is in minute detail an exact reproduction of Ford's Theater as it appeared upon this historic occasion. Numerous authentic works upon the subject were studied to get the exact measurements and dimensions of the old theater. In this research the fundamentals were furnished by Nicolay and Hay's "Abraham Lincoln, a History." It will be recalled that the writers served as secretaries to President Lincoln and were in close touch with the stirring events of that period. A detail showing the thoroughness of the work is the picture of Booth's leap from the presidential box after he had fired the fatal shot. The distance covered in this leap was twelve feet. The actor playing Booth had to be carefully rehearsed in this scene and to get in the important detail of his spur catching in the flag that draped the box. This accounts for the fall which resulted in Booth fracturing his leg. The leap takes just one second in the picture, but it had to be rehearsed time and time again, and Raoul Walsh, who played Booth before the real picture, was caught just as Booth made the jump to the stage and rushed out of the theater, by way of the stage door. Walsh wore out three pairs of trousers at the knees before the right picture was caught. This will give one an idea of the difficulties of the leaps he made.

This entire scene of Ford's Theater was the most difficult of all to take except the big battle scenes immediately preceding it. These being in the open, the camera men were not hampered by demands of accuracy to the minute extent that they were in taking this important interior. Mr. Griffith was fortunate in being able to secure the aid of several eye-witnesses of the actual events who were present with him when the picture was taken. Chief among these was Dr. Chapman, the noted prohibitionist and lecturer, who lent material assistance in supplying important facts. As stated, the night was a gala one to celebrate peace. Everybody of note was on hand and the women were dressed in the height of fashion. The men in the audience included famous generals and statesmen who had just written their names into history. The play was "Our American Cousin," with Laura Keene playing her farewell engagement in Washington. Old prints, prompt books of the play and surviving actors of the cast supplied the facts regarding the appearance of the stage settings and the players on that night. Other eye-witnesses told how the orchestra was arranged and the general appearance of the audience was further described by these attendants in addition to the written data on the subject.

When it came time to take the picture many in the audience remarked upon the wonderfully realistic effect. They said the actress simulated Mrs. Lincoln's dress and appearance so wonderfully that she seemed to be living over again the scenes of that night. Joseph Henabery, who portrayed President Lincoln, was selected from twenty different players who were coached and prepared for the part before he was voted the one. Mr. Lincoln's appearance and mannerisms were carefully counterfeited even to the small, but interesting, detail of the President reaching back for his cloak just a few minutes before Booth attacked him. It was spring day in Washington, but a late frost set in that evening and it turned quite raw and cold. Mr. Lincoln felt the chill of it or else some mysterious force communicated the chill of the impending tragedy to him just a moment before the end came. As these scenes were being enacted and photographed the players who participated in the scene said that in all their long experience with making pictures nothing so impressive had ever been noted. Everybody in the scene apparently caught the deep tragedy of the situation and were depressed by the solemnity of it.

The entire scene was laid out upon a carefully arranged ground plan down to a copy of the decorations of the house. This explains the clean-cut manner in which it is all reproduced. The scene also fixes the time accurately and contradicts the general impression that the fatal shot was fired from the stage. As near as could be judged after weighing the consensus of opinions, Booth entered the front of the theater a minute or two before 10 o'clock that night. He had the entree to the house and most everybody knew him. It was figured out that it took him about thirteen minutes to move about and work his way down to the rear of the presidential box without arousing suspicion. It was in this way that the time of the shot was set at 10:13. The detail showing the adjoining box being only partly filled is explained by history. This box was to have been occupied by General and Mrs. Grant but the latter prevailed upon the famous general to leave Washington that day.

Danville Bee Nov 1

"BIRTH OF A NATION"

EXTENSIVE CHANGES MADE TO STAGE FOR INSTALLATION OF EQUIPMENT FOR THIS GIGANTIC SPECTACLE.

After a night of steady toil on the part of a score of electricians and stage mechanics, the Majestic Theatre is in readiness for the first presentation tonight of D. W. Griffith's gigantic spectacle, "The Birth of a Nation." This vast assortment of "p requiring the services of twenty during the performance, is used taining the battle and other rea effects which have helped to "The Birth of a Nation" the most ed about theatrical offering in world.

While the mechanics are finis their work today, the twenty clans carried by the company, to er with ten of Danville's best ar will be rehearsing the long and cult score which is played wit pause during the two hours and ty minutes of the spectacle.

HENRY WALTHALL, as "The Little Colonel," in "The Birth of tion," the great historical spectacle which begins a three days' gagement at the Majestic Theatre tonight.

tion." The finishing touches are being applied today, and when the audience enters they will see little evidence of the long hours of preparation. Except for the removal of a large block of seats in the rear of the orchestra oor to provide space for the large asbestos booth carried by the company, the work was confined to the stage, where extensive changes were necessary for the instalation of the two carloads of special equipsplendid symponic organizatio thirty pieces will be one of the that local music lovers have heard.

Tonight's performance will at 8:15 and the sale of seats i that there will be a capacity ence. The spectacle will rema three days, with matinees T and Wednesday. Seats for all mances are on sale at Booth store.

San Antonio, Ex. Nov.

ANNOUNCEMENTS

"The Birth of a Nation" Opens Today.

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with evening's performance, opens an engagement of seven days at the Grand Opera House tonight. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theater live before the spectator of the Griffith drama. In the second half the South's "second uprising," this time against the carpetbagging regime, is shown in a thrilling story of reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South, are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes. Somehow the old war-time tunes thus thermatically treated make the "counterfeit presentments" of long ago seem irresistibly real.

Pittsburgh Press Nov 1

Opens Final Month.

Today at the Miles theater "The Birth of a Nation" commences its farewell four weeks in this city. When the phenomenally successful engagement of this Griffith spectacle ends its thirteenth and last week here, Saturday, Nov. 27, it will have played 122 consecutive performances in Pittsburg, a record that exceeds any previous local run by 111 times. Not only does this pictorial drama represent the greatest achievement in photodrama production, but its projection, the clarity with which it is reproduced on the screen, typifies the highest point of perfection so far attined by the most skilled operators of motion picture machines.

Daily Advance Nov 1

"BIRTH OF A NATION"

Seat Sale for for Griffith Spectacle Opens With Rush.

Memories of the palmy days of the theatre, when box office was seldom without a line of waiting patrons and the "S. R. O." sign was never allowed to accumulate dust, were stirred by scenes of activity at the Academy of Music this morning, when the seat sale for the engagement of "The Birth of a Nation" next Thursday, Friday and Saturday opened with an unprecedented rush.

Playgoers of high and low degree took their places in the line as the sale continued through the day, making deep inroads into the tickets for the five performances to be given by the company this week. The term company is used advisedly because the services of fifty people are employed in each presentation. There are twenty musicians in the traveling organization, and these, with ten local musicians, will make up the orchestra of thirty pieces to be heard at each performance at the Academy.

A new standard of stage realism has been set by D. W. Griffith in his spectacle of the Reconstruction, "The Birth of a Nation." Instead of a small company of actors, he employed a cast of 18,000 people and 3,000 horses. He staged a private war of gigantic proportions and built a whole city, only to destroy it afterward by way of representation of the burning of Atlanta.

San Antonio Light Nov 1

"Birth of a Nation" Opens.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins its engagement at the Grand Opera House tonight. There will be two performances daily, at 8:15 and 2:30 p. m., all week. Nothing like this wonderful attraction has ever been seen upon local screens. It is to be given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history of the metropolis. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco, Los Angeles, St. Louis, Philadelphia and Pittsburg. It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the civil war. The force that slavery played in producing this crisis is traced from inception to abolition. Where directors of vast spectacles have dealt with hundreds, Griffith employs thousands. Eighteen thousand people fill his stage, which has a vast territory for its background. Three thousand horses pass before one's view in wild dashes over miles of country roadway. The decisive battles of the civil war are reproduced in faithful detail and one sees these conflicts fought just as they were waged 50 years ago. Cities were built up only to be destroyed, to lend force and verity to the dramatic narrative. One enormous battle field is shown stretching over an area of ten square miles. Upon these plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if one were an eye-witness.

Customs Exhibitors Dec 21

Historic Figures Pass in "The Birth of a Nation"

Greensboro Daily News Nov 1

Police Quell Crowd Eager to Witness "Birth of a Nation."

So tremendous was the demand for seats for "The Birth of a Nation" during its engagement at the Academy of Music, Richmond, last week, that a special matinee was played on Saturday morning to accommodate the overflow. From the normal capacity of the theater early in the week the crowds kept swelling as the engagement progressed until, at the Thursday night and Friday performances, it became necessary to station six policemen in the lobby to quell the confusion and prevent the crowd from storming the entrances and taking possession of the theater. No such scenes had ever been witnessed in a Richmond theater.

In announcing the special Saturday morning matinee, Douglas Gordon, the distinguished Times-Dispatch critic, had this to say in his column last Friday morning:

"Nothing is needed now to attract people to 'The Birth of a Nation;' the only difficulty is to keep them from 'rushing' the theater. In order to prevent this—and, incidentally, to make a few more millions of dollars—the management has arranged to give a special performance on Saturday morning at 10 o'clock, in addition to the regular matinee at 2.30.

"To save, if possible, the manager and treasurer of the house from going screaming crazy, this column certifies that the house is literally sold out for today's matinee and the regular matinee tomorrow. The last time this column saw the ticket-rack, there appeared to be a few seats—but very few—left for tonight, and a number for the 10 o'clock performance on Saturday morning. That, however, was before 9 o'clock last night; they may have sold seats on the chandelier by the time this is printed."

The company which played to this phenomenal business in Richmond is the same one that will begin a three days' engagement at the Grand opera house, Greensboro, a week from tonight. Fearing a repetition of the Richmond congestion at the Tuesday and Wednesday performances, Manager Harrison urges all who can possibly do so, to obtain tickets for Monday night. The advance sale will open at the opera house box office Friday morning. No seats will be sold at the Fariss-Klutz drug store.

Ev. Telegram Nov 2

"The Birth of a Nation" is now in its final four weeks at the Liberty Theatre.

Kansas City Journal Nov 1

Grand—"The Birth of a Nation."

From the standpoint of the American, at least, "The Birth of a Nation," opening its second week at the Grand, is the greatest picture ever filmed and for the restless creators in search of "the greatest" of all dramatic productions, regardless of race, it comes triumphantly near to the ideal. While shrieking through the turbulent scenes of blood righteously and unrighteously spilled, goes the clarion call of warrior and grim-mouthed clansman, yet a more fervent prayer for peace would be impossible. The mute upturned face of the well loved son lying on the battlefield between the Union and Confederate lines, the crouching women of Piedmont terrorized by riot, the grief of pauperized mothers and orphaned children, all give the lie to the peerless glory of victory by steel and might.

A city was built and burned that the dramatic world might have this picture. The sorest wound in the breast of America, scarce healed as yet, was laid bare that the world might know why war is not a thing to be madly dashed into by the second generation of her warriors' sons, but a duty to honor to be met with honor at all times. The romance of sons and daughters of the North and South and the tragic baptism of shame and blood out of which their love rose a better thing, follow closely the story of Dixon's "The Clansman" although Dixon dared to put many things into printed words that D. W. Griffith dared not incorporate into his picture. As it is, he went far enough, especially in the case of the death of the little Cameron sister, who leaped from a cliff to escape a negro, to prick to consciousness the only half forgotten pain of America's darkest hour.

Lincoln, the "Great Heart," his pity of all, his great sorrow over the sacrifice, his protection of the South, is tenderly told. The marvelous reproduction of the Ford theater and Lincoln's death is poignant in its authenticity. The battle scenes are in themselves perfect, leading up in a way to the tremendous thundering rise of the best blood of the South in defense of its womanhood. As the call goes out for the assembling of the Ku Klux Klan and it sweeps into the terrorized town of Piedmont on the errand of salvation, American blood must be of the temperature of icicles to resist the thrill of it. As a drama, as history and as an appeal to the best instincts of the patriot, "The Birth of a Nation" fills its destiny to the letter.

Pittsburgh Dispatch Nov

Miles—"The Birth of a Nation."

It is announced that this spectacular motion picture exhibit will close its long Pittsburgh engagement November 27th, after an unprecedented run and having played to many thousands of people. It is assumed that the remaining four weeks of the engagement will give Pittsburghers their last chance to see the dramatic story of the Civil War and the Reconstruction period in the South as presented by the Griffith films. It is the usual custom followed by all film producers after exhausting a higher priced field to drop down to a lower price and move to less expensive environment. It is declared positively by the Griffith people that this will not be done in the case of "The Birth of a Nation."

Daily Advance Nov

"BIRTH OF A NATION"

Academy of Music Gets Complete Production of Spectacle.

There has been some speculation as to whether "The Birth of a Nation" will be shown here with the full musical accompaniment and realistic stage effects used in New York, where many Lynchburgers witnessed the big screen production. It is asserted the Griffith production will lack nothing in its local presentation of the vastness, realism and splendid artistry which made it a New York sensation. The company carries an orchestra of twenty. Ten local musicians will be added, making up a symphony organization of thirty.

For the battle and other realistic effects a carload of special equipment is carried. This equipment is an exact duplicate of that in use at the Liberty Theatre, New York, and the effects are directed by a stage manager who was in training three weeks at the Forty-second Street playhouse. Twenty men are employed in attaining the effects, making a total of fifty people engaged in each presentation of the spectacle.

The local engagement of "The Birth of a Nation" begins at the Academy next Thursday night and will continue for three days. Matinees will be given Friday and Saturday.

Wheeling Register Nov 1/15

BIRTH OF NATION THRILLS AT COURT

Most Wonderful Picture Yet Produced Will Be Repeated Twice Daily Throughout the Week.

It would be difficult to find words to do justice to "The Birth of a Nation," the masterpiece of motion photography which was given the first of eleven performances in this city at the Court theatre to a large audience last evening. The picture, as is well known, is based upon Thomas Dixon's much discussed novel "The Clansman." While it is a connected story, containing two romances of the North and the South the big scenes are historical episodes dealing with the Civil war and the period of reconstruction which followed the close of that conflict.

D. W. Griffith, under whose direction "The Birth of a Nation" was produced, is conceded to have achieved the biggest thing in the history of moving pictures. Rupert Hughes has well said of it that it "makes the most spectacular production of drama look like the work of village amateurs," and that it "reduces to childishness the biggest things the theatre can do." There are hundreds of scenes, thousands of actors, and pictures ranging from miniatures to realistic battle scenes.

The story is interesting from the outset, when it shows the arrival of the first cargo of slaves from Africa. In succeeding scenes the Stoneman family of Pennsylvania, and the Cameron family of South Carolina are introduced and the foundation of the romances which are to culminate in a double wedding are laid. The beginning of the war brings separations. There are a number of battle scenes which are truly wonderful, and there is a faithful scene of the surrender of Lee to Grant at Appomattox.

President Lincoln is introduced in several scenes—signing a call for volunteers, yielding to a woman's tears, resisting a demand for drastic treatment of the South after the war ends and the thrilling assassination scene in Ford's theatre. All this occurs in the first part, but it is the second part of the picture which grips the audience and causes spontaneous outbursts of cheering, such as are seldom duplicated when the spoken drama is witnessed.

The second part deals with the reconstruction period. It shows the effects of negro domination, of manipulation of the negro vote by carpetbaggers of the organization of the Ku Klux Klan, and its methods of dealing with arrogant and insolent negroes. The audience was held literally spellbound by some of the scenes, only to give way to cheers over a satisfying climax. When the double honeymoon virtually closes the story the tension is relieved, and it is doubtful if any person who saw the picture last night believed that he had been sitting in his seat for more than an hour an a half, whereas it requires fully three hours for the production, with a single short intermission.

While the picture itself is wonderful it is made more effective by the music which accompanies it, and which has been especially arranged for this purpose. Some of it is adapted from operas and popular compositions, much of it has been composed for the "The Birth of a Nation," and frequent use is made of stirring national airs. The orchestra is augmented, and in addition to its music other sound effects are produced from the stage.

The principal parts are exceptionally well played. Henry Walthall does splendid work as " the little colonel," and Mae Marsh as his pet sister is charming and wonderfully expressive, while the beautiful Miriam Cooper is excellent as the elder sister. Josephine Crowell is a matronly Mrs. Cameron. Ralph Lewis does fine acting as the congressional leader who encourages the southern blacks, and George Seigmann is strong in the very uninviting role of the mulatto leader. Lillian Gish is pretty, ingenuous and capable as Elsie. Others in the cast meriting mention are J. A. Beringer, Maxfield Stanley, Jennie Lee, Elmer Clifton, Mary Alden, Walter Long, Joseph Henaberry as Lincoln—in fact the company appears to have been chosen with painstaking care.

"The Birth of a Nation" will be repeated every afternoon and evening this week at the Court.

Pittsburgh Press Nov

MILES.

An unprecedented run of nine weeks, with four more to come, was the record of "The Birth of the Nation" when it opened the week at the Miles yesterday, and large audiences continue to be drawn to the wonderful Griffith spectacle. The film story follows the Southern life from ante-bellum days through the struggle of '61-'65, to the dark period of reconstruction, and in addition depicts the progress made by the negro race in late years. Thrills abound, especially in the battle scenes and at the gathering of the Clansmen.

Wheeling Daily News Nov

BIRTH OF NATION GREAT PICTURE

WONDERFUL PRODUCTION OPENED FOR WEEK'S STAND AT THE COURT LAST NIGHT.

ONE OF MOST POWERFUL AND THRILLING PLAYS IN HISTORY OF FILMDOM.

"The Birth of a Nation," D. W. Griffith's master production, opened a week's stand at the Court theatre last evening and those attending were delighted to find that the picture was even greater than they had been led to believe by advance reports. The picture is historical, thus educational, powerful, thrilling, and in a sense awesome by the gigantic proportions and tremendous reality evident from start to finish.

Two romances are contanied in the picture, which aid materially in making it by far the most interesting picture ever shown in the city. At the beginning of the picture the landing of slaves from Africa is shown and then developments which led to the Civil war, several battle scenes and finally Lee's surrender to Grant at Appomattox. President Lincoln is shown in several scenes.

The second part of the play shows the constructive period, the effects of negro domination, but everything turns out satisfactorily, and at the end there are two honeymoons, with four very happy people who have at last found their reward in wedded bliss after a long series of complications, embracing some great difficulties.

"The Birth of a Nation" will be shown all this week, afternoon and evening, at the Court theatre.

Wheeling Intelligencer Nov

MISS LILLIAN GISH,

Daughter of "Addison Stoneman," leader in House of Representatives at Washington, in love with the Southern Colonel, Ben Cameron, as shown in "Birth of a Nation" at Court Theatre, tonight and all this week.

Wheeling Intelligencer Nov

"THE BIRTH OF A NATION" COMES AND CONQUERS

The possibilities of the silent drama, possibilities, indeed, almost inconceivable, are shown in "The Birth of a Nation," the greatest of productions of filmland about which the whole country has been agog since its first production in New York.

"The Birth of a Nation" came to Wheeling yesterday and it conquered at the Court Theatre last night. Those who witnessed its initial presentation here are speaking only in superlatives today, presaging a packed house at each production during the remainder of the week.

Throughout "The Birth of a Nation" there are tense, exciting moments that make the blood tingle. Thrill follows on thrill. Nothing has ever been presented in Wheeling like those stirring scenes when the negro was in the ascendency in the south following the civil war and during the regime of the carpetbagger. The pent up emotions of the big audience in the Court Theatre broke forth into cheers when the Ku Klux Klan came out of the night, ahorse and thousands strong to swoop down on that black horde and end for all time the terrible conditions that followed the assassination of the great Lincoln.

The production is founded on "The Clansman" of Thomas Dixon. It is especially timely now while the slaughter in Europe is taking place.

A symphony orchestra plays as the pictures progress. The music is one of the big features of the production. The clarion call of the Ku Klux Klan thrills each time it is sounded. The music is descriptive, synchronized with the pictures and making them more effective.

BIRTH OF NATION IS WONDERFUL

GRIFFITH SPECTACLE AT COURT THRILLED LARGE AUDIENCE LAST EVENING.

Story is of South Following War and Is Remarkable—Repeated Twice Daily This Week.

He is utterly cold and without a heart who could sit unaffected through the showing of D. W. Griffith's "Birth of a Nation," at the Court Theatre now showing, and in the large audience gathered to witness the famous picture's initial appearance in Wheeling last night there were very few if any who exhibited such coldness; but that audience, as one, was carried from the depths of pathos and despair, through laughter, to the wild joy and completed happiness of a great story.

This motion picture, which will be shown at the Court all this week, is in the united opinion of all critics the masterpiece of the film world—the greatest spectacle of the day. It is an ambitious attempt on the part of Mr. Griffith to portray that crisis in our history, the Civil war and the period of the reconstruction of the south. Throughout the picture is replete with thrills. Battle and mob scenes in which thousands act make the heart pound with excitement; touches of humor, here and there, cause unaffected laughter; and the pathos and sadness of war bring moisture to the eyes.

Opens on Plantation.

The story opens in the Piedmont of the South at the plantation of the Camerons. The happy life prior to the great war is pleasingly shown. The Cameron boys, three in number, live a carefree life in the home of their generous father. Two boys of the North are their chums, one being Phil Stoneman, son of Hon. Austin Stoneman, leader of the House. Two Cameron girls are loyal daughters of the South and Elsie Stoneman is just as loyal a daughter of the North. The love story of the film centers about the eldest Cameron boy and Elsie; and about Phil Stoneman and the oldest Cameron daughter.

War comes to spoil the happy life of these principals. The boys are off to war, and the two younger Cameron boys meet death on the field of battle. In this part of the picture the great Abraham Lincoln is effectively brought before the audience. Several of his scenes bring the tears into the plays. The end of the war with the great battles before Richmond is shown on a stupendous scale. No one can see the hopeless charge of the beaten South without a feeling of awe. The surrender of Lee to Grant makes another great feature of the play, and the murder of Lincoln brings to the audience much of that same feeling of terror and sorrow that prevailed on the fateful night of April 14, 1865.

Reconstruction Period

The reconstruction of the South from chaos follows. The awful period of the carpetbaggers and the negro office-holder grips the audience. The famous Ku Klux Klan activities against the negro mob forms much of the great scenic part of the play. Excitement prevails and the hate of both sides is felt, especially when the younger Cameron daughter kills herself to escape a negro fiend.

In the ending of the story the KuKlux riders rescue the principals, even Austin Stonehous, whose radical doctrines brought chaos to the South, from the negro mobs. And in the love scenes of the final feet of the film comes the lesson of eternal peace

This picture will be shown all week at the Court with matinees each afternoon. A special orchestra and effects add greatly to the success of the production.

News Nov

"THE BIRTH OF A NATION"

Spectacle Is Praised By Daughters of Confederacy.

Teachers, parents and club women of the South have been lavish in their praise of "The Birth of a Nation," the mighty spectacle which comes to the Academy of Music next Thursday, Friday and Saturday. When the spectacle was shown in Norfolk recently, Mrs. Frank Anthony Walke wrote the following letter to the Norfolk Ledger-Dispatch:

"The Birth of a Nation" is wonderful—Ku Klux Klan! What they suffered, lost and braved! This was a brand of knights sent to make things work out as it was deshed and none but these men could have accomplished it. There is much that makes one's heart ache; much that brings pleasure and happiness; tears and sunshine are well coupled. 'The Birth of a Nation' is a revelation and history carried out."

Mrs. Walke was not the first of the Daughters to praise the spectacle, for in resolutions adopted a short time before, the members of the John H. Reagan Chapter, Los Angeles, expressed themselves thus: "In endorsing the splendid production of 'The Birth of a Nation' the John H. Reagan Chapter, U. D. C., feel a great privilege. The wrongs of history righted, the fair presentation of that side of the question never known to Northerners, and the wonderful spectacle itself, is an education and an artistic treat to the entire Union." The resolutions were forwarded to D. W. Griffith, producer of "The Birth of a Nation" by Isabella O. J. Davis, 1128 Logan street, Los Angeles, acting president of the John H. Reagan Chapter.

Seats for the engagement of "The Birth of a Nation" are now selling.

Los Angeles Express Nov

Two Extra Performances Sunday.

Manager Weis, realizing the Grand Opera House will not be able to accommodate the crowds to see "The Birth of a Nation," has arranged to have this wonderful attraction remain over Sunday and give two extra performances. The many who were unable to secure choice seats here may now be accommodated, as the seats for these two performances were placed on sale this morning.

Pittsburgh Post Nov

Intending patrons of "The Birth of a Nation" at the Miles Theater will note this photo spectacle closes November 27th.

Women's Wear Nov

Liberty; 42d St., west of Broadway. Tel. Bryant 27. Matinee daily.—"The Birth of a Nation," the greatest motion picture ever shown in America. Produced by David W. Griffith, the world's greatest motion picture director. No one should miss it.

News Nov 3

"BIRTH OF A NATION"

Griffith Spectacle Begins Its Engagement at Academy Tomorrow Night.

Lynchburg playgoers will have their long-awaited opportunity to witness D. W. Griffith's gigantic spectacle, "The Birth of a Nation," at the Academy of Music tomorrow night. The company, including a symphony orchestra of thirty and a score of electricians and stage mechanics, will remain three days and will give matinee performances Friday and Saturday at 2:45. Seats are now selling at the box office for all performances.

The spectacle will be seen at the Academy exactly as it is being shown in New York, Philadelphia, Boston, Chicago and other large cities, where it has broken all records for length of runs. Its engagement is a distinct event for the reason that it has been seen in very few of the smaller cities up to this time. The company coming to the Academy is the only one on tour and most of its season is to be spent in long runs in Atlanta, New Orleans, and the principal cities of Texas.

In producing "The Birth of a Nation," Mr. Griffith has touched the high peaks of American history—the introduction of slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the restoration of the South to its own.

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts and so were the facsimiles of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedmen's Bureau, the carpetbaggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only in the play. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skilfully managed that often the applause is practically continuous for half to three-quarters of an hour.

Danville Register Nov 4

"BIRTH OF A NATION" IS MARVELOUS SHOW

Portrayal of Southern History Before and After War Faithful Realty.

A PICTURE CLASSIC

Dwarfing all previous film exhibitions in Danville, and standing out, one might say as a moving picture classic, amazing in its faithful portrayal of Southern history before and after the war, "The Birth of a Nation" produced by D. W. Griffith and founded on "The Clansman" was presented at the Majestic Theatre last night. Among the hundreds of people in the crowded house were forty or more Confederate Veterans many of whom actually lived through some of the thrilling moments of the overawing picture, and perhaps, the highest tribute that could be paid to Mr. Griffith were the expressions of commendation of the production coming from them—it seemed real even after these many years.

The reality of the scenes enacted during the three hours that the great house watched the unfolding of his tory before their eyes is to no little extent heightened by sound producing musical contrivances and a large orchestra which played the time honored Southern airs during the entire performance. The picture is specially projected on a fire proof box on the floor while the screen is specially constructed so as to obtain the maximum of effect.

The historical drama is in two parts both lasting one hour and an half each and it embodies scenes of such intense interest and such degradation that the audience was swayed from the heights of patriotism to the deep silence of disapprobation and from that again to exultant cheers—and cheers that could come only from Southern throats. It opens with a delightfully intimate view of Southern life in the ante-bellum days when the men of the North mingled with the men of the South and when the negro revelled in the service of his master, satisfied and better cared for than in the days of Reconstruction. The Southern scenes are laid in Piedmont, South Carolina—the quaint town being faithfully reproduced on the Pacific Coast where the entire stupendous drama was enacted in eight months and by a cast the proportions of which up to that time had never been attempted.

One sees the Southland suddenly plunged into war after an abbreviated insight into political condition of the day and from that moment the action of the play hardly ever ceases working up, as it were in a gradual crescendo, which reaches its climax in the routing of the carpet baggers and the disarming of the black. The battle scenes are stupendous, the bombardment of Atlanta and the flight of the civilian populace, the guerilla raid on the peaceful town of Piedmont—leaving it scorched with the smoke of Incendiarism and the impress of terror on its inhabitants, the battle before Petersburg with the long lines of trenches and the swaying lines of blue and grey smothered at times with the drifting smoke of the artillery in action, are all spectacles never to be forgotten by those who saw them last night. The 'close-up'—Griffith's own invention are singularly impressive and show the actors of the cast undergoing real perils which lend something to the realism of the battles.

But the battles are not the only spectacles that impress—there is the agony of the South during the Reconstruction days—the bitter degradation during the short lived day of negro supremacy which began after the assassination of Lincoln. There were revolting sights portrayed on the scene not for the sake of sensationalism, but the true portrayal of conditions as they existed when the Southland was taking up the broken ends of industry and trying to reshape the destiny of the land. It was the day of the negro, the negro freed, insolent and anxious to show his equality with the white race. The audience wildly cheered each rebuke administered to the more obnoxious negroes and when the Ku Klux Klan deposited at the door of Silas Lynch the dead body of the renegade negro there went up a sound which showed the pent up feeling of the audience. The gathering of the clansmen is a remarkable sight. The masked and white frocked liberators fill the entire screen for there are hundreds of them and the clash with the rioting negroes and the deliverance of Piedmont from the mob comes as a wonderful climax of the action in the picture.

Several famous historical events are elaborately portrayed. There is President Lincoln signing the order for volunteers before the war, the surrender at Appomattox, and the assassination of Lincoln in Ford's Theatre. A replica of the theatre was specially constructed for this scene which is dramatic in the extreme and carried out in most minutes detail. Booth after firing the fatal shot leaps from the Presidential box to the stage and facing the audience he cries 'Sic Semper Tyrannis" and hobbled away with his broken leg while turmoil reigns in the theatre.

The cast is perhaps one of the best ever brought together. There is an unfeigned naturalness about the acting which is peculiarly engaging—especially in the quiet and more home like scenes.

"The Birth of a Nation" is well worth seeing. It stamps indelibly on the mind the history of the Southland in a way which historians will never be able to do.

Danville Bee Nov 4/15

"BIRTH OF A NATION" IS MARVELOUS SHOW

Portrayal of Southern History Before and After War Faithful Realty.

A PICTURE CLASSIC

Dwarfing all previous film exhibitions in Danville, and standing out, one might say as a moving picture classic, amazing in its faithful portrayal of Southern history before and after the war, "The Birth of a Nation" produced by D. W. Griffith and founded on "The Clansman" was presented at the Majestic Theatre last night. Among the hundreds of people in the crowded house were forty or more Confederate Veterans many of whom actually lived through some of the thrilling moments of the overawing picture, and perhaps, the highest tribute that could be paid to Mr. Griffith were the expressions of commendation of the production coming from them—it seemed real even after these many years.

The reality of the scenes enacted during the three hours that the great house watched the unfolding of his tory before their eyes is to no little extent heightened by sound producing musical contrivances and a large orchestra which played the time honored Southern airs during the entire performance. The picture is specially projected on a fire proof box on the floor while the screen is specially constructed so as to obtain the maximum of effect.

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One sees the Southland suddenly plunged into war after an abbreviated insight into political condition of the day and from that moment the action of the play hardly ever ceases working up, as it were in a gradual crescendo, which reaches its climax in the routing of the carpet baggers and the disarming of the black. The battle scenes are stupendous, the bombardment of Atlanta and the flight of the civilian populace, the guerilla raid on the peaceful town of Piedmont—leaving it scorched with the smoke of incendiarism and the impress of terror on its inhabitants, the battle before Petersburg with the long lines of trenches and the swaying lines of blue and grey smothered at times with the drifting smoke of the artillery in action, are all spectacles never to be forgotten by those who saw them last night. The 'close-up'—Griffith's own invention are singularly impressive and show the actors of the cast undergoing real perils which lend something to the realism of the battles.

But the battles are not the only spectacles that impress—there is the agony of the South during the Reconstruction days—the bitter degradation during the short lived day of negro supremacy which began after the assassination of Lincoln. There were revolting sights portrayed on the scene not for the sake of sensationalism, but the true portrayal of conditions as they existed when the Southland was taking up the broken ends of industry and trying to reshape the destiny of the land. It was the day of the negro, the negro freed, insolent and anxious to show his equality with the white race. The audience wildly cheered each rebuke administered to the more obnoxious negroes and when the Ku Klux Klan deposited at the door of Silas Lynch the dead body of the renegade negro there went up a sound which showed the pent up feeling of the audience. The gathering of the clansmen is a remarkable sight. The masked and white frocked liberators fill the entire screen for there are hundreds of them and the clash with the rioting negroes and the deliverance of Piedmont from the mob comes as a wonderful climax of the action in the picture.

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Daily Advance Nov 3

"BIRTH OF A NATION"

Academy Management Urges Patrons Not to Wait.

Heralded by the praises of scores of Lynchburg people who witnessed the spectacle in New York, Boston, Philadelphia, Atlantic City and other large cities, during the summer, as well as its record-smashing runs in other cities, "The Birth of a Nation" comes to the Academy of Music tomorrow night to begin a three days' engagement. Daily matinees will be given Friday and Saturday, making five performances in all.

The big Griffith spectacle is expected to establish a new record at the Academy. The management is urging patrons to obtain seats for the early performances, because in other cities there has been much congestion and disappointment, due to the tendency of patrons to wait for the week-end performances. The matinees will be at 2:45 and the night performances at 8:15.

So entirely different is "The Birth of a Nation" from anything that the American stage has ever known that its producer, D. W. Griffith, has been hailed by critics as the creator of a new art. Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result; a new kind of grand opera—motion picture plus music plus mechanical effects—that bids fair to surpass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

Daily Advance Nov 3

MAE MARSH, WHO IS BEAUTIFUL EVEN IN TEARS AS FLORA CAMERON, IN THE BIRTH OF A NATION," AT THE ACADEMY THURSDAY, FRIDAY AND SATURDAY.

San Antonio Express Jan 2

PATRIOTISM STIRS AUDIENCE AT THE BIRTH OF A NATION

GREAT PHOTO-SPECTACLE RECREATES THE HEROIC DAYS OF THE SIXTIES.

LAST WORD IN FILM ART

The "Rebel yell" crashed through the Grand Opera House last evening; the Union cheer drowned out the rumble of big guns and the crackle of infantry fire. And the Blue and the Gray arose together as one man when the "Star Spangled Banner" sounded the call to the patriotism that unifies. San Antonio greeted "The Birth of a Nation" with an ovation.

There were tears flowing unashamed and the fiercely exultant yell of victory to dash those tears away. For three hours the past unrolled, stage after stage, incident after incident, and it was all so true, so natural, that they who went through the four years of strife forgot the present—memories lived again, faces smiled through the tears, the hands felt once more the clasps of loved ones—the bleeding, heroic South, the cruelty of the "reconstruction," the bravery of both Northerner and Southerner, became real and clothed with warmth.

It was a wonderful evening; wonderful in several senses. In all its sunshine and peace and plenty the old South of "before the war" was recreated. The beginning of romances that the dark days to follow welded into unbreakable bonds, tempered by the fires of anguish and renunciation, came upon the screen in a manner so true that the story held the audience breathless. And no greater, no more realistic tragedy has ever been enacted than the leap to death, the only course with honor, "little Sister" took as the escape from the pursuing black.

It was one of the supreme scenes in this miracle-production of the moving picture camera. The frenzied rush of the exquisite daughter of aristocracy from the pursuing degenerate, her slim figure hurling through space over the cliff, the birth of the Ku Klux, the vengeance—all in a swiftly moving panorama, without a flicker to tell of the mechanism—brought a tense forgetfulness of self.

LINCOLN'S ASSASSINATION.

Tragedy and humor, love and hate, passion and purity, treachery and honor,, the gamut of emotion and human nature was run by the genius of a film director. There is the scene of the assassination of President Lincoln, in the old Ford Theater in Washington, a scene never to be forgotten by one who sees it in these pictures. It shows Lincoln in a flood of illuminating understanding, and there is something infinitely touching in the stricken tower of strength, when he crumples back in his chair, before the bewildered audience and the startled players on the stage, too dazed to hold Booth as he falls from the President's box, tripping on the flag that drapes it.

The film history is well named "The Birth of a Nation." The brilliant audience at the Grand Opera House last evening sat enthralled at the unfolding of the significant passages in the dramatic development of these United States, acts of destiny performed through the medium of individuals that made the pulse to quicken, the blood to leap more freely, to course hot through the veins, to cause that tightening of the throat under the stress of emotion of the heart, and to send one away from the playhouse profoundly impressed. These pictures call forth every ounce of the patriotism that is in the true American, they stir into warm life the hidden springs of pride in one's country's achievements. There is no man who has so far forgotten his sense of civil obligation that he can sit unmoved when flashing before him come the marshaled hosts entering into titanic conflict, or when that wonderfully expressive face, that face seamed and lined with the tragedy of a nation, appears in silent prayer and Lincoln lives again. "Lives" is the word. These pictures are the last word in film art. They are the triumph of this branch of scientific production. One can well understand why the photo-spectacle cost half a million dollars to produce and required the services of 18,000 persons. It is stupendous in its inception and has been carried out to fruition by genius.

WORK OF MASTER MINDS.

David W. Griffith has modestly announced that the idea was suggested by Thomas Dixon's Southern novel, "The Clansman." Mr. Griffith has gone far beyond the scope, however, of one novel. The printed page does not hold the miraculous realism of the battle scene, the far-flung lines in the great four years' conflict, nor can any words paint the rush of the white-garbed Ku Klux, the thrilling gathering of the clans, the swift riding by night, and the conquering rush to the rescue. The 12,000 feet of celluloid film bring to us swift moving events leading up to the war and the greatest events of the war, as well as those of the days of reconstruction. There pass before us Lincoln, Lee, Grant. We see the charges of heroic lines during the war, the surrender at Appomattox, the Freedman's Bureau, the carpetbaggers' excesses and the picturesque yet terrible rides of the clansmen. In the 5,000 scenes, there is a sustained movement and individual acting that is never at fault. Mr. Griffith says there are 200,000 faithfully accurate historical details and that the musical score has been synchronized to the several thousand distinct and individual scenes, and we do not question it. The symphonic orchestra carried, with the pictures is an accompaniment that adds to the completeness of the performance.

In the master minds that worked on this photo spectacle, there was no room for careless work and the details, the smallest things, are as natural as life itself. The acting of Henry Walthall as the Clansman and of May Marsh as Flora is superb. It would be difficult to imagine anything better.

"The Birth of a Nation" makes an appeal that cannot be denied to the red-blooded American. In the tense quiet of the audience at the last, after the great drama is ended, is felt the recognition of the lesson that is taught, for it has a moral unforgettable and supreme—the uselessness, bestiality of war. It tells why the spectacle has been given to capacity houses, not only in other cities in Texas, but throughout the country. One cannot leave the theater after sitting before these pictures without being a better American. ... carries in his heart a reverence and ... understanding. "My country" are ... that have a meaning.

"The Birth of a Nation" will be at the Grand Opera House all this week, with matinees and evening performances daily.

Manager Weil, in order to accommodate the theatergoers, has been compelled to secure the pictures for two extra performances next Sunday. Judging from the large advance sale the production will be greeted by capacity houses at every performance in San Antonio. Seats for the two extra performances will be placed on sale this morning and those who have not been able to obtain choice seats heretofore may now be accommodated.

Galveston D. News Dec

THE DASH OF THE CLANS

Superb horsemanship of the white-robed vigilantes is one of the most enjoyable features of "The Birth of a Nation" at the Grand Opera House next Monday, Tuesday and Wednesday.

SYMPHONY ORCHESTRA WILL COME HERE WITH THE FAMOUS PICTURES

Haunting Melodies Feature Spectacular Production of the Birth Of a Nation, More so Than Have Come to Light in Any Musical Comedy of the Last Ten Years.

Music lovers will find in the score of "The Birth of a Nation" which comes to the Grand next week, more haunting melodies than have come to light in any musical comedy of the last ten years, excepting, perhaps, "The Merry Widow." The score is synchronized to the 5,000 scenes of the big Griffity spectacle, and it is played by an orchestra of thirty—the largest symphony organization being heard on tour with any attraction this year outside of the large theatrical centers. Twenty of the musicians are carried by the company and the others are drafted from local talent.

The score runs the entire gamut of human emotion and in combination with the film, it portrays an entire period. The opening scene shows the Old South, quiet in the unnatural calm preceding the War between the States. Then the first intimation of a national storm that is brewing, followed closely by the grim realism of War itself. Scene after scene of rapine and plunder, horror and desolation slips by in swift panorama and the gaunt specter of war shows itself through the misery of the suffering people. Then the work of rebuilding the South; the dark days of negro supremacy, and the rise of the Ku Klux Klan.

Quaint melodies of the South, forgotten by except of the older generation; majestic strains from Grand Opera; light, rippling airs from the semiclassica—all are blended into a masterpiece of descriptive music running the two hours and forty minutes required for the presentation of this spectacle.

The engagement of "The Birth of a Nation" at the Grand will begin next Monday night and will continue Tuesday and Wednesday with matinees on those days at 3 o'clock. It will be impossible to give a matinee on Monday because the whole day will be required to install the massive production. Owing to the importance of the engagement the advance sale at the Fariss-Klutz drug store has been called off and tickets for the five performances will be sold at the opera house boxoffice beginning Friday morning at 9 o'clock. The boxoffice will be open from 9 a. m. until 9 p. m. for the sale of tickets until the end of the engagement. A telephone has also been installed in the boxoffice for the convenience of patrons.

Danville Register Nov 3

"BIRTH OF A NATION" GREAT.

Stupendous Griffith Spectacle at Majestic Delights Big Audience.

The wonderful dramatic spectacle staged by D. W. Griffith and portrayed in pictures delighted two large audiences yesterday, matinee and evening, and will doubtless be shown again today at 3 p. m. and 8:20 p. m. to crowded houses. This thrilling two-act drama is adapted from Thomas Dixon's story "The Clansman," save that it is more inclusive and may be said to embody the entire Dixon trioloy of the moving picture art and is upon such a magnificent scale that it seems inconceivable that so much stirring action and dramatic portrayal possibly be photographed and presented with such wonderful effect.

This stupendous production must have cost a large sum and incalculable effort to produce, for the number of characters in the piece itself and the amazing number of men, women children and horses and the varied scenes portrayed with such fidelity to history and the styles, manners and customs of the day is simply wonderful. So thrilling is the movement of the play and so realistic withal that it s a small wonder that the audiences are wrought to high pitch of enthusiasm and that at other times they are brought to tears. The battle scenes portrayed are on a scale of grandeur and realism impossible to describe and which must literally be seen to be appreciated.

For three hours this great twelve-reel production held the intense interest of the audience. The rush for the seats at the matinee yesterday was noteworthy, and the attendance last night was large. Today's audiences will probably be as large or larger.

Danville Bee Nov 3

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Danville Bee Nov 3

"BIRTH OF A NATION"

MATINEE TODAY AND TONIGHT WILL END ENGAGEMENT IN DANVILLE—LARGE AND ENTHUSIASTIC AUDIENCES AT EVERY PERFORMANCE.

"The Birth of a Nation" will end its engagement in Danville with matinee and night performances at the Majestic Theatre today, and those who have not yet seen the big Griffith spectacle shoud obtain tickets as early as possible. Large audiences filled the Majestic yesterday afternoon and last night, and the advance sale indicates two more capacity audiences today.

There has been a feeling in some quarters that "The Birth of a Nation" will eventually find its way into the smaller theatres and will be shown at prices below those being charged at the Majestic. Any statements to this effect are without foundation, however, inasmuch as D. W. Griffith, the producer, has stated emphatically that he will never show the spectacle except in first class theatres at prices regularly charged in those theatres for the best attractions. Anybody who has seen the production can understand that it would be impossible to present it with the proper stage and musical effects except in the larger theatres.

Kansas City Journal Nov 3

'BIRTH OF A NATION' POPULAR

Big Spectacle to Remain Here for Two More Weeks.

With "The Birth of a Nation" in its second week at the Grand, the people of Kansas City are really just commencing to appreciate the great motion picture, and many patrons have been noticed returning to see it the second, and even the third time. The spectacle will remain here but two weeks more after the close of the present week.

Assistant Manager Sherlock of the Grand said yesterday many persons seem to be under the impression that the admission price for "The Birth of a Nation" is uniformly $2. Such is not the case. There are plenty of 50-cent and $1 seats at each evening performance, all of them well located and reserved. At the daily matinee, except Saturdays, the best seats are 50 cents and $1.

Austin American Nov 3

"Birth of a Nation."

One of the most effective minor scenes in "The Birth of a Nation," coming to the Hancock Monday, Tuesday, Wednesday, matinee Tuesday and Wednesday, shows Miss Elsie Stoneman, daughter of the "Great Commoner," who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the patients' office hospital.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful and her features never lose their piquancy in indoor or outdoor scenes. The eyes, before the camera, are most expressive.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studio where D. W. Griffith, director of "The Birth of a Nation," does most of his work. It took eight months to stage the Civil War and reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

Kansas City Journal Nov 4

Next Sunday will begin the last two weeks of the engagement of "The Birth of a Nation" at the Grand and the last this season in this section of the country. With each performance the audiences increase both in size and enthusiasm for the wonderful D. W. Griffith spectacle of Civil war times and reconstruction days. Thousands of people within 100 miles of Kansas City have been coming in to see this great picture. While it is the universal verdict that this great spectacle is well worth $2, there are seats at cheaper prices also. There are matinees every day, including Sundays.

Seattle Times Nov 4

"The Birth of a Nation" at the Miles Theater is nearing the end of its long run in this city and the opportunities to see this wonderful spectacle of the Civil War days are growing appreciably less.

Kansas City Post Nov 3

HER ADVENT IN MOVIES AN ACCIDENT

MAE MARSH.

Mae Marsh, the "Little Sister" of Colonel Cameron in "The Birth of a Nation," which is making a successful second week run at the Grand, "just happened to break into pictures." She was little more than a girl when her curiosity prompted her to elude the watchful eyes of the watchmen at the Majestic-Reliance studio in Los Angeles one day. David W. Griffith, producer, saw her and her roguish manner as she imitated the characters in the picture being rehearsed, caught his eye.

"Want a job?" asked Mr. Griffith, when he saw what he believed the making of a wonderful actress.

The same smile which has won thousands of admirers for her as she appears on the screen, was turned on Mr. Griffith. Her answer was in the affirmative and her future was made from the start. She can take any part in a film, a little scrub girl; a boarding school miss; the college graduate; the society miss; the romantic heroine; the soubrette cut-up, and finally the everyday, freckle-faced, comely roguish kid. But never before has she appeared to such advantage as in "The Birth of a Nation," in which she is a true daughter of the Confederacy.

San Antonio Express Nov 4/15

ANNOUNCEMENTS

Grand Show's South's Surrender.

Although the leaders of the opposing forces in the Civil War appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Grand Opera House, the scene in which General Grant receives the surrender of the Army of the South from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds, Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope, he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly decressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated Southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray, who grasps the extended hand, and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox Courthouse is closed.

Austin American Nov 4

"Birth of a Nation."

No other industry in the same given time ever grew as rapidly in America as the business enterprises that are commonly classified as motion picture industries. In capital invested and financial returns from these inventions the moving picture is now the fifth greatest combination in America.

The one man who has done more than all others to dignify the new form of art is David Wark Griffith, whose tireless energy and art are responsible for the first $2 moving picture, "The Birth of a Nation." It is estimated that before this great production has exhausted its earning capacity it will be seen by 10,000,000 people in America. Later on it will exceed these figures in the other countries of the world. This prospect stamps "The Birth of a Nation" the greatest piece of theatrical property of all ages. "Birth of a Nation" will be presented at the Hancock, Monday, Tuesday and Wednesday, with matinees Tuesday and Wednesday. Seats on sale today.

Dallas Morning News Nov 4

"BIRTH OF A NATION"

Much-Discussed Historical Spectacle Begins Its Engagement at the Academy Tonight.

It is expected that students of Lynchburg's several colleges will be conspicuous in tonight's audience at the Academy of Music, where D. W. Griffith's historical spectacle, "The Birth of a Nation," will begin a three days' engagement. Teachers in Southern colleges have been especially fervent in their praise of the spectacle as a lesson in history that could never be obtained from textbooks.

After witnessing the spectacle at the Harris Theatre, Spartanburg, two weeks ago, Dr. J. A. Tillinghast, professor of history at Converse College, write the following letter to the Spartanburg Herald: "I have just seen 'The Birth of a Nation.' It is a wonderful achievement, undoubtedly, as an effort to show in vivid panorama the drama that once was going on in stern reality among us, with a strange and fierce mixture of emotions, purposes, hopes, sacrifices, revenges, romance—a drama on which the curtain fell so long ago that now few survive who saw it to remember it. The effort to tell this story in spectacle, accompanied by music as the constant reminder of many things that melody serves curiously to keep alive within us, is an effort probably reaching the summit in moving picture art.

"I am moved to say a word about it in this public manner, for fear many people, knowing far too little of their country's history and not likely to learn it from books, may miss this opportunity to learn a good deal that they would not soon forget. They may miss it merely for lack of understanding what it is. I feel, since seeing it, that all who can possibly afford to see it should do so.

"J. A. TILLINGHAST.

"Spartanburg, S. C., Oct. 21, 1915."

Wash D. Times Herald Nov 3

HENABERY PORTRAYS PRESIDENT LINCOLN

Selected From Among Twenty for Important Role in "Birth of a Nation."

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the president reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation," showing the war president is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned federal troops to subdue the individual sovereignty of rebellious states. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Lincoln in Prayer—"The Birth of a Nation."

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the president. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the leader of congress calls with a proposal to deal harshly with the South for its rebellion. "I shall treat them as if they had never been away!" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's theatre, Washington, when Southern hopes of clemency are blasted by the assassin Booth's maniac act. That great and terrible scene is reproduced the play to the minutest historical detail. Mr. Henabery, the portrayer of the great president, has been widely commended for the sincerity, dignity and pathos of his characterization.

News Leader Nov 4

Walthall Appears at te New.

Henry B. Walthall, the hero of "The Birth of a Nation," will play in an exquisite three-act feature at the New theatre today. The play is "The Woman Hater," and Mr. Walthall is ably supported by Miss Edna Mayo and Bryant Washburn.

Pittsburgh Press Nov 4

MILES.

"The Birth of a Nation" at the Miles theater is nearing the end of its long run in this city and the opportunities to see this wonderful spectacle of the Civil war days are growing appreciably less.

"Birth of a Nation."

The general character of "The Birth of a Nation," at the Grand opera house is, of necessity, sober and somber. It represents a critical period in the history of the United States. It pictures a time that "tried men's souls" and is not to be approached in levity or with the view that there is "a laugh in every line." It is not a farce; it is not a comedy, it is simply a truthful picture of the times it portrays, and there was little of a comic nature about those times and events. Yet there is comedy in D. W. Griffith's filmed spectacle. Comedy of the most delicate sort, but comedy nevertheless. There is the typical Southern home where all is good cheer. War's alarms have not yet disturbed its serenity. A Northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds we have pure comedy and the best of good feeling. Then there is the young daughter of the Southern home; almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister, and their guests. Alas, later is seen her tragic end, when, to save herself from a fate worse than death, she jumps from the high cliff. Again there is the scene in "the quarters," where the negroes are "showing off" for the benefit of Northern visitors. There is the shuffle, buck and wing, "Mississippi Sawyer," "Turkey in the Straw," and other steps in which the darkies delighted. Later in the play they have their serious roles.

Times Nov 4 15

"BIRTH OF A NATION"

Academy Undergoes Alterations for Spectacle.

With a score of electricians and mechanics preparing the playhouse for the reception of the massive "The Birth of a Nation" production when the company arrives today the Academy of Music is about the busiest spot in Lynchburg today. Extensive changes in the stage and auditorium are necessitated by the coming of the spectacle that has enthralled New York, Chicago, Philadelphia and other large cities, and neither effort nor expense is being spared by the local management to provide the company with proper facilities.

In the first place, a large block of seats must be removed from the rear of the orchestra floor, where a booth housing two large projecting machines and other electrical paraphernalia is to be installed. An optical expert sent in advance of the company measured to the fraction of an inch the distance necessary for proper focal adjustment in a theatre of the dimensions of the Academy of Music.

Then the stage and orchestra pit require re-arrangement. The bewildering array of equipment used in attaining the battle and other realistic effects requires every possible inch of space on the stage. Twenty men are employed "back stage" in working the effects, not counting a squad of "supers" who do nothing but shout at the command of the stage director.

Tonight's performance will begin at 8:15. Matinees will be given tomorrow and Saturday at 2:45.

Waco D. Times Herald Nov 4

"The Birth of a Nation."

A development no one would have believed possible a few years ago is seen at the Auditorium in D. W. Griffith's "The Birth of a Nation," as a regular theatrical attraction playing to absolute capacity at a $2 scale. "The Birth of a Nation" is indeed more than a film, for nearly 100 persons are employed in the mechanical effects and the music during the unreeling of its 12,000 feet of celluloid; yet not a word is spoken from the stage during the two hours and three quarters' performance. Mr. Griffith's photo entertainment combines a pictorial survey of civil war history and of Ku Klux Klan days with a love story based on Thomas Dixon's "The Clansman." The battle scenes, engaging thousands of combatants, drilled with the well-known Griffith elan and realism, are particularly effective. After seeing it, some optimists are rash enough to predict that the historical novels of the future will be told in pictures rather than in sentences. Certainly the "indoor drama" can not henceforth hope to cope with the photoplay, so far as spectacular features are concerned.

LINCOLN YIELDS TO A MOTHER'S PLEA.

A touching scene in "The Birth of a Nation," at the Grand next Monday, Tuesday and Wednesday, in which the President is shown granting a pardon to a young Confederate prisoner.

LOVE INTEREST AND COMEDY MIX WITH THE SOBER AND THE SOMBRE

All Through the Spectacular "Birth of a Nation" There Are Bits of the Lighter Shade of Life to Be Overcast by the Sombre Shade Later On.

Seats for the engagement of "The Birth of a Nation" will go on sale at the opera house boxoffice tomorrow morning at 9 o'clock and it is expected that the sale will open with a rush. More interest has been manifested in the coming of the big Griffith spectacle than in any offering that the Grand has placed before its patrons in years and it is expected that the total attendance and receipts will set a new high water mark for the playhouse.

The engagement will open Monday night and will continue Tuesday and Wednesday with matinees on those days at 3 o'clock. The opera house boxoffice will be open from 9 a. m. until 9 p. m. from tomorrow to the end of the engagement and a telephone, especially installed for this engagement, can be used by patrons in seeking information and making reservations. The management urges that all who can possibly do so, attend the Monday night performance, thus helping to minimize the congestion at the later performances.

Dealing with historical events of the Reconstruction, the general character of "The Birth of a Nation" is of necessity sober and sombre. But love interest and comedy of a refined sort illuminate the spectacle throughout its two hours and forty minutes.

There is a typical southern home where all is good cheer. War's alarms have not yet disfigured its serenity. A northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds, we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies but clasped in each others arms.

Then there is a young daughter of the southern home, almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and their guests. Alas, later we see her tragic end when to save herself from the fate worse than death, she jumps from the high cliff. Comedy that ends in tragedy, but comedy just the same.

Again, there is a scene in "the quarters" where the negroes are "showing off" for the benefit of the northern visitors. There is the shuffle, buck and wing "Mississippi Sawyer," "Turkey in the Straw," and other steps in which the darkeys delighted. Later in the play they have their serious roles.

And so through it all there are bits of the lighter shade of life to be overcast by the sombre shade later on. And that is what makes "The Birth of a Nation" such a truthful picture of the times whose life it portrays, for tragedy follows comedy ever. Such is life.

No Horse-play in Masterpiece.

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation," which is the current attraction at the Grand, proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old-style crude methods. One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene, gazing at Elsie Stoneman. This particular bit is of the "sure-fire" order for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look. Paul LeBlanc is the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate. Some of the recent civil war portraits in the magazines and newspapers are almost doubles of this sentry figure, showing what care Griffith has used in reproducing the civil war type. Miss Lillian Gish wears costumes of civil war and reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the mannor born and not awkwardly moving about in habiliments to which they are unaccustomed.

"THE BIRTH OF A NATION" REMAINS UNTIL NOV. 27

Definite Date Announced for Conclusion of Griffith's Gorgeous Spectacular Creation

S. F. Nixon announces that the engagement of "The Birth of a Nation" at the Forrest Theatre will end on Saturday night, November 27.

In the meantime seats for this D. W. Griffith spectacular creation will continue to be sold two weeks in advance, thus providing opportunity for persons who might otherwise be unable to obtain tickets, to make reservation of a satisfying kind.

The interruption of the run of "The Birth of a Nation" is due solely to the fact that the managers of a number of large musical comedy and revue productions have been insistent upon early booking at the Forrest.

Indeed, several changes in route have already been necessitated in the case of several such organizations because of the continuance of the tremendous popularity which has been the portion of "The Birth of a Nation" in this city.

In view of the fact that there is now a definite date for the closing of the engagement of the Griffith spectacle here, it should be borne in mind that "The Birth of a Nation" will not be presented in the vicinity of Philadelphia and that at no place where the picture is shown will there be any reduction in price, but, on all occasions the prices for seats as customarily charged in the best theatres will be maintained.

It is with regret that the management of "The Birth of a Nation" has agreed to the closing of the local engagement four weeks hence, but the inability of Mr. Nixon longer to defer tentative engagements of musical comedy and revue productions was recognized.

Every effort will be made to accommodate all who apply for seats and it is hoped that no one shall be disappointed.

"The Birth of a Nation" is so vital a production and is so historically illuminative that its appeal is universal.

One obtains an accurate idea of conditions prevailing in this country prior to the Civil War, and, through tremendous battle scenes, sees the significant changes leading to reconstruction days and to the actual making of a new nation.

As the picture is flashed upon the screen there is a wealth of illustrative melody from a symphony orchestra and the impression that one takes from the theatre is of a realistic presentation far surpassing one's own power of imagination or of possible experience.

The stirring tale of divided families and friends, which forms the basis of this film, seems to possess unlimited power for eliciting the interest of spectators.

Certainly it is the vehicle for the exhibition of a remarkably interesting series of pictures, all historically accurate, of the most critical period in the history of the United States.

Henry B. Walthall, as the "Little Colonel," does one of the finest bits of acting in the film.

Mae Marsh, Miriam Cooper and Lillian Gish furnish able support.

One of the most stirring episodes is the gathering of the clansmen in the final scenes of the film.

A STUPENDOUS SPECTACLE

"The Birth of a Nation" Given Enthusiastic Reception Here.

"The Birth of a Nation," based upon events of the civil war and reconstruction days as described in Thomas Dixon's novel, "The Clansman," of which the widest publicity has been given it, not only in this country, but also in London, where it is now running, as the most pretentious as well as the most wonderful of all pictorial dramas, was shown at the Academy last night. And notwithstanding that Lynchburg is an unusually quiet and conservative city and not given to great excitement over productions of any sort, such enthusiasm has rarely been manifest as was exhibited last night at this stupendous spectacle, which certainly overshadows all past endeavors of the moving picture field.

The extent of this pageant is so far reaching, its beauty and splendidness of scenes so great that to give the reader a clear conception of it through a review is impossible. It must be seen to be understood, to be appreciated; no written detail can do the undertaking justice, but it is predicted that before the picture is withdrawn on Saturday night the Academy will not accommodate the people who will desire to see it.

In the first part, which deals with scenes and incidents of the war between the States, the action passes rapidly from scene to scene of the most thrilling realism, depicting with accuracy the horrors of this great struggle, presenting scenes of sadness and desolation left by the cruel hand of war. The illusion is so perfect, the sense of personal participation in terrible events so keen that it as if one were seeing the actual thing and hearing a great artist tell of it and its effects both at the same time. Lee, Lincoln, Grant and other notable figures connected with these stirring times were produced in such striking likeness that an emphatically distinctive credit is rendered to the art of cinematography. The first part closes with the assassination of Lincoln and the audience is left almost bewildered over the well-nigh gruesome in the bare nakedness with which the pictures depict the human passions at work.

The second part deals with building up in the South after the war or reconstruction days. And again most vividly there is brought to view many features which caused a tingling in the blood, the rise of a lump in the throat, tears to start in the eyes of some as are flashed such scenes, many beautiful, other horrible, that will move any audience North or South if that audience have in it one scintilla of feeling for the helpless and oppressed and the least desire to maintain unsullied the blood of the Aryan race. Probably the greatest climax reached is the gathering of the Ku Klux Klan, garbed in their ghostly white robes, their breasts bearing the fiery cross of Scotland's hills as they ride to the strains of Dixie. The audience here broke forth in resounding cheers.

The musical score of appropriate airs as interpreted by Professor Briel and his orchestra of thirty pieces adds greatly to the impressiveness of the pictures, and kept the tension upon the audience at high pitch.

The opposition and criticism which this production encountered in some sections of the country is nothing short of sheer prejudice. A picture that will almost raise an audience out of its seat as will "The Birth of a Nation" is built upon a foundation that will not be shaken by those who know nothing of reconstruction [illegible]

"Birth of a Nation."

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which will be shown at the opera house Monday, Tuesday and Wednesday, was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in a historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads.

Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, after hearing the enthusiastic comments on his work.

Seats are now on sale.

APPEARS IN BIG PHOTO PLAY AT MILES.

LILLIAN GISH.
At the Miles, Nov. 8.

Grand Breaking Record.

"The Birth of a Nation" continues to draw record breaking crowds to the Grand. While it is a $2 film, good seats at daily matinees are being sold at 50 cents, and some of the best seats are only $1 at night.

"To Save One Girl" will be staged by a company headed by Eugene Strong. Other acts will be Billie Burke, dancer; the Alexander Kids, song and dance specialists; the Ralph Dunbar quintet of singers; Rex's comedy circus; Louise and Grete Brunello and Harry Stephens in a miniature musical comedy, and Fleta Brown, singer.

Three weeks more remain of the record run of "The Birth of a Nation" at the Liberty.

"The Birth of a Nation," D. W. Griffith's marvelous photo-drama, has only three weeks more at the Liberty Theatre. Its great battle scenes, historic incidents and the ever exciting ride of the Klans make it the greatest picture ever filmed.

News Nov 4

Lincoln and his counsellors as they are shown in D. W. Griffith's historical spectacle, "The Birth of a Nation," at the Academy for three days, beginning tonight.

Lieutenant Ed Nov 5

ANNOUNCEMENTS

At the Grand.

The incident of the young Confederate's release by President Lincoln's order, which which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation," now playing at the Grand Opera House, was verified as an actual historical event by one of the spectators. G. L. Mordecai of 174 West Eighty-sixth Street is the man to whom it happened. During the New York run of the play he visited D. V. Griffith's offices and told this remarkable story:

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade-running operations between the Confederacy and the Bahama Islands. I had served in the Confederate army, but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the Northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia; passed the Potomac, took steps for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court-martialed and executed, or at best held prisoney until the close of the war. My fiancee's father, Alderman Samuel Lewis of New York, later acting Mayor, came to Washington and worked in my behalf. Notkwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition, that he takes oath not to return to the Southern States during the war.' I gladly took this oath and was released. Before leaving for the North for my marriage and residence in Alderman Lewis' family, I desired to thank President Lincoln. On being presented to Mr. Lincoln, I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.'

Richmond Ev. Journal Nov 6

Jake Wells has signed an agreement with the Triangle Film Corporation, whereby he will have the exclusive right to show their pictures in his theaters in this city and the South. D. W. Griffith, who produced "The Birth of a Nation," is the leading spirit in the Triangle, and promises the last word in pictures through this corporation.

News D.T. Herald Nov 6

AT THE AUDITORIUM.

"The Birth of a Nation."

One of the most effective minor scenes in "The Birth of a Nation," coming to the Auditorium three nights, November 11, shows Miss Elsie Stoneman, daughter of the "Great Commoner," who led congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the patents' office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displayed a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second southern uprising. To portray the fine flower of northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in in or outdoor scenes. The eyes, before the camera, are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation," does most of his work. It took eight months to stage the civil war and reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early war-time to the end of reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

Daily Advance Nov 4

MIRIAM COOPER, who plays MARGARET CAMERON, in "THE BIRTH OF A NATION," at the Academy for three days, beginning tonight.

News D.T. Herald Nov 4

AT THE AUDITORIUM.

Clever Actress in "The Birth of a Nation."

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," coming to the Auditorium, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has [illegible] Today her face is better known than any actress in the world and she is the pet of movie fans in every quarter of the globe.

San Antonio Ev Nov 6

ANNOUNCEMENTS

Only Four More Performances.

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," now at the Grand Opera House, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift. Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was finishing and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded. Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the younger sister in its appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing. Today her face is better known than any actress in the world, and she is the pet of the movie fans in every quarter of the globe.

There will be only four more performances of "The Birth of a Nation" at the Grand. The engagement will conclude with tomorrow night's performance.

News D.T. Herald Nov

Mae Marsh, the Pet Sister, in "The Birth of a Nation," at the Auditorium three days, commencing Novem[illegible]

San Antonio Light Nov 5

Follows History Exactly.

When General Robert E. Lee at Appomattox, wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers and aides-de-camp was able to offer him one. At last, an officer of Lee's staff extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom. The above bit of history was dug up by David W. Griffith in the course of his staging of "Lee's Surrender to Grant at Appomattox," one of his striking historical fac-simile scenes in Griffith's motion pictures, "The Birth of a Nation," at the Grand Opera House. General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, while General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith in speaking of such scenes recently, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

St Louis Times Nov 6

"Birth of a Nation" to Have 181 Performances.

The phenomenal St. Louis run of "The Birth of a Nation" at the Garrick has but three more weeks to go as the final performance is announced for Saturday, Nov. 27. On this date, which will be the conclusion of the thirteenth consecutive week in St. Louis of the Griffith masterpiece, the total number of performances will have reached 181. This represents not only the longest engagement that any theatrical attraction has ever reached in St. Louis, but at the same time accords this city the credit of being able to support "The Birth of a Nation" for a longer period than any city of its size in the country. This may be said to successfully refute the statement that St. Louis theatergoers are not sufficiently numerous to encourage the coming of high-class attractions as 150,000 persons have thus far viewed the Griffith spectacle and it is estimated that before the final performance the number will go over the 200,000 mark.

Greensboro Daily News Nov 5

MAE MARSH,
Who is seen as Flora Cameron, favorite sister of "the little colonel," in "The Birth of a Nation," at the Grand next Monday, Tuesday and Wednesday. Seat sale opens this morning at box office.

SEATS ON SALE TODAY FOR THE SPECTACULAR "BIRTH OF A NATION"

Regular Box Office at Grand Will Be Open at 9 O'Clock This Morning—Telephone Installed for Convenience and to Facilitate Matter of Reservations.

Seats for the five performances of "The Birth of a Nation," to be given at the Grand Opera house beginning Monday night, will be placed on sale at the opera house boxoffice at 9 o'clock this morning. A telephone has been installed in the boxoffice for the convenience of patrons and everything possible is being done by Manager C. G. Harrison to minimize the confusion that attends the demand for seats for the big Griffith spectacle wherever it is shown. Instead of attempting to handle the advance sale at the Fariss-Klutz drug store he has improved the boxoffice facilities and all tickets will be sold there, as is done in the larger cities.

The boxoffice will be open from 9 a. m. until 9 p. m. from this morning to the end of the engagement and it is hoped that patrons will call early and obtain seats that will insure their comfort and a good view of the spectacle. The scale of prices is unusual for the reason that the best seats are in the center of the orchestra floor and the front of the balcony.

"The Birth of a Nation" is the biggest thing, theatrically speaking, that Greensboro will have this year and it is urged that all who can possibly do so obtain tickets for Monday night, thus helping to minimize the crowding and confusion of the last performances as well as to guard against disappointment. So strong was the rush for seats toward the end of the company's engagement in Richmond last week that a special performance had to be played Saturday morning to accommodate the overflow.

The company booked for the Grand is the same one that appeared in Richmond. An orchestra of 20 is carried and local talent will be drawn upon to increase this number to 30. A carload of special equipment is carried and altogether the services of 50 people are employed in each presentation of the spectacle.

Austin American Nov 6

SCENE FROM "THE BIRTH OF A NATION," HANCOCK OPERA HOUSE MONDAY NIG

"The Birth of a Nation."

"The Birth of a Nation," which at the Hancock for three night beginning Nov. 8, is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls"—the times of Civil War and reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill. New York, Chicago, Boston, San Francisco and Los Angeles crowded for many months the theaters where it was being simultaneously played.

The Griffith drama comes here with a baggage equipment of two 60-foot cars, a complete staff, including mechanical experts and stage crew and a large symphonic orchestra regularly carried on tour—a company of fifty people altogether.

The story embraces beautiful romances of the Blue and the Gray, [illegible] Cameron, the Clansman, and [illegible] Northern sweetheart, Elsie; Cap[illegible] Phil Stoneman, United States Arm[illegible] and sweet Margaret Cameron, [illegible] South Carolina lassie.

San Antonio Light Nov 5

IN THE "BIRTH OF A NATION"

The mother's plea to Lincoln for the life of her son who is to be a guerilla.

Daily Advance Nov 6

"BIRTH OF A NATION"

Last Performance of Spectacle at Academy Tonight.

Standing room was at a premium at the matinee performance of "The Birth of a Nation," at the Academy of Music this afternoon and the advance sale indicates another capacity audience tonight. But there are still some good seats to be had for tonight, and those who wish to avail themselves of the final opportunity to witness the spectacle should visit the box office without delay.

It is difficult to say when Lynchburg people will have another opportunity to witness the big Griffith spectacle. The lack of facilities in the smaller theaters precludes the possibility of its ever being shown in them and the company now at the Academy is booked solid for the rest of the season in the leading cities of the South. As it is the only company on tour below the Mason and Dixon line, its time will all be taken in presenting the spectacle where it has not yet been seen. D. W. Griffith, the producer, has stated emphatically that the spectacle will never be shown except in first-class theaters at prices regularly prevailing in those theaters for the best attractions.

Globe Com. Nov 6

LIBERTY.—Three weeks more remain of the record run for D. W. Griffith's marvellous spectacle, "The Birth of a Nation," at the Liberty Theatre. In its epic sweep this marvellous combination of new art forms, embracing spectacle, drama, and music, comes nearer being the great American play than anything which the modern stage has brought forth.

Ev. Mail Nov 6

"Birth of a Nation" to Close.

In three weeks "The Birth of a Nation" will be reeled off for the last time at the Liberty theatre. It will have had the longest continuous run of any play in New York. The potency of "The Birth of a Nation" lies in its remarkable mingling of all component parts of real drama, together with the most spectacular thrills that have ever been translated to the screen. Needless to say, it has built fortunes for the men who are interested in it.

News Nov 6

"THE BIRTH OF A NATION"

Historical Spectacle Will End Local Engagement With Today's Performances at Academy.

Today's performances of D. W. Griffith's historical spectacle, "The Birth of a Nation," at the Academy of Music, will give Lynchburg people their final opportunity to witness the most discussed theatrical offering in the world. The seat sale for the afternoon and night performances today is very heavy but there are still some good ones to be had at the box office and the management urges that patrons come early to obtain them. Today's matinee will be at 2:45 and the night performance at 8:15.

Never has there been a stronger unanimity of local opinion as to the merit of a theatrical offering than has been expressed concerning "The Birth of a Nation." It has been the leading topic in the schools, public offices, hotels and in the streets since its engagement was begun at the Academy Thursday night.

Newark Ev. News Nov 6

"THE BIRTH OF A NATION"

"The Birth of a Nation," D. W. Griffith's famous photo play, depicting many incidents in the developments of this country, will be the attraction at the Newark Theater during the two weeks beginning Monday, November 15. The production, one of the most elaborate and impressive thus far shown on the screen, is the same as that being shown in the Liberty Theater, New York, where it has enjoyed a long run, with no signs of lessening popularity. In the illustration of the story 18,000 persons were employed before the camera in the enactment of battle and other thrilling scenes. An orchestra of thirty musicians will furnish the incidental music.

Newark Ev. Ledger Nov 6

BIRTH OF A NATION.

"The Birth of a Nation," which is to be seen at the Newark Theater the week of November 15, has been and is the most widely-discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it, nor is your imagination tested by rhetorical descriptions of what took place. Instead, you see it as if it was reality. It is history revived and shown in its making. Some of the greatest names that are written upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies, and with this framework they make these wonderful characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave, and it ends with the settlement of the question [illegible] achieved.

San Antonio Light Nov 7

FILM SPECTACLE CLOSES RUN OF WEEK AT GRAND

"Birth of a Nation" Seen by Nearly 15,000 San Antonians.

"DAMAGED GOODS" NEXT

Al G. Field's Minstrels and Forbes-Robertson Coming This Month.

D. W. Griffith's photo spectacle, "The Birth of a Nation," which was shown to nearly 15,000 San Antonians in the last week, will be presented for the last time at the Grand Opera House today, matinee and night. The next attraction for the

Charlotte Daily Observer Nov 7

Peace allegory in the historical spectacle, "The Birth of a Nation," which comes to the Academy of Music Monday, November 15th.

San Antonio Express Nov 7

Last Performances of "The Birth of a Nation" at Grand

Lethbridge Herald Nov 7

Miles—"Birth of a Nation" Film.

Tomorrow "The Birth of a Nation" at the Miles Theater will observe its 118th consecutive presentation in this city. As previously announced, the end of this remarkable engagement, which long ago broke the record for a run here, will terminate Saturday, November 27. This leaves three more weeks for those who have not seen the most remarkable photo spectacle ever produced in this country. After this month the Griffith masterpiece will not be shown again in this city either at any other theater or at prices below the scale now in force.

"The Birth of a Nation" tells by film and music the story of a nation reborn through storm and stress. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march, and the ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomatox; the assassination of the President; the uprising of the Ku-Klux Klan, and the overthrow of the carpetbagger regime—those events pass in review before the thrilled spectator.

Charlotte D. Observer Nov 7

AMUSEMENTS

"THE BIRTH OF A NATION."

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music will play the Academy of Music for three days beginning Monday, November 15. This is the great offering that opened a new era in the theaters of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the War Between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theater April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction Days. The romance of the "little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of a complete symphonic score of million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic sore with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts who are carried on tour in the traveling company of 50.

The advance sale of seats will begin Friday morning at the Academy of Music and judging from the many mail orders pouring in from every town within 100 miles of Charlotte there will be a regular "Ben Hur" rush for tickets.

St Thumb Advertiser Nov 7

"The Birth of a Nation"

TOMORROW "The Birth of a Nation," at the Miles Theater, will observe the 118th consecutive performance in this city. As previously announced, the end of this remarkable engagement, which long ago broke the record for a theatrical run here, will terminate Saturday, November 27. This leaves three more weeks of opportunity for those who have not seen the most remarkable and interesting stage spectacle ever produced in this country. After this month the Griffith masterpiece will not be shown again in this city either at any other theater or at prices below the scale now in force.

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Charlotte News Nov 7

Lillian Gish, a starry-eyed beauty of the movies to be seen in "The Birth of a Nation," at The Academy of Music, Nov. 15-8.

"Birth of a Nation."

Charlotte playgoers will have their long-awaited opportunity to witness what is flamboyantly described on the billboards as "Earth's Greatest Spectacle," when D. W. Griffith's production of "The Birth of a Nation" comes to the Academy of Music for three days, beginning a week from tomorrow night. Matinees will be given Tuesday and Wednesday, making five performances in all, and seats for the entire engagement will be placed on sale at the Academy boxoffice next Friday morning at nine o'clock.

"The Birth of a Nation" is literally sweeping the south and brushing aside all theatrical records in the principal cities below the Mason and Dixon line. At the Academy of Music in Richmond two weeks ago it became necessary to station police officers in the lobby to quell the confusion at the Friday and Saturday performances and a special matinee was played Saturday performances and a special matinee was played Saturday morning to accommodate the overflow. Although twelve performances were given during the week's engagement, hundreds were turned away and the city is now clamoring for a return engagement. The same conditions prevailed in Norfolk, Knoxville, Chattanooga and other cities where the spectacle has been presented in the few weeks that it has been on tour in the south.

While "The Birth of a Nation" has played to phenomenal receipts throughout the country, its strongest appeal is to southerners. D. W. Griffith, a young Kentuckian whose father was a Confederate officer, set about to reproduce by means of motion pictures, music and realistic stage effects the complete story of the Reconstruction. He used Thomas Dixon's stories, "The Clansman" and "The Leopard's Spots" in building his scenario and in his production he employed the services of 18,000 people and 3,000 horses. He dwarfed the Dixon novels and plays so thoroughly that there is no room for comparison. Among the historical incidents shown are the battle of Petersburg at its height, the meeting of Lee and Grant at Appomattox, President Lincoln signing his call for volunteers and the assassination of President Lincoln by John Wilkes Booth in Ford's theaters, Washington.

Ward Daily News Nov 7

At the Auditorium

Confederate Volunteers Off for the War. Scene from "The Birth of a Nation," Auditorium Three Nights and T... Matinees, Beginning Monday.

Ward Morning News Nov 7

At the Auditorium

Scene Showing the Battle of Petersburg, From "The Birth of a Nation," Auditorium Three Nights' ...nees, Beginning Monday

Ward D. T. Herald Nov 7

"BIRTH OF NATION" CAN ONLY BE SHOWN IN LARGE THEATER

The following telegram, which is self-explanatory, has been received:

New York, Nov. 6, 1915.

Miss Gussie Oscar,
Manager Auditorium Theatre,
Waco, Texas.

"The Birth of a Nation" is not a Triangle feature. Its production in a theatre other than playhouse usually producing high-class traveling attractions is thoroughly impracticable, because of the symphony orchestra and car-load of effects carried by the company. "The Birth of a Nation" will never be presented in any theatre in Waco or in any other city at less than a two-dollar scale of prices.

(Signed) J. J. McCARTHY,
Gen. Mgr. "Epoch Producing Corporation."

"The Birth of a Nation" is owned and controlled by The Epoch Producing Corporation, which is not affiliated with any other film producing concern, and according to the statement of the general manager above "The Birth of a Nation" will never be presented in the moving picture houses, owing to the impossibility of giving a complete production in any theatre other than those of the highest class.

Kansas City Post Nov 7

Kansas City Post Nov 7

Griffith's Film Draws.

"The Birth of a Nation," the film sensation of the present, continues at the Grand for the third week. Capacity houses have seen the film at nearly every matinee and night performance. There was some doubt entertained at the start, whether Kansas City would take to a $2 photoplay, but that doubt has disappeared as it has in every other city where Griffith's masterpiece has been shown. Good seats also are being sold for night performances at $1 and for matinees at 50 cents.

Eugene Strong and company in Paul Armstrong's last sketch, "To Save One Girl," will head the Orpheum bill this week. It is a powerful playlet with strong situations. Billie Burke, in "The Tango Shoes," has a laugh producing act. The Alexander Kids in their first tour, are song and dance artists. Ralph Dunbar presents a quintet of musicians in a novel act, "The Salon Singers." Rex's comedy circus of performing cats, dogs and a trick mule are said to be amusing. Louise and Grete Brunelle and Harry Stephens appear in a miniature musical comedy. Fleta Brown is called prima donna from Birdland.

N. Y. Press Nov 7

Liberty.

Three weeks more remain of the record run of "The Birth of a Nation" in the Liberty Theatre. Great battle scenes and romantic fancy bring history and fancy into such close relation that it is difficult to tell which is the more effective in the dramatic narrative. Its potency lies in the mingling of all component parts of real drama.

Austin Statesman Nov 7

D. W. GRIFFITH
Producer of "The Birth of a Nation."

Record-News Nov

AUDITORIUM.

"Birth of a Nation" Beginning Tomorrow.

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a three days' engagement next Thursday evening at the Auditorium. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of fifty people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of Gen. Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the president in Ford's theatre, and the succeeding orgy of hate and oppression of the south—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrible climaxes of Part II, which is devoted to what has been styled "the second struggle between the north and the south," a struggle caused by the attempt to impose carpetbagger rule upon the conquered states. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of southern and northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "armies" of the theatric boards. He shows 5,000 scenes in place of four or five; far-flung battle lines of many, many miles, and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 200,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual scenes; the wonderful reproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of out-of-door Nature; his marvelous quiet yet effective playing the entire gamut of romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art-form of drama-spectacle-with-music.

"The Birth of a Nation" has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first class scale of "two-dollar top" prices. No advance will be made on these prices on tour. The fact that one and a half million people have already witnessed it, and that it has already run to capacity attendance for half a year in the simultaneous productions of New York, Chicago and Boston, prove that the biggest claims in its behalf are justified by the popular verdict. Despite opposition at various times, it should be added, "The Birth of a Nation" has been passed by censor boards everywhere; upheld, when attacked, by decisions of courts of record; endorsed by a greater number of prominent men in all walks of life, including priests and ministers, than any other entertainment ever offered to the public. In brief, it has rallied to its support all friends of free art and rebuked those whose bigotry would suppress the re-enactment of the Reconstruction story.

"The Birth of a Nation."

[By Rev. Charles H. Parkhurst, D. D.]

It is impossible to witness the film drama, "The Birth of a Nation," now being shown at the Hancock Opera House, and not want to say something about it.

Everyone who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Hancock Opera House. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty, so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the President of the proclamation for volunteers which marked the end of the old regime; the surrender of Lee to Grant and the assassination of the President in Ford's theater.

"The Birth of a Nation" has my unqualified approval.

Indorsements by Austinites.

Colonel George H. Walker, city.

My Dear Sir: Replying to your question, I beg to advise that I witnessed an exhibition of the great motion picture, "The Birth of a Nation," in New York last week, and I unqualifiedly indorse it as the finest entertainment of its kind I ever saw.

I wish every person in Austin would see it. No one can view it without the deepest feeling of pride in the history, suffering, and sacrifices of the Southland, and exalted patriotism for our glorious republic.

The music arranged and composed for this production is beautifully descriptive. No entertainment which you will present this season will please any more, if indeed as much.

Yours very truly,
JEWEL P. LIGHTFOOT.

I just left New York, where I have been on business for a week. While there I had the pleasure of seeing "The Birth of a Nation" at the Liberty Theater, where it has been running for a year. Go and see it. I personally indorse this picture as being the greatest production ever shown.
GUS WROE,
First Vice President American National Bank.

I have been going to theaters all my life. Week before last I witnessed a performance of "The Birth of a Nation." When you see this picture you see them all. Everyone should see it. I personally indorse this masterpiece.
E. J. BURNS.

I witnessed "The Birth of a Nation" at the Liberty Theater, New York, where it is still running, and I am going to see it again tomorrow night at the Hancock Opera House. I advise all my friends to go and see it. There is a great treat in store for you.
MORRIS HIRSHFELD,
Cashier Austin National Bank.

I think "The Birth of a Nation" is one of the greatest spectacular performances I ever saw. Everybody should see it. I personally indorse this show.
A. S. WALKER,
Internal Revenue Inspector.

Wash D. C. Herald Nov

AT THE AUDITORIUM.

"The Birth of a Nation."

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Auditorium three days, commencing Thursday. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states, the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal president; the harsh radical policy to the stricken south; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine, Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theater on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact fac similes of the originals. Altogether, it is the first time in art production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay, now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites sorely oppressed by the "servants in the master's hall"; it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art, a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the clansman; Lillian Gish as Elsie Stoneman, Mae Marsh and Miriam Cooper as Flora and Margaret, Ralph Lewis as Congressfan Stoneman, Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant respectively; George Seigmann as the mulatto lieutenant governor of South Carolina; Walter Long as the renegade negro, Gus; Raoul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper, Lydia; John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers, Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture machine operators, together with optical experts to readjust the theater projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25 cents to $2 at the evening performances, and 25 cents to $1 at the matinees.

Kansas City Journal Nov 29

Grand—"The Birth of a Nation."

David W. Griffith, foremost of directors, is conceded to have established a new art with his celebrated production, "The Birth of a Nation," which will begin tonight the last two weeks of its engagement at the Grand. This realization of Civil war and reconstruction days by means of motion picture, music and mechanical effects overshadows in its greatness all of the dramas of the older stage art and has won the most extraordinary encomiums from the critics. Intertwined with the mighty epical progress of the story are two beautiful romances of the Blue and the Gray. "The Birth of a Nation" took eight months to produce, cost $500,000, employed 18,000 actors, 3,000 horses, used real $80 shells in the artillery duels, night photography for the first time in some of the battle scenes, and in magnitude, skill and artistry far surpassed anything that has ever previously been attempted. The wonder was capped by having the thousands of scenes accurately synchronized to a sort of "Grand Opera" musical score played by a symphony orchestra of thirty musicians. Experts have declared that this magnificent score forms an artistic achievement fully as great as the picture itself.

Sherman Courier Nov

LILLIAN GISH
Heroine of
"The Birth of A Nation"

Sun Nov 7

The sensational film "The Birth of a Nation" will be shown only three weeks more. It has had a long and successful run, and so far surpassed in the length of its run as well as in the amount it has earned any other picture. It has also created a profound impression in London. It takes a picture strong in sensational qualities to interest the public for such a long time.

Pittsburgh Press Nov 7

MILES.

Tomorrow "The Birth of a Nation," at the Miles theater, will observe its 118th consecutive performance in this city. As previously announced the end of this remarkable engagement, which long ago broke the record for a theatrical run here, will terminate Saturday, Nov. 27. This leaves three more weeks of opportunity for those who have not seen the most remarkable and interesting stage spectacle ever produced in this country. "The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assasination of the President; the harsh radical policy to the stricken south; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

Wash D. C. Herald Nov

Gathering of the Ku Klux Klan in "A Birth of a Nation" at the Auditorium Three Day" Commencing Thursday

Ill Macon Daily Telegraph Nov 7

Last Confederate Stand at Petersburg in "The Birth of a Nation" at Auditorium 3 days Starting Thursday.

M. Telegraph Nov 7

Three weeks more remain of the record run for D. W. Griffith's marvelous spectacle "The Birth of a Nation," at the Liberty Theatre. Great battle scenes and romantic fancy bring history and fancy into such close relation that it is difficult to tell which is the more effective in the dramatic narrative. Its potency lies in the mingling of all component parts of real drama.

N.Y. Tribune Nov 7

Three weeks more remain of the record run for D. W. Griffith's spectacle, "The Birth of a Nation," at the Liberty Theatre.

Charlotte News Nov 8.

"The Birth of a Nation."

When D. W. Griffith's mighty spectacle, "The Birth of a Nation," comes to the Academy of Music next Monday, Tuesday and Wednesday Charlotte playgoers will see the most widely discussed as well as the most valuable, theatrical offering in the world. The spectacle has been witnessed by millions in the large cities of the east and west and has broken records for consecutive performances, total attendance and gross receipts wherever it has been shown.

While it has met with opposition at times—people seldom agree in their views on the big subjects—it has been suppressed nowhere, and in the few instances where it has been necessary to appeal to the courts it has been sustained as a highly moral and artistic production. The National Board of Censorship, together with various state and municipal boards, have pronounced "The Birth of a Nation" the best offering of its kind ever placed before the American public. Clergymen of all denominations, statesmen, teachers and club women have recommended it as a wonderful lesson in history and musical critics have pronounced the score which accompanies the spectacle a genuine masterpiece.

Seats for the engagement will be on sale at the Academy of Music boxoffice Friday morning. Matinees will be given Tuesday and Wedensday afternoon.

Sun Nov 8

Among the motion pictures which continue to be seen are "The Birth of a Nation" at the Liberty Theatre, "The Battle Cry of Peace" at the Vitagraph Theatre, the twilight sleep pictures at the Forty-fourth Street Theatre and Theda Bara in "Carmen" at the Academy of Music.

N.Y. American Nov 7

"Birth of a Nation" Proved Gold Mine for Producers

IT was a cold, dreary, rainy day in the early part of last February that Theodore Mitchell, one of the best known press agents in New York, came shivering into the motion picture department of The American.

"I have a treat in store for you," he said. "I am going to show you one of the finest motion pictures you ever saw." It was the kind of day that brough tonly visions of a big open fireplace with crackling logs, and the idea of leaving the office for the sake of seeing a motion picture seemed about the most uninviting proposition that could be put to anyone.

Mitchell spoke so alluringly of the picture, however, that a taxicab was procured, and it skidded its way down to Twenty-third street, where we were ushered through corridors and finally into a tiny little dark room. It seemed like spending a pleasant afternoon in the Tower of London on a wintry day.

"D. W. Griffith has made the picture we are going to show you," said Mitchell, "and he thinks it is the best thing he has ever done. We think so, too, and now we would like to have some cold-blooded newspaper opinion on it."

"But why get so excited over a moving picture?" said the writer.

Soon there began the machine gun rattle of a picture machine in a small room, and the first scene of "The Birth of a Nation" was flashed on a tiny little four by six screen. There were just three of us in the little projection room and we were all wet to the skin.

There seemed absolutely no chance for enthusiasm, and if Mitchell were not such a popular fellow he would have been thrown out of a window. Within a few moments, however, we were all sitting erect and looking at scenes that appeared to be a little more interesting than any we had before observed on the screen. After the first reel had been run off we talked among ourselves and decided that the picture had some real merit, and that it would probably take rank with some of the leading picture successes of the day.

The second reel began to rattle away, and some of those tremendous scenes that have since startled the nation began to unfold themselves. The historical features appealed to us strongly, but the human love story that runs through "The Birth of a Nation" caught every one of us.

After about an hour we began to stretch our legs and say to each other that a year before, if anyone had ever said we would sit in a little dark room for over three solid hours to see a picture, we would have considered him insane. But we continued to sit, and continued to watch; and as we watched, the conviction began to dawn on all of us that we were looking at something that we had never before seen approached in the film business.

And then came the great ride of the Clansmen. As the night riders came tearing across the picture we involuntarily began to applaud, and the noise of the little company applauding seemed so ghastly that we looked at each other sheepishly in the half dark. And yet, that was a scene that was later to be applauded by millions of people, and to-day the writer defies anyone to see the Clansmen ride without applauding it.

At the conclusion of the film we talked, and the writer agreed with Mitchell that it was the best film that the world had ever seen and that Griffith had perhaps made a national name for himself. Every one concerned in the picture, we agreed, would make a lot of money.

On February 18 the picture was shown at the White House in Washington, and the next night a number of dignitaries saw it at the National Press Club in Washington. On March 2 the picture was formally presented at the Liberty Theatre in this city, and then all of the things that we had predicted began to come true.

This was the first picture that had ever been put out as a two-dollar picture, and the wise ones who hadn't seen the picture predicted that it would fail. Those of us who knew the great human appeal in it, however, knew that it would draw great crowds at any price. But even we were fooled as to its possibilities. The Liberty Theatre was fairly besieged by the public from the moment the picture was first run there.

On December 1 "The Birth of a Nation" will have had 725 consecutive performances in this city. The longest previous consecutive run any amusement attraction ever had in this city was "A Trip to Chinatown," which played 670 times when it was first presented. Henry E. Dixey played 645 times, and "Peg o' My Heart" ran 604 times. Of course, these plays played return dates, and played more times than the figures mentioned, but "The Birth of a Nation" will do the same, and it will probably have in the neighborhood of 2,500 performances in New York City before it is

Sherman Courier Nov 7

"THE BIRTH OF A NATION" COMING SOON.

This Great Picture Will Be Shown at Sherman Opera House for Three Days.

D. W. Griffith's mighty spectacle "The Birth of a Nation" begins its engagement at the Sherman Opera House 3 days starting Nov. 15, two performances daily at 8:15 and 2:30 P. M.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for those results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 3000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battelfield is shown stretching over an area af 10 square miles and upon these planes and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the real occurence. Holding the great affects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent assunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of ventful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is lead into excesses by these scalawags of fortune. Out of it comes the ghost garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and all over the land's misery sounds the chorus of brotherly love in an allegorical dream which visions the re-union of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

this announce

Denver Morning Republican Nov 8

Scene From "The Birth of a Nation," Sherman Opera House, 3 Days Starting Monday, November 15

Charlotte D. Observer Nov 8

"THE BIRTH OF A NATION" NEXT WEEK

Notable Motion Picture Drama of the South to Be Seen at Academy Half of Next Week.

So tremendous was the demand for seats for "The Birth of a Nation" during its engagement at the Academy of Music, Richmond, two weeks ago, that a special matinee was played on Saturday morning to accommodate the overflow. From the normal capacity of the theater early in the week the crowds kept swelling as the engagement progressed until, at the Thursday night and Friday performances, it became necessary to station six policemen in the lobby to quell the confusion and prevent the crowd from storming the entrance and taking possession of the theater. No such scene had ever been witnessed in a Richmond theater.

In announcing the special Saturday morning matinee, Douglas Gordon, The Times-Dispatch critic, had this to say in his column:

"Nothing is needed now to attract people to 'The Birth of a Nation;' the only difficulty is to keep them from 'rushing' the theater. In order to prevent this—and, incidentally, to make a few more millions of dollars—the management has arranged to give a special performance on Saturday morning at 10 o'clock in addition to the regular matinee at 2:30.

"To save, if possible, the manager and treasurer of the house from going screaming crazy, this column certifies that the house is literally sold out for today's matinee and the regular matinee tomorrow. The last time this column saw the ticket-rack, there appeared to be a few seats—but very few—left for tonight, and a number for the 10 o'clock performance on Saturday morning. That, however, was before 9 o'clock last night; they may have sold seats on the chandelier by the time this is printed."

The company which played to this phenomenal business in Richmond is the same one that will begin a three days' engagement at the Academy of Music, Charlotte, next Monday night. Fearing a repetition of the Richmond congestion at the Tuesday and Wednesday performances, Manager Crow urges all who can possibly do so, to attend Monday night. Owing to the importance of the engagement of "The Birth of a Nation," the advance sale of seats for all performances will be on sale at the Academy box office beginning at 9 o'clock Friday morning.

Charlotte Daily Observer Nov 8

One of the Big Battle Scenes in "The Birth of a Nation," Which Will Be Seen Here at the Academy of Music for Three Days Beginning Monday, November 15th.

Newark Call Nov 7 1915

"Birth of a Nation" Coming to Newark

The Birth of a Nation," David W. Griffith's pictorialized spectacle of the Civil War and the South during the reconstruction period, will appear at the Newark Theater for two weeks, commencing Monday, November 15. The production to be seen here will be exactly the same as the one now at the Liberty Theater, New York, including a special symphony orchestra of thirty pieces.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the tragedy of Lincoln's assassination at Ford's Theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising" against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the Northern girl, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina Jassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of this picture, which cost half a million dollars and took eight months to produce.

MAE MARSH AS FLORA CAMERON IN "BIRTH OF A NATION."

ABRAHAM LINCOLN

In "Birth of a Nation," at the Hancock tonight.

Lee and Grant at Appomatox in "The Birth of a Nation" at the Auditorium Theatre Four Days Commencing Thursday, Nov. 11th.

HANCOCK OPERA HOUSE.

Facts About "Birth of a Nation."

Premier performance March 3, 1915, at the Liberty Theater, New York. Some of the subsequent productions were: Tremont Theater, Boston, Mass., beginning April 10; Illinois Theater, Chicago, starting June 5; Brighton Beach Music Hall, New York, July 3; Nixon Theater, Atlantic City, N. J., July 18. All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

The play contains 5000 scenes, presents 18,000 actors and 3000 horses, cost $500,000 for actual production expense and took eight months to produce. Story divided in two acts. Total time of performance, 2 hours and 40 minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox. Ford's Theater, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux rides that commandeered a county for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux costumes 25,000 yards of cloth.

Night photoplay of battle scenes invented and perfected at a cost of $5000. Wonderful artillery duels in which real shells—costing $80 apiece—were used.

A regular traveling organization of fifty people, with its own stage director, crew, musicians, operators and mechanical experts, to readjust the theaters to scientific focal requirements.

A complete symphonic orchestra is carried.

Wash. Times Nov 8

"The Birth of a Nation."

A well known artist visiting D. W. Griffith's Los Angeles studio recently remarked on the film director's almost uncanny gift of composition. "Griffith," he said, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation." The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and veilings of the characters at the fore. Costumes of many nations are used, but the effect is light and gossamer-like, the joy of a fiesta in the land of Eutopia.

"The Birth of a Nation" will be shown at the Auditorium three days, starting Thursday, Nov. 11.

Newark Evening News Nov 10

A delegation headed by Oliver Randolph, colored, a local lawyer, appeared at the Mayor's office this morning to protest against the showing of "The Birth of a Nation" at the Newark Theater next week. The delegation was received by Mr. Moody and their protest was referred to the Board of Police Commissioners for disposition.

Wash D. C. Herald Nov 8.

AT THE AUDITORIUM.

"The Birth of a Nation."

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle to be seen at the Auditorium three days starting Thursday, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox court house, Virginia, April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But General Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Grant and on the morning of April 9th, under the budding apple trees of an Appomattox orchard, were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant, on the contrary, lacked his full dress and appeared in the "fatigue" and dusky jack boots of the hard campaign. Strangely enough General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew the nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

Austin American Nov 9

HANCOCK OPERA HOUSE.

"Birth of a Nation."

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic hand-clapping when presented in "The Birth of a Nation," now playing at the Hancock, with matinee Tuesday and Wednesday, was verified as an actual historical event by G. L. Mordecai of 174 West Eighty-sixth Street, New York, the man to whom it happened. He said:

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive block-running operations between the Confederacy and the Bahama Islands. The only channel of intercourse was closed when the Federals captured Fort Fisher, and father suggested that I should try to slip through the Northern lines and thence go to New York.

"I managed to elude the Union pickets in Virginia, took stage for Washington, but I was arrested and thrown into prison as a Confederate enemy. President Lincoln was convinced I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition: that he takes oath not to return to the Southern States during the war.'

"I desired to thank President Lincoln. On being presented to Mr. Lincoln, I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.'"

Kansas City Journal Nov 8

Grand—"The Birth of a Nation."

David W. Griffith's "The Birth of a Nation" entered upon its third week at the Grand yesterday and the tremendous spectacle, easily the most elaborate which has yet come from the moving picture producers, thrilled large audiences at both the afternoon and evening performances. It really matters little whether the appeal of this production is frankly to the race prejudices of the audience or whether, as the producers give out, it is really founded upon historical facts. The wonderful scenes enthrall those who sit under their spell and there is plenty in them to make them attractive to Northern audiences. There is enough that is undeniably accurate and which may logically be put forward as a propaganda against war and the Ku Klux are far enough in the past not seriously to offend the whites north of Mason and Dixon's line, where lynchings are by no means unknown.

The stupendous battle scenes, the thrilling tragedy of Flora Cameron, the terrific rides of the Ku Klux and all the other huge scenes in which the production abounds will continue to hold audiences spell-bound so long as hearts are thrilled with acts of daring, with spectacles of oppression, with the awfulness of war and with the sweetness of human love. Mr. Griffith has placed before the American people an unrivaled opportunity, one of which it is the duty of all to avail themselves. With certain possible expurgations, it might be wished that the spectacle could be put before the school children of the country, at prices within their reach. If a dispassionate hearing—or technically, a seeing—of "The Birth of a Nation" could be placed before them, many lessons of vital importance would be inculcated.

Instead of a mere sketch of the surrender of Lee and the assassination of Lincoln, the salient vital lessons of the war between the states could be taught, with the obsolete crimes of reconstruction, which have no fundamental basis or place in history, made incidental. Audiences might thus get lessons they need to learn, and they would not need to cheer the "triumph" of white over black or grind their teeth in impotent indignation at the "triumph" of black over white. There is really no question of color in the mission of such a spectacle as "The Birth of a Nation" could and should be made. In the meantime, however, it is the manifest duty of all who can to avail themselves of this unexampled opportunity of seeing what will hardly be duplicated for many a long day and which is unquestionably the most signal achievement of the moving picture producer to date.

Pittsburgh Press Nov 9

MILES.

Entering upon its eleventh week in Pittsburg "The Birth of a Nation" lasts night at the Miles theater showed, as usual, to a crowded house. This wonderful moving picture with its battle scenes, its thrilling gathering of the Klu Klux Klans; its pathetic love stories, its tragical scenes of death and misery, still holds the attention of Pittsburg audiences. The music of the Miles theater orchestra helps the effectiveness of the play to a remarkably degree. Dorothy Gish, Mae Marsh, Henry Walbott and others give faithful representations of characters which lived both before and during the Civil war. The play is a high water mark of the moving picture world.

Pittsburgh Post Nov 9

MILES—"Birth of a Nation" Film.

"The Birth of a Nation" photo spectacle at the Miles Theater yesterday entered the eleventh week of its prosperous Pittsburgh run. The announcement that the engagement would close Saturday, November 27, has spurred intending patrons who like to purchase their seats in advance and thereby get the choice of desirable locations. The fact that the seats are on sale for the three last weeks has already created a demand for Thanksgiving Day tickets.

When the spectacle leaves the Miles the local opportunity for seeing it will be ended, the management announces.

Sunday Call Newark Nov 7

"Birth of a Nation" Coming to Newark

"The Birth of a Nation," David W. Griffith's pictorialized spectacle of the Civil War and the South during the reconstruction period, will appear at the Newark Theater for two weeks, commencing Monday, November 15. The production to be seen here will be exactly the same as the one now at the Liberty Theater, New York, including a special symphony orchestra of thirty pieces.

The first half of the spectacle, which

MAE MARSH AS FLORA CAMERON IN "BIRTH OF A NATION."

was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the tragedy of Lincoln's assassination at Ford's Theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpet-bagger regime—is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the Northern girl, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of this picture, which cost half a million dollars and took eight months to produce.

Wash D.C. Herald Nov 9

AT THE AUDITORIUM.

"The Birth of a Nation."

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation," at the Auditorium three days starting Thursday, was verified as an actual historical event by one of the spectators. G. L. Mordecai of 174 West Eighty-sixth street is the man to whom it happened. During the New York run of the play he visited D. W. Griffith's offices and told this remarkable story:

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade running operations between the Confederacy and the Bahama islands. I had served in the Confederate army, but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court-martialed and executed, or at best held prisoner until the close of the war. My fiancee's father, Alderman Samuel Lewis of New York, later acting Mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition—that he takes oath not to return to the southern states during the war.

"I gladly took this oath and was released. Before leaving for the north for my marriage and residence in Alderman Lewis' family I desired to thank President Lincoln. On being presented I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great president's generosity and kindheartedness to a foe, and when I saw the picture that early experience was vividly unearthed."

Wash D.C. Herald Nov 9

AUDITORIUM.

"The Birth of a Nation."

Quite the most wonderful of the many wonderful scenes pictured in "The Birth of a Nation" is that showing Sherman's march to the sea and the burning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

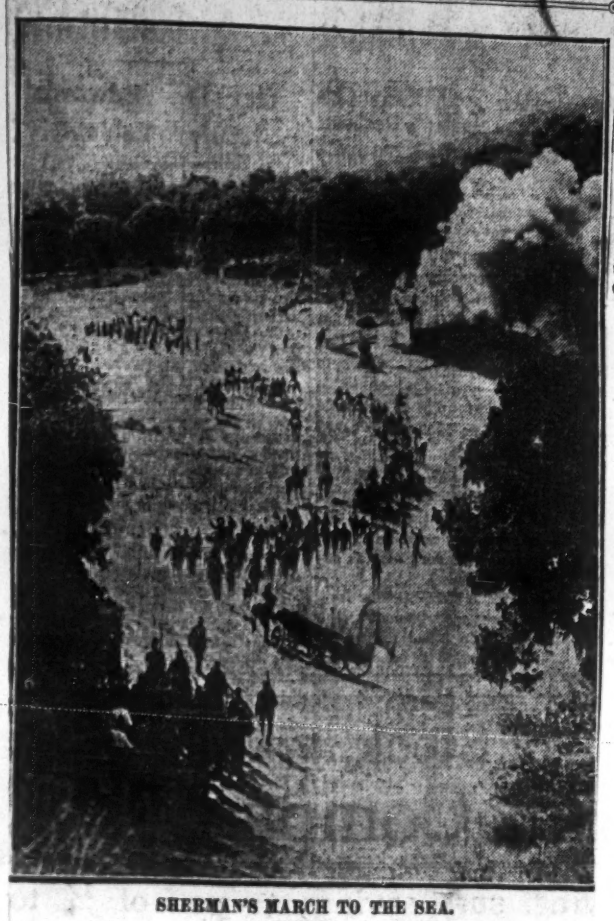
Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, drear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the south. Another link has been forged in the chain that shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle. Auditorium three days, commencing next Thursday.

St. Louis Times Nov 7

200 of The Times Carriers at 'Birth of a Nation' Tonight



SHERMAN'S MARCH TO THE SEA.

Charlotte Daily Observer Nov 9

Abraham Lincoln Asking Divine Help—One of the 5,000 Scenes in "The Birth of a Nation."

TIMES CARRIERS TO SEE 'THE BIRTH OF A NATION'

Two hundred prize-winning carrier boys will see "The Birth of a Nation" at the Garrick Theater, Tuesday night, as guests of The St. Louis Times.

The entertainment will be in recognition of the work of the boys in getting new subscribers and increasing street sales of the paper.

"The Birth of a Nation," David Griffith's wonderful movie production, has been shown 145 times in St. Louis, and has been witnessed by nearly 200,000 St. Louisans.

One of its most thrilling scenes is the march of Sherman's army through Georgia to the sea at Savannah.

Charlotte D. Observer Nov 9

AMUSEMENTS

THE BIRTH OF A NATION.

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," which comes to the Academy of Music next Monday, Tuesday and Wednesday, was selected from 20 players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting detail of the President reaching back for his shawl just a few minutes before Wilkes Booth attacked him. It was a Spring day in Washington, April 14, 1865, but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the War President is of Lincoln's signing the call for 75,000 volunteers. Around him are his Cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to subdue the individual sovereignty of rebellious States. After the deed was done and the attending company departed, he slowly buried his face in his hands as if in prayer.

Another view of Lincoln's character is exhibited in his granting a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the President. They then depart and he turns to a plain middle-aged woman dressed in somber black who had been awaiting a hearing. She tries to kneel to him but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the leader of Congress calls with a proposal to deal harshly with the South for its rebellion. "I shall treat them as if they had never been away!" is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's Theater, Washington, when Southern hopes of clemency are blasted by the assassin Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.

Seats for the three days engagement of "The Birth of a Nation" at the Academy will be placed on sale at the box office Friday morning at 10 o'clock.

Austin American Nov 10

HANCOCK.

"Birth of a Nation."

"Birth of a Nation," David Griffith's photoplay masterpiece, again thrilled, amused, aroused and soothed two capacity audiences at the Hancock Opera House yesterday afternoon and last night. The filmization is a marvel of photoplay, perfect in technique and superb in dramatic effectiveness.

Some of the most noteworthy scenes in the play were the Civil War battles, the wild rides of the Ku Klux Klans, the aftermath of the visit of carpetbaggers and the eventual restoration of peace. In no detail is the thread of the story lost. The old love theme of a Northern soldier for a Southern girl and a Southern officer for a Northern girl, with the chief obstacle in the form of the mulatto Lieutenant Governer who has been taught to believe he was socially equal to the whites, form the basis of the plot.

The photoplay abounds in realism, in perilous falls from horses, dangerous hand to hand conflicts and other numerous thrillers never before produced with so convincing effect.

The picture will be given again this afternoon and tonight.

Charlotte News Nov 11

"THE LITTLE COLONEL" leading a charge. One of the most exciting of the battle scenes in "The Birth of a Nation," at the Academy of Music next Monday, Tuesday and Wednesday.

Wash. D. News Nov 10

Birth of a Nation Makes Decided Hit at San Antonio

In referring to "The Birth of a Nation," which comes to the Auditorium Thursday, Friday and Saturday of this week, the San Antonio Express of November 2, says:

The "Rebel" yell crashed through the Grand Opera house last evening; the Union cheer drowned out the rumble of big guns and the crackle of infantry fire. And the Blue and the Grey arose together as one man when the "Star Spangled Banner" sounded the call to the patriotism that unifies. San Antonio greeted "The Birth of a Nation" with an ovation.

There were tears flowing unashamed and the fiercely exultant yell of victory to dash those tears away. For three hours the past unrolled, stage after stage, more the clasps of loved ones—the bleeding, heroic south, the cruelty of the "reconstruction," the bravery of both northerner and southerner, became real and clothed with warmth.

It was a wonderful evening, wonderful in several senses. In all its sunshine and peace and plenty the old south of "before the war" was re-created. The beginning of romances that the dark days to follow welded into unbreakable bonds, tempered by the fires of anguish and renunciation, came upon the screen in a manner so true that the story held the audience breathless. And no greater, no more realistic tragedy has ever been enacted than the leap to death, the only course with honor, "little Sister" took as the escape from the pursuing black.

Lincoln's Assassination.

It was one of the supreme scenes in this miracle-production of the moving picture camera. The frenzied rush of the exquisite daughter of the aristocracy from the pursuing degenerate, her slim figure hurling through space over the cliff, the birth of the Ku Klux, the vengeance—all in a swiftly moving panorama, without a flicker to tell of the mechanism—brought a sense of forgetfulness of self.

Tragedy and humor, love and hate, passion and purity, treachery and honor, the gamut of emotion and human nature was run by the genius of a film director. There is the scene of the assassination of President Lincoln in the old Ford theatre in Washington, a scene never to be forgotten by one who sees it in these pictures. It shows Lincoln in a flood of illuminating understanding, and there is something infinitely touching in the stricken tower of strength, when he crumples back in his chair before the bewildered audience and the startled players on the stage, too dazed to hold Booth as he falls from the president's box, tripping on the flag that drapes it.

The film history is well named "The Birth of a Nation." The brilliant audience at the Grand Opera house last evening sat enthralled at the unfolding of the significant passages in the dramatic development of these United States, acts of destiny performed through the medium of individuals that made the pulse to quicken, the blood to leap more freely, to course hot through the veins, to cause that tightening of the throat under the stress of emotion of the heart, and to send one away from the playhouse profoundly impressed. These pictures call forth every ounce of the patriotism that

Wash D.C. Herald Nov 10

AT THE AUDITORIUM.

"The Birth of a Nation."

Art is long, says the poet, and outlasts throne of emperor. Occasionally, however, old art-ideals stay and totter to their fall, whilst a daring revolutionist seizes the scepter and remakes the world. This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which will be seen at the Auditorium for three nights and two matinees, beginning tomorrow.

Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words by a symphonic musical score which fits the action like a garment. Result: A new kind of grand opera—motion picture plus music plus mechanical effects—that bids fair to surpass the achievements of the dramatic stage on the one hand and the most pretentious works of operatic composers on the other.

The director put on "The Birth of a Nation," as no other filmed play—not even "Cabiria" or "Quo Vadis?"—had been put on. He used half a great state for his locale; 150 years of American history as his subject; 18,000 people as his actors; 3000 riders and steeds as his cavalry; 5,000 scenes instead of a few score or a few hundred. His work dwarfed the old-fashioned stage art to such pettiness that many are wondering whether the so-called "indoor" drama is not doomed to long and possibly total eclipse.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls," the times of Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill. New York, Chicago, Boston, San Francisco and Los Angeles, crowded for many months the theatres where it was being simultaneously played.

For the first time in theatrical history a motion spectacle is being presented as a regular attraction at regular prices in regular first-class play houses. The success speaks for itself. The Griffith drama comes here with a baggage equipment of two sixty-foot cars, a complete staff including mechanical experts and stage crew, and a large symphonic orchestra regularly carried on tour company of 50 people altogether.

Lima Democrat Nov 10

Advance notices under head of "Amusements" are prepared and furnished by agents of the theatres and published by advertising arrangement with this paper.

Mae Marsh, who is "Beautiful even in tears" as Flora Cameron in "The Birth of a Nation," at the Academy of Music next Monday, Tuesday and Wednesday.

"The Birth of a Nation."

It is a well known fact that lovers of photo plays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron the younger daughter in the Southern household in "The Birth of a Nation, which comes to the Academy of Music next Monday, Tuesday and Wednesday, by her successful appearance in many photo plays during her three years' career, has attracted by her elf like charm and naive personality, many admirers who greet with pleasure her appearance on the screen.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of theb rother back from the civil war; the making of "Southern ermine" with raw cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the Southern banquet; and the pretty scene where she rains kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart Elsie. There is always a touch of comedy or of pathos where Miss Marsh appears. Her personality lends itself to fine temperamental treatment of any part she plays. Her expressive, ever changing, mood-adapting face, is one of the most valuable in all the list of film favorites.

She was discovered by David W. Griffith, the producer of many film successes, long before he made "The Birth of a Nation."

The engagement of "The Birth of a Nation" at the Academy will begin Monday night and matinees will be given Tuesday and Wednesday. The advance sale of seats for all five performances to be given here will bep laced on sale Friday morning at the theatre boxoffice at 10 o'clock.

Pittsburgh Post Nov 10

"The Birth of a Nation" photo spectacle now at the Miles Theater has attained the longest run of any entertainment in this city. In the last eight months it has been seen by 4,000,000 people throughout the United States.

Pittsburgh Press Nov 11

MILES.

"The Birth of a Nation," at the Miles theater, will begin its next to last week in this city. As previously announced, the end of this remarkable engagement, which long ago broke the record for a theatrical run here, will terminate Saturday, Nov. 27. This leaves two more weeks of opportunity for those who have not seen the most remarkable and interesting stage spectacle ever produced in this country. "The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters.

Lincoln Star Nov 10

THE BIRTH OF A NATION.

A Comedy Hit in the Picture That Is Wonderfully Pleasing to the Audiences Which See It.

A great deal of film comedy is horse-play, but David W. Griffith, in "The Birth of a Nation," which comes to the Newark Theater next week, proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old-style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Wash D. Times Herald Nov 10

Sherman's March to the Sea, in "The Birth of a Nation," at the Auditorium Four Days, Starting Tomorrow.

Daily Democrat Johnstown Nov 9

Birth of a Nation," Lives Up to the Advanced Reputation

If Nero had only been able to command the services of D. W. Griffith, who produced "The Birth of a Nation," the old Roman would not have been compelled to burn Rome in order to provide himself with a splendid spectacle. Griffith could have devised movie thrills that would have satisfied even a Roman tyrant.

"The Birth of a Nation" has been talked about so much and has been praised so much that the experienced theater patron goes to see it for the first time prepared to be disappointed. The feeling is that no picture could be quite as wonderful as "The Birth of a Nation" is represented to be. The film was shown at the Cambria theater yesterday afternoon and night. The production is one unique among modern hits. It lives up to its advance reputation.

In discussing the "Birth of a Nation" the temptation is to indulge in superlatives. This much is certain. The film is a revelation of what can be done with crowds, with distances, with primal human spectacles in the way of evolving a film production. Griffith works with the gigantic as skillfully as he works with the small. He is at once the Michael Angelo and the Meissonier of the moving picture world. Wholly aside from clap trap advertising and press agent nationalisms he has produced a film that will probably rank as the pinnacle in its line for years to come. At least really great pictures will be dated from the time of "The Birth of a Nation."

The incidental music is quite as clever as the setting of the various scenes. It prepares the mind for the development as it unfolds. The clarion call of the trumpet adds a note to the gallop of the clansman that is one of the most stirring bits of stagecraft that has found its way before the public during recent years.

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Griffith has throughout his spectacle struck fundamental notes. To him war is always horrible and peace the goal desired. The final scene is as eloquent in its protests against war as a Bryan peace lecture.

The fact that the Griffith who produced "The Birth of a Nation" is the same Griffith who is producing many of the Triangle productions that will shortly appear at the Cambria, gives an added interest to that series.

Daily Tribune Johnstown Nov 9

"The Birth of a Nation" a Really Marvelous Photoplay Spectacle

One might use all the adjectives Webster ever knew and then fall of an adequate description of the most remarkable of all photoplay spectacles, "The Birth of a Nation," which was witnessed by two large audiences at the Cambria Theater yesterday, and bids fair to break all attendance records today and tomorrow. The Griffith production is one that combines genius for staging with a complete knowledge of the value of effects, and the result is that audiences are fairly carried away by the action of the piece. "The Birth of a Nation" possesses every quality that a motion picture must possess to command and retain the interest of the spectator. It has action in abundance, it has thrills galore, it has pathos, and it has humor.

When Thomas Dixon, jr., wrote "The Clansman" he depicted on the printed page a condition that obtained in the South during the Civil War and the reconstruction period, during which that section of our country struggled in the throes of a great agony. The photoplay does more to enlighten the Northern mind than the book could hope to do, and in doing so it does not necessarily attack the negro race. It is made very plain that the frenzy of the negroes following the Civil War was due more largely to the machinations of the carpetbaggers from the North than to their own perverted ambitions.

The Griffith production is, with a few minor exceptions, historically accurate. The battle scenes were really marvelous, and the scenes depicting the assembling of the Ku Klux Klan and the organization's raids were thrilling to a degree rarely achieved in motion picture production.

In addition to Griffith as producer, credit must be given the splendid cast for their work in the several important roles of the photoplay.

Keystone Courier Nov 6

ORIGIN OF FOX TROT.

D. W. Griffith First Showed the Steps to a Noted Dancing Master.

The modern master of the film, like D. W. Griffith, producer of "The Birth of a Nation," at the Grand this week must be a walking encyclopaedia of arts and sciences. And even then he must hire brains. When "Judith of Bethulia" was produced Griffith put a professor of archaeology at work drawing all of the dance positions of the figures in the fish dance of the Syriac tablets. Thus the dance to the fish god, after slumbering thousands of years, was revived to please the patrons of the theaters.

Next to the battle scenes and the marvelous replica of Ford's theater, Griffith took the keenest interest in the pictures of Southern life. The wizard of the film, who is himself an expert dancer, can stage and costume any kind of dance recorded in the history of that art. He was once rehearsing a performer named Earle Fox in a ballroom scene, when he struck into some funny little steps.

"There," he said to Fox, "put your name to that, take it around the country and make it and yourself famous." The player did so and that is where the Fox Trot originated.

"Dancing is the best of all exercise," says Griffith. "Did you ever stop to think that every conquering people has been a dancing people?"

Evening Telegram Nov 9

"THE BIRTH OF A NATION" IS MAKING HISTORY LIVE

Magnificent Photo-Play Now in the Closing Weeks of Its Triumphant Success

David W. Griffith's extraordinary achievement in his photo-spectacle, "The Birth of a Nation," is that of making history live.

He has touched the high peaks of American history—the introduction of slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the restoration of the South to its own.

These things, it would have seemed a year ago, were beyond the motion picture camera.

The master producer had the faith of an enthusiast.

Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book romance, "The Clansman."

Griffith has not only surpassed the art of the "indoor" theatre, but he has also developed a new art form far superior to that of the old style history or to the historical novel

The best characterization of the production so far is that of a very eminent public man who has called it "history by lightning."

Griffith employed 18,000 people in taking these historical pictures.

The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facsimiles of important events.

We see Lincoln among his counselors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the revolver that Wilkes Booth fired, the Freedman's Bureau, the carpet-baggers in their excesses, and the thrilling rides of the Ku-Klux. The realism is almost uncanny.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic form having been thrown away and the epic or historical form substituted.

Had it not been for the daily matinees inaugurated when the season opened with the D. W. Griffith spectacle, "The Birth of a Nation," it would have been impossible for the management to provide accommodation for the thousands of persons clamoring for admission.

It is hoped that through the continuance of these daily matinees in addition to the usual evening performances disappointment of those who have not yet seen this epoch-making film may be averted, but it is urged upon the theatregoer, as well as upon all those who have not yet come under the spell of "The Birth of a Nation," to arrange for early reservation of seats.

This is imperative, because of the fact that the engagement of the Griffith masterpiece will positively end on Saturday night, November 27.

Seats are still to be had two weeks in advance, but there remain only three weeks wihin which the picture may be seen in Philadelphia.

D. W. Griffith lays stress upon his declaration that "The Birth of a Nation" will not be seen except in the best theatres and at prices customarily charged for the highest grade of attractions.

"The Birth of a Nation" is stupendous in every way.

Charlotte D. Observer Nov 10

AMUSEMENTS

"THE BIRTH OF A NATION."

Historical incidents are reproduced with such startling fidelity in D. W. Griffith's spectacle, "The Birth of a Nation," which comes to the Academy of Music Monday, Tuesday and Wednesday, that it possesses educational value beyond anything seen in a theater heretofore. The story of the South's reconstruction is re-enacted by players impersonating President Lincoln, Gen. Robert E. Lee, Gen. U. S. Grant and other great men of their period and among the incidents shown are the assassination of Lincoln in Ford's Theater, Washington, the night of April 14, 1865, and the meeting of Lee and Grant at Appomattox.

Teachers have been especially enthusiastic in recommending the spectacle to their students, as was instanced when "The Birth of a Nation" was presented in Spartanburg, S. C., recently. Dr. D. D. Wallace, professor of history and economics of Wofford College, wrote a letter to The Spartanburg Herald giving his opinion of the spectacle from the viewpoint of an educator and which read, in part, as follows:

"I believe that any man, no matter what his prominence, who had lived through the great tragedy of the war and reconstruction would understand it better for seeing 'The Birth of a Nation.' That is the service of the artist; he makes us understand life like we had not understood it before. I just thought as I sat there seeing the thrilling romance, the dramatic power, the mighty passions of men, that have made our history, how blind and dull we are to the greatness the deep springs of motive, of the life we live in. Every American is indebted to those who have made our history so vivid. Its grip will stay with me as long as I can remember.

"Of course from the standpoint of technical skill, many of the high-class pictures leave little to be desired. 'The Birth of a Nation' is wonderful in this regard. The get-up of the leading actors makes one feel as though Lee, Grant, Lincoln, Thad Stevens, Stanton, Seward, Andrew Johnsan were actually before you.

"Yes, thee are some horrible things in it; but there are some horrible things in life, and I don't know that we are going to get rid of them by pretending that they are not there. Taken all in all, it is something that no American, certainly no Southern man or woman, can afford not to see. I took the whole family except the baby, and if it comes along after she's big enough, I'll take her, too."

Seats for the five performances of "The Birth of a Nation" at the Academy of Music will be placed on sale at the boxoffice Friday morning at 10 o'clock. The engagement will open with Monday night's performance and will continue Tuesday and Wednesday with matinees on those days at 3 o'clock.

Miriam Cooper in the quaint frock that she wears as Margaret Cameron in "The Birth of a Nation," to be seen at the Academy of Music next Monday, Tuesday and Wednesday.

Charlotte D. Observer Nov 10

THE MIRACLE MOVIE SEAT SALE OPENS

Reservations May Be Made at Box Office for This Engagement of Three Days.

Music lovers will find in the score of "The Birth of a Nation," which comes to the Academy of Music next Monday, Tuesday and Wednesday more haunting melodies than have come to light in any musical comedy of the last 10 years excepting, perhaps, "The Merry Widow." The score is synchronized to the 5,000 scenes of the big Griffith speciacle, and it is played by an orchestra of 30—the largest symphony organization being heard on tour with any attraction this year outside of the large theatrical centers. Twenty of the musicians are carried by the company and the others are drafted from local talent.

The score runs the entire gamut of human emotion and in combination with the film, it portrays an entire period. The opening scene shows the Old South, quiet in the unnatural calm preceding the War between the States. Then the first intimation of the national storm that is brewing, followed closely by the grim realism of war itself. Scene after scene or rapine and plunder, horror and desolation slips by in swift panorama and the gaunt specter of shows itself through the misery of the suffering people. Then the work of rebuilding the South, the dark days of negro supremacy, and the rise of the Ku Klux Klan.

Quaint melodies of the South, forgotten by except the older generation; majestic strains from grand opera; light, ripping airs from the semi-classics—all are blended into a masterpiece of descriptive music running the two hours and forty minutes required for the presentation of the spectacle.

The engagement of "The Birth of a Nation" at the Academy of Music will begin next Monday night and will continue the rest of the week with matinees Tuesday and Wednesday. Seats for the entire engagement are now selling at the boxoffice. The advance sale at Hawley's drug store has been discontinued for the engagement only.

Johnstown Leader Nov 9

"Birth of a Nation" All That Was Said About It

"The Birth of a Nation" is all that the advance notices have said about it and more, this was the verdict of the two big audiences which looked upon the truly wonderful spectacle at the Cambria theater Monday.

The film is a revelation. It is filled with thrills, its war scenes are always as horrible as its protests against war are eloquent.

D. W. Griffith proves himself the Michael Angelo of the motion picture world. He has done with the great cast and the great setting he has given "The Birth of a Nation" something which probably no other living man could do.

"The Birth of a Nation" is a film that ranks as the pinnacle of its line and is likely to remain in the foremost for years to come.

The picture is one that should be seen by every school child, by every young American, by those who will be the men and women of America later on; and while on this first visit of a "Birth of a Nation," the prices are rather prohibitive for these, especially those whose parents are of limited means, there certainly must come a day when it will be possible for everyone to see it. It seems ridiculous to imagine that a wonderful spectacle such as "The Birth of a Nation" shall ever be laid aside. It cannot be forgotten. It surely must come again; and like other great plays and like great books, at reduced prices—prices that will be within the reach of all.

At the Auditorium

Confederate volunteers off for the war; scene from "The Birth of a Nation."

THEATRICS

AUDITORIUM.

Tonight.

Although the leaders of the opposing forces in the Civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," at the Auditorium the scene in which General Grant receives the surrender of the army of the south from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader what is no longer even a f hope he sits with bowed head of the time while Grant is reading the important document.

As Grant having finished reading, and having affixed his signature rises, the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing fatigue uniform. He wears ordinary top boots with trousers inside Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in his mouth, as usual, and offers his hand in a way that means much to the defeated southerner It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in grey who grasps the extended hand and the great generals of the great war for a moment face each other. Then with military salute they part and the incident of Appomattox court house is closed.

AT THE AUDITORIUM.

"The Birth of a Nation."

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be seen at the Auditorium three days, commencing tonight, exactly as it is being given in New York and several other cities, where it has made record-breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies and with this frame work they make those wonderful characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the settlement of that question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife and the high lights of those struggles are vividly brought out. Great Battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across blood-stained plains. The human note weaves in and through the entire thread and lends itself to the mightiest story ever unfolded.

Banner Seat Sale Recorded Today at the Academy of Music

Memories of the palmy days of the theatre, when the boxoffice was seldom without a line of waiting patrons and the "S. R. O." sign was never allowed to accumulate dust, were stirred by scenes of activity at the Academy of Music this morning when the seat sale for the engagement of the "Birth of a Nation" next Monday, Tuesday and Wednesday opened with an unprecedented rush.

Playgoers of high and low degree took their places in the line as the sale continued through the day, making deep inroads into the tickets for the five performances to be given the company next week. The company is used advisedly because the services of fifty people are employed in each presentation. These twenty musicians in the traveling ganization, and these, with ten lo musicians, will make up the orch tra of thirty pieces to be heard each performance at the Academy.

A new standard of stage realism been set by D. W. Griffith in his spectacle of the Reconstruction, "Birth of a Nation," instead of a s company of actors he employed a of 18,000 people and 3,000 horses. staged a private war of gigantic portions and built a whole city, to destroy it afterwards by way of resentation of the burning of Atla

DAVID WARK GRIFFITH

Producer of "The Birth of a Nation," the great historical spectacle to be seen at the Academy of Music next Monday, Tuesday and Wednesday.

GREENSBORO DAILY NEWS, WEDNESDAY, NOVEMBER 3, 1915

A SOUTHERN WOMAN PAYS HIGH TRIBUTE TO "BIRTH OF A NATION"

It Causes Much to Make One's Heart Ache; Much That Brings Pleasure and Happiness; Tears and Sunshine Are Well Coupled. It is a Revelation And History.

Teachers, Parents and Clubwomen of the South have been lavish in their praise of "The Birth of a Nation," the mighty spectacle which comes to the Grand next Monday, Tuesday and Wednesday. When the spectacle was shown in Norfolk recently, Mrs. Frank Anthony Walke wrote the following letter to the Norfolk Ledger-Dispatch:

"The Birth of a Nation is wonderful—Ku Klux Klan! What they suffered, lost and braved! This was a band of knights sent to make things work out as it was desired and none but these men could have accomplished it—There is much that makes one's heart ache: much that brings pleasure and happiness; tears and sunshine are well coupled. 'The Birth of a Nation' is a revelation and history carried out."

Mrs. Walke was not the first of the Daughters to praise the spectacle, for resolutions adopted a short time ago by the John H. Reagan Chapter, Los Angeles, expressed themselves thus: "In indorsing the splendid production of 'The Birth of a Nation' the John H. Reagan Chapter, U. D. C., feel a great privilege. The wrongs of history righted, the fair presentation of that side of the question never known to northerners, and the wonderful spectacle itself, is an education and an artistic treat to the entire Union. The resolutions were forwarded to D. W. Griffith, producer of "The Birth of a Nation" by Isabella O. J. Davis, 1123 Logan street, Los Angeles, acting president of the John H. Reagan Chapter.

Seats for the local engagement of "The Birth of a Nation" will be placed on sale at the opera house boxoffice next Friday morning at 9 o'clock, the usual plan of handling the sale at the Fariss-Klutz drug store having been called off for this engagement only. Matinees will be given Tuesday and Wednesday at 2 o'clock.

WORDS INADEQUATE TO DESCRIBE GRIFFITH'S GREAT MASTERPIECE

There is no limitation to human ingenuity and endeavor, and the man who conceived the idea of photographing the historic events of the Civil war and converting them into a popular form of entertainment for a period of three hours must have a strong individuality, and a mentality that is worthy of recognition by the public at large. "The Birth of a Nation," which was presented at the Mishler theater last night, was the outgrowth of a single mind—that of David W. Griffith—whose name three or four years ago was not known beyond the confines of the small sphere in which he moved.

Wonderful as is the pictorial presentation of events that conspired to form a crisis in the history of the nation, and which culminated in a destructive internecine war, the echoes of which have scarcely died away, it is not less wonderful than the vision, the ability and the genius of its creator. "The Birth of a Nation" stands today as the crowning achievement of cinematography.

ADJECTIVES TOO FEW.

One might use all the adjectives Webster ever knew and then fall short of an adequate description of this wonderful production. It combines perfect staking with a complete knowledge of the value of effects, and the result is that spectators are fairly carried away by the action of the piece. It possesses every quality that a motion picture must have to command and retain the interest of the spectator. It has action in abundance, thrills galore, it has pathos and it has humor. Many times during last night's presentation the audience was brought up standing, thrilled by incidents that compelled the blood to leap and the emotions to run the entire gamut.

Wen Thomas Dixon, Jr., wrote "The Clansman," he depicted on the printed page a condition that obtained in the south during the Civil war and the reconstruction period, during which that section of the country struggled in the throes of a great agony. The photoplay does more to enlighten the northern mind than the book could hope to do, and in doing so it does not necessarily attack the negro race. It is made very plain that the frenzy of the negroes following the war was due more largely to the machinations of carpet baggers from the north than to their own perverted ambitions.

The Griffith production is, with a few minor exceptions, historically accurate. The battle scenes were really marvelous, and the scenes depicting the assembling of the Klu Klux Klan and the organizations raids were thrilling to a degree rarely achieved in motion picture production.

REVIEWER FAILS MISERABLY.

The reviewer who attempts to do justice to "The Birth of a Nation" will fail miserably, because there is so much to record, and especially so much of a dynamic quality, that any description in text must prove futile and inadequate. It alone would require a surpassig genius to convey an idea of the tremendous scope of one scene—a battle between the Blue and Gray armies—in which thousands of men and horses participate. And this is but one of a succession of incidents, from the declaration of war by the south, the prosecution of that struggle between brother and brother, the assassination of President Lincoln, the ruinous rule of northern adventurers and their ignorant, misguided black dupes, intoxicated with freedom for which they were wholly unfitted, and culminating with the breaking of this sinister rule by the united efforts of the outraged whites of the stricken southland.

And added to this is orchestration by a largely augmented orchestra that heightened the effect of the Griffith production, and affects that added to the realism.

"The Birth of a Nation" will be presented at the Mishler theater this afternoon and tonight, and tomorrow matinee and night. Judging by the large crowd that witnessed the initial presentation, it bids fair to make a record of attendance that will long stand in local photoplay annals.

Wash Daily Times Herald Nov 11

Battle of Petersboug in "The Birth of a Nation" at the Auditorium Three Nights commensing Today.

Charlotte Daily Observer Nov 14

Retreat of Gen. Lee's Army, as seen in "The Birth of a Nation," the great historical spectacle to be presented at the Academy of Music the first three days of next week.

Journal & Courier Nov 13

Only two weeks remain of "The Birth of a Nation," D. W. Griffith's great photo-spectacle at the Liberty Theatre. It has had the longest run of any attraction ever on the stage here, and has been seen by more than 700,000 people. It has been shown at nine other places outside of New York.

N.Y. Comercial Nov 13

The final two weeks of "The Birth of a Nation," is in sight at the Liberty. It has been seen by 700,000 persons in New York which is far in excess of any attendance ever established during a continuous run. Ten companies are presenting the attraction in other sections.

St Louis Times Nov 13

Celebration at Garrick

Next Monday Night.

A notable achievement in the theatrical history of St. Louis will be celebrated at the Garrick Theater Monday evening, in the one hundred and fiftieth performance in this city of "The Birth of a Nation." This will mark the longest run that any attraction has ever played in St. Louis. The theater will be elaborately decorated for the occasion. The civic significance to St. Louis of a run of such duration, which represents an attendance of over 175,000 people will be recognized by the Million Population Club, under whose auspices Monday evening's performance will be given. There will be a number of distinguished guests which will include Gov. Major, Mayor Kiel, Colin M. Selph, Col. H. S. Rumsey, Charles H. Dawes, M. J. Collins, J. B. Thomas and the members of the Executive Committee of the Million Population Club.

Ev World Nov 13

"BIRTH OF A NATION" NEARS END OF RUN.

The final two weeks of D. W. Griffith's spectacle, "The Birth of a Nation," is in sight at the Liberty Theatre, where this work is approaching the end of the most sensational run ever known to the local stage. It has been seen by over 700,000 people in New York, which is far in excess of any attendance ever established during a continuous run in this city. This record is the more unusual when it is understood that ten companies are presenting the big attraction in other sections of the country.

Charlotte News Nov 13

"The Birth of a Nation" To Be Staged Here Exactly As the New York Run.

There has been some speculation as to whether "The Birth of a Nation" will be shown here with the full musical accompaniment and realistic stage effects used in New York, where many Charlotte people witnessed the big screen production. It it asserted the Griffith production will lack nothing in its local presentation of the vastness, realism and splendid artistry which made it a New York sensation. at the Academy of Music next Saturday, matinee and night, November 20. The scenes of the play are laid in a garden near Paris and in a French bathing resort, giving the girls all sorts of opportunities for picturesque costumes and lively action.

Seats will go on sale next Thursday morning at Hawley's Pharmacy.

Pittsburgh Post Nov 13

FINAL FORTNIGHT of the photo spectacle, "Birth of a Nation," at the Miles, in which Mae Marsh is a screen favorite.

Ev Herald Nov 13

"Birth of a Nation."

The final two weeks of D. W. Griffith's spectacle "The Birth of a Nation," is in sight at the Liberty Theatre where this work is approaching the end of the most sensational run ever known to the local stage. It has been seen by over 700,000 people in New York, which is far in excess of any attendance ever established during a continuous run in this city. This record is the more unusual when it is understood that ten companies are presenting the big attraction in other sections of the country.

Ev Sun Nov 13

LIBERTY—Only two weeks more remain of the record run for D. W. Griffith's marvellous picture, "The Birth of a Nation," which has deservedly broken all records for a run in New York.

Globe Gaz. Advertiser Nov 13

LIBERTY.—The final two weeks of D. W. Griffith's spectacle, "The Birth of a Nation," is in sight at the Liberty Theatre where this work is approaching the end of the most sensational run ever known to the local stage. It has been seen by over 700,000 people in New York.

Altoona Times

GRIFFITH'S GREAT FILM SUPERLATIVE

All Descriptions of "The Birth of a Nation" Utterly Fail to Do Credit to Film at Mishler Theatre.

It would be fatuous to attempt a description of "The Birth of a Nation," presented for the first time in Altoona last evening at the Mishler theatre. It is beyond description. There is a limitation to the power of the written word. It is reached when a critic essays to picture even feebly D. W. Griffith's masterpiece, woven with consummate skill around the greatest subject that America has to offer to the film.

It is an epic of the south, down-trodden and abused, exhausted and tortured, and a story of the south freeing itself from a menace that was worse than war. Beaten into the dust, the south refused to accept its fate Deprived of Abraham Lincoln, its kind and loving protector, it rose as one man and built for itself a new nation out of the tattered and sordid remains of what had once been the Confederacy.

It remained for one mind, that of David W. Griffith, to conceive the stupendous idea of visualizing the reconstruction of the south. He painted his scenes in bold colors. His canvas was a country for which $10,000 a day was paid so as to insure privacy. His pigments and his brushes were men and women numbering thousands, all obedient to a master will.

On the checkerboard of those stirring times he moved them hither and thither, and when it is all done out of history had come a brilliant page burned deeply on the human mind of today. No history can picture Lincoln as he was last night. No history can picture General Robert E. Lee and General U. S. Grant as they came on the screen. No history can reproduce that frightful scene at Ford theatre, Washington, when John Wilkes Booth murdered the emancipator and then leaped to the stage, crying "Sic Semper Tyrannis!"

"The Birth of a Nation" is founded on Thomas Dixon's story, "The Clansman." The magnitude of Griffith's inspiration fairly takes away one's breath. He presents General Lee's last stand at Petersburg; Sherman's famous march to the sea; the death of Lincoln; the gathering of the clansmen, thousands strong, and their wild rides that struck terror into the hearts of those who would subserve the south to their own selfish interests.

"The Birth of a Nation" is a symphony in motion. Scene after scene strikes the eye like a blow. The staging of this great film is above criticism. The acting of such stars as Miss Lillian Gish, Henry Walthall, Miriam Cooper, Mae Marsh, Spottiswoode Aiken, Ralph Lewis and George Seigmann, is incomparable.

And the tender picture that Joseph Henabery drew of Abraham Lincoln brought tears to many eyes last night. His every motion was faithful to the great Lincoln. He was Lincoln reincarnated.

The special orchestra added realism to the film. The score, especially prepared for the photoplay, struck chord after chord in consonance with the action of the screen. The battle scenes and the rides of the Ku Klux Klan were worked up to a crescendo of tremendous power that brought people from their seats in responsive cheers. The Mishler has never witnessed such a triumph.

This afternoon the huge playhouse was again packed to the doors. Tonight and tomorrow, matinee and night, the wonderful film will be presented. An epoch in motion pictures has been created in Altoona. To miss "The Birth of a Nation" is to lose something that can never be regained.

A special performance of "The Birth of a Nation" will be given Saturday morning at 10 o'clock. This is being arranged especially for the school children of the city and county and those who are unable to attend in the afternoon or evening.

The Birth Of A Nation In Poetry, Art And Acting

By David W. Griffith

DAVID W. GRIFFITH

Whose Work More Than That Of Any Other Director Has Advanced The Art Of The Motion Picture Play.

MOST remarkable of recent changes in the theatre has been the appearance of "kings that knew not Joseph"; of sceptres seized from dying dynasties and wielded by new hands; of rulers with Aladdin - like fortunes who dash from coast to coast, build transitory cities, engage and dissolve armies overnight and create ephemeral enterprises—all to make an American holiday—beside the magnitude of which much historical pioneering and concoction of actual events seem but child's play.

Among the mightiest of the new amusement kings—kings of the outdoor theatre—is David Wark Griffith, producer of the mighty film spectacle "The Birth of a Nation." A tall, clean-cut Kentuckian, thirty-five years of age, Griffith has no tricks of manner and no vanities. His father, General Griffith, commanded a Confederate brigade in the Civil War. The son had a good but not a liberal education, was an actor for a decade, then became a scenario-writer, finally a director and ultimately an independent producer of "silent drama." The executive ability to handle men in the mass must be a paternal inheritance; the poet's vision animating Griffith undoubtedly comes from some obscure Welsh bardic strain.

"How is a big motion picture produced?" he was asked.

"Endless work—endless detail! Let me illustrate by the concrete example of 'The Birth of a Nation.' First comes the scenario or written outline of the plot. In this case there was a previous stage play. If we are wise, we forget that as much as we can, for the motion picture is a novelizing or story-telling form, not strictly a dramatic form. Then comes the research work—the reading of books, the study of pictures, the getting of atmosphere and color. Then comes the selection of types and the casting of characters. Then comes the rehearsing, for we have no 'stars,' but only actors and actresses who must sink their personalities into the general ensemble. Then comes the building of sets, the designing of costumes, the working out of detail. Then comes the actual taking of the picture, the interminable 'retakes' of scenes that are not quite right, the cutting and assembling of the negative, the scoring for the orchestra, the writing of the descriptive titles, the cutting and assembling of the positive, the incessant skirmishing with the National Board of Censorship, the exhibiting of the picture to audiences, the cutting and changing according to audience reaction, the issuing of state rights, the booking of road companies, the exploitation, the lithographing, the billboarding, the newspaper publicity, the magazine publicity, the lectures, the receipts, the checking of accounts, the auditing of books, the—"

"Stop!" I begged. "Isn't there any rest for you after the picture is finished?"

"Rest? Rest? Why, man, I'm working on the next picture already!"

"Is it true that you have had to build whole cities for your productions?"

"Yes, in 'The Birth of a Nation' we built the city of Washington, D. C., as it was during the sixties, and in 'Intolerance' we built Babylon, the Judean hills, Jerusalem, Calvary, and the Court of Heaven. Then we destroyed them all by fire."

"Is it true that you have had to train whole armies for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan, the Confederate army, the Union army, the Northern and Southern civilians, and in 'Intolerance' we had to train the Babylonian army, the Persian army, the Judean army, the Roman army, the Gallic army, the Huguenots, the Court of Heaven, and the Modern army."

"Is it true that you have had to train whole armies of horses for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan horses, the Confederate cavalry horses, the Union cavalry horses, the Northern and Southern civilian horses, and in 'Intolerance' we had to train the Babylonian horses, the Persian horses, the Judean horses, the Roman horses, the Gallic horses, the Huguenot horses, the Court of Heaven horses, and the Modern horses."

"Is it true that you have had to train whole armies of dogs for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan dogs, the Confederate army dogs, the Union army dogs, the Northern and Southern civilian dogs, and in 'Intolerance' we had to train the Babylonian dogs, the Persian dogs, the Judean dogs, the Roman dogs, the Gallic dogs, the Huguenot dogs, the Court of Heaven dogs, and the Modern dogs."

"Is it true that you have had to train whole armies of cats for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan cats, the Confederate army cats, the Union army cats, the Northern and Southern civilian cats, and in 'Intolerance' we had to train the Babylonian cats, the Persian cats, the Judean cats, the Roman cats, the Gallic cats, the Huguenot cats, the Court of Heaven cats, and the Modern cats."

"Is it true that you have had to train whole armies of rats for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan rats, the Confederate army rats, the Union army rats, the Northern and Southern civilian rats, and in 'Intolerance' we had to train the Babylonian rats, the Persian rats, the Judean rats, the Roman rats, the Gallic rats, the Huguenot rats, the Court of Heaven rats, and the Modern rats."

"Is it true that you have had to train whole armies of mice for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan mice, the Confederate army mice, the Union army mice, the Northern and Southern civilian mice, and in 'Intolerance' we had to train the Babylonian mice, the Persian mice, the Judean mice, the Roman mice, the Gallic mice, the Huguenot mice, the Court of Heaven mice, and the Modern mice."

"Is it true that you have had to train whole armies of elephants for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan elephants, the Confederate army elephants, the Union army elephants, the Northern and Southern civilian elephants, and in 'Intolerance' we had to train the Babylonian elephants, the Persian elephants, the Judean elephants, the Roman elephants, the Gallic elephants, the Huguenot elephants, the Court of Heaven elephants, and the Modern elephants."

"Is it true that you have had to train whole armies of camels for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan camels, the Confederate army camels, the Union army camels, the Northern and Southern civilian camels, and in 'Intolerance' we had to train the Babylonian camels, the Persian camels, the Judean camels, the Roman camels, the Gallic camels, the Huguenot camels, the Court of Heaven camels, and the Modern camels."

"Is it true that you have had to train whole armies of kangaroos for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan kangaroos, the Confederate army kangaroos, the Union army kangaroos, the Northern and Southern civilian kangaroos, and in 'Intolerance' we had to train the Babylonian kangaroos, the Persian kangaroos, the Judean kangaroos, the Roman kangaroos, the Gallic kangaroos, the Huguenot kangaroos, the Court of Heaven kangaroos, and the Modern kangaroos."

"Is it true that you have had to train whole armies of giraffes for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan giraffes, the Confederate army giraffes, the Union army giraffes, the Northern and Southern civilian giraffes, and in 'Intolerance' we had to train the Babylonian giraffes, the Persian giraffes, the Judean giraffes, the Roman giraffes, the Gallic giraffes, the Huguenot giraffes, the Court of Heaven giraffes, and the Modern giraffes."

"Is it true that you have had to train whole armies of zebras for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan zebras, the Confederate army zebras, the Union army zebras, the Northern and Southern civilian zebras, and in 'Intolerance' we had to train the Babylonian zebras, the Persian zebras, the Judean zebras, the Roman zebras, the Gallic zebras, the Huguenot zebras, the Court of Heaven zebras, and the Modern zebras."

"Is it true that you have had to train whole armies of monkeys for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan monkeys, the Confederate army monkeys, the Union army monkeys, the Northern and Southern civilian monkeys, and in 'Intolerance' we had to train the Babylonian monkeys, the Persian monkeys, the Judean monkeys, the Roman monkeys, the Gallic monkeys, the Huguenot monkeys, the Court of Heaven monkeys, and the Modern monkeys."

"Is it true that you have had to train whole armies of apes for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan apes, the Confederate army apes, the Union army apes, the Northern and Southern civilian apes, and in 'Intolerance' we had to train the Babylonian apes, the Persian apes, the Judean apes, the Roman apes, the Gallic apes, the Huguenot apes, the Court of Heaven apes, and the Modern apes."

"Is it true that you have had to train whole armies of baboons for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan baboons, the Confederate army baboons, the Union army baboons, the Northern and Southern civilian baboons, and in 'Intolerance' we had to train the Babylonian baboons, the Persian baboons, the Judean baboons, the Roman baboons, the Gallic baboons, the Huguenot baboons, the Court of Heaven baboons, and the Modern baboons."

"Is it true that you have had to train whole armies of gorillas for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan gorillas, the Confederate army gorillas, the Union army gorillas, the Northern and Southern civilian gorillas, and in 'Intolerance' we had to train the Babylonian gorillas, the Persian gorillas, the Judean gorillas, the Roman gorillas, the Gallic gorillas, the Huguenot gorillas, the Court of Heaven gorillas, and the Modern gorillas."

"Is it true that you have had to train whole armies of orangutans for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan orangutans, the Confederate army orangutans, the Union army orangutans, the Northern and Southern civilian orangutans, and in 'Intolerance' we had to train the Babylonian orangutans, the Persian orangutans, the Judean orangutans, the Roman orangutans, the Gallic orangutans, the Huguenot orangutans, the Court of Heaven orangutans, and the Modern orangutans."

"Is it true that you have had to train whole armies of chimpanzees for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan chimpanzees, the Confederate army chimpanzees, the Union army chimpanzees, the Northern and Southern civilian chimpanzees, and in 'Intolerance' we had to train the Babylonian chimpanzees, the Persian chimpanzees, the Judean chimpanzees, the Roman chimpanzees, the Gallic chimpanzees, the Huguenot chimpanzees, the Court of Heaven chimpanzees, and the Modern chimpanzees."

"Is it true that you have had to train whole armies of gibbons for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan gibbons, the Confederate army gibbons, the Union army gibbons, the Northern and Southern civilian gibbons, and in 'Intolerance' we had to train the Babylonian gibbons, the Persian gibbons, the Judean gibbons, the Roman gibbons, the Gallic gibbons, the Huguenot gibbons, the Court of Heaven gibbons, and the Modern gibbons."

"Is it true that you have had to train whole armies of siamangs for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan siamangs, the Confederate army siamangs, the Union army siamangs, the Northern and Southern civilian siamangs, and in 'Intolerance' we had to train the Babylonian siamangs, the Persian siamangs, the Judean siamangs, the Roman siamangs, the Gallic siamangs, the Huguenot siamangs, the Court of Heaven siamangs, and the Modern siamangs."

"Is it true that you have had to train whole armies of lemurs for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan lemurs, the Confederate army lemurs, the Union army lemurs, the Northern and Southern civilian lemurs, and in 'Intolerance' we had to train the Babylonian lemurs, the Persian lemurs, the Judean lemurs, the Roman lemurs, the Gallic lemurs, the Huguenot lemurs, the Court of Heaven lemurs, and the Modern lemurs."

"Is it true that you have had to train whole armies of tarsiers for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan tarsiers, the Confederate army tarsiers, the Union army tarsiers, the Northern and Southern civilian tarsiers, and in 'Intolerance' we had to train the Babylonian tarsiers, the Persian tarsiers, the Judean tarsiers, the Roman tarsiers, the Gallic tarsiers, the Huguenot tarsiers, the Court of Heaven tarsiers, and the Modern tarsiers."

"Is it true that you have had to train whole armies of aye-ayes for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan aye-ayes, the Confederate army aye-ayes, the Union army aye-ayes, the Northern and Southern civilian aye-ayes, and in 'Intolerance' we had to train the Babylonian aye-ayes, the Persian aye-ayes, the Judean aye-ayes, the Roman aye-ayes, the Gallic aye-ayes, the Huguenot aye-ayes, the Court of Heaven aye-ayes, and the Modern aye-ayes."

"Is it true that you have had to train whole armies of potoroos for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan potoroos, the Confederate army potoroos, the Union army potoroos, the Northern and Southern civilian potoroos, and in 'Intolerance' we had to train the Babylonian potoroos, the Persian potoroos, the Judean potoroos, the Roman potoroos, the Gallic potoroos, the Huguenot potoroos, the Court of Heaven potoroos, and the Modern potoroos."

"Is it true that you have had to train whole armies of bandicoots for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan bandicoots, the Confederate army bandicoots, the Union army bandicoots, the Northern and Southern civilian bandicoots, and in 'Intolerance' we had to train the Babylonian bandicoots, the Persian bandicoots, the Judean bandicoots, the Roman bandicoots, the Gallic bandicoots, the Huguenot bandicoots, the Court of Heaven bandicoots, and the Modern bandicoots."

"Is it true that you have had to train whole armies of wombats for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan wombats, the Confederate army wombats, the Union army wombats, the Northern and Southern civilian wombats, and in 'Intolerance' we had to train the Babylonian wombats, the Persian wombats, the Judean wombats, the Roman wombats, the Gallic wombats, the Huguenot wombats, the Court of Heaven wombats, and the Modern wombats."

"Is it true that you have had to train whole armies of koalas for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan koalas, the Confederate army koalas, the Union army koalas, the Northern and Southern civilian koalas, and in 'Intolerance' we had to train the Babylonian koalas, the Persian koalas, the Judean koalas, the Roman koalas, the Gallic koalas, the Huguenot koalas, the Court of Heaven koalas, and the Modern koalas."

"Is it true that you have had to train whole armies of kangaroo rats for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan kangaroo rats, the Confederate army kangaroo rats, the Union army kangaroo rats, the Northern and Southern civilian kangaroo rats, and in 'Intolerance' we had to train the Babylonian kangaroo rats, the Persian kangaroo rats, the Judean kangaroo rats, the Roman kangaroo rats, the Gallic kangaroo rats, the Huguenot kangaroo rats, the Court of Heaven kangaroo rats, and the Modern kangaroo rats."

"Is it true that you have had to train whole armies of kangaroo mice for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan kangaroo mice, the Confederate army kangaroo mice, the Union army kangaroo mice, the Northern and Southern civilian kangaroo mice, and in 'Intolerance' we had to train the Babylonian kangaroo mice, the Persian kangaroo mice, the Judean kangaroo mice, the Roman kangaroo mice, the Gallic kangaroo mice, the Huguenot kangaroo mice, the Court of Heaven kangaroo mice, and the Modern kangaroo mice."

"Is it true that you have had to train whole armies of kangaroo dogs for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan kangaroo dogs, the Confederate army kangaroo dogs, the Union army kangaroo dogs, the Northern and Southern civilian kangaroo dogs, and in 'Intolerance' we had to train the Babylonian kangaroo dogs, the Persian kangaroo dogs, the Judean kangaroo dogs, the Roman kangaroo dogs, the Gallic kangaroo dogs, the Huguenot kangaroo dogs, the Court of Heaven kangaroo dogs, and the Modern kangaroo dogs."

"Is it true that you have had to train whole armies of kangaroo cats for your productions?"

"Yes, in 'The Birth of a Nation' we had to train the Ku Klux Klan kangaroo cats, the Confederate army kangaroo cats, the Union army kangaroo cats, the Northern and Southern civilian kangaroo cats, and in 'Intolerance' we had to train the Babylonian kangaroo cats, the Persian kangaroo cats, the Judean kangaroo cats, the Roman kangaroo cats, the Gallic kangaroo cats, the Huguenot kangaroo cats, the Court of Heaven kangaroo cats, and the Modern kangaroo cats

Altoona Tribune Nov. 14

"THE BIRTH OF A NATION" MARVEL OF MOVIE WORLD

David W. Griffith's Historical Spectacle Thrills Great Audience at Mishler

A SPECIAL SATURDAY MORNING MATINEE

"The Birth of a Nation," that magnificent marvel of the moving picture world, that spectacular animated photodrama of Civil war days, has at least reached Altoona. An audience that filled the Mishler theatre witnessed the initial presentation last night and those that composed it no longer marvel at people paying $2 to view the production. It will be presented twice today, afternoon and evening, and three times Saturday with presentations morning, afternoon and evening.

D. W. GRIFFITH

Producer of the mammoth spectacle, "THE BIRTH OF A NATION," at the Mishler for three evenings starting Thursday, and Friday and Saturday matinees.

"The Birth of a Nation" has been talked and read about by the Altoona theatregoers for the past year. The first thing that spread over the country was the price of admission and then came news of its grandeur, its thrilling scenes and its fascinating story. When the announcement was made by Manager Mishler that it was coming there was a general feeling of gladness among the theatregoers and among other classes of people. The opening of the box office brought a new class of people for seats and from indications the three day's engagement will not be long enough to give all who will want to view the magnificent spectacle.

The picture is really a marvel of dramatic art and photography. It crowds practically the entire Civil war into the space of two and a half hours. The onlooker is hurried into the southland when war was declared to witness its devastation and horrors, is carried with Sherman on his march to the sea, right up to Atlanta, is privileged to witness the battle before Petersburg, and finally the surrender of Lee to Grant at Appomattox Court House. These scenes are marked with thrilling events, marvelous in their great dramatic features and of a character that cause the blood to flow with a tingle of patriotism and bring forth stirring applause. Thousands of men and horses are seen in action in warfare and so realistic are the scenes presented that the onlooker can fairly hear the whizz of the bullets, the thunder of cannonading and the cheering of the fighting armies as they course back and forth over the battle grounds. They are scenes that are presented more forceful than history can tell.

The assassination of President Lincoln as he was viewing a performance at the Ford theatre by John Wilkes Booth, is one of realism. It held the audience spell-bound just as the act itself must have held the audience that witnessed it. Then follows the reconstruction of the south and the scenes presented are just as thrilling as those that preceded it. The "Klu Klux Klan," that organization that played a prominent part in the years immediately after the war, is presented in a manner as to portray the conditions that must have existed if history tells the truth.

Griffith's wonder drama deserves all that has been written and said of it. It is a marvelous production from its beginning to its end. It repeats history in a manner that is most thrilling. It is wonderful.

There is a pleasing story presented in connection with the play. It is one that centres around the Stonemans of the north and Camerons of the south. It shows sons of the families leading regiments in battle and it shows the daughters at home during the bitter strife. It sees one after another of the Cameron boys give their lives for the cause until there is but one left, "Little Ben," the school chum of Phil Stoneman, of the north. They meet in battle, they meet after the strife and they meet again at the altar when they marry each others' sisters and go off on their joyous honeymoon, uniting north and south in bonds that cannot be severed.

The demands for tickets for "The Birth of a Nation" has been such in the past forty-eight hours that Manager Mishler foresaw that there would be many school children who would not get the opportunity of viewing the historical movie production. To give them a chance he will present the production especially for their benefit Saturday morning at 10 o'clock at an admission fee of 25 cents.

Charlotte D Observer Nov 13

COUNTRY ACCLAIMS "THE MIRACLE MOVIE"

Big U. D. C. Organization in Los Angeles, Cal., Adopts Resolutions, Here Next Week,

Teachers, parents and clubwomen of the South have been lavish in their praise of "The Birth of a Nation" the mighty spectacle which comes to the

MAE MARSH
Who has endeared herself to millions as Flora Cameron in "The Birth of a Nation," at the Academy of Music next Monday, Tuesday and Wednesday.

Academy of Music next Monday, Tuesday, and Wednesday when the spectacle was shown in Norfolk recently, Mrs. Frank, Anthony Walke wrote the following letter to The Norfolk Ledger Dispatch:

"The Birth of a Nation" is wonderful! Ku Klux Klan! What they suffered, lost and braved! This was a brand of knights sent to make things work out as it was desired and none but these men could have accomplished it. There is much that makes one's heart ache: much that brings pleasure and happiness; tears and sunshine are well coupled. 'The Birth of a Nation' is a revelation and history carried out."

Mrs. Walke was not the first of the Daughters to praise the spectacle, for in resolutions adopted a short time before, the members of the John H. Reagan Chapter, Los Angeles, expressed themselves thus: "In endorsing the splendid production of 'The Birth of a Nation,' the John H. Reagan Chapter, U. D. C., feels great privilege. The wrongs of history righted, the fair presentation of that side of the question never known to Northerners, and the wonderful spectacle itself, is an education and an artistic treat to the entire Union." The resolutions were forwaded to D. W. Griffith, producer of the "The Birth of a Nation" by Isabella O. J. Davis, 1128 Logan street, Los Angeles, acting president of the John R. Reagan Chapter.

Seats for the engagement of "The Birth of Nation" are now selling fast at the Academy box office for all five performances to be given here.

Variety, Nov. 12-1915

MILES (Wm. Patch, mgr.).—"The Birth of A Nation." Monday was its 118th appearance in Pittsburgh.

David W. Griffith in Action, Directing "The Birth Of A Nation."

the actors' lineaments conveys intimate thought and emotion that can never be conveyed by the crowded scene.

"I borrowed the 'cut-back' from Charles Dickens. Novellists think nothing of leaving one set of characters in the midst of affairs and going back to deal with earlier events, in which another set of characters is involved. I elaborated the 'cut-back' to the story within a story,' and to the so-called parallel action. I found that the picture could carry not merely two, but even three or four simultaneous threads of action—all without confusing the spectator. At one point in my war picture, for the near view of

hitez drama four actions are represented simultaneously, by the device of switching scenes every few moments. Each action heightens the effects of the others—a technique that, so far as I am aware, is absolutely novel in story telling art. My point is that photographic drama is constantly progressing, and he is indeed foolish who would set arbitrary limits as to what it can or cannot accomplish in the course of its marvellous evolution. For one thing, the telling of history, the education of old and young, may be entirely revolutionized by its strange-ly new processes."

picture play was laid out in facts, strict unity of time and place being always observed, the same sized figures shown in an unvarying time sequence of a single action.

"I remember what a sensation I caused in the old Biograph studios, in Fourteenth Street, when I invented the 'close-up' figures.

"That will never do at all,' objected the proprietor. 'The actors look as if they were swimming—you can't have them float on, without legs or bodies!' But I persisted, and had my way, though it was alleged that the audiences always knocked disapproval with their feet whenever the 'close-ups' were exhibited. Today the 'close-up' is essential to every motion picture, for the near view of

STAGE CAREFULLY SET FOR A MOVIE DRAMA"

"And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battlegrounds of the Civil War are springing into being, helped by expert advice of old 'vets' and modern West Pointers. The costumes, settings and documents laboriously prepared for the facsimile historical scenes like those of the Emancipation Proclamation, and the Lincoln assassi-

Enc World Nov 13

SCENE FROM "THE BIRTH OF A NATION" LIBERTY THEATRE

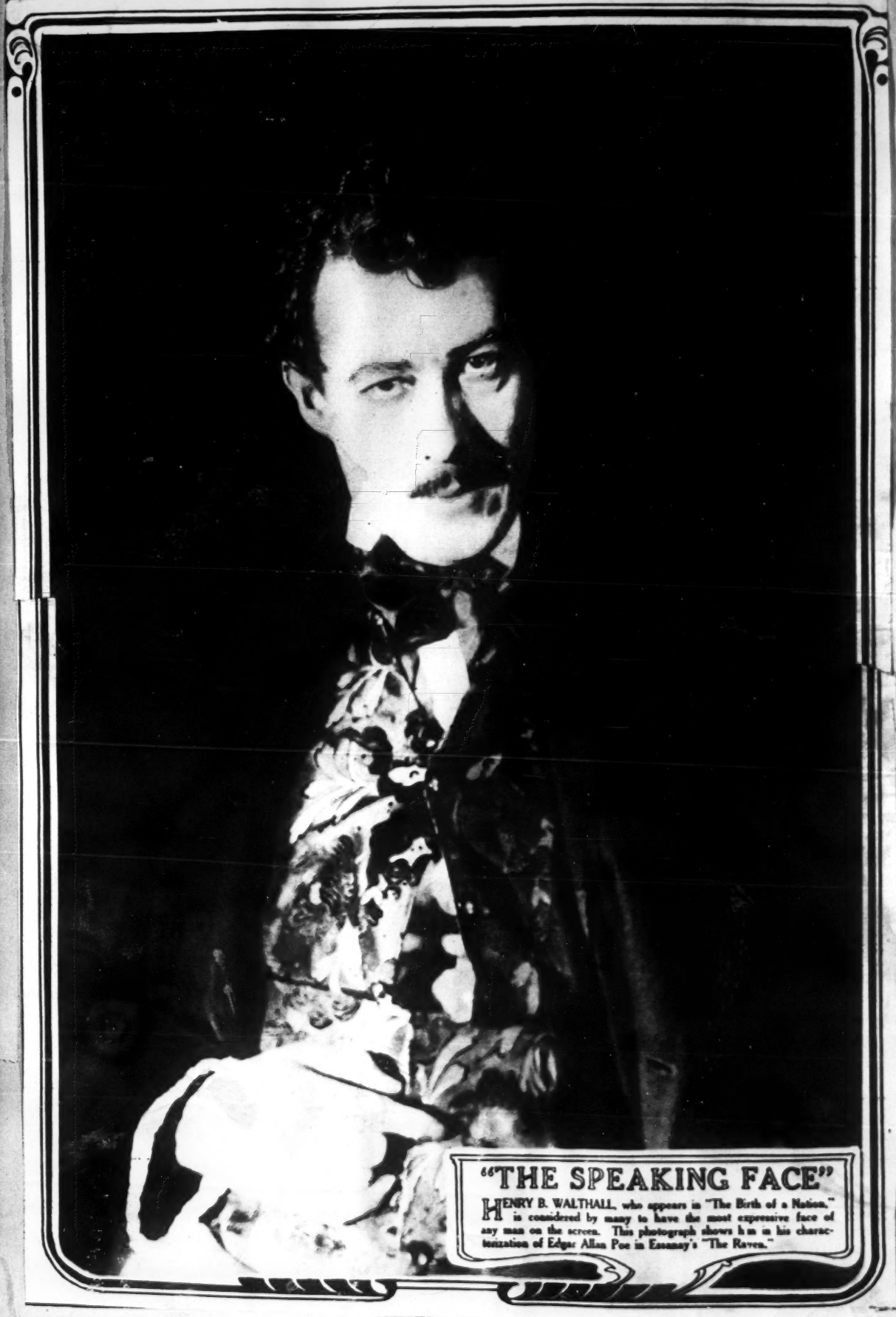
Greensboro Daily News, Nov. 10 & 1915

THE BIRTH OF A NATION TWICE CROWDS THEATER

Wonderful Film Witnessed by Hundreds Yesterday—Last Two Exhibitions Today.

Two capacity audiences witnessed "The Birth of a Nation" at the Grand yesterday afternoon and last evening and nothing but wonderment at the massiveness of the epoch making film was to be heard on every side. The film is adjudged by Greensboro people, hundreds of whom have witnessed it, to be all and even more than advance notices claimed and there is no doubt but that two packed houses will witness the final showings this afternoon and tonight.

"The Birth of a Nation" is an appeal, a powerful one, for the abolition of war. The appeal is made in a forceful manner that might be termed as horrible, if the appeal did not strike home. By holding up the horrors of conflict, the makers of the picture sought to emphasize the blessings of peace at all times.



"THE SPEAKING FACE"

HENRY B. WALTHALL, who appears in "The Birth of a Nation," is considered by many to have the most expressive face of any man on the screen. This photograph shows him in his characterization of Edgar Allan Poe in Essanay's "The Raven."

Pittsburgh Press Nov 14

"THE BIRTH OF A NATION,"
At the Miles.

this announcement

ORCHESTRA OF THIRTY HERE WITH PICTURE

"The Birth of a Nation" Photodrama Attracting Much Comment—Big Crowds Coming.

It is expected that the box office of the Academy of Music will be a busy spot tomorrow morning when seats are placed on sale for the engagement of "The Birth of a Nation" next Monday, Tuesday and Wednesday. The sale will open at 10 o'clock.

The extent of local interest in the coming of the big Griffith spectacle has been a surprise even to the Academy management. Mail orders have been received from towns 75 miles distant and there have been many inquiries by long distance telephone as to the prices, time of performances and other details of the engagement. As the spectacle is being shown only in the important cities, due partly to the inadequate facilities in the smaller towns, it means a long journey for many people who are determined not to miss seeing it.

Matinees will be given Tuesday and Wednesday, making five performances in all, and tickets for the whole engagement will be on sale at the box office from tomorrow until Wednesday, Sunday excepted. On account of the importance of the engagement and the fact that an unusual rush is expected, Manager Crovo will conduct the sale at the theater box office.

While "The Birth of a Nation" has broken all records in New York, Philadelphia, Boston, Chicago and other cities of the North, there is an especially good reason why it appeals strongly to Southerners. As most playgoers know, it is a mighty film drama taken from "The Clansman," but so thoroughly dwarfing the Dixon story and play that there is no comparison. D. W. Griffith employed 18,000 actors and 3,000 horses and used the great outdoors as his stage when he made his production.

A symphony orchestra of 30 accompanies the spectacle throughout the two hours and 40 minutes that it runs.

The Austin Statesman Nov 9-1915

"Birth of a Nation" Is Worth the Price

It costs $2 for the best seats in the Hancock Opera House to see "The Birth of a Nation," and this photoplay is worth the price charged. It is a film production that is true to the title. It depicts with a graphic hold events that were lived during a time when the hour of travail came to the United States. The days of reconstruction are thrown upon the canvas and the blood runs riot at the sight, for memories arise that sway the emotions.

It is not necessary to attempt to follow the plot of the screen play. It is of polyplot. There is not a minute when the eyes are not alert to catch the next move. A story is told without words, but it is a story of such lasting value that it is indelibly implanted.

And then again there is no partisanship in an offensive way displayed in the picture. Carpetbagger and camp follower are held up to the scorn they merited, while the renegade men and scalawags who deserted the South in the hour of her peril receive treatment no less severe. It takes a master mind for fairness to work out the details of this play as to be just to all in the manner that has been done.

No man who loves the history of his country can afford to miss this production. It tells more in three hours and tells it vividly and truthfully than can be learned by reading histories during the whole of a year, and the lesson that this play teaches is one that is inspiring in theme and is ennobling in effect. In these times of experimentation in governmental matters too little regard, it would seem, is occasionally paid to what has been learned at a great cost by those who have gone before. It was during the reconstruction days that all power came from a central point a great distance away. Local influences did not avail with those who were sent to make the South a Gethsemane for the people who lived there. Right, as it were, was born of might and might intended to hew to the line mapped out, though the heavens should fall.

But those who planned the crushing things failed to reckon with the blood that had been made ready for defense by the four years of warfare. There sprung up of necessity ways of combatting the forces of evil that had to depend upon ingenuity rather than upon brute force. Nor can one look at "The Birth of a Nation" without feeling that those who had fought beneath the winning flag had not abandoned their honor and their regard for fairness when the last battle flag was furled. Men who were bred as gentle folk and had lived as gentlemen joined hands with those who in the yesterday had been gallant foes upon battlefield and did their full part toward eradicating the evils of absent government.

But the story of the play is too replete with telling chapters to permit its being told here. It is worth $2 to see. It will give more than than amount of satisfaction to those who see it.

The Wonderful Production, "The Birth of a Nation," To Be Seen Here Tomorrow.

D. W. Grimth's historic spectacle, "The Birth of a Nation," will begin its widely-heralded engagement at the Academy of Music tomororw night and the advance sale indicates a period of capacity business for the playhouse. Strong local interest has been displayed in the offering, pjrobably because it is a film-and-music version of "The Clansman." Douglas Gordon, the Richmond Times-Dispatch play reviewer, described it as a theatrical offering that no Southerner can witness "without a lump in his throat and a glow of undying pride in heart."

Matinees are to be given Tuesday and Wednesday, making five performances in all, but Manager Crovo is warning his patrons not to wait for the final performances. Wherever the spectacle has been shown hundreds have been turned away on the last day. Those who can arrange to attend tomorrow night's performance can insure their own comfort and aid the manager in minimizing congestion by so doing.

While "The Birth of a Nation" is sometimes characterized as a motion picture, it is vastly more than that. The services of 50 people are employed in each presentation of the spectacle and one of the strong factors in its popularity is its elaborate musical score, played by a symphony orchestra of 30 men. Twenty of these are carried by the company and the others are recruited from the ranks of local artists. Then, too, the stage effects are an important part of the offering. A whole car load of special "sound effects" are carried by the company.

Griffith built his production upon Thomas Dixon's story of the reconstruction, "The Clansman," but he employed 18,000 people and 3,000 horses. He used the great outdoors for his stage and it was in the reproduction of great battles of the war between the states that he demonstrated his almost uncanny skill.

While planning the Battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchener in England or McClelland on the Potomac. Like them, he had National Guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a subdirector.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand was a modern telephone switchboard. From it field wires ran to his various sub-generals. Mostly these wires were in conduits underground; they had to be, or the camera would have produced the anachronism of field telephones in Civil war time.

Thus completely equipped as a modern Joffre or Von Kluck, Griffith saw everything and telephoned all his instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the 1864 pattern. When the infantry got busy, they used the antique Springfield muskets with the old-fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless; the clothing of others is tattered; the flags, even, have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly war, as Griffith makes it, is not a day's outing for a small and straggling crew of picture takers.

It is hard, gruelling, continuous work. Regiments, brigades, not companies are employed. There's everything from the far-flung panorama of the general battle to the handgripe of personal combat. Many hundreds of separate and distinct scenes are taken. The amount of labor and detail in the Battle of Petersburg alone would more than equal the combined labors of actors and stage directors in a dozen "indoor" productions.

The final two weeks of D. W. Griffith's spectacle, "The Birth of a Nation," is in sight at the Liberty Theatre, where this work is approaching the end of the most sensational run ever known to the local stage. It has been seen by over 700,000 people in New York, which is far in excess of any attendance ever established during a continuous run in this city. This record is the more unusual when it is understood that ten companies are presenting the big attraction in other sections of the country.

The picture shows which are still to be seen are: "The Birth of a Nation," which will begin to-morrow the last three weeks of its successful run at the Liberty Theatre.

Birth of a Nation' Griffith's Best

THE evolution of the dramatic spectacle is shown in many ways in the wonderful success of D. W. Griffith's "The Birth of a Nation," now approaching the end of the longest consecutive run ever played by a dramatic entertainment on the New York stage.

One forceful illustration of the bigness of theme and handling behind this epic narrative is the relationship of prominent historical characters to the story. Think of a plot and dramatic action so large that personages of historical renown become mere lay figures in the story.

This is the case of "The Birth of A Nation." Early in its action President Lincoln is seen at a cabinet meeting signing the first call for 75,000 Union volunteers. Clustered about the great leader of those strenuous times can be seen Secretary Seward and other members of the cabinet including Gideon Welles, Secretary of the Treasury, Secretary of War Stanton, and at the President's elbow was his then private secretary, John Hay, who afterwards became one of our great diplomats and also a literary light of America. These figures are only seen for a few fleeting seconds and do not arouse any great furore owing to the swiftness of the action Griffith has worked into his story.

Heretofore a drama with Lincoln as a character in it would have been built around his personal characteristics to the overshadowing of other effects. The same would have been true of men like Lee and Grant, but this great story traverses so swiftly over such a wide field of history that the character figures are merely incidental details. Though great care and much study was devoted to having these details made lifelike these facts are overlooked in the rush and sweep of the entire drama. It requires a pretty big story to overshadow such dominant figures of history, and the fact that audiences nightly are thrilled by this great drama without undue attention being paid to the moving characters in the story who have stepped from history's pages to give reality to the total effects sought is the surest evidence of its power.

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Liberty.

The last two weeks of "The Birth of a Nation" begin to-day in the Liberty Theatre, where this work is approaching the end of the longest run ever known to the local stage. It has been seen by over 700,000 people in New York, which is said to be far in excess of any attendance ever established during a continuous run in this city.

MILES.

Tomorrow afternoon "The Birth of a Nation," at the Miles theater, will mark the twelfth week of its record-breaking engagement in this city and it will also mark the beginning of the last two weeks of its engagement here, for its stay is scheduled to cease on Saturday, Nov. 27. As the policy of the Griffith management is not to re-book a city after the original engagement has been finished, the next two weeks offer the only opportunities to see the justly famous spectacle in Pittsburg. "The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the usual conventional stage play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march to the sea and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh, radical policy of the stricken south; the uprising of the Ku Klux Klan, and the overthrow of the carpet-bagger regime—these great factors and events pass in review before the thrilled spectator.

TOWN TALK

TTLE SCENES IN "THE BIRTH OF A NATION" AT E NEWARK THEATRE NEXT WEEK.

or leaders and titles) did not enter nto it. He replaced speech by mu-ic, and the old-fashioned stage ac-ion and scenery by the pictorialized ction of thousands of players in the reat Out-of-Doors. In brief, he taged the great battles, struggles nd critical events of 1861-'70 under months at the Liberty Theatre, New York. After Monday there will be daily matinees, and the usual house prices will prevail.

LIBERTY THEATRE — NOW PLAYING TWICE DAILY, INC. SUNDA — 42nd St. West of B'way, Night & Sat. Mat. 25c to $2.00, Other Mats. 25c to $1.

D. W. GRIFFITH'S GIGANTIC SPECTACLE

18,000 People

THE BIRTH OF A NATION

3,000 Horses

Cost $500,000

Took 8 Months To Produce

Has been seen by thousands of Educators and endorsed as the Greatest Illustration of a Stirring Period of Our National Growth.

A Gripping Epic which Reveals History in the making by means of a new form of Art Expression.

Many Teachers have written Mr. Griffin he has made their work easier.

"THE BIRTH OF A NATION."

"The Birth of A Nation" is probably the most remarkable series of moving pictures depicting scenes of an American character that have been revealed in this country. The moving picture is a new art and has come to stay as a form of entertainment and as moving pictures showing scenes in the South before the civil war, battles and the raids of the Klu-Klux-Klan, "The Birth of A Nation" is a unique entertainment and will interest many teachers if they do not take the historical and political idea of Thomas Dixon too seriously. But in fairness to him it ought to be added that he presents what he believes to be a fair view. "The Birth of A Nation" is an improvement on the Southern histories of the Civil War. It glorifies Lincoln and reflects the idea that is growing in the South that his assassination was the worst thing that could have happened to the South. But the representation of Thad Stevens in the person of the brutal Stoneman, affronts the Union people who cherish his work and memory. Dixon wisely closes his scenes with pictures of the negroes at Hampton to give the impression that the best sentiment of the South now favors industrial training for the negro, and that tends to mitigate the effect of the pictures of "the carpet bag" negroes he presents.

But as a spectacle "The Birth of A Nation" is stirring and compels one to wonder what the possibilities of the moving picture may be. In this respect the spectacle is a wonderful work, however grim some of the scenes are. The battles were managed with superlative skill, as were the rides of the Klu-Klux Klan. The spectators applause no matter what their sympathies may be. "The Birth of A Nation" was adapted from Dixon's play "The Clansman" which he wrote in collaboration with William T. Price, the pastmaster of dramatic technique. "The Birth of A Nation" is at the Liberty Theatre for an indefinite period and is attracting crowds day and night.

Birth of a Nation Will Continue Over Sunday in Waco

Because of the immense sale of seats and, in consequence, the inability of many to see the production, the "Birth of a Nation," now being shown at the Auditorium, will extend its engagement over Sunday. Tickets may be secured now for Sunday matinee and night.

The "Birth of a Nation," is having a most remarkable run in Waco. People from the entire Waco trade territory have been here to witness this marvelous production and climax of photo-acting. The production especially appeals because of its historic value. The pictures re-enact the epochal scenes in American history and with a vividness of movement and accuracy and loyalty to detail that is an exact counterpart of the original stirring events.

Of particular interest are the pictures to Southerners. The chief incidents of the Civil war period and the gloomy reconstruction days immediately following are featured. Battles in which the most glorious American heroism was performed, meetings and operations of the South's mysterious and relentless Ku Klux Klan and other stirring scenes of famous men and events.

Charlotte News 7oct17

THE BATTLE OF PETERSBURG

Eighteen thousand men and 3,000 horses are seen in this reproduction of the conflict at the crater in "The Birth of a Nation," the big Griffith spectacle which begins an engagement of 3 days at the Academy of Music tomorrow night.

Augusta Chronicle Nov 12

"THE BIRTH OF A NATION" GIVEN INDORSEMENT BY DR. WALLACE

"Stupendousness of the Thing Perhaps Stands Out Above Eveything Else," Says That College Professor—What Dr. Tillinghast Says of It.

Although "The Birth of a Nation" is being shown only in the most important cities of the South, D. W. Griffith has included a few college towns in the route of the company booked to appear at the Grand next Thursday, Friday and Saturday so that students may avail themselves of the educational value which the spectacle undoubtedly possesses. One of the smaller cities thus favored was Spartanburg, S. C., where two of the oldest institutions in the South, Wofford college and Converse college, are located.

Comments upon the spectacle were sought by the Spartanburg Herald from the professors of history at the two colleges and both praised it enthusiastically. Their statements follow:

Dr. D. W. Wallace, Wofford college: "The stupendousness of the thing perhaps stands out above everything else. I was very much in the same state of mind as a prominent minister who sat near me; he seemed unable to believe that he had actually seen what he had. It seemed impossible that such a stupendous drama could have been placed within the four walls of a house. I was swept along on the mighty current of the years from 1860 to 1876 with mind and emotions at such a pitch that I feel like I need a rest.

"I believe that any man, no matter what his prominence, who had lived through the great tragedy of the war and reconstruction, would understand it better for seeing 'The Birth of a Nation.' Taken all in all it is something that no American, certainly no southern man or woman, can afford not to see. I took the whole family except the baby and if it comes along after she's big enough, I'll take her, too."

Dr. J. A. Tillinghast, Converse college. "It is a wonderful achievement, undoubtedly, as an effort to show us in vivid panorama the drama that once was going on in stern reality among us, with a mixture of emotions, purposes, hopes, sacrifices, revenges, romance, a drama upon which the curtain fell so long ago that now few survive who saw it to remember it. The effort to tell this story in pictures, accompanied by music, as the constant reminder of many things that melody serves curiously to keep alive in us, is an effort probably reaching the summit in moving picture art.

"I am moved to say a word about it in this public manner for fear too many young people, knowing far too little of their country's history, and not likely to learn it from books, may miss this opportunity to learn a good deal that they will not soon forget. They may miss it merely for lack of understanding what it is. I feel since seeing it that all who can possibly afford to see it should do so."

GREENSBORO DAILY NEWS, SUNDAY, NOVEMBER 7, 1915

'Birth of a Nation" Opens a Three Days Engagement Here Tomorrow

Newark N J Nov 13

TOWN TALK

ONE OF THE BATTLE SCENES IN "THE BIRTH OF A NATION" AT THE NEWARK THEATRE NEXT WEEK.

"THE BIRTH OF A NATION."

Liberty Theatre Film Success Booked for Newark Theatre Next Week.

If legal tangles and police board interference are overcome, Newarkers will have an opportunity next week to see "The Birth of a Nation." Manager Robbins has booked D. W. Griffith's great American play for two weeks at the Newark Theatre, and because the director picked suggestions for his theme from Dixon's "The Leopard's Spots" and "The Clansman"—objectionable to the negro race—opposition developed.

A remarkable thing about Mr. Griffiths plan is that words (except for leaders and titles) did not enter into it. He replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great Out-of-Doors. In brief, he staged the great battles, struggles and critical events of 1861-'70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and forty-five minutes, it epitomizes the life of a nation.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Josephine Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

With an orchestra of thirty, the production will be an exact duplicate of the original, which has been playing to crowded houses for nine months at the Liberty Theatre, New York. After Monday there will be daily matinees, and the usual house prices will prevail.

Sunday Call. Newark, Nov 14, 915.

PRESIDENT LINCOLN AND HIS COUNSELLORS.

One of the Impressive Historical Scenes in "The Birth of a Nation," the Big Spectacle Which Begins Its Engagement at the Grand Opera House Tomorrow Night.

The widely heralded engagement of D. W. Griffith's historical spectacle, "The Birth of a Nation," will begin at the Grand Opera House tomorrow night. The advance sale indicates tremendous business for the spectacle throughout the three days' engagement and the management is fearful that many patrons who are planning to attend one of the final performances who have not yet obtained their tickets, will be disappointed. Those who can possibly do so should visit the box office early tomorrow and obtain tickets for tomorrow night, thus avoiding the congestion at the performances on Tuesday and Wednesday.

Matinees will be given Tuesday and Wednesday, at 2 o'clock and the evening performances will begin at 8:30. Seats for the entire engagement are being sold at the box office, the advance sale at the Faris-Klutz drug store having been called off for this engagement only.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York city where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the civil war. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever dreamed of before.

Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. Eighteen thousand people fill his stage which has a vast territory for its background. Three thousand horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil war are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 10 square miles and upon those plains and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent assunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance. You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The south is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of venal politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and returns the lands and liberties of peace to their rightful owners and over the land's miserere sounds the chorus of brotherly love in a allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

Sunday Call, Newark Nov 14 - 1915

"Birth of a Nation" Booked at Newark

D. W. Griffith's stirring photo-spectacle, "The Birth of a Nation," is scheduled for a two weeks' run at the Newark Theater, beginning to-morrow. It is expected that the production will go on, despite opposition from part of the negro population. The first performance is to be given to-morrow night, after which there will be daily matinees, if the play is not finally banned.

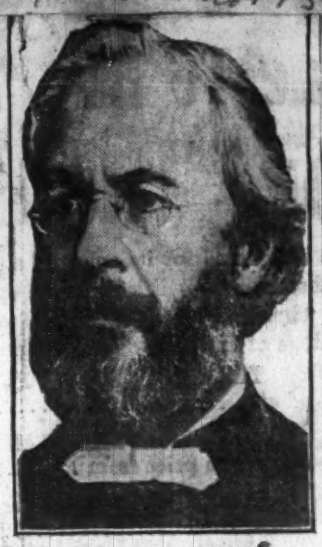
Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed film play in the world. Though suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the States as well as those of the reconstruction period.

Lincoln, Lee and Grant, the early glories of the Confederacy; the devastation of General Sherman's march to the sea, the siege of Petersburg, the signing of peace at Appomattox, the assassination of the President in Ford's Theater, and the succeeding orgy of hate and oppression of the South—these personages and incidents pass rapidly before the enthralled spectator and lead up to the wonderful climaxes of Part II., which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered States. The wild adventures and achievements of the Klu-klux-klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

Some idea of the magnitude of this spectacle may be gained from the statement that in making it Mr. Griffith made use of 18,000 actors and 3,000 horses. In the 5,000 scenes shown there are 200,000 faithfully accurate historic details. The battle scenes showing the struggle between the North and the South are said to be the most thrilling and convincing reproductions of warfare ever presented. And no less interesting is the score of classical, popular and original music which Mr. Griffith synchronized with the appearances of the important characters and the action of the principal scenes.

Plainfield Daily Press Nov 13

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

CHARLOTTE DAILY OBSERVER THURSDAY, NOVEMBER 11, 1915.

Poetry, Art And Acting

The Birth Of A Nation In Its Making

By David W. Griffith

nation. By the way, twenty-four 'Lincoln actors' were rehearsed before the right Lincoln was found! The Blue and the Gray, and the Southern white gentry all have been drilled under their respective leaders. And then film making begins.

"At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and rebuilding of the story, the piecing of initial flung over many miles of mountain and valley, show the opposing intrenchments and the artillery fire, display the riflemen formation over broken ground, the bayonet rush right up to the trenches, the deadly handgrips of individual enemies in physical struggle and the single acts of heroism or chivalry at close range—and all on a screen a few feet wide and a few feet high! This will give some slight

Facts About "The Birth of a Nation"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards, and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece—were used. Miles of trenches—thousands of fighters—"War as it actually is."

A musical score of 40 pieces, synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

MAKING ALTOGETHER the Most Stupendous, Dramatic and Spectacular Enterprise that the Brain of Man Has Yet Visioned and Realized!

DAVID W. GRIFFITH

Whose Work More Than That Of Any Other Director Has Advanced The Art Of The Motion Picture Play.

David W. Griffith in Action, Directing "The Birth Of A Nation."

"The Birth Of A Nation"—Confederate Forces Entrenched Behind The Crater At Petersburg.

Among the mightiest of the new amusement kings—kings of the outdoor theatre—is David Wark Griffith, producer of the mighty film spectacle "The Birth of a Nation." A tall, clean-cut Kentuckian, thirty-five years of age, Griffith has no tricks of manner and no vanities. His father, General Griffith, commanded a Confederate brigade in the Civil War. The son had a good but not a liberal education, was an actor for a decade, then became a scenario-writer, finally a director and ultimately an independent producer of "silent drama." The executive ability to handle men in the mass must be a paternal inheritance; the poet's vision animating Griffith undoubtedly comes from some obscure Welsh bardic strain.

"How is a big motion picture produced?" he was asked.

"Endless work—endless detail! Let me illustrate by the concrete example of 'The Birth of a Nation.' First comes the scenario or written outline of the plot. In this case the scenario ... as we can, for the motion picture is a novelising or story-telling form, not strictly a stage form; it is epic rather than dramatic; much of the work is of the great indoors. We have a period of history to cover; the scenes of a wide territory to revivify. Therefore, we must prepare the locale as well as the actors—the tasks of the landscape artist and, in some sense, of the civil engineer are before us. For a month the actors rehearse without the camera.

"STAGE CAREFULLY SET FOR A MOVIE DRAMA"

"And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battlegrounds of the Civil War are springing into being, helped by expert advice of old 'vets' and modern West Pointers. The costumes, settings and documents laboriously prepared for the facsimile historical scenes like those of the Emancipation Proclamation, and the Lincoln assassinate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly twenty-eight miles of pictures—140,000 feet of film—are taken. And how much of these are used? At the finale we discover that we have thrown away eight-tenths of our product—we have remaining 28,000 feet, or, say, five miles of consecutive story. But that is twice too long. We condense, condense, condense. At the end of two months more of hard labor we have edited 'The Birth of a Nation' to 12,000 or 13,000 feet—two and a half miles —or, in theatre wise, two hours and forty-five minutes' stage entertainment."

"How about the cavalry and war effects?"

"We should be helpless without the aid of governmental authorities. An area of ten square miles is marked off, as for the Vanderbilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this area. Signs of warning are tacked ...

"Our thousands and thousands of cavalrymen—in the present production we used 18,000 people altogether—own the entire countryside. Cameras are everywhere—the most effective ones for pictorial purposes being mounted on autos that travel ahead of the cavalry up to a speed of seventy-five miles an hour. Nor is it a case of straight, consecutive picture taking. Parallel with the onrush of the cavalry run one, two, three other Reconstruction stories. Each onrush is a bit contrasted with another short scene of entirely different character. The timing must be exact, yet the cyclonic rapidity must never seem to be relaxed.

"It will give you an idea of necessary, enormous complexity when I tell you that there are no less than 6,000 separate and individual scenes in the completed work. The battle pictures are as cunning a mosaic of the infinitely little as the cavalry charges or as the scenes of domestic life in the Carolinas. We exhibit the panorama of a battle-

ideas of the tremendous technical difficulties involved."

"Will the motion picture ever develop into a true work of art?" was the next question, somewhat rudely asked of this wizard of the nature theatre.

David Griffith laughed—not a laugh of offended vanity or condescending superiority, but the easy, natural mirth of a master who expects to encounter many skeptics and doubting Thomases in the day's work.

"Why," he said, "the makers of pictures have already surpassed in many ways the art of the speaking stage. The old school are coming to us, are they not? And appropriating such of our devices as the 'cut-back' and the parallel action. And I could name one actress with a tremendous New York hit of two years to her credit who built up her justly famous part from close study of the methods of our Los Angeles picture actresses!

"Already it is admitted that as to poetic beauty the motion picture entertainment is far ahead of the stage play. Poetry is apparently a lost art in the regular theatre, but it is the very life and essence of the motion playhouse. We have staged most of Browning's stories, many of Tennyson's, innumerable Biblical and classical fables. Not only beauty but thought is our goal, for the silent drama is peculiarly the birthplace of ideas. No one can tell what the motion picture will become, for we are at present only at the infancy of it."

"Pardon me," I persisted, "but will the silent drama ever put forth immortal art products? Will there ever be a Shakespeare or a Homer of the movies?"

"No," mused David Griffith reflectively, "because the motion picture is acting, and the fashion of acting changes with each age. The stage work of Forrest, Macready, Kean or Kemble, for example, if it could be accurately reproduced, would appear crude, stiff and awkward to us of today. The acting of the actors' lineaments conveys intimate thought and emotion that can never be conveyed by the crowded scene.

"I borrowed the 'cut-back' from Charles Dickens. Novelists think nothing of leaving one set of characters in the midst of affairs and going back to deal with earlier events, in which another set of characters is involved. I elaborated the 'cut-back' to the 'story within a story,' and to the so-called parallel action. I found that the picture could carry not merely two, but even three or four simultaneous threads of action—all without confusing the spectator. At one point in my latest drama four actions are represented simultaneously, by the device of switching scenes every few moments. Each action heightens the effects of the others—a technique that, so far as I am aware, is absolutely novel in story telling art. My point is that photographic drama is constantly progressing, and he is indeed foolish who would set arbitrary limits as to what it can or cannot accomplish in the course of its marvellous evolution. For one thing, the telling of history, the education of old and young, may be entirely revolutionized by its strange-ly new processes."

Kansas City Post Nov 1915

"Birth of a Nation" Remains.

"The Birth of a Nation," showing events leading up to, during, and following the Civil war, will open the fourth week at the Grand. More persons have viewed this picture than have ever been attracted to any other play or picture in a Kansas City theater. One of the features of the production is the thirty-piece orchestra.

The new Empress theater, Twelfth and McGee streets, opens today with continuous vaudeville and pictures, the first performance commencing at 11 o'clock. Pictures will be shown from 11 a. m. until 2 p. m., at which time the first vaudeville show will start. An entire change of program will be made Sundays and Thursdays. Ora Youngblood and her "Twelve Musical Maids" will be the headline attraction for the first half of the week.

The headliner for the second half of the week beginning Thursday is the Famous Jackson Family, five pretty girls and one man, in a high class bicycle act. On the same bill are four Harmony Singers.

Columbia S.C. Nov 16

PRAISE PHOTOPLAY TO BE SEEN HERE

Daughters of Confederacy in Los Angeles Indorse "Birth of a Nation."

Teachers, parents and club women of the South have been lavish in their praise of "The Birth of a Nation," the mighty spectacle which comes to the Columbia theatre next Monday, Tuesday and Wednesday. When the spectacle was shown in Norfolk recently, Mrs. Frank Anthony Walke wrote the following letter to the Norfolk Ledger-Dispatch:

"'The Birth of a Nation,' is wonderful! Ku Klux Klan! What they suffered, lost and braved! This was a band of knights sent to make things work out as it was desired and none but these men could have accomplished it. . . . . There is much that makes one's heart ache; much that brings pleasure and happiness; tears and sunshine are well coupled. 'The Birth of a Nation' is a revelation and history carried out."

Mrs. Walke was not the first of the Daughters to praise the spectacle, for in resolutions adopted a short time before, the members of the John H. Reagan chapter, Los Angeles, expressed themselves thus:

"In indorsing the splendid production of 'The Birth of a Nation,' the John H. Reagan chapter, U. D. C., feel a great privilege. The wrongs of history righted, the fair presentation of that side of the question never known to Northerners and the wonderful spectacle itself, is an education and an artistic treat to the entire Union."

The resolutions were forwarded to D. W. Griffith, producer of "The Birth of a Nation," by Isabella O. J. Davis, 1128 Logan street, Los Angeles, acting president of the John H. Reagan chapter.

Seats for the engagement of "The Birth of a Nation" will be placed on sale at the theatre box office Friday.

Charlotte Daily Observer Nov 14

Night Gathering of the Clans, one of the thrilling scenes in the mighty Griffith spectacle, "The Birth of a Nation," which begins a three days' engagement at the Academy of Music to morrow night.

MRS. LAMAR REVIEWS WORK GEORGIA U. D. C. DURING PAST YEAR

TELLS WHAT HAS BEEN DONE BY ORGANIZATION; MADE SUGGESTIONS.

STONE MOUNTAIN MEMORIAL URGED

THOMASVILLE, Ga., Nov. 11.—Mrs. E. Dorothy Blount Lamar, president of the Georgia Division, United Daughters of the Confederacy, today presented her annual report at the twenty-first annual convention of the Daughters. It was very interesting and complete.

The report endorses the "Birth of a Nation" and "The Battle Cry of Peace," two moving pictures intended to give a correct presentation of conditions in the South after the war. Of "The Birth of a Nation" she says:

Truth.

"It is a truthful portrayal of the sorrows of those times. It has done a magnificent work for us in setting the justice of our attitude toward our troubles at that period before an uninformed North. I have no patience with those time-servers who petition their city councils to prevent its presentation in the towns of the South. Our people know too little of what gave birth to the Ku-Klux Klan. Daughters of the Confederacy in all the years of their existence and in all their places of power could not reach the audiences that this presentation of 'The Clansman' has instructed and moved to tears and laughter, besides quickening universal love of the great figures of the North and South at that time. Call [illegible]"

GREENSBORO DAILY NEWS, MONDAY, NOVEMBER 8, 1915

Stage is Set for the Reception of Massive "Birth of a Nation"

Lillian Gish, who is seen as Elsie Stoneman in D. W. Griffith's historical spectacle, "The Birth of a Nation," which begins a three days' engagement at the Grand tonight.

With a score of electricians and mechanics preparing the playhouse for the reception of the massive "The Birth of a Nation" production when the company arrives today the Grand Opera House is about the busiest spot in Greensboro today. Extensive changes in the stage and auditorium are necessitated by the coming of the spectacle that has enthralled New York, Chicago, Philadelphia and other large cities, and neither effort nor expense is being spared by the local management to provide the company with proper facilities.

In the first place, extensive changes must be made in the rear of the orchestra floor, where a booth housing two large projecting machines and other electrical paraphernalia is to be installed. An optical expert sent in advance of the company measured to the fraction of an inch the distance necessary for proper focal adjustment in a theater of the dimensions of the Academy of Music.

Then the stage and orchestra pit require rearrangement. The bewildering array of equipment used in attaining the battle and other realistic effects requires every possible inch of space on the stage. Twenty men are employed "back-stage" in working the effects, not counting a squad of "supers" who do nothing but shout at the command of the stage director.

Tonight's performance will begin at 8:30. Matinees will be given tomorrow and Wednesday at 3 o'clock. Seats for all performances are on sale at the box office.

THE KANSAS CITY JOURNAL, NOVEMBER 14, 1915.

A HIGHLY DRAMATIC SCENE IN "THE BIRTH OF A NATION."

GATHERING OF THE KU KLUX KLAN.

One of the intensely interesting scenes in "The Birth of a Nation" at the Grand is the assembling of the Ku Klux Klan. It is said that the trumpet call used during the scene is the same as that which brought the "K. K. K." together in the reconstruction period of the South.

"Grand—'The Birth of a Nation.' With today's matinee at the Grand opera house begins the last week of the record breaking engagement of David W. Griffith's monster spectacle, 'The Birth of a Nation.' Three hours of the battle scenes ever staged are crammed with the most realistic effects ever pictured with the camera. The charming love story, developing during days of romance before the war, the days of reconstruction and the most remarkable battle scenes ever staged. It is war in the Carolina town of Piedmont, shown in preliminary days when the spectator suddenly finds himself in the midst of the most remarkable battle ever staged. Atlanta is captured and Sherman sweeps out on his march to the sea. Still more remarkable is the final battle showing the struggle in the trenches, the last line of entrenchments taking line after line of infantry until the attacking forces are finally decimated and the 'Little Colonel' rams the state in a still smoking cannon of the federals. In the last act, devoted mainly to the daring deeds of the Ku Klux Klan, the whole army of the mountaineers, their women and children is revealed in their gather in the marshaled forest and then whirl to the rescue of the white army of the southland. There are two performances every day, at 2:15 and 8:15, and there are prices to please all."

The State Columbia S.C. Nov 14

DR. WALLACE OF WOFFORD PRAISES GRIFFITH PLAY

Teacher of History and Economics Describes "The Birth of a Nation" as Stupendous and Illuminating—Gives One New Understanding of War and Reconstruction.

When D. W. Griffith's historical spectacle, "The Birth of a Nation," was shown recently in Spartanburg, the Spartanburg Journal published an interview with D. D. Wallace, professor of history and economics at Wofford college, in which he discussed the spectacle from an educational standpoint. Inasmuch as the same company which presented the spectacle in Spartanburg is booked for a three days' engagement at the Columbia theatre, beginning Monday night, November 22, Dr. Wallace's views are interesting to Columbians.

The interview, as published in The Journal, was as follows:

"The stupendousness of the thing perhaps stands out above everything else.

"Why, sir, in giving my opinion of the 'Birth of a Nation,' the first thing that impresses me—I can't say that exactly either; for so many things impress me so powerfully that I hardly know where to start," said Dr. Wallace. "The stupendousness of the thing perhaps stands out above everything else. I was very much in the same state of mind as a prominent minister who sat near me; he seemed unable to believe that he had actually seen what he had. It seemed impossible that such a stupendous drama could have been placed within the four walls of a house. I was swept along on the mighty current of the years from 1860 to 1876 with mind and emotions at such a pitch that I felt like I need a rest.

"I believe that any man, no matter what his prominence, who had lived through the great tragedy of the war and Reconstruction would understand it better for seeing 'The Birth of a Nation.' That is the service of the artist; he makes us understand life like we had not understood it before. I just thought as I sat there seeing the thrilling romance, the dramatic power, the mighty passions of men, that have made our history, 'how blind and dull we are to the greatness, the deep springs of motive, of the life we live in. Every American is indebted to those who have made our history so vivid. Its grip will stay with me as long as I can remember.

"Of course from the standpoint of technical skill, many of the high-class pictures leave little to be desired. 'The Birth of a Nation,' is wonderful in this regard. The get-up of the leading actors makes one feel as though Lee, Grant, Lincoln, Thad Stevens, Stanton, Seward, Andrew Johnson were actually before you.

"Yes, there are some horrible things in it; but there are some horrible things in life, and I don't know that we are going to get rid of them by pretending that they are not there. Taken all in all, it is something that no American, certainly no Southern man or woman, can afford not to see. I took the whole family except the baby and if it comes along after she's big enough, I'll take her, too."

Penta Allegory in "The Birth of a Nation" at the Columbia Theatre Monday, Tuesday and Wednesday of Next Week.

Oklahoman News. Nov. 13-1915

History Reproduced

The Oklahoma News - Nov 15

GRANT AND LEE AT APPOMATTOX.
A scene in "The Birth of a Nation," coming to the Overholser the week beginning Nov. 22.

GREENSBORO DAILY NEWS, TUESDAY, NOVEMBER 9, 1915

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"BIRTH OF A NATION" IS WONDERFUL FILM

Great Picture Produced by David Wark Griffith Shown for First Time Here.

HUNDREDS ARE THRILLED

It is said, and apparently on good authority, that when David Wark Griffith outlined his plans for producing "The Birth of a Nation" to several of his business associates, each and everyone refused to share the financial responsibilities incumbent upon the production of the mammoth cinema drama founded upon the works of Thomas Dixon, a native North Carolinian. Likewise, it is stated that Mr. Griffith, even then acknowledged the foremost exponent of the best in picturedom, decided to produce what was destined to be the epoch-making movie by himself, he decided to take all financial risks—to make or break—on his own shoulders.

Perhaps 90 out of every 100 people in the United States are aware of the success of the venture of Griffith, a great sermon on the subject of "Believe in Yourself." When, on last evening, "The Birth of a Nation" was presented at the Grand before an audience that must be classed as great, each and every one, whether an admirer or hater of the silent drama, will be forced to admit that the great cinema drama is a lesson, a powerful lesson forcibly told.

Whether you be a southernor, acquainted with the period following the close of the war between the states, or merely one who has lost confidence, the drama is worth while—and the price Thomas Dixon's works have lost none of their powerfulness, in fact they have gained, through the deft touches of Griffith, the master hand at moving puppets, who, necessarily, do not have to possess talent if only gifted with that enviable trait known as obedience.

It was not with an obedient cast that Griffith evolved "The Birth of a Nation"—it was a great cast, great in all that the word implies. "The Birth of a Nation" is overwhelmingly, through the forcefulness of the story, the histronic ability of each of the principals and the adaptability of the hordes of supernumeraries, the clear photography, and the attention to every detail, a matter how trivial or inconsequential, shown by Griffith and his assistants.

Thomas Dixon's "Leopard Spots," "Clansman," and other works are too familiar to the people of the south to necessitate the repetition of the story unfolded so skillfully and entertainingly by "The Birth of a Nation." Suffice to say the doings of the Ku Klux Klan are visualized with emphasis, an emphasis that forces home the truth that Lincoln was a friend to the south and that his death was a sad blow to the cause of the south. There is the love story interwoven amid all those breath-taking scenes; a love story that grips, holds, impresses. But the historical value of the feature is alone enough to cause crowds of Greensboro people to rush into the Grand during the remaining four performances, two matinees and two evenings, today and Wednesday.

An orchestra of 20 pieces plays steadily during the showing of "The Birth of a Nation." The music lends enchantment to the movie. Yet there is another features not found in motion picture theaters—the effects. Each action is suited by some sound, be it a groan or the roar of a cannon, the sounds being furnished by what is considered a full company behind the scenes.

Don't miss "The Birth of a Nation" if you are a student of history, a lover of the spectacular, an admirer of the beautiful, or the craver of an entertaining story; the wonderful film contains all.

The Oklahoma News Nov 15

BIRTH OF A NATION.

"The Birth of a Nation," is the offering at the Overholser all of the week of Nov. 22, with daily matinees starting Tuesday. In a presentation lasting two hours and 45 minutes, it epitomizes the life of a nation. It carries the story from the introduction of African slavery down thru Civil war and reconstruction days. Among the distinguished actors in the cast are Henry B. Walhall, Lillian Gish, Mae Marsh, Miram Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3000 horses and no less than 5000 scenes went to the making of the spectacle.

Austin American, Texas Nov. 9-15.

'BIRTH OF A NATION' PROVES UNIQUE FILM

Superb moving picture art is attained in "The Birth of a Nation," which was presented at the Hancock Opera House last night. From the romantic and belligerent novel, "The Clansman," the theme is so perfected that we have in the play the most stupendous and magnificent film production ever staged. Although there probably are idealists who do not corroborate the revival of past militarism the most exact critics can not refrain from giving this play their personal commendation.

The play is full of masterly conception and development, and many of the scenes attest to the vivifying touch of genius. The battle scenes which Mr. Griffith has depicted are shown with bold, straight forward realism the scene which represented the surrender of Lee to Grant is filled with poignant expression, and the scene showing the death of a young Southern girl who jumped from a precipice to avoid dishonor with a negro, teems with the very stuff of true tragedy. There is a realistic representation of the ignorant, newly-freed negro of that time depicting the horror in which they were held by their former owners. This contrasts strongly with the peace-abiding American negroes of today.

It is with a feeling of proud defiance that one views the suffering and trials which the Southland was forced to receive because of the hideous devastation of war, but a feeling of greater love when at last comes the merging of the two factions with the exit of the cruel and unlawful domination of the carpetbaggers.

The interest of the drama centers about the secret and magic Ku Klux Klan in their efforts to save the riddled South from an undignified and cruel ruling. Henry Walthall, who takes the part of Colonel Cameron, the leader of the Klan, can not be given enough praise. Mr. Walthall clearly shows in some of the dramatic scenes the artist he is. Miss Lillian Gish assumes the role opposite Mr. Walthall with perfect freedom. To these two film artists most of the success of the play is due.

The music, which is arranged for this production, is in keeping with the scenes and action. Many of the old patriotic tunes are worked in at the proper times.

It is evident that with the advent of such film masterpieces as this that the crude comedies and corruptive, worthless dramas which have been with us so long will be forced out entirely.

"The Birth of a Nation" deserves such an attendance as featured last night's performance, at the matinee and night performances today and tomorrow.

AMUSEMENTS

HANCOCK OPERA HOUSE.

"Birth of a Nation."

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation," now playing at the Hancock, with matinee Tuesday and Wednesday, was verified as an actual historical event by G. L. Mordecai of 174 West Eighty-sixth Street, New York, the man to whom it happened. He said:

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive block-running operations between the Confederacy and the Bahama Islands. The only channel of intercourse was closed when the Federals captured Fort Fisher, and father suggested that I should try to slip through the Northern lines and thence go to New York.

"I managed to elude the Union pickets in Virginia, took stage for Washington, but I was arrested and thrown into prison as a Confederate enemy. President Lincoln was convinced I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition: that he takes oath not to return to the Southern States during the war.'

"I desired to thank President Lincoln. On being presented to Mr. Lincoln, I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.'"

"Damaged Goods."

MOVIES SUPREME IN POETRY, ART AND ACTING SAYS DAVID W. GRIFFITH

DAVID W. GRIFFITH

Whose Work More Than That Of Any Other Director Has Advanced The Art Of The Motion Picture Play.

MOST remarkable of recent changes in the theatre has been the appearance of "kings that knew not Joseph"; of sceptres seized from dying dynasties and wielded by new hands: of rulers with Aladdin - like fortunes who dash from coast to coast, build transitory cities, engage and dissolve armies overnight and create ephemeral enterprises—all to make an American holiday—beside the magnitude of which much historical pioneering and concoction of actual events seem but child's play.

Among the mightiest of the new amusement kings—kings of the outdoor theatre—is David Work Griffith, producer of the mighty film spectacle "The Birth of a Nation." A tall, clean-cut Kentuckian, thirty-five years of age, Griffith has no tricks of manner and no vanities. His father, General Griffith, commanded a Confederate brigade in the Civil War. The son had a good but not a liberal education, was an actor for a decade, then became a scenario-writer, finally a director and ultimately an independent producer of "silent drama." The executive ability to handle men in the mass must be a paternal inheritance; the poet's vision

nation. By the way, twenty-four 'Lincoln actors' were rehearsed before the right Lincoln was found! The Blue and the Gray, and the Southern white gentry all have been drilled under their respective leaders. And then film making begins.

"At an early stage of the work—after the rough outlines have been filled in—the scenario is thrown away. The building and rebuilding of the story, the piecing of intimate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly twenty-eight miles of pictures—140,000 feet of film—are taken. And how much of these are used? At the finale we discover that we have thrown away eight-tenths of our product—we have remaining 24,000 feet, or, say, five miles of consecutive story. But that is twice too long. We condense, condense, condense. At the end of two months more of hard labor we have edited 'The Birth of a Nation' to 12,000 or 13,000 feet—two and a half miles —or, in theatre wise, two hours and forty-five minutes' stage entertainment."

field flung over many miles of mountain and valley, show the opposing intrenchments and the artillery fire, display the riflemen forming for advance, the charges over broken ground, the bayonet rush right up to the trenches, the deadly handgrips of individual enemies in physical struggle and the single acts of heroism or chivalry at close range—and all on a screen a few feet wide and a few feet high! This will give some slight idea of the tremendous technical difficulties involved."

"Will the motion picture ever develop into a true work of art?" was the next question, somewhat rudely asked of this wizard of the nature theatre.

David Griffith laughed—not a laugh of offended vanity or condescending superiority, but the easy, natural mirth of a master who expects to encounter many skeptics and doubting Thomases in the day's work.

"Why," he said, "the makers of pictures have already surpassed in many ways the art of the speaking stage. The old school are coming to us, are they not? And appropriating such of our devices as the 'cut-back' and the parallel action. And I could name one actress with a tremendous New York hit of her credit who built up her

of today may similarly seem unnatural or impossible to the people two hundred years hence. But the immortal stories will be there, the world's legacy of great characters and great scenes, to be picturized according to the changed ideals of the succeeding generations."

"What is your principal requirement as to motion picture actors?"

"Actors with souls!" was the emphatic response. "I know there is much talk of picture types, blonde types and all that, but over and above technical requirements, so called, is the demand for people of great personalities, of sincere, true emotion and the untheatrical expression thereof.

"Somehow, most of the stars who come to us from the regular stage lack the sincerity, at least in their earlier efforts before the camera. Mrs. Fiske, in 'Tess,' was a notable exception. I know she drew from me the tribute of tears. The Comedie Francaise actors, notably Coquelin and Le Bargy, who appeared in some of the French pictures, were wonderful in the breadth and strength of their exquisite character portrayals. On

"The Birth Of A Nation"—Confederate Forces Entrenched Behind The Crater At Petersburg.

Facts About "The Birth of a Nation"

Five thousand scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards, and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

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"How is a big motion picture produced?" he was asked.

"Endless work—endless detail! Let me illustrate by the concrete example of 'The Birth of a Nation.' First comes the scenario or written outline of the play. In this case there was a previous stage play. If we are wise, we forget that as much as we can, for the motion picture is a novelizing or story-telling form, not strictly a stage form; it is epic rather than dramatic; much of the work is of the great indoors. We have a period of history to cover, the scenes of a wide territory to revivify. Therefore, we must prepare the locale as well as the actors—the tasks of the landscape artist and, in some sense, of the civil engineer are before us. For a month the actors rehearse without the camera.

STAGE CAREFULLY SET FOR A MOVIE DRAMA

"And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battlegrounds of the Civil War are springing into being, helped by expert advice of old 'vets' and modern West Pointers. The costumes, settings and documents laboriously prepared, for the facsimile historical scenes like those of the Emancipation Proclamation, and the Lincoln assassination. We exhibit the panorama of a battle-field.

"We should be helpless without the aid of governmental authorities. An area of ten square miles is marked off, as for the Vanderbilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this area. Signs of warning are tacked up everywhere.

"Our thousands and thousands of cavalrymen—in the present production we used 18,000 people altogether—own the entire countryside. Cameras are everywhere—the most effective ones for pictorial purposes being mounted on autos that travel ahead of the cavalry up to a speed of seventy-five miles an hour. Nor is it a case of straight, consecutive picture taking. Parallel with the onrush of the cavalry run one, two, three other Reconstruction stories. Each onrush is a bit contrasted with another short scene of entirely different character. The timing must be exact, yet the cyclonic rapidity must never seem to be relaxed.

"I will give you an idea of necessary complexity when I tell you that enormous no less than 6,000 separate and individual scenes in the completed work. The battle pictures are as cunning a mosaic of infinitely little as the cavalry charges or as the scenes of domestic life in the Carolinas. We exhibit the panorama of a battle-field. We should be helpless without the aid of governmental authorities. An area of ten square miles is marked off, as for the Vanderbilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this area. Signs of warning are tacked up everywhere.

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David W. Griffith in Action, Directing "The Birth Of A Nation."

the actors' lineaments conveys intimate thought and emotion that can never be conveyed by the crowded scene.

"I borrowed the 'cut-back' from Charles Dickens. Novelists think nothing of leaving the actors' lineaments conveys intimate thought and emotion that can never be conveyed by the crowded scene.

"I borrowed the 'cut-back' from Charles Dickens. Novelists think nothing of leaving one set of characters in the midst of affairs and going back to deal with earlier events, in which another set of characters is involved. I elaborated the 'cut-back' to the 'story within a story,' and to the so-called parallel action. I found that the picture could carry not merely two, but even three or four simultaneous threads of action—all without confusing the spectator. At one point in my latest drama four actions are represented simultaneously, by the device of switching scenes every few moments. Each action heightens the effects of the others—a technique that, so far as I am aware, is absolutely novel in story telling art. My point is that photographic drama is constantly progressing, and he is indeed foolish who would set arbitrary limits as to what it can or cannot accomplish in the course of its marvelous evolution. For one thing, the telling of history, the education of old and young, may be entirely revolutionized by its strange-ly new processes."

"Already it is admitted that as to poetic beauty the motion picture entertainment is far ahead of the stage play. Poetry is apparently a lost art in the regular theatre, but it is the very life and essence of the motion playhouse. We have staged most of Browning's stories, many of Tennyson's, innumerable Biblical and classical fables. Not only beauty but thought is our goal, for the silent drama is peculiarly the birthplace of ideas. No one can tell what the motion picture will become, for we are at present only at the infancy of it."

"Pardon me," I persisted, "but will the silent drama ever put forth immortal art products? Will there ever be a Shakespeare or a Homer of the movies?"

"No," mused David Griffith reflectively, "because the motion picture is acting, and the fashion of acting changes with each age. The stage work of Forrest, Macready, Kean or Kemble, for example, if it could be accurately reproduced, would appear crude, stiff and awkward to us of today. The acting of those who would have helped him to make his rule successful, declared, referring to Silas Lynch, the mulatto lieutenant governor of South Carolina, "I shall make you the peer of any white man living."

"Little pet" sister, overlooking the advice of her brother, not to go too far from the house alone, goes to the spring for a bucket of water. She is observed by the black renegade, "Gus," who has been ordered away from the home by Ben Cameron. The negro proposes marriage to the young girl, who shrinks in fear and trembling from the lecherous black. Then, fear lending speed to her feet, she darts away, followed by the negro. Finally, she scales the highest point of a mountain crag, calling to the negro, "If you come closer, I shall jump," all the time sending forth agonized cries for help.

Ben Cameron is absent when his little sister leaves the home, and, when told by his mother that the child has gone, quiets the mother's fears, but, with deadly foreboding in his heart, he goes in search of the child.

As the negro continues his stealthy approach, the young girl gets closer to the precipice, then, with a shriek of despair, she makes the leap of death, in defense of woman's most priceless possession, her honor. Later, she is found at the foot of the peak by her brother who idolized her, crushed, maimed and bleeding. She dies in his arms, and then to that heart-broken brother comes a mighty resentment.

The inspiration for forming the Ku Klux comes to Ben Cameron as he sits on the bank of a river, meditating on the persecution that has come to his people as a result of carpetbag government, when two white children, their heads and bodies obscured by a white sheet, scare the wits out of a group of pickaninnies.

The negro renegade that caused the death of "little pet" sister is hunted down, tried before the Ku Klux tribunal, found guilty, executed and his body placed on the porch in front of the negro lieutenant governor's home. Growing by leaps and bounds, determined white men form companies and regiments of the Ku Klux, in defense of life and property.

Stoneman's race equality is made plain to him when Lynch, whom he attempted to place on an equality with a white man, proposes marriage to Stoneman's daughter, and who locks himself in the room with the girl, after she has spurned his advances.

The ride of the Ku Klux brigade, the rescue of Elsie and her restoration to her lover, Ben Cameron, after she has broken the engagement with him; the arrival of the clan at a cabin where Ben Cameron's father, mother and remaining sister have taken refuge with two union veterans, where they were besieged by negro soldiers, and the final disarming of the blacks, all these were greeted with the wildest applause by the audience last night.

Columns could be written of "The Birth of a Nation," but these would not suffice; the play must be seen to be appreciated, to be fully understood to give the people of the present generation a true conception of the sufferings and privations endured by the people of the south, and the effective manner in which they wrought their salvation.

The production of D. W. Griffith, masterful in its delineation will linger long in the memory of all who witness it, presenting as it does the birth of the woes and miseries of a subjected people, who, when denied the right of freemen, produced an army of men, whose work was swift, sure and silent; who visited stern justice on the despoilers of their homes, and who fought only that the superiority of the white race might prevail.

Waco, Texas, Tribune
Nov. 12-1915

BIRTH OF A NATION MORE THAN CLAIMED

WONDERFUL FILM DRAMA PORTRAYS HISTORY DURING IMPORTANT PERIOD.

Production Witnessed by Enthusiastic Audience—Climaxes Bring Applause.

"The Birth of a Nation," shown at the Auditorium theatre for the first time last night, has been described as history in action. It is that and more. In addition to the facts that usually find their place in a written history of a people there were the many pronounced emotions and feelings which moved the people of the south during the days immediately preceding the Civil war, during that conflict and in the reconstruction period that came upon the heels of the war. Advance publicity, and there had been much of this and of a very machines for their use.

favorable character, had led the people to expect much, but those who saw the master screen production last night found in it much more than they had really expected.

Certainly no other film has been so ambitious in its conception, seeking to portray as it does the history of a great people during the most important period in its career—the merging of a number of separate states into a great and indissoluble union, other of those which have touched upon historical subjects have supplied the facts in such great detail and with such marvelous accuracy. There are a few scenes which we would eliminate if we were trying to improve the production, and possibly a minor one or so that we might add, but taken as a whole it is a satisfactory production from a historical standpoint and this opinion is held also, by men who saw the pictur, and who lived through the reconstruc tion period in which the great epi rama has its final climax.

As the National Board of Censors which passed upon the productio early in the year, sets forth in it report, educationally, dramatically and artistically, this production marks great step forward in motion pictures and the large Waco audience which witnessed it last night—decidedly the largest of the year—received it en thusiastically. No such applause ha ever greeted any production here, th strong climaxes bringing forth yell and prolonged applause at frequen intervals. The splendid theme made all the stronger through the per formances of well known stars both on the screen and on the stage, and a symphony orchestra, specially train ed and equipped for furnishing an character of music or noise that i needed to convey the meaning of th moment, adds greatly to the effective ness of the production.

"The Birth of a Nation" will b shown at the Auditorium today an Saturday, matinee and night.

Waco Daily Times
(Texas) Nov. 12-1915

MIGHTY SPECTACLE IS BIRTH OF A NATION

MASTERLY PRODUCTION OF D. W. GRIFFITH SEEN HERE LAST NIGHT.

Wonderful in Its Delineation and Portrayal, Big Audience Enthralled by Griffith's Genius.

Times that tried the souls of men of the south, during the dark era of reconstruction, following the civil war, were made plain in the initial production of "The Birth of a Nation," shown last night at the Auditorium. The same magnificent spectacle, for that's what it is, will be seen at the Auditorium in matinee this afternoon and tomorrow, tonight and tomorrow night.

Veterans of the blue and gray were among the many present last evening, the major portion of these attending as guests of the Times-Herald. Some of the old Confederates were garbed in their uniform of gray.

Had it not been for the fact that a premier attraction, the queen's ball, was staged at the Cotton Palace last night, it is more than likely that the vast seating capacity of the Auditorium would have been taxed. As it was, many of the chairs on the first floor were occupied, while a large gathering was seated in the balcony.

Innumerable were the rebel yells that reverberated through the big playhouse when some especially thrilling scene was presented, or when the symphony orchestra, composed of more than 20 pieces rendered "Dixie," "The Bonnie Blue Flag" or other war-time songs. That the old veterans were more than pleased with the production was manifest in the generous praise they gave the production when the final scene was flashed on the curtain last evening.

"The Birth of a Nation" is a photo-play, for the reason that the production is so massive, includes so many characters and so many people that no theatre in the country is large enough in which to present the play. It is worth the price of admission, many time over, and it is a matter of sincere congratulation that the management of the Auditorium was fortunate enough to bring this very realistic production to Waco during the Cotton Palace season.

Founded on "The Clansman," by Thos. Dixon, Jr., the play brings out, in true relief, the traits, characteristics and traditions of the southern people, portraying them true to life, without exaggeration or elaboration, but correct, in the main, as to ideals and customs.

The play begins with a reproduction of a southern mansion, before the war, showing the old-time darkies, in their care-free happiness and devotion to their masters. The friendship existing between the eldest scion of the Camerons, at Piedmont, S. C., and the son of the great radical, Secretary of State Stoneman, who, following the assassination of Lincoln, decides to place the black on an equality with the white, and to treat the south as a conquered province, after the surrender of Lee to Grant at Appomattox, is splendidly depicted. When the Stonemans come to visit the Camerons, Elsie Stoneam remains at home. Her brother brings with him a daguerreotype of his sister, which, one day, falls into the hands of Ben Cameron, who, soon after his enlistment, becomes a colonel in the Confederate army, and who recognizes in the picture the girl of his dreams. By singular coincidence, it is love at first sight between young Stoneman and Cameron's eldest sister. Lincoln's call for 35,000 volunteers follows soon after the Stonemans returned to Washington.

Just before the southern troops leave for the front, a grand ball is given. The picture shows a scene of revelry at the festivities, "age and childhood slumbering, while youth dances away the night." Youth is depiced by Ben Cameron and the others at the ball, while a vivid portrayal of childhood is given by his "little pet" sister, his father, the physician of the town, impersonating old age.

One of the most thrilling scenes in the play is the assassination of Lincoln, in Ford's theatre, April, 1865. The artist who concocted this scene leaves nothing to the imagination. The intensity of the situation is shown in all its dramatic completeness, with Wilkes Booth entering the president's box, unobserved, firing the fatal shot, the death of the president, the cry of Booth from the stage, "Sic semper tyrannis," and his escape from the theatre.

In the Cameron home, as in many other places throughout the south, news of the assassination is received with profound regret, the sentiment expressed by Dr. Cameron, when he says, "We have lost our best friend," meeting with a responsive chord. Lincoln has issued a pardon to Ben Cameron, after his two brothers were killed in the war, and after he had been wounded, and was in a military hospital, with Elsie Stoneman as his nurse, when a plot is laid to have him executed as a member of a guerilla band.

The next scene that took the house by storm was the leap of "little pet" sister from a lofty peak, when pursued by a black fiend. This comes after the house of representatives, where negroes outnumber the whites about six to one, passes a bill, providing that the whites shall salute the blacks whenever they meet them; after the white men of the south are disfranchised, by reason of carpetbag rule; after a bill has been passed, permitting the inter-marriage of whites and blacks, after Stoneman, spurning the advice

TOWN TALK Nov. 13-1915

ONE OF THE BATTLE SCENES IN "THE BIRTH OF A NATION" AT THE NEWARK THEATRE NEXT WEEK.

TOWN TALK Nov. 13 1915

"THE BIRTH OF A NATION."

Liberty Theatre Film Success Booked for Newark Theatre Next Week.

If legal tangles and police board interference are overcome, Newarkers will have an opportunity next week to see "The Birth of a Nation." Manager Robbins has booked D. W. Griffith's great American play for two weeks at the Newark Theatre, and because the director picked suggestions for his theme from Dixon's "The Leopard's Spots" and "The Clansman"—objectionable to the negro race—opposition developed.

A remarkable thing about Mr. Griffiths plan is that words (except

months at the Liberty Theatre, New York. After Monday there will be daily matinees, and the usual house prices will prevail.

MIRAM COOPER IN "THE BIRTH OF A NATION" AT THE NEWARK THEATRE NEXT WEEK.

Newark Eagle, Nov 15, 1915

NEWARK TO OFFER "BIRTH OF NATION"

Spectacular Photo-Play Used 18,000 People in Production of Film.

D. W. Griffith's "The Birth of a Nation," which commences a two weeks' engagement at the Newark Theater tonight, is decidedly the most remarkable historical spectacle ever presented in America.

Petersburg and Atlanta, Apomattox and Ford's Theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce. It cost $500,000, employed 18,000 people and 3,000 horses.

The great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1870—the period occupied by the Civil War and Reconstruction.

Some idea of its remarkable popularity may be gained from the statement that it has in the past nine months played to over 4,000,000 people throughout the United States.

When the engagement of the production now at the Liberty Theater, New York, ends, this month, it will have scored 725 appearances, the record number of consecutive performances in the history of metropolitan theatricals. It has also broken length of run records in Boston, Philadelphia and Chicago.

The production which will be seen here will be exactly the same as the New York one, including a symphony orchestra of thirty.

Lilian Gish., NEWARK.

"The Birth of a Nation," Greatest of All Filmed Dramas; Griffith's Famous Pictures of War and Reconstruction Days

From left to right: The Little Colonel at Petesburg, Lincoln in his box at Ford's theater. Below: D. W. Griffith, the producer; Confederate volnteers off for war, and Miss Lillian Gish, the heroine.

Following a sensational tour through Texas, smashing all box office records and turning hundreds away in Dallas, Houston and San Antonio, D. W. Griffith's spectacle of civil war and reconstruction days, "The Birth of a Nation," will bring its Texas season to a close at Byers opera house with seven performances, starting next Thursday night. Morning matinees have been provided for Friday and Saturday to take care of such overflow crowds as have poured into the theaters all along the route. "The Birth of a Nation," partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season, and the extraordinary advance sale indicates that the playhouse will not prove nearly large enough to accommodate the eager throngs.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the war; Lincoln's call for troops to subdue the southern states; the battle on the eve of Bull Run, and the first triumph of Confederate arms; the desolation wrought by Sherman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh, radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, is the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, when nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theater on the night of the Lincoln tragedy, the peace at Appomattox, and the South Carolina legislature of 1870, are exact fac-similies of the originals. Altogether, it is the first time in art production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of war; again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of southern whites sorely oppressed by the "servants in the master's hall"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor, whose family is historically connected with the story, in the role of the clansman; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper, as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmann as the mulatto lieutenant governor of South Carolina; Walter Long, as the renegade negro Gus; Raoul Walsh as Wilkes Booth; Mary Alden, as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron, as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture machine operators, together with optical experts to readjust the theater projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices, which are 25 cents to $2, at the evening performances and 25 cents to $1 at the matinees. "The Birth of a Nation," at Byers, three days, starting Thursday night, Nov. 18, Friday and Saturday morning, matinees at 10:15, afternoon matinee at 2:30, nights, Thursday, Friday and Saturday at 8:15.

For the first time in the state of Georgia, D. W. Griffith's mighty historical spectacle, "The Birth of a Nation," will be presented at the Grand for three days, beginning next Thursday night. Matinees have been arranged for Friday and Saturday, making five performances in all, and seats for the entire engagement will be placed on sale at the box office Tuesday morning at 9 o'clock.

"The Birth of a Nation" has been running for several months in New York, Boston, Philadelphia, Chicago and San Francisco, brushing aside all theatrical records and establishing a brand new standard of stage enterengagement at the ETAOIN Qetao tainment. When it terminates its engagement at the Liberty Theater, New York, two weeks hence, it will have been presented 725 times, having been shown twice every day, Sundays included, since last February. Not even "Peg O' My Heart," "Within the Law," and other dramatic successes which enjoyed long metropolitan runs, can approach this record.

So in addition to being the first Georgia city to witness the spectacle Augusta will be privileged to see it while it is still at the height of its success in New York and the other large cities mentioned. Furthermore, it will be shown at the Grand exactly as it is presented at the Liberty Theater, with symphony orchestra accompaniment of thirty pieces and the wonderful stage effects that have helped to make it the most-discussed theatrical offering in the world. The services of fifty people are employed in each presentation so that it is vastly more than a moving picture, as it is sometimes characterized by uninformed people.

As most readers of the newspapers and magazines know, "The Birth of a Nation" is a magnificent picturization of the story of the South's reconstruction. D. W. Griffith, a young Kentuckian and the son of a brevet major in the Confederate Army, drew upon Thomas Dixon's books, "The Clansmen" and "The Leopard's Spots" for the love interest of his production, but he also folowed authentic histories of the reconstruction period in the building of his "big scenes." Thus in "The Birth or a Nation" one finds the mellowing love romances of the Camerons of South Carolina and the Stonemans of the North, shedding a soft glow over the darker scenes of battle and controversy.

Copying photographs of the period and obtaining first-hand descriptions from decrepit veterans who actually took part in the incidents, Griffith has reproduced on a great outdoor stage and with 18,000 men and 3,000 horses in his acting company, Sherman's march to the sea the battle of Petersburg at its height, the meeting of Lee and Grant at Appomatox, Lincoln signing his call for volunteers and the assasination of the war president in Ford's Theater, Washington by John Wilkes Booth the night of April 14, 1865. The audience sees Booth leap from the stage box with the smoking pistol in his hand and almost hears him shout his immortal "sic semper tyrannis."

"The Birth of a Nation" is a powerful combination of motion photography, music and startling stage effects, depicting as it would be possible in no other way to depict, what the South suffered that a nation might be born. While it is founded upon the Dixon novels and plays, it dwarfs them all so completely that there is no comparison.

Miriam Cooper, Who Plays Margare t Cameron in "The Birth of a Nation," at the Grand Next Thursday, Friday and Saturday.

THE BIRTH OF A NATION

This Great Picture Will Be Shown for Three Days at Sherman Opera House, beginning Tomorrow

The next attraction at the Sherman Opera House will be D. W Griffith's mighty spectacle "The Birth of a Nation." The engagement begins on Monday Nov. 15 and is for 3 nights and 2 matinees.

This is the great production which is still making a record run of over 600 performances in New York City where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of the true drama. Love and conflict are its basic theme but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of twenty travels with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Grifith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of the war.

LILLIAN GISH
Heroine of
"The Birth of A Nation"

HERMAN'S MARCH TO THE SEA DEPICTED IN STIRRING SCENES IN FILMIZATION OF "THE BIRTH OF A NATION"

ONE OF THE GREAT PANORAMIC OCCURRENCES IN THE PLAY.

BIG FILM DRAMA TO COME NOV. 22

"Birth of a Nation" Highly Praised by Dallas Newspaper.

The following review of "The Birth of a Nation," which will be at the Overholser the week of November 22, appeared in the October 5 issue of the Dallas Morning News:

"As the Iliad of Homer is to an acrostic by a jokesmith, so is 'The Birth of a Nation' to the ordinary run of one-reel screen dramas.

"And just as the immortal epic of the Trojan war moves majestically through the regal splendors of the ancient poet's imagination, so the vivid imagery of the film artists threw its soul-wringing concepts upon the visualized consciousness of the large audiences at the Dallas Opera house last night. There were thrills and tears and pulsing pride mingled at a score of climatic moments with smiles and sighs and unclassified emotions. The press agents told us much in advance concerning this major effort of the photographic dramatists, but they could not convey to us a complete appreciation of the picture's obvious fidelity; nor the dash and spirit of the spectacle. Indeed, perhaps they failed to impress us with the magnitude of the portraiture, or with the astonishing realism in which were set as in a frame the most tragic episodes of our national life.

"'The Birth of a Nation' is history in motion—a wonderful counterfeit presentment of those tempestuous years when this union of states was being reborn in unfathomed pain, into an indivisible unity of nationalistic purpose. Possibly there are incidents here and there upon the moving page which do not accord with our personal traditions or preferences, whether we be of the south or of the north by nativity. Also there are glimpses into a black inferno which we would in free choice avoid, but back of each incident, and all of them, is substantial historic justification, and it may be that we should not flinch at the sight of pictures of that which our forbears felt in every fiber of their hearts.

"But if there are scenes we would edit out, there are besides granite-thick basreliefs of sweet sentiment and martial splendors. Throughout the whole rolling panorama there are opportunities to indulge the most intense satisfaction, for into it is woven with every thread that order of Americanism which is best interpreted by those Americans who experienced in fact those tragedies which we of a later generation experience only in pictures.

"It is impossible quickly to render a critical judgment of this offering as a theatrical performance. That may come later, for there are to be many presentations of this production here. It will suffice for the present to say that the lavish expenditure of money necessary to produce this master film comprehended not only great crowds of miscellaneous actors, but also a cast of principals of the highest quality. These gave to the more intimate scenes a personality and a charm which seemed almost to reach out and grasp the heartstrings of those who sat in witness.

"A massive and virile play it is, and one to see over and over again. D. W. Griffiths is the central spirit in the making of the piece and the second part is founded upon Thomas Dixon's well-known novel, 'The Clansman.'

"The entire play is worked out with great care as to historical detail, and the parts are taken by actors of experience both in photodrama and on the stage. Henry Walthall, Mae Marsh, Lillian Gish, Robert Harroun, Miriam Cooper and other well-known stars of the motion picture screen have parts in the vast production.

"The musical accompaniment of the film drama is deserving of particular commendation. It is furnished by an excellent symphony orchestra of forty pieces, specially trained and equipped to furnish appropriate and natural accompaniments of incidental sounds and music with the silent drama of the screen."

Oklahoma Times
Nov. 15-1915

THE OVERHOLSER

D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at the Overholser commencing an engagement of a week on next Monday night.

It will be brought here at exact reproduction of the great attraction which is now in New York where it has broken every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation," leaps to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict; 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people; 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smiles. A symphonic score accompanies the action and lends a potent force to the drama.

Kansas City Journal
Nov. 15-1915

Grand—"The Birth of a Nation."

"The Birth of a Nation," the most wonderful and by far the most thrilling motion picture ever screened, began its last week at the Grand yesterday, playing to two good houses. Interest in this master film has increased steadily from its opening performance here three weeks ago. There is a reason. The picture itself is its best advertisement. Every person who sees it makes it his special business to tell his relatives, friends and acquaintances not to miss it.

"The Birth of a Nation" tells the story of the death of another, the Southern Confederacy; the new nation, the New South, rising from the ashes of the old. It depicts in the most dramatic fashion the incidents which led up to the rebellion and horrors of war itself. It shows the assassination of Lincoln and burns into the hearts of men today the fact that in Lincoln's death the South lost its best friend.

The picture also gives a most graphic portrait of incidents surrounding reconstruction days following the war, the time of the "carpet bagger" in the South when whites were disfranchised and the blacks were in control. Incidents follow thick and fast which bring about the organization of the Ku Klux Klan, which swept like a Juggernaut over an already blood-stained and stricken land, bringing order out of chaos.

Yet through it all there runs a pretty love story which has for its climax the union of Northern and Southern hearts. The picture is greatly enhanced by an augmented orchestra. It brings spectators to their feet with martial music and in the next instant they are all but sobbing during the strains of an old familiar Southern air.

THE AUGUSTA CHRONICLE, MONDAY, NOVEMBER 15, 1915

D. W. Griffith, the Young Southerner Whose Genius Made Possible "The Birth of a Nation," to Be Seen at the Grand Next Thursday, Friday and Saturday.

ASSASSINATION OF LINCOLN VIVIDLY DEPICTED IN "BIRTH OF A NATION."

D. W. Griffith's Masterpiece Is Reproduction of Many Historical Incidents—Germ of the Great Production Implanted in Griffith When a Mere Boy by Stories of the War Told by His Father.

Only the person who has witnessed "The Birth of a Nation," with its 5,000 scenes of romance, strife and historical incidents, can appreciate the wonderful genius of the man who conceived such a gigantic production and carried it to success beyond his own fondest dreams. D. W. Griffith, the master-producer, who thus distinguished himself, is the son of J. W. Griffith, of Kentucky, a Confederate brigadier general and it was probably due to the fact that he grew up with a poet's vision of the war between the states, based upon his father's narratives, that he was able to throw his soul into this particular undertaking.

As most playgoers know, the spectacle which comes to the Grand next Thursday, Friday and Saturday, is a re-enactment of the story of the South's reconstruction, based upon "The Clansman," by Thomas Dixon. Griffith employed 18,000 people and 3,000 horses and spent eight months in making his production. Among the historical incidents that he has reproduced are Sherman's March to the Sea, Lee and Grant at Appomattox, the assassination of President Lincoln and the Battle of Petersburg.

While planning the Battle of Petersburg, Griffith drilled the regiments as faithfully as Kitchener in England or McClellan on the Potomac. Like them, he had national guardsmen to work with. They knew the manual of arms, but had to acquire the grand tactics of picture evolutions. After the drill was completed, the director took his thousands of militiamen on a month's countryside campaign. Each squadron was commanded by a sub-director.

Pioneers preceded the soldiers to dig the long miles of trenches, to throw up embankments, and reproduce the physical landmarks of the battle. Among the noted Petersburg landmarks was a high tower. Griffith made it serve a double purpose by using it as field headquarters. From its lofty eminence, he commanded the whole range of mountain and valley. Right at hand was a modern telephone switchboard. From it field-wires run to his various sub-generals. Mostly these wires were in conduits underground; they had to be, or the camera would have produced the anachronism of field-telephones in Civil War time.

Thus completely equipped as a modern Joffre or Von Kluck, Griffith saw everything and telephoned all his instructions. In the artillery actions, real cannon were used which discharged real shells. All were of the 1864 pattern. When the infantry got busy, they used the antique Springfield muskets with the old-fashioned bayonets. As the men charge, it is to be seen that their uniforms are far from spick and span. Many of them are coatless and hatless; the clothing of others is tattered; the flags, even, have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Seats will be placed on sale tomorrow morning for the local engagement of "The Birth of a Nation." Matinees will be given Friday and Saturday.

THE CHARLOTTE NEWS NOVEMBER 15, 1915.

The Wonderful Spectacle, "The Birth of a Nation," Opens Tonight.

Everything is in readiness for the opening performance of "The Birth of a Nation" at the Academy of Music tonight. While the advance sale is satisfactory, there has been a tendency here, as in other cities where the spectacle has been shown, to buy for the later performances and Manager Crovo is fearful many will be turned away tomorrow and Wednesday. Much confusion and disappointment can be eliminated if patrons will buy their tickets early and attend tonight's performance so far as possible.

The Griffith spectacle is founded upon "The Clansman" and it exhibits the salient events of the war between the states. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's theatr , April 14, 1865, live before the spectator of the Griffith drama. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the Northerner; Essie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there

Nov. 15-1915

THE DAILY OKLAHOMAN,

The Birth of a Nation.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be seen at the Overholser theater next week exactly as it is being given in New York and several other cities where it has made record breaking runs. This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has been achieved by one producer.

Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours! You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making.

Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies and with this framework they make these wonderful characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling.

The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the settlement of that question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife and the high lights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across blood-stained plains. The human note [illegible] in and through the entire [illegible] and lends itself to the mighti[illegible] story ever unfolded.

St Louis Times
Nov. 15-1915

GARRICK.

"The Birth of a Nation" celebrates its 150th performance in this city Monday night at the Garrick. Gov. Major, Mayor Kiel and other prominent men will attend. A banquet will be given by the picture managers at the Jefferson following tonight's performance.

this announcement a[illegible]

Oklahoman News

285

A NOVEMBER 15, 1915.

GRANT AND LEE SEEN IN 'BIRTH OF A NATION'

Altho the leaders of the opposing forces in the Civil war appear but for a moment in D. W. Griffith's "The Birth of a Nation," coming to the Overholser for a week starting Nov. 22, the scene in which Gen. Grant receives the surrender of the army of the south from Gen. Lee is one of the most striking of the famous photo-play.

As the scene unfolds Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature rises, the contract between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop is without his sword, and is wearing fatigue uniform. He wears ordinary top-boots with trousers inside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror. A statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated southerner. It is not preliminary to a formal meaningless handshake. It is the act of one who would be a friend and is accepted as such by the man in gray who grasps the extended hand and the great generals of the great war for with military salute they part a moment fate each other. Then and the incident of Appomattox court house is closed.

The Birth of a Nation.

"The Birth of a Nation," D. W. Griffith's massive spectacle, coming to the Overholser next week, is the largest and most important production of a decade, yet not a word is spoken thruout the performance of nearly three hours. Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendent of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a brigadier general of the Confederate army.

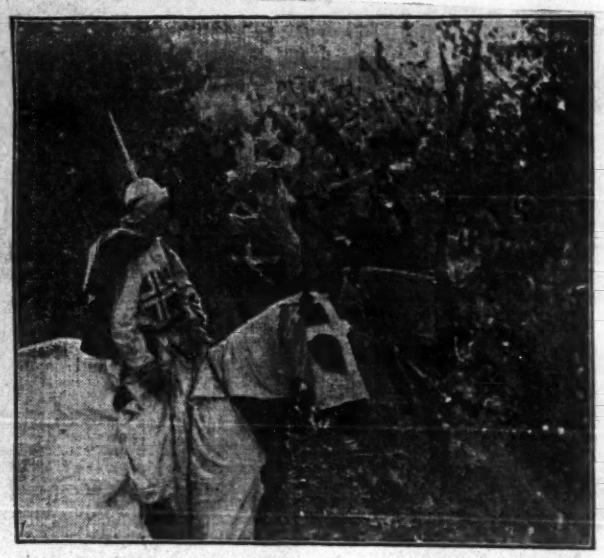
At the Theaters

THE OVERHOLSER

Gathering of the Klu Klux Klan a Scene in "The Birth of a Nation"

When David W. Griffith started the outdoor staging of the Civil war and Reconstruction scenes in "The Birth of a Nation," which will be shown at the Overholser all of next, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation,"



Gathering of "KuKlux Klan—"The Birth of a Nation."

producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on 'the day of days." Pedestrians were also warned off. But the roads themselves did not look southern. David Griffith handles this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North state. The race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

St. Louis Star
Nov 16/15

MAJOR DELIVERS $324 ADDRESS ON 'BIRTH OF A NATION'

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After the Governor had finished, Postmaster Selph delivered a seven-minute speech, followed by Mayor Kiel, who spoke for five minutes. An additional five minutes was consumed by Guy Crosswell Smith, local manager for the company, in introducing the speakers. The twenty-nine minutes of speaking cost a total of $783.

Governor Major and the others were entertained at a performance at the Garrick Theater preceding a banquet, of which the telephone speeches were a feature.

Among the guests were: Mayor Fred W. Moliman of East St. Louis; Col. H. S. Rumsey and M. J. Collins of the Governor's staff; Colin M. Selph, Postmaster; Charles H. Daues, City Counselor; L. C. Dyer, Congressman; Homer Bassford, William M. Ledbetter, William Marion Reedy, J. M. McKelvey, Commissioner of Public Buildings; Florence McCarthy, J. L. Edwards and E. P. Lampkin, president of the Million Population Club.

THE DAILY OKLAHOMAN, TUESDAY, NOVEMBER 16, 1915.

The Birth of a Nation.

The new theatric art invented by David M. Griffith in producing "The Birth of a Nation," coming to the Overholser Monday night for a week's engagement, has enabled him to surpass by far any stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark for such productions. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. The night-riding of the Ku Klux Klan looms like a company of avenging specters sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to old and young. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its new guise, untrammelled by the limitations of the theater.

St. Louis Republic
Nov. 16

FIFTY IN ST. LOUIS HEAR PHONE TALK ACROSS CONTINENT

Guests at Million Population Club Banquet Also Converse Over Line.

Fifty persons in St. Louis, including Mayor Kiel and Gov. Major, listened to telephonic communication between New York and Los Angeles at 12:15 o'clock this morning, and in turn exchanged felicitations with those at either end of the transcontinental line, more than 4000 miles long.

The affair was in celebration of the 150th production of The Birth of a Nation in St. Louis. The St. Louisans were guests at a dinner at Hotel Jefferson, given under the auspices of the Million Population Club. The telephoning was arranged over the lines of the Bell system.

Each dinner guest placed a receiver to his ear promptly at 12:15 o'clock and heard plainly an exchange of greetings between D. W. Griffith, producer of the play, and J. J. McCarthy, general manager of the film company. Griffith was in Los Angeles, McCarthy in New York. The talks lasted for half an hour.

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Nov. 16-1915

THE BUTLER CITIZEN.

"BIRTH OF NATION" WAS FINE SUCCESS AT MAJESTIC THEATER

The "Birth of a Nation," David W. Griffith's marvelous picturization of the story of the Clansman, dealing with the incidents leading up to the Civil war and the reconstruction period following the war, opened a three day engagement last night at Majestic theater to a crowded house.

The story in pictures begins with the home of the Cameron family in the south, the abolition meetings in the north and the stirring political events leading up the declaration of war in 1861. Facsimile pictures are given of Lincoln signing the first call for troops, historical scenes, scenes in the white house during the war, the surrender of General Lee at the close of the war and the assassination of President Lincoln. Battle scenes and hospital scenes are pictured in the first act with a vividness that is startling and an effect on the audience that is little short of marvelous.

Many of the women in the audience were in tears over some of the pathetic scenes, while a few men suddenly contracted colds in their heads in a most amazing fashion. The youngsters in peanut heaven were in exstracies of delight over the stirring events. In one place where the orchestra ceased playing for the moment to make the scene more effective a misguided youth in the gallery blew his nose like a trumpet, nearly upsetting the equilibrium of the audience.

The second act deals with the reconstruction periods after the war concerning which Allen Tourgee and others have written much and which is a matter of cold history.

The election of the negro legislature and the negro Lynch as lieutenant governor, the establishment of a military rule by negro soldiers aided by unprincipled white politicians are pictured with startling effect that holds the audience spellbound while the assembling of the Ku Klux Klansmen and the rescue of the Camerons from the cabin in the country and the daughter of Stoneman from the treacherous Lynch are the most thrilling spectacles ever witnessed at the Majestic theater.

An excellent orchestra of 17 pieces adds wonderfully to the effect of the

TRENTON EVENING TIMES, TUESDAY, NOVEMBER 16, 1915.

THEATRICAL

"BIRTH OF NATION" FOR TRENT AGAIN

"The Birth of a Nation," D. W. Griffith's photoplay spectacle, is attracting renewed attention at the Trent Theatre, where it is being given this week for a return engagement. The success of the first presentations is expected to be repeated. Two shows are to be presented daily during the remainder of the week.

Large assemblages yesterday felt the power of the thrilling scenes and applause was often heard.

Accompanied by an enlarged orchestra, the supernumeraries behind the screen to make noises appropriate to the scene and a corps of operators, the production justifies the claims made for it.

Following historical data of the struggle between the North and South, the photodrama has the additional value of being very instructive. The story has been placed around the Southland's dealing with negroes after the Emancipation. With its thousands of performers in the battle scenes, the burning of Atlanta on Sherman's march to the sea, the shooting of Lincoln in Ford's Theatre, the operation of the "Ku Klux Klan," and the hundreds of other views in the three-hour presentation, the production is remarkable.

D. W. Griffith presents the offering which he has founded on Dixon's work, "The Clansman." Many months were spent in its preparation. Historical buildings were restored just to obtain the proper effects. The leads are in the hands of competent players. They include: Henry Walthall, Miriam Cooper, Mae Marsh, Josephine Crowell, Spottiswoods Aiken, J. A. Beringer, Maxfield Stanley, Jennie Lee, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, William De Vaull, William Freeman, Thomas Wilson.

Globe-Democrat
Nov. 16, 15

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TUESDAY Nov. 16-1915 THE ST. LOUIS TIMES.

Cross-Country Phone Talk at Birth of Nation Banque

Scene at the "Birth of a Nation" dinner given Monday night at Hotel Jefferson. At head table—Center, Postmaster Selph, toastmaster; to his left, Gov. Major, Col. Horace Rumsey, Guy Croswell Smith, manager of picture, and Richard Spamer. To Mr. Selph's right, Mayor Kiel, Mayor Mollman of East St. Louis, E. P. Lampkin, president of the Million Population Club, and William Ledbetter. Among others at the tables were Col. Fred Gardner, Edmond Koeln, Joseph Thomas, James M. McKelvey, Otto F. Karbe, Charles R. Graves, Martin Collins, Melville Stoltz and Walter Sanford.

One of the most interesting innovations ever conceived for a dinner entertainment featured the banquet given at Hotel Jefferson Monday night by the managers of the "Birth of a Nation" picture, in celebration of the picture's one hundred and fiftieth performance in St. Louis.

Those attending the banquet were given telephone receivers connected with central wire over which a conversation between New York and Los Angeles took place. The telephone communication was arranged by the picture managers and the Bell Telephone Company. At Los Angeles D. W. Griffith, producer of the "Birth of a Nation," was speaking. In New York J. J. McCarthy, general manager of the Epoch Producing Company, held the wire. Guy Croswell Smith, local manager of the picture, introduced Gov. Major and Mayor Kiel to both Griffith and McCarthy over the phone, and an exchange of felicitations took place. Everyone at the banquet heard the conversation through their respective receivers. The connection was perfect and the voices distinct.

At the Garrick Theater the house was properly decorated for the one hundred and fiftieth anniversary, Monday night. Gov. Major, Mayor Kiel and others who attended the banquet sat through the picture. The dinner was served at 11:30 p. m. at the Jefferson. Addresses were made by Mayor Kiel, Gov. Major, Col. Fred Gardner, Richard Spamer and others.

GRAND IS PREPARING FOR IMMENSE AUDIENCES AT HISTORICAL SBECTACLE

Griffith's "Birth of a Nation" Will Doubtless Fill Opera House at Every Performance—Ticke ts On Sale This Morning—First Show Thursday.

It is expected that a long line will greet the treasurer of the Grand when he opens the seat sale this morning for "The Birth of a Nation," the Griffith historical spectacle which is to be presented for five performances during the last half of the week. The engagement will begin on Thursday night and will continue Friday and Saturday at 3 and 8:30 p. m., making five performances in all.

Lillian Gish, Whose Golden Aureole Type of Beauty Makes Her One Of the Most Popular Principals in "The Birth of a Nation," to Be Seen At the Grand Thursday, Friday And Saturday, With Friday and Saturday Matinee.

Inasmuch as Augusta is the first city in Georgia to witness the spectacle, the Thursday night performance will be in the nature of a "first night," with society present in numbers. In fact Manager Tant urges that all who can conveniently attend the opening performance do so and thus aid him in minimizing the congestion that is always felt at the final performances in theaters where "The Birth of a Nation" is shown. In Richmond, where the spectacle was presented for a week at the Academy of Music, it became necessary to summon extra police to restrain the crowds from "rushing" the theater at the Friday and Saturday performances, and even an extra Saturday morning performance failed to relieve the situation. In Norfolk, where the company opened its southern tour several weeks ago, the line at the box office was unbroken for five days.

Extra ushers have been engaged to handle the Friday and Saturday crowds at the Grand, and while every possible step will be taken to prevent confusion, patrons can best insure their comfort by attending the opening performance.

The services of fifty people are employed in presenting "The Birth of a Nation" and the spectacle runs two hours and forty-five minutes. A symphony orchestra of thirty will play the elaborate score which is synchronized to its 5,000 scenes in which 18,000 people and 3,000 horses are seen.

St Louis Globe-Democrat Nov. 16.

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The Pittsburgh Post Nov 16-15

MILES—"Birth of a Nation" Film.

Entering yesterday the last two weeks of the unprecedented run in Pittsburgh which began the first week in September in the Nixon, "The Birth of a Nation" photo spectacle attracted more crowds to the Miles Theater.

The potent influence of the orchestral accompaniment continues to make itself felt in the stirring projection of these swift-moving scenes picturing those history-making days of the 60s. Spectators are thrilled anew by the sweep of music attuned to the spectacle of marching troops, the rush of the galloping Ku Klux Klan, the battling at Petersburg, and the thousands of other scenes.

Among the favorites pictured in the action is Lillian Gish, who has just arrived here, staying with relatives in Knoxville.

The greatest motion picture achievement, the triumph of D. W. Griffith, is to close the record run of 14 weeks Saturday, November 27.

Stage THEATRES Screen

Conducted by D. F. STEVENSON, Dramatic Editor

"BIRTH OF NATION" BEST IN FILM ART

D. W. GRIFFITH'S AMAZING SPECTACLE REPEATS SUCCESS AT TRENT.

ORCHESTRA IS LARGER

Presented in exactly the same manner as in this city last September, with the same accompanying effects and the same symphonic score, "The Birth of a Nation," D. W. Griffith's gigantic film achievement, repeated its previous success here at the Trent theatre yesterday afternoon and evening.

Two large audiences cheered, applauded and sent forth volleys of whistling response in recognition of the wonders of this historic spectacle. The tremendous powers of the battle and the mob scenes—so numerous throughout the story—held the two crowds spell-bound. All were on the seat's edge, it seemed. All eyes were commanded by the rapid-fire action.

"The Birth of a Nation" is unquestionably a stupendous undertaking, embracing as it does the chaotic times of the terrible war between the North and the South and the bloody race riots that ran rampant for months following their union. As the Civil war and the Reconstruction period that followed form the basis of the story, the picture is brimful of patriotic deeds and splendor—a fact that accounts for a great deal of its popularity.

Of incalculable valfie to the presentation of this masterpiece is the symphonic music, arranged by Joseph Carl Briel and representing typical tunes of war times, as well as martial melodies and tripping bars that set the foot astir. The accompanying music is a distinguished feature. The orchestra is augmented to the extent of thirty pieces, there being three pieces more than in the orchestra that accompanied the picture in September.

Scene after scene in both parts of the film—that of the war and of "The Clansman" story—shows minute detail, even in the portrayal of the cowardly assassination of President Abraham Lincoln while he was seeing the performance of "Our American Cousin," at Ford's theatre, Baltimore, April 14, 1865. Then there is Lincoln's call for troops, a ball on the eve of the battle of Bull Run, the first triumph of the Confederacy, Sherman's devastating march to the sea, the burning of the city of Atlanta, the siege of Petersburg, Lee's surrender to Grant and finally the tumultuous scenes of the uprising of the Ku Klux Klan. Slavery and colored servitude in the south are shown in all their horribleness.

Also, there is a soothing love interest running through both acts, this being between a Northern girl and a Southerner and a Southern girl and a Northerner. Henry B. Walthall is conspicuously clever in the chief male role, and Mae Marsh is admirable in the leading feminine part. Others in the ensemble are: Lillian Gish, as the Northern girl; Miriam Cooper, a beautiful girl, as the Southern girl; Spottiswood Aitken, Ralph Lewis, Mary Alden, George Seigman, as the mulatto lieutenant governor; Walter Long, as the renegade negro; Joseph Henaberry, as Abraham Lincoln; Raoul Walsh, as John Wilkes Booth; Donald Crisp, as General Grant, and Howard Heye, as General Lee.

The program of effects, electrical and otherwise, enhances to an unusual extent the effectiveness of the picture.

Fortunately—or thanks to the enterprising methods of Manager Moses—the spectacle will remain at the Trent theatre for the week, to offer two presentations daily. It would not be exaggeration to say that almost every one who saw it last September will want to see it again. The amazing qualities of production are sufficient to draw ten more capacity houses. Don't miss it!

D. F. STEVENSON.

Butler Pa. Times 11/14/15

CROWDED HOUSES FOR "BIRTH OF A NATION"

IMMENSE CROWD OF BUTLER PEOPLE GREET FAMOUS PICTURES OF "THE BIRTH OF A NATION" AT THE MAJESTIC.

Capacity huses greeted the famous picture, "The Birth of a Nation" at the Majestic theatre on Monday evening and this afternoon, all records at the big playhouse having been broken for these fine pictures, detailing the stories of the Civil war and the re-construction period.

The pictures are certainly wonderful in conception and marvelous in execution, displaying the highest skill on the part of designers and actors.

The story in pictures begins with the home of the Cameron family in the South, the abolition meetings in the North, and the stirring political events leading up to the declaration of war in 1861. Fac-simile pictures are given of Lincolin signing the first call for troops, historical scenes and scenes in the White House during the war, the surrender of General Lee at the close of the war, and the assassination of President Lincoln. Battle scenes and hospital scenes are pictured in the first act with a vividness that is startling and an effect on the audience that is little short of marvelous.

An orchestra of 17 pieces, made up of skilled musicians, furnish the music while the pictures are being shown and adds to the intensity of the dramatic scenes which make up this really wonderful picture.

The pictures will be shown this afternoon and evening and tomorrow afternoon and evening, with indications that each performance will be to crowded houses and that the people will be more than pleased with the great show.

this announcement —

BIRTH OF NATION MAKES GREAT HIT AT THEATRE HERE

SPLENDORS OF SUBLIME PHOTO-PLAY NOT HALF TOLD IN PRELIMINARY ANNOUNCEMENTS —MAGNIFICENT SPECTACLE

No stage play was ever written or ever can be written which thrilled or will thrill its beholders as does the photoplay, "The Birth of a Nation," which opened for a three-day engagement at the Majestic theatre in this city Monday evening. While the splendors of the picture have been told in the announcements previous to the appearance of the screen play here, it is not within the power of any writer to do justice to the magnificence of D. W. Griffith's marvelous spectacle. While practically everyone in Butler has seen screen plays, there is a difference in the pictures of "The Birth of a Nation" which separates them from the ordinary photoplay. The Majestic theatre was packed to the doors Monday night and the pictures made a great hit.

In the "Birth of a Nation" there are hundreds of scenes, thousands of actors and armies operating as they do in times of war, covering a wide field and performing countless evolutions in the movements necessary to properly show the effect of battles. In fact the play is a whole art gallery of scenery, of hunmanity, of still life and life in wildest career. There are portraits of things, of furniture, of streets, homes, wildernesses; pictures of conventions, cabinets, senates, mobs, amries; pictures of family life, of festivals and funerals, ballrooms and battlefields, hospitals and flower-gardents, hypocricy and passion, ecstay and pathos, pride and humiliation, rapture and jealousy, flirtation and anguish, devotion and treachery, self-sacrifice and tyranny. Picturesquely shown are the Southerners in their wealth and luxury at home, their wind-swept cotton fields, the ballroom with seething dancers, soldiers riding away to war and soldiers trudging home defeated, with poverty ahead of them and new and ghastly difficulties arising on every hand—the epic of a proud, brave people beaten into the dust and refusing to stay there.

The pictures shifted with unending variety from huge canvasses to exquisite minatures. Now it was a little group of refugees cowering in the ruins of a home. A shift of the camera and the beholder is looking past them into a great valley with an army fighting its way through. One moment Abraham Lincoln is seen brooding over his emancipation proclamation and another he is yielding to a mother's tears.

Starting with the period just previous to the great war between the states the play deals graphically with the war's beginning, its prosecution and finish and the troublous times of the carpethaggers and their government of the south, when the black man took the place of white and chaos reigned until the secret organization known as the Ku Klux Klan, weirdly garbed, carried the fiery cross through the land and forced a betterment of conditions. The Clansmen, hundreds of them, mounted, made a great spectacle in the film.

Rev. Charles H. Parhurst, the famous divine of New York, gives it as his opinion that a boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the great panorama which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the class-room. Dr. Parkhurst also further remarks that the battle scenes which Mr. Griffith has depicted are of surpassing power and realism. There are also scenes of surpassing dignity and beauty. The tender affection in which Mr. Lincoln is held is always manifested by audiences in the scene of the heart-broken southern mother pleading with him for the life of her son who has been sentenced to death as a spy. There are few eyes in which

NEXT WEEK.

Monday—"The Birth of a Nation." 8:30 P. M.

Tuesday—"The Birth of a Nation." Matinee 3 P. M. Night 8:30.

Wednesday—"The Birth of a Nation." Matinee 3 P. M. Night 8:30.

"The Birth of a Nation."

The Virginian-Pilot and the Norfolk Landmark.

The realistic picturization of an epoch in history is what D. W. Griffith undertakes to do in that masterpiece of motion picture drama, "The Birth of a Nation," which was presented at the Colonial last night to a packed house, and regardless of whether the play is one calculated to do good, insofar as vivid and graphic portraiture of the turbulous and chaotic days of the Civil war and the days of reconstruction is concerned, the production is a thrill with the spirit of tumult and confusion and abounding in the horrors of war, of rapine and desolation.

For sheer tenseness of dramatic interest, Mr. Griffith's work is probably without parallel. Certainly in perfection of effect, in photography and in the thousands of details that have gone into building this greatest epic of film history, the producer has shown a degree of genius not attained by any other. In historical accuracy he builds Ford's theatre and presents with faithful attention to actuality the assassination of Lincoln; the session of the black legislature in South Carolina is shown in a hall constructed from a photograph. Sherman's march through Georgia, the burning of Atlanta, the fighting around Petersburg, the gathering of the Ku Klux—these furnish subjects for spectacular scenes on a scale beyond the dreams of the living stage.

It is a production that holds its audience as has nothing else in the memory of this writer.

The play is based on Thomas Dixon's novel, but Griffith's master hand has subordinated the blatancy of the book.

It portrays an entire period. The opening scene shows the old South, quiet in the unnatural calm preceding the great outbreak. Comes the first intimation of the national storm that is brewing. Then the war. Scene after scene of rapine and plunder, horror and desolation follows; and the gaunt spectre of war shows itself through the misery of the suffering people. The great battle that determined the war is staged; then comes the peace of war—a sickly, miserable peace. The work of rebuilding the South commences under the guidance of Lincoln; then the assassination of the one man who could control the dissenting force. The dark days of negro supremacy in the South are pictured. Follows the rise of the Ku Klux Klan. A swee, though sometimes sad, love strain surges through the land's misrerers and scenes relieving the high tension of the spirit of the drama are introduced.

With the coming of the Ku Klux the negro supremacy is put down though more bloodshed, following a gerilla warfare. The production shows the agony that the South endured that a nation might be born.

Winsome Mae Marsh, as Flora, the ill-fated youngest daughter of the South Carolina Camerons, handles the leading feminine role in a captivating style. Starry-eyed Lillian Gish is exceptionally good as Elsie Stoneman, the daughter of the leader of the Radical party. Josephine Crowell acted the part of Mrs. Cameron, a mother of many sorrows, and Miriam Cooper, a sweet and winsome Margaret Cameron, a daughter of the Old South. The role of Col. Ben Cameron was handled by Henry Walthall. Elmer Clifton was Phil Stoneman. George Seigmann was cast in the role of the ambitious negro lieutenant governor, Silas Lynch.

The music throughout the entire production is a notable feature.

BIRTH OF NATION WAS STUPENDOUS

Greatest Photoplay of Old South, Civil War and Reconstruction, and Most Gripping and Inspiring Yet Presented Here.

The "Birth of a Nation," seen for the first time at the Academy of Music last night was the greatest presentation of one of the greatest dramas in the South history that has thus far been given to the public as a grand photoply.

From the beginning of the photoplay showing Southern home-life till the last sweep of the Ku Klux Klan across the vista, the affair held interest, emotional, well-nigh overwhelming at times, and the presentation, lasting from 8:30 till 11:30 last night, was witnessed by a large house.

The great picture is based on the story in "The Clansman," and in the beginning it is announced on the screen that the purpose is to destroy the desire for war by showing its horrors, and in this latter purpose the play was unparalleled, unless some great artist shall be able to depict the European war and its horrors.

Among the notable pictures were the trench-fighting, part of this at night, and the shelling of the opposing armies; the pictures of Lincoln; and the tragedy of Lincoln's death, the South's hardest blow.

Reconstruction.

But for real excitement, when the nerves tingle and the applause grows uproarious at times, let one choose the presentations of reconstruction scenes, and the reign of terror that threatened the whole South till the "Invisible Empire," of the Ku Klux Klan appeared on the scene, beginning with the conception of the idea to its fullest realization, when the mysterious riders saved women, children and a whole town from the dangers of a mob of negroes incited by carpet-baggers.

Pictures Are the Best.

Nothing approaching in extent and artistic prepartion has perhaps ever been seen in this city. The pictures are alive with life and color and every scene whether at close focus or distant, brings out the figures in the scene perfectly.

The photo-play was remarkable in the fixed attention which it held, and it was peculiar in that there were but two brief moments of laughter. It was war and its horrors, and the spectators, keyed to the full realization of the word, did not want to laugh. It was a tribute to the skill of the photoplay that the vast house at the Academy did not laugh but a few times, and then it was at some negro mammy's antics. The crowd had absorbed the spirit of the author of the play, and the applause which greeted some of the wonderful scenes was immense.

Ku Klux Ride.

But the riding of the Ku Klux Klan, and their timely arrival at critical moments when besieged fugitives from their homes, or when white men and women were in danger, and when a whole town had become filled with rioting negroes—these were such as to make the spectator realize the power of this "Invisible Empire" probably as nothing else in the whole play did. The feature as a technical piece of work is great, as is the whole presentation, but the drama, and that hardly melodrama to the Southerner, of the Ku Klux Klan is beyond the limits of description. Men and women applauded these scenes with gusto and with tears sometimes in their eyes.

The photoplay will be seen this afternoon and tonight, and tomorrow afternoon and night ,and there is no doubt but that every presentation will bring out a large house, and that many will feel impelled to return to witness theg reat entertainment again before it leaves this city.

Veterans to See Play.

This morning one or two ladies of the city, who are much interested in the Confederate veterans secured the consent of the management of the "Birth of a Nation," to confer with Manager Crovo as to giving the Charlotte veterans an opportunity to see the great play Wednesday afternoon, and Mr. Crovo readily granted the request.

Confederate veterans will be admitted free to the play tomorrow afternoon, and are asked to be present at 2:30 p. m. in order that they may

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THE CHARLOTTE NEWS NOVEMBER 17, 1915.

DAVID WARK GRIFFITH

Producer of "The Birth of a Nation," the great historic spectacle be seen at the Academy of Music today.

Last Performance of "The Birth of A Nation" to be Staged in the Academy Today.

Tonight's performance of "The Birth of a Nation" will mark the passing of the big Griffith spectacle from the local theatrical map and those who have not yet witnessed it should not delay in purchasing tickets. While the advance sale indicates a capacity audience, there are still some good seats to be had at the boxoffice.

It is doubtful that Charlotte playgoers will have another opportunity to see "The Birth of a Nation." The company now at the Academy is the only one on tour in the south and it is booked for long engagements in Atlanta, New Orleans and the principal cities of Texas. So tremendous has been the patronage during the local engagement that Manager Crovo has tried to arrange a return date but he has been given scant encouragement owing to the bookings mentioned.

As to the possibility of the spectacle being presented later in the smaller theaters, it is stated that Mr. Griffith will not allow "The Birth of a Nation" to be shown except at his regular scale of prices and in theaters having adequate facilities for staging the spectacle.

Nov. 17th 1915

FORT WORTH RECORD.

Velerans Will See "Birth of a Nation" Thursday Afternoon

Veterans of the war between the states, wearers of both the blue and the gray, will witness the great film play, "The Birth of a Nation," Thursday afternoon at the Byers as guests of the management. Decorators from Washer Brothers early Thursday morning will start to work dressing the boxes to be occupied by the old soldiers in a fashion suited to the occasion.

It is also quite probable that each veteran will be provided with miniature flags as they stand in line ready for the march to the opera house to the music of a fife and drum. It is expected that they will keep step in a way that will be the envy of the Texas National Guard.

Manager Greenwall of the Byers wants every veteran present, as he feels that the picture will be enjoyed by the old boys who saw in reality what the picture depicts.

The Pittsburgh Post, Nov. 17-1915

But another week remains to see "The Birth of a Nation" now at the Miles Theater. Saturday evening, November 27, will bring to a close in this city the long engagement of the famous Griffith spectacle.

Nov. 17-1915

THE OKLAHOMA NEWS.

"BIRTH OF A NATION"

David Wark Griffith who startled the world with his wonderful combination of film and operatic drama called "The Birth of a Nation," the Thanksgiving week attraction at the Overholser theater, is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied grand opera and developed a splendid baritone voice. He became interested in pictures as a scenario writer but the technical side of the work fascinated him. He commands the largest salary ever paid a director of any amusement enterprise in this country.

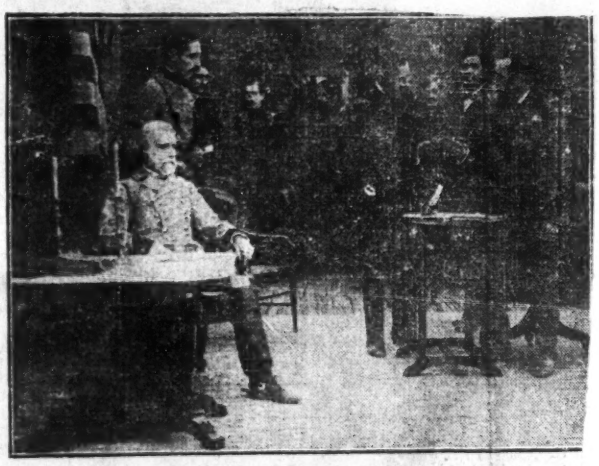
Nov. 17-1915

THE OKLAHOMA TIMES

THE OVERHOLSER

Among all the film actors playing histor cal characters in "The Birth of a Nation" spectacle to be seen at the Overholser beginning Nov. 22, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as General Robert E. Lee and the other as General U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox court house, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.



LEE AND GRANT

At Appomatox in "The Birth of a Nation"

It is well known that many supporters of the defeated confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact John Wilkes Booth supposed that in killing President Lincoln he would have the support of the south in a new struggle. But General Lee was of a different temper. He realized that the south had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseires endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Grant and on the morning of April 9th under the budding apple trees of an Appomattox orchard were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the 'fatigue" and dusty jack boots of the hard campaign. Strangely enough General Lee had no pencil to write with. A pocket ink stand and pen were lent by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great vent.

H. Denison Morning Gazette Nov. 17, 1915

MANY DENISONIANS AT TEND "BIRTH OF A NATION"

Quite a number of Denisonians attended the "Birth of a Nation" at Sherman yesterday afternoon and last night, and others are going today and tonight. Those who saw these pictures speak in the highest terms of the spectacle, and say that the large audience was moved to tears time and again during the performance. These pictures are the most magnificent ever staged, and may never be shown in this vicinity again. A matinee this afternoon and the show tonight finishes the engagement.

Charlotte News Nov. 17-1915

"Birth of a Nation" Seen by Veterans— Last Show is To-night

This afternoon at 3 o'clock the great play, "The Birth of a Nation," was presented before another large house. Last night and this afternoon at 3 o'clock many members of Mecklenburg Camp, United Confederate Veterans were present to witness the play at the kindly invitation of the management. It proved an unusual opportunity to carry the veterans back to the days of civil strife, and many wept while others shouted at the realistic productions of the film, in which they had once been moving actors.

The play has scored a great hit in this city and with the performance tonight will have given five shows here, each one of which has been presented to a full house.

The pictures are such as cannot be forgotten and to those who were not well versed in war history, the Ku Klux Klan, the aftermath of the great war and other features, proved great in their educational value.

The "Birth of a Nation" will be received with enthusiasm in the South wherever it is shown.

29/1

Nov. 17th 1915

CHARLOTTE DAILY OBSERVER

THE MIRACLE MOVIE HERE AGAIN TODAY

Last Two Performances to Be Given at the Academy This Afternoon and Night.

Today's performances of "The Birth of a Nation" at the Academy of Music will afford playgoers of Charlotte and surrounding towns their final opportunity to witness the film-and-music version of "The Clansman." Nothing that the Academy has offered in years has awakened so much local interest and it is expected that the playhouse will be jammed to its capacity this afternoon and tonight.

While the advance sale indicates two large audiences, there are still some good seats for both performances to be had at the boxoffice and those who have not yet witnessed the spectacle are urged to make their purchase as early as possible.

If there is any hope among those who have not yet bought their tickets that "The Birth of a Nation" will eventually be seen in the smaller theaters it is a forlorn one because D. W. Griffith, the producer, has stated emphatically that he will never allow it to be shown except in first class playhouses at prices customarily charged for the best attractions. In fact only the largest theaters can provide the proper facilities for staging the spectacle, as those who have seen it can understand.

M V

2-17-1915

THE STATE: COLUMBIA, S. C.

RICHMOND'S MAYOR LIKED PHOTOPLAY

George Ainslie Says "The Birth of a Nation" is Thrilling Spectacle.

George Ainslie, mayor of Richmond, wrote as follows, under date of October 28, to Daniel Shea, manager of "The Birth of a Nation," which photospectacle is to be exhibited shortly at the Columbia theatre:

"I have not heard the slightest unfavorable comment on 'The Birth of a Nation,' the photoplay now showing in Richmond, but, on the contrary, those who have been fortunate enough to have seen it, and who have related their impressions to me, have given it unstinted praise.

"I saw it myself and I consider it the most thrilling, gripping presentation of any theme I ever witnessed.

"Of course, there are scenes, particularly in part 2, that one might well wish had never been acted in real life, but the indisputable record proves their truth, and thousands of persons now living in this country can testify that they knew and saw them. They were, however, of a time half a century gone, and why any one should think that their mimic portrayal in this day should cause either immediate breaches of the peace or disorders in the friendly relations between the whites and blacks of today is beyond my comprehension. Such results should follow only where very little provocation was needed.

"While I think that each community should decide the question of the presentation of the play for itself, I can say that in Richmond, where the colored population is about 38 per cent. of the total, the peace and good order of the community were never better, and that we have no reason to believe that any race antagonism will be engendered by the presentation of this play here.

"Artistically, musically and mechanically, your offering is simply wonderful, and I wish that all of our good friends and fellow citizens, particularly those in the Northern States, could see it."

this anno

The Belleville Post Zeitung
Nov. 18-1915

"The Birth of a Nation."

D. W. Griffith's Meisterstück, „The Birth of a Nation", wird an zwei Tagen, am Sonntag und Montag, den 28. und 29. November in dem hiesigen Washington Theater aufgeführt werden.

Das Stück wird genau so hier aufgeführt werden wie es in New York aufgeführt wurde, wo alle bisherigen Leistungen auf der amerikanischen Bühne bei weitem übertroffen hat. Es ist ein historisches Drama aus der amerikanischen Geschichte und deckt einen Zeitraum von drei Jahrhunderten. Wirkliche Schlachten werden aufgeführt, an denen Abertausende von Soldaten theilnehmen. 18,000 Personen betheiligten sich an der Aufführung um das Wandelbild herzustellen außer 3000 Pferden, Kavallerie: Städte wurden gebaut um wieder durch Feuer zerstört zu werden. Die Kosten der Produktion beliefen sich auf $500,000. Nähere Einzelheiten werden in späteren Ausgaben folgen.

Daily Oklahoman
Nov. 18-1915

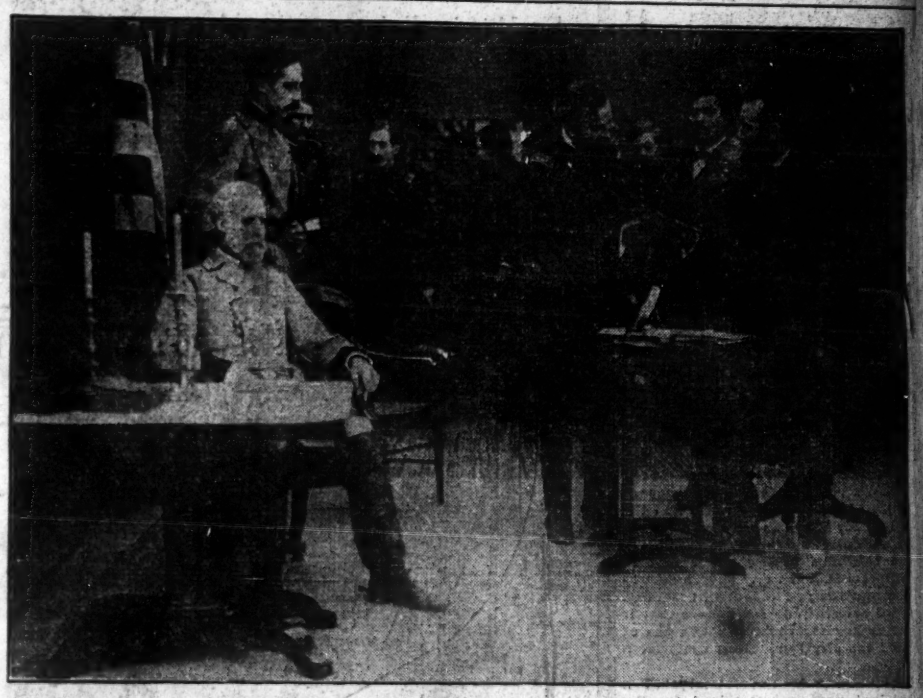
3/93

"Birth of a Nation."

The Thanksgiving week attraction at the Overholser theater will be D. W. Griffith's wonderful production, "The Brith of a Nation," which begins its engagement Monday night. This mighty spectacle has turned the theater records of America topsy-turvy. It holds the long distance runs in New York, Boston, Chicago, Los Angeles and San Francisco to date and is making a triumphant tour which is causing more comment than anything ever undertaken in the drama of this country heretofore. It is a story of American history, showing the rise and fall of slavery in this country and the terrible suffering that was endured before a solution of this problem was reached. It is not so much history as it is drama and romance in a new form of expression, with an operatic accompaniment in the way of a symphonic score which shows the power of blending the two in this unique projection. Nothing like it was ever seen before. Nothing its equal is likely to be accomplished until D. W. Griffith has time to select another theme for his genius of expression.

FORT WORTH RECORD. THURSDAY MORNING, NOVEMBER 18, 1915.

Surrender of Lee's Sword at Appomattox In "The Birth of a Nation," at the Byers



The film portrayal of the surrender of the sword of General Lee to General Grant at Appomattox is one of the marvelous examples of detail in "The Birth of a Nation," which begins a three days' engagement at the Byers tonight. Every historical character can be recognized in this scene.

Ft. Worth Record
Nov. 18th-15

VETERANS WILL SEE 'BIRTH OF A NATION'

Blues and Grays Will Meet at Courthouse Tonight at 7:30 o'Clock.

Veterans of the war between the states, regardless of which side they served on, will see "The Birth of a Nation" Thursday night as guests of Manager Greenwall of the Byers. They will meet at the courthouse tonight at 7:30 o'clock, where they will be formed in line for the march to the opera house with General Whitehead, Colonel W. T. Shaw and a Grand Army of the Republic commander leading the line.

Those having uniforms are expected to wear them, although the lack of a uniform will not be expected to keep anyone away. Manager Greenwall has reserved 120 seats, 90 for the Confederate veterans and 30 for the Grand Army of the Republic members. Wives of the veterans will share the seats, as will all widows of veterans. No seats have been provided for other members of the veterans' families.

Washer Brothers have arranged for their decorators to go to the Byers Thursday morning and the seats set aside for the guests will be decorated in keeping.

Veterans express heartfelt appreciation of the invitation extended by Manager Greenwall and are looking forward with a great deal of pleasure to seeing the greatest motion picture ever made depicting scenes they will long remember.

"The Birth of a Nation."

"The Birth of a Nation" will be the offering tonight and for the balance of the week. There will be matinees Friday and Saturday morning at 10:15 and afternoon at 2:30. Although the leaders of the opposing forces in the civil war appear but for a moment in W. W. Griffith's spectacular silent drama, the scenes in which General Grant receives the surrender of the army of the South from General Lee is one of the most striking of the famous photoplay.

As the scene unfolds, Grant is discovered seated at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates his thought. A forlorn leader of what is no longer even a forlorn hope, he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affixed his signature, arises, the contrast between the two men is striking. Grant, about 5 feet 8 inches tall, his square shoulders inclined to stoop, is without his sword and is wearing fatigue uniform. He wears ordinary top boots, with trousers outside. Boots and clothing are spattered with mud. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror, a statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy swing, cigar in mouth, as usual, and offers his hand in a way that means much to the defeated southerner. It is not preliminary to a formal, meaningless handshake. It is the act of one who would be a friend, and is accepted as such by the man in gray, who grasps the extended hand and the great generals of the great war for a moment face each other. Then, with military salute, they part and the incident of Appomattox courthouse is closed.

Nov. 18th 1915

BELLEVILLE NEWS-DEMOCRAT,

FACTS ABOUT "THE BIRTH OF A NATION"

which comes to the new Washington Theatre Sunday and Monday, Nov. 28 and 29, matinees and nights:

5,000 scenes, 18,000 characters, 3,000 horses. Approximate cost of production, $500,000.

Cities built up and then destroyed by fire.

The biggest battle of the Civil War re-enacted.

Ford's Theatre, Washington, reproduced to the smallest detail for the Lincoln tragedy.

A series of wild "Ku Klux" rides that commandeered a county for a day and cost $10,000.

Women's dresses used 25,000 yards and Ku Klux costumes 12,000 yards of cloth.

Night photography of battle scenes, invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells, costing $80 apiece, were used. Miles of trenches, thousands of fighters. "War as it actually is."

A musical score of 40 pieces synchronized to the several thousand distinct and individual scenes.

Twelve thousand feet of film in the public picture represent 140,000 feet of actual photography.

MAKING ALTOGETHER

the most stupendous dramatic and spectacular enterprise that the brain of man has yet visioned and realized!

Sale of seats on sale Saturday 10:00 a. m.

The Augusta Chronicle
Nov. 8th 1915

David W. Griffith in Action, Directing "The Birth Of A Nation."

"The Birth Of A Nation"—Confederate Forces Entrenched Behind The Crater At Petersburg. One of the Many Thrilling Scenes in D. W. Griffith's Mighty Spectacle "The Birth of a Nation" Which Opens Its Engagement at The Grand This Evening.

The Augusta Chronicle - Nov. 14-1915

'THE BIRTH OF A NATION" WINS ADMIRATION OF ALL WHO SEE IT

When Shown in Charlotte the People There Were in Delight Over it and the Newspapers urged Their Readers to See it, No Matter What the Cost and Effort.

"The Birth of a Nation" comes here tonight with the flush of success. It is in the papers wherever it has been shown, that it is a triumph—that it is worth any price at the box office. It has taken hold as the theatrical attraction of the year.

The Charlotte News—the attraction is showing there—is in great delight over it. It tells all its readers to not miss it—to see the sensational production at all costs.

Here are extracts from that paper, after witnessing it:

"The greatest presentation of one of the greatest dramas in the South history that has thus far been given to the public as a grand photoplay.

"But for real excitement, when the nerves tingle and the applause grows uproarious at time, let one choose the presentations of reconstruction scenes, and the reign of terror that threatened the whole South till the 'Invisible Empire,' of the Ku Klux Klan appeared on the scene, beginning with the conception of the idea to its fullest realization, when the mysterious riders saved women, children and a whole town from the dangers of a mob of negroes incited by carpet-baggers.

"The photoplay was remarkable in the fixed attention, which it held, and it was peculiar in that there were but two brief moments of laughter. It was war and its horrors, and the spectators, keyed to the full realization of the word, did not want to laugh. It was a tribute to the skill of the photoplay that the vast house at the Academy did not laugh but a few times, and then it was at some negro mammy's antics. The crowd had absorbed the spirit of the author of the play, and the applause which greeted some of the wonderful scenes was immense.

"But the riding of the Ku Klux Klan and their timely arrival at critical moments when besieged fugitives from their homes, or when white men and women were in danger, and when a whole town had become filled with rioting negroes—these were such as to make the spectator realize the power of this 'Invisible Empire' probably as nothing else in the whole play did. The feature as a technical piece of work is great, as is the whole presentation, but the drama, and that hardly melodrama to the southerner, of the Ku Klux Klan is beyond the limits of description. Men and women applauded these scenes with gusto and with tears sometimes in their eyes."

"The Birth of a Nation" engagement in Augusta begins tonight. It will also be shown Friday night and Saturday night. There will be matinees Friday and Saturday.

The State Col. S.C.
Nov 18th 1915

SEAT SALE BEGINS FRIDAY MORNING

Tickets for "The Birth of a Nation" Will Be Ready for Public Tomorrow.

"The Birth of a Nation," the massive spectacle of the South's reconstruction, concerning which much has been said and written, will be seen next Monday, Tuesday and Wednesday at the Columbia theatre, exactly as it is being presented in New York, Boston, Philadelphia, Chicago and other large cities, with a symphony orchestra of 30 pieces and elaborate stage effects. The services of 50 people are employed in each presentation.

DAVID W. GRIFFITH
Producer whose genius made possible "The Birth of a Nation," which is to be presented at the Columbia theatre, November 22, 23 and 24.

Altogether, five performances will be given during the Columbia engagement of the spectacle. Except on Monday, when the whole day will be spent in installing the production and rehearsing Columbia musicians with the company's orchestra, a matinee will be given every day at 2 p. m. The evening performances will begin at 8:30 o'clock, and owing to the length of the spectacle, nearly thre hours, all the performances will be started promptly on time.

The company coming to the Columbia theatre is the one which has played to large business in Richmond, Norfolk, Chattanooga and other important Southern cities this season. It is the only one on tour, the seven others presenting the spectacle being installed for indefinite runs in as many large cities in different sections of the country. Seats for the engagement will go on sale at the Columbia theatre box office tomorrow morning.

Daily Oklahoman
Nov 19-15

"The Birth of a Nation."

A kind of artistic achievement easy for the film but impossible for the "indoor drama," is illustrated by the Ford's theater scene in "The Birth of a Nation," to be seen at the Overholser all of next week. The old-fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the complete stage of Ford's theater in April, 1865, but also the auditorium of the theater, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin," assisted by E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that Wilkes Booth fired. The audience has risen to its feet as the shot is heard and cranes forward in a semi-panic to gaze at the great statesman whose head has fallen back in the stage box, and the assassin, Booth, who is leaping from the box to the stage and whose spur catches in the box draperies as he jumps, causing him to break his leg. This sort of historical realism has never been achieved before. It is part of what is meant by the so-called "new art," for which D. W. Griffith is responsible.

Spectators gaze at the scene with fascinating horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest previous art achievements of the film drama.

Nov 14th 15

THE KANSAS CITY POST,

"BIRTH OF NATION" AT GRAND ANOTHER WEEK

"The Birth of a Nation" will be shown at the Grand theater another week on account of the large number of out-of-town orders that have not yet been filled. This will make five weeks for the great photoplay in Kansas City and it is estimated 100,000 persons will have seen it after the last showing Saturday night, November 27.

Nov. 19th 1915

THE NEW CASTLE HERALD

THRONG SEES GREAT MOVIE AT THEATRE

"The Birth Of a Nation" Draws Applause From Large Audience.

NO OCCASION FOR RACIAL FEELING

Wonderful Scenes And Thrilling Drama Depicted On The Film.

An enthusiastic audience, one composed of many who rarely attend a photo-play, packed the Opera House last night to see the initial showing of "The Birth of a Nation" in this city. Young, middle-aged, old, all seemed to appreciate the dramatic picturization of the Civil War period, and many of the most stirring scenes were heartily applauded.

Early yesterday afternoon practically all of the seats for last night's performance were sold and a number were obliged to make arrangements to see the picture later in the week. Notwithstanding the fact that the best seats sold for the unusual price of two dollars, the demand was undiminished and all who witnessed last night's performance were highly gratified.

In a number of cities, in fact, in New Castle there was a slight agitation against showing this production on account of the racial prejudice it might cause. However, after having seen the play such a fear would be dispelled. While a number of the scenes show conditions and bring out traits that were hazardous at that time, still the author in the portrayal of the two faithful and loyal freed slaves who help rescue their former master, depicts scenes that strongly emphasize their good qualities.

The story of the play was taken from Thomas Dixon's popular novel "The Clansman" which was widely read and dramatized a number of years ago. In fact, some of the scenes are practically identical. The quiet home-life of both the South and North before the war, the period of privation during the war and many stirring battles and engagements, the assassination of President Lincoln whereby the South lost its best friend, the disorganized condition of the South caused by exploiting men from the North instigating the freedom to take control, and finally, the formation of the Ku Klux Klan in self-protection, all are shown as nearly historically correctly as possible. At many of the most stirring scenes, especially the reproduction of famous battles, the audience loudly applauded.

As practically all of the seats for the remaining performances are being disposed of no doubt a large number of the people of this city will have the advantage of seeing this production which is extremely worth while.

Nov. 14th 1915

THE CHARLOTTE NEWS

"The Birth of a Nation" gave the critics of the city an idea of the miracles that the "movie makers" perform, and right on the heels of that masterpiece comes the wonderful attraction that the Broadway manager has been endeavoring but hardly expecting to secure. This stellar feature has been booked for today and tomorrow, and will be advertised in a way that is novel to say the least.

GREATEST PICTURE EVER PRODUCED AT THE GRAND TODAY AND SATURDAY

Chronicle Man Who Witnessed "The Birth of a Nation" Last Night at The Grand Declares It is Most Marvelous Spectacle Ever Presented on the Screen.

There is not a human being with red blood coursing through their veins who will not be thrilled in every fiber of their being by "The Birth of a Nation," the greatest motion-picture ever produced, showing at the Grand today and Saturday.

From the introductory scene to the final climax, the picture plays on the human heart as no other production has ever played, stamping D. W. Griffith as the greatest producer the world has ever known.

From the peaceful and happy southern home to the political cauldron at the national capital one is carried as the film is unwound, and as the action of the picture increases, the blood courses faster in the veins until the nerves are drawn to such a point as to almost drive one frantic, when just a touch of comedy is thrown in to give the necessary relaxation.

It shows the great battles of the War Between the States, the surrender of Lee and the great heart of President Lincoln, who forgives and forgets in his love for his people, the South coming into her own, until the assassin appears on the scene and takes the life of the one man who was loving a riven nation into peace, and then follows the reconstruction, the power of the carpetbagger, who incites ignorant negroes into acts of fanaticism, the suffering of the innocent and the struggle of a worn and weary but determined country to protect their home and the honor of their women.

Driven to desperation the Ku Klux Klan is organized, and while there were no doubt some acts of this organization that were not in keeping with the purposes for which it was organized, yet there is no one who does not recognize the necessity for such an organization, through whose daring bravery and determination, the torn and bleeding country was finally restored to her own, and the sunshine of God's love and blessed kindness has rehabilitated into the flower of the land, the home of the free and the land of the brave.

The picture is as nearly a perfect portrayal of the real scenes of the reconstruction period as could be drawn, as it was written by a son of the South, who was familiar with the greatest trials to which a country has ever been subjected.

There is nothing to offend or arouse passion in the breasts of the southern people, or any other, as to that, as it shows that those who wore the Blue and those who wore the Gray and who fought for their country, have not only a high regard for each other, but shows that there exists a brotherly love that the conflict only made stronger in the admiration for a fearless foe.

The negro is excused on account of his ignorance, and the old darkey who fought for his master shows that he is of the material that heroes are made of, and that he was willing to sacrifice even life itself in defense of the women and children left in his care.

To attempt to describe the great production would be folly, for one is carried through the entire gamut of emotions, and the mind is so centered on the rapid action of the picture that the grip is too strong to be described in words.

As a motion-picture, it is without question the greatest the world has ever seen, and it has an educational value that makes it a great teacher to those who have only read one side of the great question, and after seeing it, one can well understand why it drew, and is still drawing, more people in the North and East than any picture yet shown on the screen.

It is as nearly perfect in thought and action as could be conceived, and every man, woman and child in Augusta should see the wonderful production.

B. LEE SMITH.

NOVEMBER 19, 1915.

THE SEMI-WEEKLY ADVOCATE.

BIRTH OF A NATION BOOKED HERE TWO DAYS

D. W. Griffith's mighty spectacle, "The Birth of a Nation" will be seen at the Washington Theater, Sunday and Monday, matinee and night, November 28 and 29, exactly as it is being given in New York and several other cities where it has made record-breaking runs.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all also the greatest thing that has been achieved by a producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in its making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies and with this frame work they make these wonderful characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the settlement of that question in the freedom of the enslaved. But before this end is reached the mightiest nation in the world passed through the throes of internecine strife and the high lights of those struggles are vividly brought out. Great battles are fought before your eye. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across bloodstained plains. The human note weaves in and through the entire thread and lends itself to the mightiest story ever unfolded.

The State, Columbia S.C. Nov. 19-1915

Night Gathering of the Clansmen, a Scene From "The Birth of a Nation," Which Will Be Shown at the Columbia Theatre November 22, 23 and 24.

At the Columbia Theatre

NEXT WEEK.

Monday—"The Birth of a Nation." 8:30 P. M. Seats now.

Tuesday—"The Birth of a Nation." Matinee 3 P. M. Night 8:30.

Wednesday—"The Birth of a Nation." Matinee 3 P. M. Night 8:30.

"The Birth of a Nation."

It is expected that a long line will greet the treasurer of the Columbia theatre this morning when he opens the seat sale for "The Birth of a Nation." The big spectacle is coming for three days beginning next Monday night with Tuesday and Wednesday matinees and indications are that the audience at the opening performance will be one of the largest of the engagement. This has been true of every opening night of the company coming to Columbia and considering the strong local interest in the spectacle, the Monday night performance will probably take on the aspect of a gala "first night" with society present in numbers.

Dealing with historical events of the Reconstruction, the general character of "The Birth of a Nation" is of necessity sober and sombre. But love interest and comedy of a refined sort illuminate the spectacle throughout its two hours and 40 minutes.

There is a typical Southern home where all is good cheer. War's alarms have not yet disfigured its serenity. A Northerner is visiting his old college chum. Youth will be served, and in their playful wrestling and chasing each other about the old mansion and grounds, we have pure comedy and the best of good feeling. No matter if within a few months they are to die on the field of battle, enemies, but clasped in each other's arms.

Then there is a young daughter of the Southern home, almost a hoyden, playful as a kitten, up to all sorts of tricks with her brothers, sister and guests. Alas, later we see her tragic end, when, to save herself from a worse fate than death, she jumps from a high cliff. Comedy that ends in tragedy, but comedy just the same.

Again, there is a scene in "the quarters" where the negroes are "shuffling off" for the benefit of the Northern visitors. There is the shuffle and wing "Mississippi Sawyer," "Key in the Straw" and other which the darkies delighted. the play they have their se

And so through it all th of the lighter shade of li cast by the sombre sh And that is what make a Nation" such a tru the times whose life tragedy follows come life.

FORT WORTH RECORD.

"The Birth of a Nation" Masterpiece of Filming

"The Birth of a Nation" is the most wonderful picture ever placed upon the screen. The production cost $$$$,000, and it is a marvelous staging of civil war and reconstruction scenes. Since the coming of the silent drama, nothing has ever been attempted by an American producer upon the gigantic scale conceived and carried into execution by David W. Griffith in his masterpiece.

"The Birth of a Nation" is a historical, pictorial review of the bloodiest and most costly war ever staged in the western world, and the reconstruction scenes which are marvelous features of this acme of film, won for the play instant recognition by critics and playgoers on its initial presentation in the city of New York. It had the most wonderful run ever known in the center of population and theatricals. Its success in Chicago was a repetition of its success in New York. Everywhere presented it has captured the multitude and packed houses of interested spectators have been moved to tears by the pathetic stories of internecine strife in the dark and memorable past. It has appealed to southerners everywhere. It has appealed to the millions born since the close of the war between the states. Its groupings of individuals who acquired for themselves niches in the Hall of Fame and who were active participants in the bloody drama of conflict between the North and South are wonderfully true to life and are very holding.

David W. Griffith has been called an acknowledged wizard of the films. Those who witnessed "The Birth of a Nation" at the Byers last night will concede this without argument. Rupert Hughes said after witnessing this Griffith masterpiece, "It makes the most spectacular production of drama look like the work of village amateurs. It reduces to childishness the biggest things the theater can do, for here were hundreds of scenes in place of four or five; thousands of actors in place of a score; armies in landscape instead of squads of supers jostling on a platform among canvas screens. Here was the evolution of a people, the living chronicle of a conflict of statesmen, a civil war, a racial problem, rising gradually to a puzzle yet unsolved. Here were social pictures without number, short stories, adventures, romances, tragedies, farces, domestic comedies; here was a whole art gallery of scenery, of humanity, of still life and life in wildest period; here were portraits of things, of furniture, of streets, homes, wildernesses; pictures of conventions, cabinets, senates, mobs, armies; pictures of family life, of festivals and funerals, ball rooms and battle fields, hospitals and flower gardens, hypocrisy and passion, ecstacy and pathos, pride and humiliation, rapture and jealousy, flirtation and anguish, devotion and treachery, self-sacrifice and tyranny. There were the southerners in their wealth, with their luxury at home, their wind-swept cotton fields; here was the ballroom with its seethe of dancers, here the soldiers riding away to war and the soldiers trudging home defeated, with poverty ahead of them and new and ghastly difficulties arising on every hand. Here was the epic of a proud, brave people, beaten into the dust and refusing to stay there."

Rupert Hughes' pen did not exaggerate. It did not and could not tell the sublime story of this silent drama of the civil war, and the infamous period of reconstruction which followed. Thomas H. Dixon evolved the idea. Then "The Clansman" was born. David W. Griffith viewed "The Clansman" and out of his work shop came the powerful yet pathetic drama of the screen which has kindled the emotions of more than a million Americans and awakened the sleeping memories of an army of men and women who recall the South of their childhood with its desolation and its tears.

To be appreciated one must sit through this filmed masterpiece. As the brilliant Hughes has said, "The leagues of films uncoil and pour forth beauty of scene, face and expression, beauty of fabric and attitude and motion." They do more than this. No pen portrayal of their beauties has been overdrawn. This will be the offering at the Byers Friday and Saturday. There will be six performances. Morning matinees at 10:15; afternoon and evening at 3:15.

Belleville Post & Zeitung Nov. 19-1915

"The Birth of a Nation."

„The Birth of a Nation", D. W. Griffith's wunderbares Schauspiel kommt am Sonntag und Montag, dem 28. und 29. November im hiesigen Washington Theater zur Aufführung. Diese wundererregende Aufführung ist eine der kolossalsten Bühnenwerke, deren Gleichen man nur selten zu sehen bekommt und das wird in der ganzen Vorstellung, die drei Stunden dauert, kein Wort gesprochen.

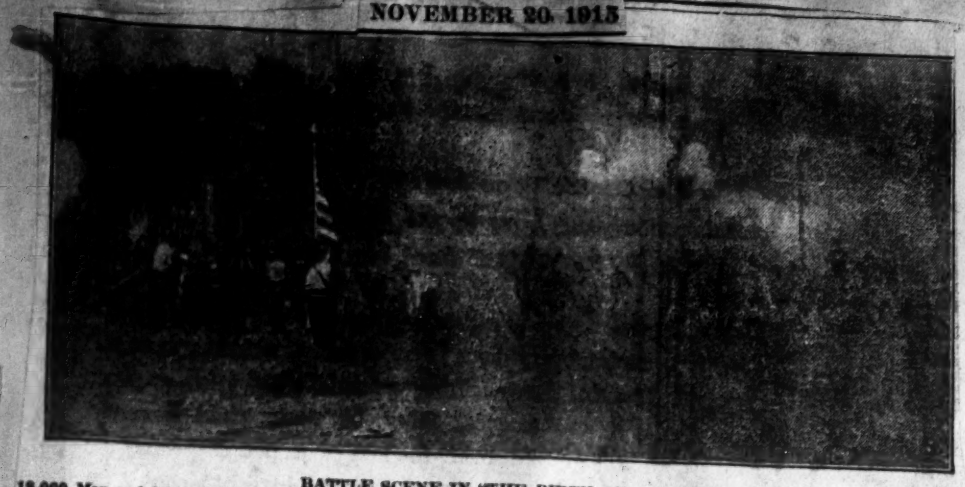
An der Vorstellung vor dem Camera haben 18,000 Personen und 3000 Pferde theilgenommen und Films durch die das Stück vor Augen geführt wird, haben eine Gesammtlänge von 12,000 Fuß. In der Rollenbesetzung der Hauptcharakteure hat man eine gute Wahl getroffen. Hy. Walthall, der die Rolle des Colonels der Konföderirten vertritt, entstammt einer alten Ansiedlerfamilie der Südstaaten. Miriam Cooper, als Margaret Cameron, ist ein Nachkomme von Charles Carroll aus Maryland, der die Unabhängigkeitserklärung unterschrieben hat.

Sicherlich werden viele unserer Mitbürger, die das Stück bereits in St. Louis gesehen haben, eine nochmalige Vorstellung sehen wollen.

Der Vorverkauf von Sitzen beginnt morgen (Samstag) um 10 Uhr im Theater.

THE STATE: COLUMBIA, S. C.,
NOVEMBER 20, 1915

The Tulsa Democrat, Tulsa, Okla.
Nov. 20-1915



BATTLE SCENE IN "THE BIRTH OF A NATION."
18,000 Men and 3,000 Horses Were Employed by D. W. Griffith in Producing the Great Historical Spectacle, Which Plays a Three Days' Engagement at the Columbia Theatre, Monday, Tuesday and Wednesday.

At the Columbia Theatre
NEXT WEEK.

Monday—"The Birth of a Nation." 8:30 P. M. Seats now.
Tuesday—"The Birth of a Nation." Matinee 3 P. M. Night 8:30.
Wednesday—"The Birth of a Nation." Matinee 3 P. M. Night 8:30.

"The Birth of a Nation."

Music lovers will find in the score of "The Birth of a Nation," which comes to the Columbia theatre next week, more haunting melodies than have come to light in any musical comedy of the last ten years, excepting perhaps "The Merry Widow." The score is synchronized to the 5,000 scenes of the big Griffith spectacle, and it is played by an orchestra of 30—the largest symphony organization being heard on tour with any attraction this year outside of the large theatrical centres. Twenty of the musicians are carried by the company and the others are drafted from local talent.

The score runs the entire gamut of human emotion and in combination with the film, it portrays an entire period. The opening scene shows the old South, quiet in the unnatural calm preceding the War Between the States. Then the first intimation of a national storm that is brewing, followed closely by the grim realism of war itself. Scene after scene of rapine and plunder, horror and desolation slips by in swift panorama and the gaunt specter of war shows itself through the misery of the suffering people. Then the work of rebuilding the South; the dark days of negro supremacy, and the rise of the Ku Klux Klan.

Quaint melodies of the South, forgotten, except by the older generation; majestic strains from grand opera; light, rippling airs from the semi-classics—all are blended into a masterpiece of descriptive music running the two hours and 40 minutes required for the presentation of the spectacle.

The engagement of "The Birth of a Nation" at the Columbia theatre will begin next Monday night and will continue Tuesday and Wednesday with matinees at 3 p. m. Seats for the entire engagement on sale at the box office now.

Belleville Morn. Record
Nov. 20-1915

It is a well-known fact that lovers of the photo plays have their favorites among the actors in the cast and rave over their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh, who plays Flora Cameron, the younger daughter in the Southern household in "The Birth of a Nation," at the Liberty Theater, by her successful appearance in many photo plays during her three years' career has attracted by her elf-like charm and naive personality many admirers who greet with pleasure her appearance on the screen.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of the brother back from the Civil War; the making of "southern ermine" with raw cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the southern banquet; and the pretty scene where she rains kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart Elsie. There is always a touch of comedy or of pathos where Miss Marsh appears. Her personality lends itself to the fine temperamental treatment of any part she plays. Her expressive, ever changing, mood-adapting face, is one of the most valuable in all the list of film favorites.

She was discovered by David W. Griffith, the producer of many film successes, long before he made "The Birth of a Nation."

Washington Theater, Sunday and Monday matinee and evening, November 28 and 29. Seat sale opens at theater today at 10 a. m.

GRAND

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," following its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles, will be seen in one of its original productions at the Grand Opera House, Monday, Tuesday and Wednesday. This work, partly from the nature of the new art, partly from the opposition aroused, has excited keener curiosity than any other offering of the current season.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the prime cause of the way; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Serman's march and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the radical policy to the stricken South; the uprising of the Ku Klux Klan, and the overthrow of the carpetbagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the truggle. Ben cameron, the gallant clansman of the Dixon stories appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the South Sarolina legislature of 1870, are exact facsimiles of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this, many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the pictures, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the master's hall,"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurel of having created a new art; a new kind of grand opera, so to speak, that had not even been conceived before.

Among the distinguished principals are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the clansman; Lillian Gisg as Elsie Stoneman; Mae Marsh and Miram Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant respectively, george Seigmann as the mulatto lieutenant-governor of South Carolina; Walter Long as the renegade negro Gus; Roul Walsh as Wilkes Booth; Mary Alden as the octoroon housekeeper Lydia; John McGlynn and Ernest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aiken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried en tour. The latter includes a large symphony orchestra of expert musicians. Others in the party are a stage manager, complete crew, two picture-machine operators, together with optical experts to readjust the theatre projection and sittings to the latest scientific focal requirements. No advance will be charged on the regular metropolitan scale of prices which are 25 cents to $2.00 at the evening performances and 25 cents to $1 at the matinees.

The Pittsburgh Press
Nov. 20-1915

SCENE IN BIG PHOTO-PLAY

"BIRTH OF A NATION"
—MILES—

St. Louis Times, Nov. 20-1915

The Last Week of "Birth of a Nation."

The last week of the phenomenal engagement in St. Louis of "The Birth of a Nation" will come to a close next Saturday evening, with a record on the last night of having achieved 181 performances, being the longest run that any theatrical attraction has ever reached in this city. The Griffith masterpiece opened at the Olympic Theater on Aug. 30. It was thought at that time that the five weeks that had been arranged for would be a long enough stay in this city, but it was soon evident that a continuation was imperative to meet the demand for seats that even the large capacity of the Olympic could not accommodate. One more week was made possible by the shifting bookings at the Broadway theater, at the end of which period the famous production was moved to the Garrick, where capacity audiences have been the rule for the past six weeks.

Ft. Worth Record
Nov. 20-1915

AT THE BYERS.

"The Birth of a Nation."

Three large and enthusiastic audiences packed the Byers yesterday. "The Birth of a Nation," the most wonderful silent drama ever screened, was the offering.

This staging of war and reconstruction scenes is the sensation of motion picturedom, and it is as drawing and as holding in the city of Fort Worth as it has been in all cities where the films have been exhibited.

There will be three performances today, morning at 10:15, afternoon at 2:30 and the closing one tonight, beginning at 8:15. This will be the last chance. Those who fail to take advantage of it will miss an opportunity of seeing this Griffith masterpiece.

MAE MARSH

ALTON EVENING TELEGRAPH.

Allentown Leader Nov. 20 15

FACTS ABOUT "THE BIRTH OF A NATION."

Bird's Eye View of Gigantic Spectacle to Be Played Here Soon.

Premier performance March 3, 1915, at the Liberty Theater, New York. Some of the subsequent productions were: Tremont Theater, Boston, Mass., beginning April 10; Illinois Theater, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon Theater, Atlantic City, N. J., July 18.

All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided in two acts. Total time of performance, two hours and forty minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox. Ford's Theater, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a country for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth

Night photoplay of battle scenes invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece, were used. Miles of trenches—thousands of Confederate and Federal fighters—"war as it actually is."

First time in the history of theatricals for a motion picture to be handled and presented as a regular attraction. It requires two sixty-foot cars to transport the equipment. A regular traveling organization of 50 people, with its own stage director, crew, musicians, operators and mechanical experts to readjust the theaters to scientific focal requirements.

Not depending solely on the local musicians, a complete symphonic orchestra is carried. The musical score is synchronized to the several thousand distinct and individual scenes.

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BELLEVILLE NEWS-DEMOCRAT, SATURDAY, NOV. 20, 1915.

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Town Talk, Newark, Nov. 20-1915

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The Daily Courier Connellsville Pa. Nov 20-1915

Newark Evening News Nov 20-1915

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MAE MARSH in "THE BIRTH of a NATION" at the NEWARK.

THE BIG BATTLE SCENE, FROM "THE BIRTH OF A NATION."

THE CONNELLSVILLE NEWS, CONNELLSVILLE, PA.
Nov. 20-1915

One of the Big Scenes in "A Birth of a Nation" at the Colonial for Three Days, Starting Monday, November 29, at Night.

THE COLONIAL THEATRE.

"THE BIRTH OF A NATION"—Many of the critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to the unique offering at the Colonial for three nights, beginning Monday, November 29, with matinee on Tuesday and Wednesday.

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Seats go on sale Wednesday morning.

D.W. GRIFFITH

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ALTON EVENING TELEGRAPH

FACTS ABOUT "THE BIRTH OF A NATION."

Bird's Eye View of Gigantic Spectacle to Be Played Here Soon.

Premier performance March 3, 1915, at the Liberty Theater, New York. Some of the subsequent productions were: Tremont Theater, Boston, Mass., beginning April 10; Illinois Theater, Chicago, Ill., starting June 5; Brighton Beach Music Hall, N. Y., July 3; Nixon Theater, Atlantic City, N. J., July 18.

All these were long runs of many months, the five separate companies aggregating a total attendance of 50,000 patrons weekly. Never before has a play run half a year simultaneously in so many cities, including also seventeen weeks in Los Angeles and eighteen weeks in San Francisco.

Produced by David W. Griffith, the foremost of directors and pioneer of the new art. Suggested by Thomas Dixon's novel, "The Clansman."

The play contains 5,000 scenes; presents 18,000 actors and 3,000 horses; cost $500,000 for actual production expense, and took eight months to produce. Story divided in two acts. Total time of performance, two hours and forty minutes.

Some of the greatest battles of the Civil War re-enacted. A reproduction of Atlanta as it was in 1864, built up to be destroyed by fire, in the picture of Sherman's march to the sea. Lee and Grant shown at Appomattox. Ford's Theater, Washington, reproduced to the smallest details for the Lincoln tragedy. Reconstruction pictorialized in the actual South Carolina scenes, climaxing with a series of wild Ku Klux Klan rides that commandeered a country for a day and cost $10,000.

Women's dresses used 12,000 yards and Ku Klux Klan costumes 25,000 yards of cloth

Night photoplay of battle scenes invented and perfected at cost of $5,000.

Wonderful artillery duels in which real shells—costing $80 apiece, were used. Miles of trenches—thousands of Confederate and Federal fighters—"war as it actually is."

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Allentown Leader Nov. 20 15

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Seven Days, Newark, Nov. 20-1915

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The Daily Courier Connellsville Pa. Nov 20-1915

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THE CONNELLSVILLE NEWS, CONNELLSVILLE, PA.

Nov. 20-1915

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Newark Evening Star, Nov 20-15

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.

By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The rest under is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reveries you recall the play and the player. Who ever saw Irving's matchless work in "Louis XI." can forget that wonderful scene when he urged the images on his cap to listen to him and yet was equivocating at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breeze and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at corresponding prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $500,000 on a picture, and we crowd the theaters everywhere at $2 a seat. By this ratio what is to hinder the superproducer from spending three times that amount and getting $5 a seat for it?

Greatest Picture Continues at the Newark Theater

Of "The Birth of a Nation" which has crowded the Newark Theater twice daily this week and will play to capacity all of next week it is very necessary to quote the opinions expressed by the dramatic critics of the Star on last Tuesday:

"We should know this history, all of it. We should teach it to our children, in its entirety. The truth can do no harm, no matter how unpalatable it may be, and more of it is to be learned in three hours from 'The Birth of a Nation' than can be gleaned in the same length of time from any other source now at command.

"There are thousands of scenes and still more thousands of people and horses. Great armies fight their battles upon real fields. A whole city burns before one's very eyes. Regiments fight hand-to-hand battles in the trenches. Mobs surge up and down the city streets, not a few supers, mind you, but hundreds upon hundreds of people. One sees a whole Legislature in session and again sits breathless as the ranks of the Klan ride by. Why, the vastness of it all is simply staggering.

"As one sees the last picture in 'The Birth of a Nation' fade from the screen his first sensation is one of limitless wonder that any person, black or white or of whatever creed or nationality, should object to the play. It is impossible for him to divine a plausible excuse for the senseless police interference which it has met in various sections of the country or to understand the protests that have been lodged against it by the ignorant and fanatical.

"This marvelous screen production is no sense ministers to sectionalism. Neither does it instil or encourage race prejudice. The plain fact is that 'The Birth of a Nation' is history. It tells of the Civil War and the days of reconstruction. It is as if one sat in the window and looked out to behold the most momentous twenty years that this country ever saw or ever will see, for that matter, pass in procession before his eyes."

Traveler Cor. Sec.
March 29-15

Boston Post
April

Not Stop
Nation"

...e connection the Mayor was
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Birth of a Nation," now being
New York. Mr. Curley under-
...t there is nothing immoral or
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...t majority of the citizens.
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alleged troubles caused by negroes
South.
educated negro classes in New York,
...ny leading white citizens, are up in
...nd demand that it be supressed, but
...uthorities have thus far found that
...s more easily said than done.
...r drama also has the endorsement of
National Board of Censorship, which
...des a substantial additional obstacle
...he enemies of the production to over-

Union
Springfield Mass
Apr. 3, 1915

UNWHOLESOME THEME FOR MOTION PICTURE DRAMA.

...e utilization of Rev. Thomas Dix-
...book, "The Clansman," as a basis
...an elaborate motion picture pro-
...tion represents a departure in
...rbid sensationalism that is to be
...plored and condemned, and it ap-
...ars from the accounts printed rela-
...e to the film called "The Birth of a
...tion" the protests that are being
...ed to Mayor Mitchel by prom-
...t New Yorkers are fully justified
...arious grounds. It is asserted
the film exploits an unwhole-
...e theme in a pronouncedly of-
...sive way, and this, if true, is suf-
...cient to condemn it. But it is fur-
...her charged that the production dis-
...orts history and libels the Negro race,
...and in this regard is an affront to 10,-
...000,000 American citizens.

A certain degree of sensationalism
...s to be expected in the film drama, as
...n fiction. But there are limits be-
...nd which this tendency should not
...tolerated. Where a novel has ob-
...jonable features it is very easy to
...n those objections in a film pro-
...tion. The vivid, intense qualities
...give motion pictures such a pow-
...l appeal may readily be made,
...ugh the power of suggestion so
...racteristic of this medium, a cor-
...onding means of offense. For that
...a pronounced responsibility
...upon motion picture producers
...hose boards that pass on the pro-
...ty of films. The "yellow" film
...the "yellow" journalist, should
be brought, by one means or another, to conform to some bounds of decency.

It is only fair to say that "The Birth of a Nation" was put on by a producer having a reputation for merit, that it is said to be well acted and in many respects a revelation of the spectacular possibilities of the "movies." These attributes do not excuse the excitation of race prejudice and other faults the production is said to embody. Perhaps the picture can be "toned down" to meet requirements, but the subject is not one to be commended for motion picture treatment.

REPUBLICAN
Springfield, Mass.
APR 3

The New York Age recalls that the showing pictures of the prize fight in which Jack" Johnson defeated his white antagonist were suppressed in New York city on the ground that they would create racial antagonism, and it sees here a precedent for suppressing "The Birth of a Nation," Thomas Dixon's attack on the negro. The elimination of specially objectionable scenes appears to be a reasonable promise, and an agreement to this end is likely to be reached.

WORK FOR THE CENSORS

FOR the breeding of vicious race prejudice in impulsive and sinister minds incapable of forming a balanced, comprehensive point of view, "The Birth of a Nation," a motion picture drama founded on Thomas Dixon's story, "The Clansman," is said to be most ingeniously put together. The race malignity which this author has sought to capitalize in his books has been amplified and emphasized in this play. All that is worst regarding the Negro race—and much more than belongs to the Negroes as a race—is "played up" to its most fetching degree. To the maddening accompaniment of hoochy-coochy music there is the long pursuit by a lust-maddened Negro of an innocent white girl, who finally flings herself to destruction from a precipice, carrying her honor with her "through the opal gates of death." All manner of vicious rot designed to create race prejudice between whites and blacks is set forth. By the same token, if an author were to bunch together all the meannesses—many of them unspeakable—which white men have inflicted on Negro men and women of the South, an equally as bad showing could be made for the "superior race." But would a play with the latter purpose be permitted a production in any American city? Certainly not. It is greatly to be doubted if the Negroes would if they could care to produce such a play. Is it because the white race is superior in numbers and power that it presents such works to prove to the world its higher attainments in civilization and culture? As a sample of Mr. Dixon's logic and integrity he says that his drama "is not meant to reflect in any way on any race or people of today." The audience while in the theatre is presumed to hiss and to hate the Negro and then step outside and respect him and his rights when it meets him in the street. The play, which is supposed to represent conditions during the "Ku Klux Klan" period after the war, has much to say about "sowing the wind." Seemingly that is the present purpose of the production, and the sooner the censors suppress it in the name of fair play, common decency and a humane citizenship that desires honestly to build up rather than viciously to tear down, the better it will be for all.

LOWELL (Mass.) COURIER-CITIZE
APRIL 3 1915

Motion pictures are in for drastic supervision. So far there has been a sort of censorship on the part of the film makers themselves, but it is a voluntary affair lacking in proper authority. The law in this state and others has done something to purify the screens, but it has not done enough. There is the bitterest sort of opposition to a picture shown in New York, "The Birth of a Nation," which appears to be an outrageous calumny of the Negro race. White men and black men, Christians and Jews are protesting against its display and some of its features will be modified if it isn't suppressed altogether. In Boston Mayor Curley was disgusted with another picture which it is proposed to show in Tremont Temple. The picture business must be put under public control in the interest of public morality. And it is pretty sure to be as soon as the people can get around to it.

BROCKTON (Mass.) ENTERPRISE
APR 3 1915

A MAN who is presenting a big picture in New York, said to be "the last word" in the moving picture field, and who presents it in part as a $2 attraction, says he sees a time coming when there will not only be $2 pictures but others for which the public will pay $5 or $6 to see. He says that moving pictures have already driven certain classes of dramatic offerings to the wall. Melodrama, for example, he says is practically dead—that is, the kind of melodrama that depends on large scenes and the use of many people. No stage spectacle offering human beings themselves can begin to compete in number with the picture machine that can place before the spectator a battle with hundreds or even thousands of men engaged, and great numbers of horses and cannon and all that. He says the theatre will exist for some plays—the intimate plays that call for small theatres, and quiet chat, and the telling of stories in which scenery cuts comparatively little figure and the tale itself, told by a few people is the great thing. A happy outlook for some actors, truly; but big scenes for pictures will keep some of them busy. But how about the $2 and $5 and $6 proposition to see the movies? There will have to be some imagination shown and some remarkable scenes pictured if the pu... to the height ... indicated wh... that for an ev...

AN INSULT TO AMERICANS

From all accounts the colossal moving picture spectacle, "The Birth of a Nation," now showing in New York, is in its essentials a gross and gratuitous insult to a large body of American citizens, the negroes. The New York World has denounced it unsparingly and other papers have protested it.

The objectionable parts are scenes depicting the negro, especially of "reconstruction" times, as a degraded and bestial being, devoid of honor or decency. His failings—or rather the failings of some—are magnified and his patience, his unutterable woes, the savage treatment of him in slavery are all absent from the screen. Surely he has right to justice in such a show as this.

The worst feature of the thing is that it inevitably inspires hatred of the whole colored race in the hearts of those who see it. It is no wonder that many influential citizens, colored and white, have protested to Mayor Mitchel against the offensive pictures, which Rabbi Wise calls "an indescribably foul and loathsome libel." They should be expunged forthwith.

Boston Traveler
Apr. 8 1915

ASK CURLEY TO STOP "...TH OF A NATION" AT TREMONT THEATRE

Prominent Bostonians Claim That Thomas Dixon Film Play Engenders Hatred Against the Negro Race.

Prominent Bostonians, including Francis J. Garrison and the Rev. Horace Bumstead, have signed resolutions, which have been sent to Mayor Curley, asking that the exhibition of the photo-play, "The Birth of a Nation," at the Tremont Theatre, beginning April 10, be prohibited, on the ground that it engenders race hatred and is a gross libel on the Negro race.

The resolution, passed by the Boston branch of the National Association for the Advancement of Colored People, and which have been signed by other well known members of white and colored races.

The film is based on Thomas Dixon's novel, "The Clansman," and deals with the reconstruction period in the South after the civil war.

The following communication was sent to Mayor Curley by the association:

My Dear Sir: At a meeting of the board of directors of Boston branch of the National Association for the Advancement of Colored People, held today, the enclosed resolution was unanimously adopted requesting a hearing for the purpose of opposing the production of "The Birth of a Nation" in Boston. And I respectfully request that such a hearing be granted at some early date prior to April 10, 1915.

Very respectfully,
BUTLER LOVEJESON, Secretary.

Whereas, it is announced in the public press that "The Birth of a Nation" is to be produced at the Tremont Theatre in Boston, beginning April 10, 1915, and

Whereas, the film should not be shown in Boston—

First—Because it is a libel upon and an insult to a large number of Boston citizens.

Second—Because it engenders race hatred.

Third—Because it tends to a breach of the public peace.

Resolved, that the executive committee of the Boston branch of the National Association for the Advancement of Colored People respectfully request the Hon. James M. Curley, mayor of Boston, to grant to us a public hearing at an early date, prior to April 10, 1915, for the purpose of producing the evidence and showing the reasons why the film should not be shown in Boston.

FRANCIS J. GARRISON, HORACE BUMSTEAD, MARIA L. BALDWIN, JOSEPH P. LOUD, GEORGE G. BRADFORD, SAMUEL L. BROWN, MAY HALLOWELL, LOUD, BUTLER R. WILSON.

The following resolution also was passed:

"Resolved, that we earnestly protest against the exhibition in the theatres of Boston and vicinity of the picture entitled 'The Birth of a Nation,' a dramatic production of the literary [illegible] play, 'The Birth of a Nation,' which, like many previous productions of the same author, [illegible] a gross and demoralizing misrepresentation of the colored population of our country, unjust in fact, cruel in spirit, fruitful of race prejudice, demoralizing to whites and blacks alike, and dangerous to the public welfare. We appeal to the mayors of Boston and neighboring cities, and to all others in authority to use every power entrusted to them to suppress this [illegible] photo play."

BOSTON (Mass.) MORN. HERALD

TREMONT THEATRE

Boston theatregoers will now have an opportunity of seeing the highest priced picture ever presented on the American stage, "The Birth of a Nation," which was presented at the Liberty on the two dollar scale of prices. Week after week it packed the Liberty theatre to the doors. Bostonians will have a chance for an exact duplication at the Tremont Theatre, beginning next Saturday afternoon, April 10. There will be an invitation performance next Friday evening. The story of "The Birth of a Nation" is one of rare interest in American history. Everything will be the same as in New York, and there will be an orchestra of 40.

BOSTON (Mass.) RECORD
APRIL 8, 1915

PROTESTS PROVE OF NO AVAIL

Mayor Curley Decides to Allow Picture Play "The Birth of A Nation" to Open Engagement

DECISION ANNOUNCED AT CONCLUSION OF HEARING

The moving picture play, "The Birth of A Nation," will be allowed to open its engagement at the Tremont Theatre Saturday afternoon.

This was the announcement of Mayor Curley at the conclusion of a protest hearing at City Hall yesterday afternoon, which was attended by about 600 persons, of whom perhaps 500 were colored.

Mayor Curley at one time during the progress of the hearing had declared that he did not intend to make any decision upon the matter yesterday, but that he would take it under consideration. David W. Griffith, who wrote the scenario of "The Birth of A Nation," had replied, in answer to the Mayor, that if the "cliff scene" as called—should be deemed immoral by the Mayor and proper authorities after they had witnessed a presentation of the pictures, it would be eliminated from the play. While summing up the evidence presented at the hearing, the Mayor was interrupted and remarks made by remonstrants to the effect that his "purpose" in asking the elimination of the "cliff scene" alone, would not be successful; that the entire play should be prohibited.

The Mayor replied that, if there was any suspicion that he had any personal purpose in the matter whatever, he would not ask the elimination of any portion of the play.

"Therefore," he said, "I shall allow the play to proceed and leave it to the Police Commissioner and the Municipal Censor to say whether or not it should be discontinued." He then declared the hearing closed.

The National Association for the Advancement of Colored People, which requested the hearing, was represented by Atty. Butler R. Wilson. Among the speakers presenting this side of the case were Miss Mary White Ovington, a New York settlement worker; Moorfield Storey, J. P. Loud, architect; Rev. Dr. Francis H. Rowley, president of the B. P. C. A.; Rev. Dr. Alexander Mann, rector of Trinity Church; Rev. M. W. Thornton of the Charles St. M. E. Church, Joseph Gould, social worker, William Monroe Trotter, representing the National Independent Equal Rights League, also spoke against the allowance of the presentation of the play. Numerous affidavits and letters from prominent persons were placed in evidence, protesting the production.

The respondents were represented by Atty. John P. Cusick. Aside from his remarks, the only other speaker for the respondents was D. W. Griffith, author of the scenario of "The Birth of a Nation." John B. Schoeffel, manager of the Tremont Theatre, and Albert M. Sheehan, business manager, were, however, present at the hearing.

At the opening of the hearing Mayor Curley stated that perhaps it was not in accord with the statutes that the hearing had been granted. He then read the law relative to theatrical exhibitions or performances, showing that the Mayor and Police Commissioner must agree that any part of a performance is objectionable before further presentation can be prevented.

Of the speakers for the remonstrants, Miss Mary White Ovington, J. P. Loud, and William Monroe Trotter were the only persons who had witnessed a presentation of the play. None of the others had either seen the play or read a manuscript of "The Birth of a Nation."

Moorfield Storey said that "if it is immoral for persons to beat, assault and kill, then it is immoral to produce this play."

The New York advertisements say that it is founded on "The Clansman." "The Clansman" was written for political purposes; to discredit the colored man, hold him unreliable before the law, dishonest, and unfit for office. This was the purpose of the book and it is the purpose of the play.

"We object just as some of you gentlemen would if priests and the Catholic Church were slandered in the same manner."

Among the many letters presented in evidence by the remonstrants were those of Pres. Frederic O. Howe, Lillian D. Wald and Rev. Charles S. McFarland of the National Board of Censorship, all of whom [illegible] presentation of people and [illegible] history in a [illegible] was never dreamed of be[illegible] has also linked music to his [illegible] the use of accompanying [illegible]

BOSTON (Mass.) RECORD
APRIL 8, 1915

BY F. H. CUSHMAN.

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which will be shown at the Tremont Theatre beginning Saturday, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown, in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord," with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied to. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days."

Pedestrians were also warned off. But the roads themselves did not look southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of Old North State.

The race of the northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or a flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course.

It cost about $25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

Little Cafe Girls Athletic

BOSTON CHRIS. SCIENCE MONITOR
APRIL 8, 1915

CENSORS TO DECIDE AFTER VIEWING PROTESTED FILM

Censors representing Mayor Curley will pass on the photo-play "The Birth of a Nation" at a private showing at the Tremont Theater Friday night.

Several hundred persons, mostly negroes, protested the play at a hearing before the mayor yesterday, calling it objectionable to their race. That the play is based on a book which is prejudiced against the negro was alleged by Moorfield Storey, president of the National Association for the Advancement of Colored People, and Butler R. Wilson of the same association and others.

David W. Griffith, producer, and his attorney, John P. Cusick, said the play was based on historical facts. Mr. Griffith, in a statement, says the motion-picture is a form of speech, and declares free speech is the constitutional right of every citizen.

AMERICAN
ess: Boston, Mass.

APR - 8
1915

GRIFFITH TELLS OF FAMOUS FILM

The following statement has been sent to this newspaper by D. W. Griffith, producer of "The Birth of a Nation":

To the Editor of the AMERICAN:

"We regret very much that on our first appearance in Boston we should be engaged in such an unpleasant dispute. But we are indeed glad from the bottom of our hearts that it is in Boston we are making this battle—in Boston, the very beginning of the liberty of the American people.

"If it is right for historians to write history, then by similar and unanswerable reason it is right for us to tell the truth of the historic past in motion pictures.

"If we as a people and as individuals are afraid to face the truth, then in the interest of our children we must conquer this fear and glean all that we can possibly learn of the past in order to guide our footsteps away from the terrific pitfalls that may await our future. If the descendants of the people that fought the battle of Bunker Hill, whose red drops made possible our freedom in action as well as in speech, say they do not want to know the truth of any part of American history, then I shall be the last man in the world to dispute their will.

"No society or association that is organized can keep this picture from being accepted throughout the rest of the civilized world. We do not believe that according to constitutional [illegible] this country to suppress [illegible] American [illegible] tion." We [illegible] the Tremont Theatre on the old accepted [illegible]

April 10. An invitation presentation will be given on Friday evening and the public will have its first chance on Saturday.

AMERICAN
ess: Boston, Mass.

APR - 8
1915

MAYOR'S CENSOR TO INSPECT FILM

Mayor Curley, following a hearing granted on request of the National Association for the Advancement of the Colored People, declared he would not interfere with the initial production of the film show, "The Birth of a Nation."

"I shall allow the play to proceed and the municipal censor and a representative of the police commissioner may pass upon its merits," said the Mayor.

Many in the crowd of more than two hundred people, mostly colored, hissed as the name of President Wilson was mentioned. The incident occurred as John F. Cusick, counsel for the theatre where the film is to be shown, told of its having been seen and approved by the President and his Cabinet at the White House.

Among those who appeared in favor of the petition were: Moorfield Storey, president of the association; Dr. Alexander Mann, rector of Trinity Church; Joseph P. Loud, a Boston architect; Dr. Francis Rowley, the Rev. M. W. Thornton of the Equal Rights League; B. R. Wilson, and Munro Trotter.

Butler Wilson, counsel for the association, declared the play tends to excite hatred for the colored people.

Mr. Cusick, counsel for the theatre, said that the play is based only upon historical fact, and that there is no attempt made to ridicule the colored race. He said the National Board of Censors had endorsed the play, and that there are as many white villains in the play as there are black.

EVENING RECORD
ess: Boston, Mass.

APR 3 1915

MAYOR ASKED FOR HEARING ON THE BIRTH OF NATION

Claim Is Made That the Dixon Motion Picture Play Engenders Race Hatred

A public hearing on the question of the presentation in Boston of the motion picture play, "The Birth of a Nation," has been asked of Mayor Curley. The request comes from the Boston branch of the Association for the Advancement of Colored People. This association passed resolutions saying that the film engendered race hatred, and was a libel on the negro race.

The resolutions have been signed by prominent Bostonians, including Francis J. Garrison and Rev. Horace Bumstead. The play is based on Rev. Thomas Dixon's "The Clansman," and deals with the reconstruction period after the Civil War.

Among the resolutions passed by the Society for the Advancement of the Colored Race was this one, which was sent to the Mayor:—

"My Dear Sir: At a meeting of the board of directors of Boston branch of the National Association for the Advancement of Colored People, held today, the enclosed resolution was unanimously adopted requesting a hearing for the purpose of opposing the production of "The Birth of a Nation" in Boston. And I respectfully request that such a hearing be granted at some early date prior to April 10, 1915."

POST
Boston, Mass.

APR 4 19[illegible]

Next Saturday afternoon the Tremont Theatre will open with "The Birth of a Nation." This does not in any way refer to the late Carrie, but to a moving picture spectacle showing the development of this country from the introduction of slavery, the secession of the Southern States, the Civil war, the assassination of President Lincoln and the period of reconstruction, concluding with an apotheosis of universal peace and the settlement of all international differences. Over in New York, I am told, the pictures created a sensation, not only from the interesting nature of the subject but the manner in which they were presented. It is the first time since the introduction of motion photography as a public amusement that regular theatre prices have been paid for this type of entertainment.

Various novelties are to be introduced, I understand, and on the stage will be actors and actresses to give additional realism to the pictures. I also hear there will be costumed attaches in the lobbies and as ushers, attired in the garb of long ago, who will lend an atmosphere of picturesqueness to the show. I [illegible] how long "The Birth of a Na[illegible] it has been in Boston and other cities, [illegible] of the most elaborate and costly of motion picture [illegible]s and begins its course at high prices in leading [illegible]ers. Determined efforts should be made to stop it on the grounds of its false, immoral and hate-inspiring influence.

TRAVELER & EV
[illegible] Mass.

PROVOCATIVE OF RACE PREJUDICE

To the Editor of The Herald:

It is announced by advertisement in the daily newspapers that the play entitled, "The Birth of a Nation," is to be performed in Boston beginning on next Saturday afternoon. This is a moving picture drama founded on a novel written by the Rev. Thomas Dixon, a mischievous and unscrupulous novelist who has done his best in his writings to misrepresent the colored people of the Southern states, and to inflame race prejudice. Miss Jane Addams of Chicago well describes the play as a "pernicious caricature of the Negro race" and as an attempt to make the Negro "appear worse than childish and brutal and vicious—actually grotesque and primitive and contemptible." It contains a wicked libel on the race to which belong many most respectable, excellent law-abiding citizens of Boston, and its performance in this city should not be permitted.

The colored people of this country today are suffering the effects of race prejudice in every relation of life. In large parts of the country they are denied the right to vote, are lynched and often tortured if only suspected of crime, are restricted as to residence, employment, education, and everywhere the equal opportunity to which every American citizen is entitled is denied to them. This condition of things is deplorable, and every good citizen should set his face against every attempt to increase the prejudice from which they are now suffering. This is essential to the future of us all, for no state can prosper in which any considerable body of citizens is exposed to systematic injustice.

I earnestly hope that the public opinion of this city will assert itself, and that the authorities will exercise their power to prevent the proposed performance of this play, which in the attempt to make money excites the prejudices and passions of the spectators, while it misleads and perverts the opinion of a generation unfamiliar with the truth of the history which it distorts.

MOORFIELD STOREY.

Boston, April 5.

POST
Boston, Mass.
APR 4 191[illegible]

Tremont Theatre

D. W. Griffith has selected Bost[illegible] as the second city of importance i[illegible] America to present his epic in motio[illegible] pictures, "The Birth of a Nation" which will be produced for the fir[illegible] time here on Saturday afternoo[illegible] April 10, at the Tremont Theatre [illegible] an indefinite engagement. Mr. Gri[illegible] has taken for his theme the deve[illegible]ment of the nation and its relat[illegible]ship to the part the slavery pro[illegible] played in bringing about Daniel [illegible]ster's prophecy of a nation, one and i[illegible]divisible. The action begins with t[illegible] introduction of slavery into the co[illegible]nies and then the start of the ab[illegible]tion movement and the stirring t[illegible] leading up to the secession of [illegible] Southern States and the outbrea[illegible] the Civil war.

The audience is carried throug[illegible] four years of strife to the dea[illegible] President Lincoln in Ford's T[illegible] The eight years of reconstructio[illegible] the final episodes in a drama [illegible]tory, romance and emotion, the [illegible] which has never been revealed [illegible] Its termination is in an allegori[illegible]ture of the coming of permanen[illegible] and the settlement of all [illegible]ferences. To get these varied in[illegible] into his absorbing drama the pr[illegible] used 18,000 people and 3000 horses[illegible] has written history in a specta[illegible] way which was never dreamed of [illegible]fore. He has also linked music t[illegible] drama by the use of accompa[illegible] themes in a score which teems [illegible] the true sentiment of America[illegible] velopment. The Boston productio[illegible] be an exact duplication of the [illegible]tic success which has been ac[illegible] elsewhere.

American
Boston Tpe.

PROTEST "BIRT[illegible]

Protesting the[illegible] day photoplay, "The [illegible] at the Tremo[illegible] say[illegible] April 10, seve[illegible] [illegible]dard and have written a [illegible] "The [illegible]ley, and the [illegible] Spec[illegible] National Assoc[illegible] tells ment of Colore[illegible] re[illegible] resolutions con[illegible]ction The film is [illegible]love on's no[illegible]ponent of a [illegible]ough the stress [illegible] of civil strife.

[illegible] the [illegible] been [illegible] It is [illegible] been [illegible] Negro [illegible]m of [illegible]t in [illegible] features of the film, [illegible]ppear in Boston and other cities.

...urs Ago Today

...Griffith, the $200,000-a-year ...mo of the Mutual Film Cor... ...will commemorate ... anni... ...y of Lee's surrender by giving ...nvitation performance of the first ...film shown, "The Birth of a Nation," ...t the Tremont tonight. The first public ...performance will be given here tomor...row afternoon.

...Nation," runs the story, "signed ...papers by means of quill and ink... ...he had borrowed from a young ...r's kit, for, as it happened, there ...e no writing materials in the Wil...-McLean home. This historical fact ...or the first time brought out by Mr. ...ffith in his play. Lee then handed ...e document to an aide, who placed it ...Grant's hands. The two generals ...hereupon rose, met in the center of ...the room and shook hands. There have ...been several paintings of the historic ...scene, but never, it is believed, had a ...stage representation of the living fig...ures and action been made before Grif...fith's putting it into the present play."

Griffith a Southerner

Mr. Griffith himself, by the way, is the son of Brig. Gen. Jacob Wark Griffith, who fought on Lee's side. It was in Louisville that the foremost moving picture director of the country was born, 15 years after Lee's surrender. The son took up acting as a profession and made his debut in a stock company in Louisville conducted by Oscar Eagle, who, oddly enough, is also prominent today in the moving picture world. Afterward Griffith went to New York and found engagements as juvenile. One of these was under the management of George H. Brennan, who was a newspaper writer in Boston 20 years ago and who managed the company that appeared in the Dixon play, "The Clansman," which in part is used as the basis of "The Birth of a Nation."

But Griffith, it seems, was all the time straining to do big things. He wrote a play called "A Fool and a Girl," which Hackett produced in Washington; but as success didn't pile down upon him, the restless Kentuckian turned to the newspaper field, and he wrote several short stories for the Sunday supplement of one of the New York dailies. The editor suggested to Griffith that some of his offerings would make good scenarios for the "movies." Griffith jumped at the suggestion, rattled ... few photo-plays and awaited re...

By the time two of them were ...ted he was nearly on his uppers, ...so the Biograph people, who were ...oduce the plays, gave the author a ...at $5 a week acting before the camera.

$5 a Week to $4000

This $5 a week job was the making of Griffith, for by-and-by one of the Biograph directors fell sick, and Griffith, who had quietly been musing over the ways and wherefore of the game, took the place. Forthwith he began to submit new ideas. He introduced the "close up" or enlarged portrait of the principal character in each scene—and you ...ll see much of this in "The Birth of a Nation;" he brought out the "cut back" or "insert," which visualizes the thoughts of the characters; he specialized in the reproduction of classic ...tories. The company met the novelties with some misgivings, but Griffith's work spelled success, nevertheless, and before long he was the Biograph's chief director.

...ro year and a half ago he went over ...the Mutual Film Company, which is ...t to the largest picture producing ...nt in the world, as director-in-chief, ...a carte blanche contract—that is, ...thould do virtually as he pleased. ...s salary said to be $50,000. At any ...he is probably the highest paid ...n the theatrical ...orld.

...lith's biggest ... so far is "The ...of a Nation." ...ere were over ...feet of film ... the cameras ...d their ... the West and ...uth, but the ...ss of selection, ...plays ...ch ...g part in these ...ctions, ...as ...d this to about ...The Next ...le, as it stands ...ing pictures ... and three-quar... ...k" Joh... ...a... ...the production cost ...mist went ... presentation was ...the grou... ...s, where the Mutual ... headquarters, two ...) antago... ...pictures are also be... ...bn... ...ancisco and in New ...

...e ...n" fame will be the ...lith's the week of ...

...(Boston) April 6, 1915

Showing ...rth of a Nation"

...t of various socities of ... Mayor Curley has ar... ...public hearing on the ...wing the film drama, ...Nation," to be shown ...

...have protested against ...t this much discussed ...production in this city.

BOSTON (Mass.) MORN. GLOBE
APRIL 9, 1915

"BIRTH OF A NATION."

Private Presentation of Much Discussed Picture Play at the Tremont Tonight.

Today, the 50th anniversary of Gen Lee's surrender to Gen Grant at Appomattox, has been selected for the first performance in Boston of D. W. Griffith's motion picture drama, "The Birth of a Nation," in which this historic scene is shown. The performance this evening is for invited guests only, the first public presentations at the Tremont Theatre taking place tomorrow afternoon and evening.

Mr Griffith is said to have reproduced every detail of the great event. The room in which the document is signed is a facsimile of the actual Wilmer-McLean house interior at Appomattox. Donald Crisp and Howard Gaye, in the roles of Grant and Lee respectively, bear a marked resemblance to the great Generals. The costuming is exact—Grant in fatigue clothes, dusty and travel stained, and Lee, the vanquished, scrupulously arrayed in full dress.

LECTURES ON "COURAGE."

EVENING RECORD
Boston, Mass.
APR 7 - 1915

DEFENDS "BIRTH OF NATION" IN STRONG REPLY

Management Takes Exception to Moorfield Storey's Criticism of Play About Negroes

The management of the play "The Birth of a Nation" at the Tremont Theatre, which has been strongly criticised by Moorfield Storey, has replied to those who attack the play. The reply reads, in part:

"Whatever may be the differing opinions about 'The Birth of a Nation,' it will do far less harm and excite much less racial prejudice than a newspaper called 'The Crisis' published by the National Association for the Advancement of Colored People, of which Mr. Moorfield Storey is the president.

"Mr. Storey attacks 'The Birth of a Nation' through a letter in one of the Boston morning papers. Perhaps he does not know that the publication issued by his organization is of an incendiary character. In one of the recent issues, of which we have a copy, negroes are advised to meet the white race 'with the rifle and sword.' They are exhorted to fight for their 'rights,' to receive their enemies 'with bullets,' and to 'organize! organize! agitate! agitate!'

"We would not quote these remarks of Mr. Storey's publication but for his obvious intent to denounce 'The Birth of a Nation' for doing exactly what he is doing. But we deny in toto that we are inculcating race prejudice. All of the statements made by Mr. Storey in his letter can be successfully challenged. Are the colored people suffering effects of race prejudice in every relation of life?

"Mr. Storer alleges that 'The Birth of a Nation' distorts the truth of history. David W. Griffith will give to Mr. Storey or to any charity he may name the sum of $10,000 in return for pointing out any such distortion. As a matter of fact, 'The Birth of a Nation' is historically true.

"The 'caricature of the negro' is in Mr. Storey's own imagination. Three out of the five important negro characters are heroes, not villains. The negro is never shown in the play as the sole author of mischief, but rather as incited to unworthy acts by the carpetbaggers.

"Thomas Dixon is not the author of 'The Birth of a Nation' and the play should not be judged by his expression on the negro question. Mr. Griffith made his own scenario, and it is to be judged by what he has done and not by what the National association attributes to Mr. Dixon.

"Toleration is the breath of art. The people of Boston, we feel confident, should appraise for themselves Mr. Griffith's message and Mr. Griffith's contribution to the drama if today. If unwilling to await this verdict, Mr. Storey and his colleagues might at least have informed themselves of the verdict given by hundreds of eminent persons in New York and elsewhere."

BOSTON CHRIS. SCIENCE MONITOR
APRIL 9 1915

D. W. Griffith's motion picture production, "The Birth of a Nation," which has been shown in New York at a $2 scale, is to be seen at the Tremont theater for an indefinite engagement which begins Saturday afternoon, April 10, and continues with two performances daily.

The film presents in spectacular form the history of the United States, beginning with the early days of slavery and following the civil war and the reconstruction period in the South. Mr. Griffith was eight months in taking the ... and ... $10,000

HERALD
Boston, Mass.
APR 8 1915

HAS NO POWER TO STOP FILMS

Mayor Finds "Birth of a Nation" to Be Neither Obscene Nor Immoral.

As a result of a protest by nearly 200 persons at a meeting in the City Hall yesterday against the motion picture "The Birth of a Nation," the producers of the film agreed to give a private exhibition tomorrow for the municipal censor, John M. Casey, and a representative of the police commission, and to carry out any recommendations the officials may make.

After nearly three hours, Mayor Curley said he has no power to stop the film unless it tends to injure the morals of the community or is immoral or obscene. Those protesting declared the film would engender race hatred and hence could be said to injure morals. Leading the opposition was Butler R. Wilson. Other speakers in opposition were Miss Mary White Ovington, Dr. Francis E. Bowley, the Rev. Dr. Alexander Mann, the Rev. M. W. Thornton and Moorfield Storey.

D. W. Griffith, producer of the film, yesterday issued a statement in which he said:

"We regret very much that on our first appearance in the city of Boston we should be engaged in such an unpleasant dispute. But we are indeed glad from the bottom of our hearts that it is in Boston we are making this battle—in Boston, the very beginning of the liberty of the American people—Boston, whose very name is synonymous with freedom. We claim the motion picture is a form of speech. We know, and have the indorsement of the world behind us now, that it is a form of speech as clean and pure as the written word or as the spoken word of the drama. So as a citizen of America I have little fear when asking for the privilege of free speech in Boston, that that privilege will not be granted—granted honestly, squarely and surely.

"If it is right for historians to write history, then by similar and unanswerable reason it is right for us to tell the truth of the historic past in motion pictures. If we as a people and as individuals are afraid to face the truth, then in the interest of our children we must conquer this fear and glean all that we can possibly learn of the past in order to guide our footsteps away from the terrific pitfalls that may await our future.

"If the descendants of the people that fought the battle of Bunker Hill, whose red drops made possible our freedom in action as well as in speech, say they do not want to know and are afraid of the truth of any part of American history, then I shall be the last man in the world to dispute their will. I shall withdraw both myself and my argument from off the forum of Boston without another single word of protest. But as an American I shall and will not do this thing without an appeal to Boston entirely—to those millions of Americans that constitute it and its environs. I shall not yield to a small and obstreperous minority who try to disturb the calm and intellectual guiding spirits with a show of fuss and fury; a small minority, in fact, who would censor away the rights of the great majority.

"No society that is organized can keep this picture from being accepted throughout the rest of the civilized world. We do not believe it according to constitutional rights in this country to suppress speech. The old accepted American way has been to listen to both sides of an argument and thus get at the golden desideratum—the truth."

ADVERTISER
Boston, Mass.
APR ... 1915

ASK MAYOR FOR HEARING ON "THE BIRTH OF NATION"

Claim Motion Picture Play Engenders Race Hatred

A public hearing on the question of the presentation in Boston of the motion picture play, "The Birth of a Nation," has been asked of Mayor Curley. The request comes from the Boston branch of the Association for the Advancement of Colored People. This association passed resolutions saying that the film engendered race hatred, and was a libel on the negro race.

The resolutions have been signed by prominent Bostonians, including Francis J. Garrison and Rev. Horace Bumstead. The play is based on Rev. Thomas Dixon's "The Clansman," and deals with the reconstruction period after the Civil War.

Among the resolutions passed by the Society for the Advancement of the Colored Race was this one, which was sent to the Mayor:—

"My Dear Sir: At a meeting of the board of directors of Boston branch of the National Association for the Advancement of Colored People, held today, the enclosed resolution was unanimously adopted requesting a hearing for the purpose of opposing the production of 'The Birth of a Nation' in Boston. And I respectfully request that such a hearing be granted at some early date prior to April 10, 1915."

BOSTON (Mass.) AMERICAN
APR 5 1915

Defend Film Spectacle, 'The Birth of Nation'

The following statement has been issued by the sponsors of the film spectacle "The Birth of a Nation," which is now running at the Liberty Theatre, New York, and opens here this week at the Tremont Theatre:

1.—The drama has been given four weeks in the Metropolis, for nine weeks in Los Angeles, Cal., for out the slightest disturbance of kind. The New York run is exp... to continue for many months to ... solute capacity at the regular pr... scale of first-class theatrical attractions.

2—One hundred and fifty thousand patrons have seen and approved the play. The only opposition has been voiced by members of the National Association for the Improvement of Colored People. Their reason, as admitted, is the effect of the play on those Northern States permitting the inter-marriage of blacks and whites. "The Birth of a Nation" exhibits the folly of such miscegenation.

3—The play has been officially approved by the National Board of Censorship, who say: "Educationally, dramatically and artistically this should prove a great step forward in motion picture production." It is likewise approved as clean and morally pure.

4—Unlike its predecessor, "The Clansman," which was severely criticised artistically and otherwise, this play received the greatest verdict of praise ever given to a production in New York City. The critics hailed as "the triumph of a new art"—this work by a native Southerner, David W. Griffith, who has advanced the motion picture from a toy to the dignity of epic drama.

5—The events of the war between the States and of reconstruction, pictured in "The Birth of a Nation," are matters of authentic history. Every detail has been verified. So confident is Mr. Griffith of its accuracy and truth that he has invited a committee of representative editors to come to New York at his own expense and see the play, with the promise that if they find "The Birth of a Nation" objectionable he will withdraw it from the boards.

The Traveler Evening Herald
April 5, 1915

FROM TRAVELER READERS

Protests "Birth of a Nation."

To the Editor of The Traveler:

The audacious attempt to portray by moving pictures a dramatic caricature and libel which was forbidden representation years ago in Boston, Philadelphia and other cities should be promptly confronted and defeated. "The Birth of a Nation," which is being so lavishly advertised and exploited, is unequivocally condemned by expert sociologists like Frederic C. Howe, commissioner of immigration; Miss Lilian D. Walsh, Rabbi Stephen S. Wise and other prominent New Yorkers, who declare that its portrayal of the Negro as a lustful, degraded creature is a "cruel, vindictive and untrue degradation of a part of the country's citizenship," certain to stir up race prejudice and inciting to breaches of the peace. Their protests and the dignified appeal made by representative colored citizens of New York so impressed Mayor Mitchel that he required certain scenes to be cut out. Boston should go farther and forbid altogether the production of so gross and scandalous a misrepresentation. Mayor Curley cannot hesitate as to his duty in the matter. FRANCIS J. GARRISON.
Boston, April 4.

TRAVELER & EV... Mass.

GLOBE
...: Boston, Mass.
APR 5

given it."

MOTION PICTURE ART.

Latest Scientific Devices Used in Projecting "The Birth of a Nation" on the Screen.

Optical experts responsible for the perfect results of "The Birth of a Nation" projection at the Liberty Theatre, New York, arrived in Boston yesterday and started work at the Tremont Theatre. The same scientific methods of meeting eye-requirements will be used.

In the rear of the orchestra stalls masons have laid a concrete base, above which steel workers have built a steel framework for the picture booth, thus insuring the picture machine's perfect rigidity and steadiness. Instead of putting the screen on the curtain drop, the stage is left open and the screen is located as far back as the third stage entrance. The experts have measured to fractions of an inch the exact distance required for perfect focusing.

They have likewise selected by means of careful eye-tests those locations in the house which afford an optometrically perfect view of the film spectacle. Such seats are in the center and rear of the ground floor and command $2 prices. Never before in the history of the theatre has minute scientific adjustment of this sort been attempted. Its complete success in New York shows the marvelous progress of pictorial drama from the status of a toy to the eminence of an art.

EVENING RECORD
...dress: Boston, Mass.
...e
APR 5 1915

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GLOBE
...: Boston, Mass.
APR 4 - 1915

...e Birth of a Nation"
Pictures at the Tremont

...W. Griffith will present his epic ...tion pictures, "The Birth of a Na..." for the first time here next Saturday afternoon at the Tremont Theatre, beginning an indefinite engagement. Two performances will be given daily. This mammoth presentation of the ...tal story interwoven with American ...story is the first $2 motion picture. It is ...w running at the Liberty Theatre, ...ew York city, where it has been seen ...crowded houses at every performance since its introduction March 3.

...Griffith has taken for his theme the ...development of the Nation and its relationship to the part the slavery problem ...layed in bringing about Daniel Webster's prophecy of a Nation, one and inseparable. The action begins with the introduction of slavery into the colonies and then the start of the abolition movement and the stirring times leading up to the secession of the Southern States and the outbreak of the Civil War.

The audience is carried through the four years of strife to the death of President Lincoln in Ford's Theatre. The eight years of reconstruction form the final episodes in a drama of history, romance and emotion the like of which has never been revealed before. Its termination is in an allegorical picture of the coming of permanent peace and the settlement of all local differences.

To get these varied incidents into his absorbing drama, the producer used ...people and 3000 horses. He has ...history in a spectacular way ...was never dreamed of before.

AMERICAN
...s: Boston, Mass.
APR 4 - 191...

'BIRTH OF NATION' AT THE TREMONT

...D. W. Griffith has selected Boston ...the second city of importance in ...rica to present his epic in motion ...ures, "The Birth of a Nation," ...h will be produced for the first ...here on Saturday afternoon, April ...at the Tremont Theatre for an in...ite engagement.

...is now running at the Liberty ...tre, New York city, where it has ...en by crowded houses at every ...rmance since its introduction on ...day night, March 3.

...ith has taken for his theme the ...ment of the nation and its re...hip to the part the slavery ...m played in bringing about ...Webster's prophecy of a ... one and indivisable. The ... begins with the introduction ...very into the colonies and then ...rt of the abolition movement ...stirring times leading up to ...sion of the Southern States ...outbreak of the Civil War. ...udience is carried through ...years of strife to the death ...dent Lincoln in Ford's Thea... eight years of reconstruc... the final episodes in a ... of history, romance and emo... Its ... termination is in an ... picture of the coming of ... peace and the settlement ...al differences.

...these varied incidents into ...bing drama, the producer ...0 people and 3,000 horses.

AMERICAN
...: Boston, Mass.
APR 4 - 191...

...RALD
...Boston, Mass.
APR 4 - 1915

...f a Nation"

...riffith's epic in motion pict... Birth of a Nation," will be ...for the first time here on next ...afternoon at the Tremont The... indefinite engagement. Two ...ces daily will be given at the ... This mammoth production of ...vital story ever interwoven ...erican history is the first $2 ...ion. It is now running at ...Theatre, New York city, ...it has been seen by crowded ...at every performance since its ...tion Wednesday night, March ...Griffith shows the development ...ation and its relationship to ...ver problem. The action begins ...the introduction of slavery, then ...ition movement, the secession, ...il war, the years of strife and ...ht years of reconstruction are ... To get these varied incidents ...absorbing drama the producer ...00 people and 3000 horses. He ...tten history in a spectacular ...h was never dreamed of be... has also linked music to his ... the use of accompanying ...

AMERICAN
...s: Boston, Mass.
APR 4 - 1915

By HARLOW HARE.

Griffith's big picture, "The Birth of a Nation," will come to the Tremont Theatre next Saturday. The Griffith people have rented the house and expect to play to regular theatre prices.

It is explained in justification of the high prices that the picture is most expensively set. A big orchestra is provided and there is a chorus behind the scenes, while twenty-five or thirty of the most beautiful girls who can be found in Boston will be employed to move about the front of the house in Civil War costumes and furnish local color, etc.

In New York the colored population have been protesting against one or two scenes in this picture, and it is possible that some of our Boston colored citizens will be up in arms.

The picture is a dramatization of Dixon's "The Clansman." Its chief incidents are historic. The incident of the negro is responsible for the formation of the Ku Klux Klan, which chased the carpet baggers out of the South, reduced the negro legislator from his superiority to his present place in the South, and rehabilitated the Southland.

Few people know into what a lamentable situation the South fell nearly ten years after Appomatox. The whites were disfranchised because of their part in the war and the Southern States were governed by a combination of newly franchised negroes and carpet baggers from the North whose main object was loot.

How the whites of the South regained control of the country is one of the most dramatic passages in our history.

"The Birth of a Nation" is said to contain films in which 19,000 people and 3,000 horses are used. Nothing so spectacular has yet been seen upon the screen.

Lewis J. Selznick, president of the World Film Company, is considerable of a publicity procurer. For pure nerve his proposition to the Metropolitan Opera Company to get out and let him have the house for pictures next season at $5 per orchestra seat, is one of the most remarkable ever made. The picture man suggests the Metropolitan take the Century Theatre next season until they can build the new home the directors have been talking about for several years.

He plans to hire grand opera singers to appear between the films and professes to consider using Caruso, Farrar, MacCormack and other stars in this manner.

Mr. Selznick in an interview declares that his firm is willing to make a $250,000 production every month if necessary to provide proper fare for the five-dollar movie patrons, if there be any such.

The Metropolitan Opera House may fall some day into the hands of the moving picture folks, but it won't be as a five-dollar picture proposition. Mr. Selznick had much better engage the Metropolitan for the Spring and Summer months after the regular opera season is over, and try out his plan. The eight or nine people in New York who might pay $5 to see a picture would undoubtedly like to begin at once instead of waiting until next Winter.

I'll wager it has never occurred to Mr. Selznick that he might have some trouble getting grand opera singers of note to appear with films. When the Boston Opera House was leased to pictures last fall, Manager W. R. MacDonald thought he could engage some of the minor artists of the Boston Opera to sing, but he found that no salary he could offer would tempt any of them.

I should like to be around when Geraldine Farrar was asked to go on between the third and fourth reels. Her irruption would probably explode the film.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 6 1915

"Birth of a Nation"—Tremont

"The Birth of a Nation" has proved the moving picture sensation of New York. For the first time in the history of the American stage playgoers have paid $3 a seat to see a motion picture play and are united in the expression of opinion that it is well worthy of the same schedule of prices that has prevailed for the highest priced dramatic offerings and famous stars.

"The Birth of a Nation" is something entirely new in the motion picture world and has aroused the greatest amount of interest among amusement seekers of all classes. It will be given at the Tremont Theatre, beginning next Saturday afternoon and evening, April 10. An invitation presentation will be given on Friday evening and the public will have its first chance on Saturday.

EVENING TRANSCRIPT
...ress: Boston, Mass.
APR 5 1915

In spite of the changes that were made in the filmed spectacle, "The Birth of the Nation" at the suggestion of the municipal authorities in New York to soothe the wounded sensibilities of the negroes and other protestants in their behalf, objections have been made to the mayor, in the exercise of his chief and most cherished function as regulator of the theatre, against the exhibition of the pictures at the Tremont. In reply, the management has issued a communiqué in which it says that protest comes from no other source and that the reels have been officially approved by the National Board of Censorship as "educationally, dramatically and artistically, a great step forward in motion-pictures."

JOURNAL
...ess: Boston, Mass.
APR 5 1915

Voigt, a New York business man.

Optical experts are the latest innovation in the theatre. They have been brought over from New York to help prepare the way for the engagement of "The Birth of a Nation," the big photo-play billed to come to the Tremont late this week. Here is the official word on the novel subject.

"The experts have measured to fractions of an inch the exact distance required for perfect focussing. They have likewise selected by means of eye-tests those locations in the house which will afford an optometrically perfect view of the film spectacle. Such seats are in the centre and rear of the ground floor and command $2 prices. Never before in the history of the theatre has minute scientific adjustment of this sort been attempted."

BOSTON (Mass.) JOURNAL
APRIL 5 1915

...among the old favorites.

"BIRTH OF A NATION" PICTURES ARE COMING

Before the end of the present week Boston theatregoers will have an opportunity of seeing the highest priced picture play ever presented on the American stage, "The Birth of a Nation," which was produced in New York at the same schedule of prices in vogue for the highest class of dramatic attractions.

Week after week it has packed the Liberty Theatre to the doors, according to all reports, and now arrangements have been completed by which Bostonians will have a chance for an exact duplicate engagement at the Tremont Theatre, with a public opening next Saturday afternoon, April 10.

The story of "The Birth of a Nation" deals with the Civil War and the Reconstruction era in the South following the war. The production is on an elaborate scale. An orchestra of 40 pieces will be furnished to interpret the musical score, which is the most important ... upon the pictures.

BOSTON (Mass.) MORN. HERALD
APRIL 5 1915

1702

PUBLIC LETTER BOX

PROVOCATIVE OF RACE PREJUDICE

To the Editor of The Herald:

It is announced by advertisement in the daily newspapers that the play entitled, "The Birth of a Nation," is to be performed in Boston beginning on next Saturday afternoon. This is a moving picture drama founded on a novel written by the Rev. Thomas Dixon, a mischievous and unscrupulous novelist who has done his best in his writings to misrepresent the colored people of the Southern states, and to ...ingame race prejudice. Miss Jane Addams of Chicago well describes the play as a "pernicious caricature of the Negro race" and as an attempt to make the Negro "appear worse than childish and brutal and vicious—actually grotesque and primitive and contemptible." It contains a wicked libel on the race to which belong many most respectable excellent law-abiding citizens of Boston, and its performance in this city should not be permitted.

The colored people of this country today are suffering the effects of race prejudice in every relation of life. In large parts of the country they are denied the right to vote, are lynched and often tortured if only suspected of crime, are restricted as to residence, employment, education, and everywhere the equal opportunity to which every American citizen is entitled is denied to them. This condition of things is deplorable, and every good citizen should set his face against every attempt to increase the prejudice from which they are now suffering. This is essential to the future of us all, for no state can prosper in which any considerable body of citizens is exposed to systematic injustice.

I earnestly hope that the public opinion of this city will assert itself, and that the authorities will exercise their power to prevent the proposed performance of this play, which in the attempt to make money excites the prejudices and passions of the spectators, while it misleads and perverts the opinion of a generation unfamiliar with the truth of the history which it distorts.

MOORFIELD STOREY.

Boston, ...

POST
...ress: Boston, Mass.
APR 6 1915

Tremont Theatre

Before the end of the present week Boston theatregoers will have an opportunity of seeing the highest-priced picture play ever presented on the American stage, "The Birth of a Nation." Week after week it has packed the ... Theatre, New York, to the ... arrangements have been ... which Bostonians will ... exact duplication ... theatre, opening next ... April 10.

BOSTON (Mass.) MORN. GLOBE
APRIL 5 1915

...her Eliza Doolittle has seldom been seen upon a local stage.

"The Birth of a Nation."

David W. Griffith, producer of "The Birth of a Nation," has arrived in Boston and will personally oversee the opening performances of the great historical and dramatic spectacle at the Tremont Theatre. There will be a private view of the work to invited guests Friday evening, but the first public representations will be given Saturday matinee and night.

Preparations for the premier are busying a large force of mechanics, stage carpenters, camera men, costumers and directors of supernumeraries. "The Birth of a Nation" combines film spectacle, music and stage effects and tells a romantic tale of Civil War and reconstruction times. The scope of action is vast and intermingled with the love interest is the National theme of a great people reborn through the stress and struggle of civil strife.

...features of the film. ...pear in Boston and other cities. ...the most elaborate and costly of motion picture ...s and begins its course at high prices in leading ...rs. Determined efforts should be made to stop it on the grounds of its false, immoral and hate-inspiring influence.

Herald Boston

APR 21915

"THE BIRTH OF A NATION."

Motion Picture of Great Interest to Be Shown at the Tremont Theatre.

"The Birth of a Nation," a motion picture of exceptional interest and magnitude, will be brought to the Tremont Theatre Saturday afternoon, April 10, for an indefinite engagement. This picture is now being presented at the Liberty Theatre, New York, and has the distinction of being the first motion picture for which an admittance fee of $2 has been charged.

The producer, D. W. Griffith, has taken for his theme the development of the Nation from the time of the introduction of slavery into the colonies, treating of the abolition movement, the War of the Rebellion, the death of President Lincoln and the succeeding years of reconstruction. It is said that 18,000 persons and 3000 horses were used in picturing the varied incidents of this remarkable spectacle.

Globe APR - 21915

"THE BIRTH OF A NATION."

Motion Picture of Great Interest to [illegible], the Tremont Theatre.

"The Birth of a Nation," a motion picture of exceptional interest and magnitude, will be brought to the Tremont Theatre Saturday afternoon, April 10, for an indefinite engagement. This picture is now being presented at the Liberty Theatre, New York, and has the distinction of being the first motion picture for which an admittance fee of $2 has been charged.

The producer, D. W. Griffith, has taken for his theme the development of the Nation from the time of the introduction of slavery into the colonies, treating of the abolition movement, the War of the Rebellion, the death of [illegible] Lincoln and the succeeding years of reconstruction. It is said that 18,000 persons and 3000 horses were used in picturing the varied incidents of this [illegible] spectacle.

American April 3, 1915

'Birth of a Nation' on Film Here Soon

Contracts have been closed for the next attraction at the Tremont Theatre. This will be the wonderful D. W. Griffith motion picture "The Birth of a Nation" which is the sensation of the season in New York, where it is playing at the Liberty Theatre. The wonderful picture production will be given here for the first time to the public on Saturday afternoon, April 10, and will remain the offering at the Tremont for an indefinite period.

Evening Record April 3, 1915

Tremont Theatre

D. W. Griffith's wonderful motion picture production, "The Birth of a Nation," which has been the sensation of the year in New York since its first presentation at the Liberty Theatre, where it is now breaking all records of the metropolis for attendance, is to be seen in Boston next. Announcement was made yesterday that this marvelous creation will come to the Tremont Theatre for an indefinite engagement with two performances daily.

This is the first $2 motion picture production to reach the American stage. It is a story of the history of the United States woven into a romance of the most stirring nature. It begins in the early days of slavery in this country, and then follows the Civil War and the reconstruction period in the South with a graphic fidelity that makes it the most remarkable drama ever revealed.

Great battles of the Civil War stir one with the pathos and grim reality of human strife, and then the assassination of President Lincoln is shown, and following this the reconstruction in the South, when theories had to be worked out in realistic fashion and the truth and peace of a fuller understanding between the warring sections established.

Mr. Griffith has reproduced these great matters of national import with a touch that is akin to genius. He was months taking his pictures and used 18,000 people and 3000 horses to get the desired effects. It will be given here with an orchestra of 40 and every detail of the great production which is now the talk of New York.

Transcript Per Tue. Herald April 3, 1915

"Birth of a Nation"—Tremont

D. W. Griffith's motion picture production, "The Birth of a Nation," which has been the sensation of the year in New York, comes to the Tremont Theatre on Saturday afternoon, April 10, and continues with two performances daily. It is a story of the history of the United States woven into a romance of the most stirring nature. It begins in the early days of slavery in this [illegible] of the civil war [illegible] and grim [illegible] then the [illegible] follow [illegible] struct [illegible] company at the Eliot st[illegible] Grif[illegible] fifth [illegible] Birth of a [illegible]

Boston Journal APR 21915

Parkhurst Defends Film

With reference to another disputed film planned to be produced in Boston entitled "The Birth of a Nation," which has a section which has aroused bitter protests from the negroes, the mayor yesterday received a letter from the Rev. Charles H. Parkhurst of New York which said in part:

"The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it.

"It is in this respect exactly true to history and if it reflects upon the negro he was then, it is a compliment to the black man of today. An exhibition of negro lawlessness might not have been proper thirty or forty years ago. Such proprieties, however, change with the passing of time."

BIG PHOTO-PLAY COMING APRIL 10

"The Birth of a Nation" to Be Shown at Tremont Theatre.

Contracts were closed yesterday for the next attraction at the Tremont Theatre, which will be the famous D. W. Griffith motion picture production, "The Birth of a Nation." It is the sensation of the season in New York. The Liberty Theatre is reported as being crowded twice a day.

The production will be given here for the first time in public on Saturday afternoon, April 10, and it will remain at the Tremont for an indefinite period. There will be an invitation presentation on Friday night, April 9.

"The Birth of a Nation" has been described as the "harbinger of a new era in dramatic art" and as the "most wonderful story ever worked out in photo-dramatic form," and it is also noteworthy as the first $2 motion picture production. But it has taken rank among the very best theatrical offerings in New York, and it is said to be playing to more people than any two first-class attractions in the Metropolis. Boston will be the second city in America to see it. Mr. Griffith announced yesterday that the New York production will be duplicated here in every detail, including an orchestra of 40 musicians to perform the work that accompanies the play.

JOURNAL
Boston, Mass.
APR 3 1915

FAMOUS PICTURE PLAY AT TREMONT

"The Birth of a Nation" to Open Engagement Here Next Saturday.

D. W. Griffith's noted motion picture production, "The Birth of a Nation," which has been the sensation of the year in New York, where it is now breaking all records for attendance, will come to the Tremont Theatre for an indefinite engagement, beginning Saturday afternoon, April 10, with two performances daily.

This is the first $2 motion picture production to reach the American stage. It is a story of the history of the United States woven into a romance of the most striking nature. It begins in the early days of slavery in this country and then follows the Civil War and the Reconstruction period in the South with graphic fidelity. Great battles of the Civil War are represented; also, the assassination of President Lincoln, and then scenes depicting reconstruction in the South.

Mr. Griffith has reproduced these scenes, so it is said, with a touch that is akin to genius. He was eight months taking his pictures and used 18,000 people and 3000 horses to get the desired effects.

The production will be given here with an orchestra of 40 and with every detail as faithfully presented as it is in New York, where this photo-dramatic masterpiece is the talk of the town.

With Easter week the stage usually begins to boom again. A boom is due in Boston.

The principal novelties next week will be "Tonight's the Night," the London Gaiety show, which is billed at the Shubert; the English Players' double bill at the Plymouth, "The Sin of David," a poetic drama by Stephen Phillips, and "The Van Dyck," a little comedy by Cosmo Gordon Lennox, which will mark the start of [illegible]

"The Birth of a Nation" Coming to the Tremont

Contracts were closed yesterday for the next attraction at the Tremont Theatre. This will be the D. W. Griffith motion picture "The Birth of a Nation," which is at present the sensation of the season in New York, where it is playing at the Liberty Theatre. The picture production will be given here for the first time in public on Saturday afternoon, April 10, and will remain the offering at the Tremont for an indefinite period. Prior to this Mr. Griffith announced yesterday that the metropolitan production will be duplicated in every detail here, including an orchestra of 40 musicians to handle the score, which is a vital part of the story.

EVENING TRANSCRIPT
Boston, Mass.
MAR 3 1 1915

"The Present Climax of 'the Movies'"

"The Birth of a Nation" Soberly and Shrewdly Viewed

By Walter Prichard Eaton

We are not going to invoke the shade of William Lloyd Garrison to rise up in protest at the film drama, "The Birth of a Nation," which is now "showing" at the Liberty Theatre in New York, at the regular $2.00 scale of prices in the evening, and at a half scale in the afternoon. It ought to be sufficiently evident to anybody that a film drama based on a novel by Tom Dixon would be luridly one-sided, unfair to the negro, and ridiculously sympathetic toward the Ku-Klux Klan. Moreover, it ought to be evident to nearly anybody that a motion picture drama of the vexed Reconstruction period in South Carolina couldn't fail to be rather ridiculously inadequate. The problems involved were large ones; the North was split into factions, the South was stricken by war, both sides were left embittered, the negroes were but just out of bondage—indeed, the marvel is, not that there was so much trouble, but that there was, on the whole, so little. To put all this into a movie, expressing it entirely by a pantomimic story, without any chance for debate, for the statement of historical facts, for the expression of both sides, even for the fundamental statement that the South was a conquered country and naturally so regarded by many people in the North, is—to express it mildly—an utterly impossible task. You don't have to see a film drama made from Tom Dixon's "The Clansman" to know that it is an unfair picture of Reconstruction days, that it awakes memories better left sleeping, that what influence it has will probably be pernicious. But, like Cicero, we do not intend to say anything about this feature of "The Birth of a Nation." We would not for a moment hint that the National Board of Censors in passing it showed themselves curiously insensitive to the larger phases of ethical influence. It is quite another side of the picture we wish to consider.

On the programme we read that "Mr. Griffith was eight months making the entire production. During that time he employed a small army of men and women to get the desired results."

Again: "In the great battle scenes which are given in the earlier portions of the picture Mr. Griffith employed many novel appliances to get his effects. For the first time in making motion pictures he utilized the telephone most extensively. Imagine a stage director handling thousands upon thousands of players in one scene and directing them by telephone!"

Mr. Griffith is indeed the von Hindenburg of the movies!

Again, we read that, "25,000 yards of material were used to make the costumes for the women in the spectacle. There were over four hundred different kinds of dresses made. It took five months to make them. Twelve thousand yards of white material was (sic!) used in the costumes for the Ku-Klux-Klan. Twenty dressmakers worked eight hours a day for four months on these."

From private and authentic sources we further learn that the entire production cost about $125,000—or enough money to found and maintain a sensible repertory theatre in a small city.

Thousands of people, months of labor, the massive intellect of Rev. Thomas Dixon, $125,000 in hard cash—and the result a movie drama which sets back the clock for the negro race and reopens old wounds of sectional feeling, while its artistic merits are practically nil! Verily, the mountain labored, and brought forth a mouse!

The extended battle scenes, which were directed by von Hindenburg Griffith over the telephone, are for the most part blind and meaningless. You see great acres of fields, lines of trenches, puffs of smoke, red glare at night, men rushing about; but you get no plan of battle; it is like fireworks gone mad. Perhaps that is what a real battle would look like, to all but the officers in command. It is the business of art, however, to give the spectator the omniscience of the commanders. There is one striking exception. A character in the play—the brave Southern hero—leads a forlorn charge against three successive lines of trenches. All his men fall before they get to the third trench, but he carries the company flag up to the final breastwork. Here the camera is pointed down the line of men, and its field is limited to perhaps an acre of ground. As a result, the spectator sees clearly exactly what is happening and why, a personal note enters in and the picture is continued long enough to permit you to get into the spirit of the thing. In other words, it builds up on a definite climax. Undoubtedly, of all the battle scenes, it was the easiest and least expensive to make—and it is the only effective one!

The scene of Lincoln's assassination in Ford's Theatre is in [illegible] at least it has the interest of an historical reconstruction. The camera was in the balcony, and the film shows the stage, the boxes and even the audience. From that point on the drama is shifted entirely to South Carolina. We see the historic South Carolina black Legislature in session; we see the blacks in possession of the polls; we see various scenes in which blacks pursue white women; and finally we see the Ku-Klux-Klans formed and thereafter they are the heroes of the play.

Mr. Griffith, the producer, who is generally considered the one genius our native screen stage has evolved, uses the "throw back" scene so persistently that it has become with him an almost painful mannerism. The theory is, of course, that in life two related events are often happening simultaneously, and if they are you should give your audience a realization of the fact. You can't do it in a book or a drama, except very clumsily, by stating at the beginning of your next act or chapter that this is what has happened somewhere else during the preceding action. But you can do it in the movies, by the simple device of breaking your film every so often and inserting a section portraying the simultaneous action.

For example, in "The Birth of a Nation" we see a party of whites take refuge in a cabin, where they are besieged by blacks. The blacks batter at the door. First we see those inside firing out. Then we are shown those outside firing in. Then, whiff! the scene changes to a place in the woods, and we see the Ku-Klux Klan assembling. Then we see the cabin again. The defenders are hard pressed. The attackers have battered down the outer wall. Then we are shown a road, and down this road the Ku-Klux horsemen are galloping at least 186 miles an hour. (Tremendous and quite unnatural speed is a convention movie audiences accept without a protest, probably because the slower pace of life without any spoken words, would become very monotonous.) Back the scene flashes to the cabin. The blacks are inside the first line of defences now! Whiff—we are on the road again. The galloping Ku-Kluxers have hit up their pace to two hundred miles an hour! Back to the cabin—out to the road—repeat half a dozen times; in the last picture of the cabin show the inner door about to fall down; and then—climax! show the rescue party dashing up to the cabin!

The formula is really ridiculously simple. Mr. Griffith works it over and over and over again. It seems to have an unfailing potency with the audience—but what an elementary dramatic device it is, what a naive and unimportant dramatic thrill to cost $125,000 in the making.

Mr. Griffith a year ago produced a film called "The Escape" which was largely photographed on the Bowery and which really did carry a distinct idea along with the story. It delivered its intended sociological "message." It did so because it stuck to a limited group of realistic types, whose motives and passions were primitive, simple, and above all personal. Even at that, Mr. Griffith seems to be the only movie producer who can "put over" a theme as well as a narrative.

But in "The Birth of a Nation" he is dealing with a great variety and complexity of people, and the emotions are not simple in many cases, and not personal. They take in the whole range of national passions during a stormy period of our history, and they cannot be adequately represented without speech. The assumption that we can go back to what amounts to sign language at this stage of civilization is one of the most touchingly naive examples of motion-picture makers' credulity on record.

However, perhaps it is, on the whole, a good thing to have the producers thus high-vaulting in their ambitions. Already the movies have begun to reduce the number of dramatic theatres toward a saner proportion. Their own inflation, of course, will be followed by a slump, and they will find their true place by the bitter lessons of experience. Also, in their $125,000 experiments they will, sooner or later, presently develop directors with real pictorial instincts, and motion picture photography may yet give us what it is capable of giving us—beautiful effects for the eye. Simple narrative will probably remain, for the most part, its limit of dramatic appeal; but there is no real reason why, on the pictorial side, it should remain in the state of amateur kodakery where it now is. Sooner or later we are bound to have a Cabiria or a Steichen of the movies, and then will be the date of a new epoch.

Christian Science Monitor

"Birth of a Nation"

Negotiations are under way for the presentation in Boston next month of D. W. Griffith's film spectacle, "The Birth of a Nation." One set of the pictures is being shown at the Liberty Theatre, New York. "The Birth of a Nation" [illegible] consecutive [illegible]

Birth of a Nation" Managers Defend Play

...e letter published by Moorfield ...y criticising "The Birth of a Na... has called forth the following ... from ...nagement of the play ... Theatre:

"...y be the differing opin... Birth of a Nation,' it ... harm and excite much ...e than a newspaper ... published by the ... for the Advance... People, of which Mr. ... is the president.

"... attacks 'The Birth of a ... through a letter in one of the ... morning papers. Perhaps he ... know that the publication is... his organization is of an in... character. In one of the re... issues, of which we have a copy, ... are advised to meet the white ... the rifle and sword.' They are ... to fight for their 'rights,' to ... their enemies 'with bullets,' and ... organize! organize! agitate! agi...

"We would not quote these remarks ...r's publication but for his ... intent to denounce 'The Birth ... for doing exactly what he ... But we deny in toto that we ... race prejudice. All of ... made by Mr. Storey in ... can be successfully challenged. ... colored people suffering effects ... prejudice in every relation of ...

"... at least, they are driv... out of many desirable ... districts. They are political ... cities. They are the re... from the whites to a ... than any of the other ... make up this nation ... the account of debit ... on each side it ... If the negroes have ... advantages and some ... yet received wonder... yes, from Southern ... benefactions to the ... are rarely told of.

...Addams' View

"... from Miss Jane Ad... Storey's letter must be ... of the fact that she saw ... of the play. Has Mr. ... any part of it? Or is he ... merely on hearsay evidence? ... alleges that 'The Birth of ... distorts the truth of history. ... Mr. Storey will give to Mr. Storey ... charity he may name the ... $10,000 in return for pointing out ... distortion. As a matter of ... 'The Birth of a Nation' is histor... ...orical circumstances there... ...fied by reference to the ...drew Wilson, Fleming, ...er writers. The assump... ...play attacks the negro ... race of today is a purely gratuitous one. The 'caricature of the negro' is in Mr. Storey's own imagination. Three out of the five important negro characters are heroes, not villains. The negro is never shown in the play as the sole author of mischief, but rather as incited to unworthy acts by the carpetbaggers.

"Thomas Dixon is not the author of 'The Birth of a Nation' and the play should not be judged by his expression on the negro question. Mr. Griffith made his own scenario, and it is to be judged by what he has done and not by what the National association attributes to Mr. Dixon.

Contribution to Art'

"If Mr. Griffith had invented a steam turbine or an airship or a new chemical process or scientific management, he would be acclaimed as a public benefactor and nothing would be heard of the diatribes. But since he has merely invented a new art that brings the dawn of a better and a greater day to the theatres of the world, he is greeted with abuse and obliquy. Opponents are unwilling to have him give another side of civil struggle than the side of which they have been accustomed, and they lose all perspective of his wonderful art achievement.

"Toleration is the breath of art. The people of Boston, we feel confident, should appraise for themselves Mr. Griffith's message and Mr. Griffith's contribution to the drama of today. If unwilling to await this verdict, Mr. Storey and his colleagues might at least have informed themselves of the verdict given by hundreds of eminent persons in New York and elsewhere, including George Foster Peabody, the banker-philanthropist, or Frank A. Vanderlip, the financier; Revs. Drs. C. H. Parkhurst and Thomas B. Gregory; Congressman Claude Kitchen, the new leader of the House; U. S. Senators Martine, Fletcher, Myers, Walsh and Jones; Governor Johnson of California; Mrs. O. H. P. Belmont, the suffragist leader; Richard Harding Davis, Booth Tarkington, Rupert Hughes and Dorothy Dix, among the writers.

...ORD (Mass.) NEWS
APRIL 6, 1915

...E BIRTH OF A NATION."

...Griffith's Famous Spectacle ... at the Tremont Theatre, Bos... April 10.

...nty years after the great ... the close of the Civil war ... treats, D. W. Griffith's ...ic, "The Birth of a Na... presented at the Trem... Boston, opening Satur... April 10. A half cen... ...rred the Appomattox ... Union triumph and the ... of Lincoln's death—... ...ffith believes he has ... reverently reproduced ...l film epic. The film... ...at picture occupied ... enlisted the ser... ...ts of "T... Three thous... ...in the cavalry ...ling Davis, the ...dent, says that ...st time in stage ...sented as it ac... ...de of Petersburg, ... to the sea and ...nes live before the ...

...e national re-birth ...h a love-romance of ...nature. The tale ...arly days of slavery ... takes up the causes ... and its progress and ... in the second part ...nstruction and the ... the carpetbaggers in ...dy, tragedy, romance, ...tic drama are each ...s in the 5000 scenes ... The work is ac... ...full score of symi... ...ndered by an orches... The film play has ...dous sensation in ... Boston is the second ... The prices range ... ...5 evening and Sat... ...25 cents to $1 the ... ...all orders ad... ...Birth of a Na... ...Theatre.

...movies.

EVENING TRANSCRIPT
Boston, Mass.
APR 7 1915

The management of the filmed spectacle, "The Birth of a Nation," to be shown at the Tremont on Saturday, has put out a reply to the current objections raised by colored persons and their partisans against it. The manifesto very properly asks whether those who speak against these film have actually seen them—a becoming preliminary to protest. It asserts that "the assumption that the pictures attack the negro race of today is purely gratuitous"; that the negro of the reconstruction period is "never shown in these films as the sole author of mischief" but rather as incited to unworthy acts by the carpetbaggers; and that "three out of the five important negro figures are heroes, not villains." It further points out that the scenario came from the hands of Mr. Griffith and not from Thomas Dixon. Thus does controversy prepare the way for audiences.

EVENING TRANSCRIPT
Boston, Mass.
APR 8 1915

Fortunately for "The Birth of a Nation" it isn't "high-brow" enough to merit the dignity of Mr. Anthony C. Curley's attention.

Worcester Mass Post
April 6, 1915

Royal Theater

"The Quest," a five act picture shown today for the last time at the Royal Theater is a striking picture play. David W. Griffin, the man who produced "The Birth of a Nation," is the producer of "[illegible]" Tomorrow "The Lost House," a four act picturization of Richard Harding Davis' pet story, will be shown. It gives Lillian Gish a chance to make an impression. Other picturepiays and a Keystone comedy will be shown.

IN REPLY TO MR. STOREY.

To the Editor of The Herald:

Whatever may be the differing opinions about "The Birth of a Nation," it will do far less harm and excite much less racial prejudice than a newspaper called The Crisis, published by the National Association for the Advancement of Colored People, of which Mr. Moorfield Storey is the president. Mr. Storey attacks the "Birth of a Nation" through a letter in The Herald. Perhaps he does not know that the publication issued by his organization is of an incendiary character. In one of the recent issues, of which we have a copy, Negroes are advised to meet the white race "with rifle and sword." They are exhorted to fight for their "rights," to receive their enemies "with bullets," and to "organize! organize! agitate! agitate!")

We would not quote these remarks of Mr. Storey's publication but for his obvious intent to denounce "The Birth of a Nation" for doing exactly what he is doing. But we deny in toto that we are inculcating race prejudice. All of the statements made by Mr. Storey in his letter can be successfully challenged.

The quotation from Miss Jane Addams in Mr. Storey's letter must be judged in view of the fact that she saw only one-half of the play. Has Mr. Storey viewed any part of it? Or is he speaking entirely on hearsay evidence?

Mr. Storey alleges that "The Birth of a Nation" distorts the truth of history. Mr. David W. Griffith will give to Mr. Storey or to any charity he may name the sum of $10,000 in return for pointing out any such distortion. As a matter of fact, "The Birth of a Nation" is historically true. All the historical circumstances therein can be verified by reference to the works of Woodrow Wilson, Fleming, Rhodes, and other writers. The assumption that the play attacks the Negro race of today is a purely gratuitous one. The "caricature of the Negro" is in Mr. Storey's own imagination. Three out of the five important Negro characters are heroes, not villains. The Negro is never shown in the play as the sole author of mischief, but rather as incited to unworthy acts by the carpet-baggers.

Thomas Dixon is not the author of "The Birth of a Nation," and the play should not be judged by his expressions on the Negro question. Mr. Griffith made his own scenario, and it is to be judged by what he has done and not by what the National Association attributes to Mr. Dixon.

If Mr. Griffith had invented a steam turbine or an airship or a new chemical process or scientific management, he would be acclaimed as a public benefactor and nothing would be heard of the diatribes. But since he has merely invented a new art that brings the dawn of a better and a greater day in the theatres of the world, he is greeted with abuse and obliquy. Opponents are unwilling to have him give another side of civil struggle than the side to which they have been accustomed, and they lose all perspective of his wonderful art achievement.

Toleration is the breath of art. The people of Boston, we feel confident, should appraise for themselves Mr. Griffith's message and Mr. Griffith's contribution to the drama of today. If unwilling to await this verdict Mr. Storey and his colleagues might at least have informed themselves of the verdict given by hundreds of eminent persons in New York and elsewhere, including George Foster Peabody, the banker-philanthropist; or Frank A. Vanderlip, the financier; Revs. Drs. C. H. Parkhurst and Thomas B. Gregory; Congressman Claude Kitchin, the new leader of the House; U. S. Senators Martine, Fletcher, Myers, Walsh and Jones; Gov. Johnson of California; Mrs. O. H. P. Belmont, the suffragist leader; Richard Harding Davis, Booth Tarkington, Rupert Hughes, Dorothy Dix among the writers.

J. J. McCARTHY.

Tremont Theatre, April 6.

JOURNAL
ress: Boston, Mass.
APR 7 1915

Here is a missive introducing Miriam Cooper, who impersonates Margaret Cameron, a Southern charmer, in "The Birth of a Nation," the film spectacle which is to be seen here for the first time at the Tremont Theatre next Saturday afternoon:

"David W. Griffith, the famous motion picture director, who was anxious to get an ideal type for the role of Margaret Cameron in his epic film, "The Birth of a Nation," selected Miss Miriam Cooper for the part from among nearly 200 applicants. He sought an 'old-fashioned' Southern belle, not the pert, vivacious miss, but the girl of aristocratic traditions who maintains poise and dignity at all times.

"Miss Cooper by descent is a Carroll of Carrollton, Md., her ancestor, Charles Carroll, having been a signer of the Declaration of Independence. All her film training has been under Mr. Griffith's direction. A good part of her availability is due to what the technician calls her wonderful 'inset eyes.'

"This means the young woman's orbs are so perfect that they can be photographed on full screen of 20 feet square showing nothing but the eyes. In such 'close-up' photography, exhibiting minute details of expression, Griffith is said to be without a peer. On the director's return to California this summer Miss Cooper is to be starred in a new picture."

BOSTON (Mass) RECORD
APRIL 7, 1915

DEFENDS "BIRTH OF NATION" IN STRONG REPLY

Management Takes Exception to Moorfield Storey's Criticism of Play About Negroes

The management of the play "The Birth of a Nation" at the Tremont Theatre, which has been strongly criticised by Moorfield Storey, has replied to those who attack the play. The reply reads, in part:

"Whatever may be the differing opinions about 'The Birth of a Nation,' it will do far less harm and excite much less racial prejudice than a newspaper called 'The Crisis' published by the National Association for the Advancement of Colored People, of which Mr. Moorfield Storey is the president.

"Mr. Storey attacks 'The Birth of a Nation' through a letter in one of the Boston morning papers. Perhaps he does not know that the publication issued by his organization is of an incendiary character. In one of the recent issues, of which we have a copy, negroes are advised to meet the white race 'with the rifle and sword.' They are exhorted to fight for their 'rights,' to receive their enemies 'with bullets,' and to 'organize! agitate! agittate!'

"We would not quote these remarks of Mr. Storey's publication but for his obvious intent to denounce 'The Birth of a Nation' for doing exactly what he is doing. But we deny in toto that we are inculcating race prejudice. All of the statements made by Mr. Storey in his letter can be successfully challenged. Are the colored people suffering effects of race prejudice in every relation of life?

"Mr. Storer alleges that 'The Birth of a Nation' distorts the truth of history. David W. Griffith will give to Mr. Storey or to any charity he may name the sum of $10,000 in return for pointing out any such distortion. As a matter of fact, 'The Birth of a Nation' is historically true.

"The 'caricature of the negro' is in Mr. Storey's own imagination. Three out of the five important negro characters are heroes, not villains. The negro is never shown in the play as the sole author of mischief, but rather as incited to unworthy acts by the carpetbaggers.

"Thomas Dixon is not the author of 'The Birth of a Nation' and the play should not be judged by his expression on the negro question. Mr. Griffith made his own scenario, and it is to be judged by what he has done and not by what the National association attributes to Mr. Dixon.

"Toleration is the breath of art. The people of Boston, we feel confident, should appraise for themselves Mr. Griffith's message and Mr. Griffith's contribution to the drama if today. If unwilling to await this verdict, Mr. Storey and his colleagues might at least have informed themselves of the verdict given by hundreds of eminent persons in New York and elsewhere."

ress: New York City
Variety
e APR 9 - 1915

SHOWS IN BOSTON.

Boston, April 7.

Monday brought a deluge of openings; "The Blue Bird," "The Little Cafe," "Tonight's the Night," The Aborns into the Boston, "The Sin of David," and the Cort reopened with "Kitty Mackaye," which did no alarming business at the Shubert and was shifted to the Cort.

Saturday matinee this week will bring the opening of "The Birth of the Nation," the spectacular film. A heavy advertising campaign has been in progress all week and a clean-up is expected at $1.50 prices.

Newspaper Cutting Bureau
From CONGREGATIONAL
Address BOSTON, MASS.
Date APR 8 [illegible]

One of the worst appeals to race prejudice appears in the motion picture play, The Birth of a Nation, which has been produced by D. W. Griffith in New York recently. It is based on Thomas Dixon's "The Clansman," that has been excluded from the stage of many Northern cities. The Negro is represented as so vicious and degraded that a storm of protest has arisen. Prominent people are making a fight in New York against the objectionable features of the film. Meantime it is advertised to appear in Boston and other cities. It is one of the most elaborate and costly of motion picture productions and begins its course at high prices in leading theaters. Determined efforts should be made to stop it on the grounds of its false, immoral and hate-inspiring influence.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 8 1915

Boston Post
1915
Boston Journal
APR 2

POST
Boston, Mass.
APR

HISS PRESIDENT WILSON AT RACE FILM HEARING

Boston Colored Citizens Jeer at Mention of Cabinet Viewing "The Birth of a Nation"—Can Bar It Only If Obscene, Says Curley.

Boston colored citizens, to the number of more than 200, hissed President Wilson and the members of his cabinet when they were mentioned at the hearing yesterday afternoon in the old aldermanic chamber at City Hall to determine if the photoplay, "The Birth of a Nation," in which Negroes figure prominently, should be permitted to be shown in this city. The hearing was granted by Mayor Curley, following a flood of protests which swept in upon the announcement of the forthcoming presentation of the film here.

The mayor, after hearing the arguments and protests against the showing of the photoplay, and presenting contradictory evidence, decided that "The Birth of a Nation" should have at least one presentation, after which it would be up to Official Censor Casey and the police censor to determine if it should be barred or permitted to run.

The hearing yesterday was one of the most sensational gatherings of its kind ever held in Greater Boston. The demonstration occurred after Atty. John F. Cusick had brought out the fact that the President and his cabinet had viewed a performance of the much-discussed film, and had expressed their satisfaction. So strong was the feeling of those present that hissing followed this announcement. Patrolmen helped to restore order, and Mayor Curley had to rap with his gavel to restore quiet.

Among those who appeared at the hearing to voice their protest against the photoplay were some of Boston's most prominent clergy and citizens, including the Rev. Alexander Mann, the Rev. Horace Bumstead, Moorfield Storey and Dr. Charles Fleischer. They asked the mayor to refuse permission to have the film shown at the Tremont Theatre, beginning next Saturday, saying it would be a detriment to the Negro race, causing hatred and race feeling. To refute these assertions Mr. Cusick introduced evidence to show that "The Birth of a Nation" had been commended by the chief justice of the United States and other members of this body, more than ten members of the United States Senate and prominent representatives of the press at the national capital, and that the film, instead of being degrading, was of especial educational, instructive and moral value.

Most of the protesters based their argument on three scenes in the production. The first scene to which objection was taken, according to Butler R. Wilson, who was chief spokesman for the protestants, is where a Negro is seen chasing a young white girl up a cliff. At the end, to escape his clutches, she throws herself into an abyss. The second scene objected to is that of a colored Lieutenant-Governor in a southern state who ties a young white girl to a chair and gags her because of her refusal to marry him, the final portion of the scene being where the girl is carried by the assailant into an adjoining bedroom. The third objection was to a scene during the civil war, wherein a father, mother and daughter, with two Union soldiers, are seen defending their home against a horde of Negroes. In the final scene of this part of the production the father is seen holding a revolver against his daughter's head as the Negroes storm the house.

The first opponent to the picture was Miss Mary White Ovington, a settlement worker, who said she had twice viewed the picture, and had heard persons in the audience voice their indignation at Negroes in general. Questioned by the mayor as to her knowledge of Shakespeare, Miss Ovington admitted having seen Lady Macbeth after she had killed her husband, but said the expression on her face was by no means "as awful as that of Gus," the Negro who pursues the girl in "The Birth of a Nation." She also said, in answer to a query from the mayor, that the expression on the face of Shylock, in "The Merchant of Venice," was not nearly so horrible as that on the face of the Negro as portrayed.

Explaining the scene where the father is aiming a revolver at his daughter's head, the mayor said it was done to save her from immorality. An opponent mentioned the fact that in the picture a Negro was flogged, to which Mayor Curley quickly replied that even now, in the state of Delaware, men are flogged, sometimes for petty larceny.

The mayor cited the play "Richelieu," in which the cardinal declares, before all present, his intention of committing an immoral act. "This play has never been stopped," the mayor said, "yet you want this moving picture barred, and so far you have failed to produce evidence that it is indecent or immoral."

Charges Politics.

Moorfield Storey, former president of the American Bar Association, charged that the picture was for political purposes and was to discredit the Negro all over the country. Mayor Curley said the English might just as reasonably enter a protest against Shakespeare, after which he read a letter from an Episcopal clergyman who described the protested picture as wonderful.

An arraignment of "The Clansman," from which the photo-play is taken, was made by the Rev. Dr. Alexander Mann, rector of Trinity Church. "Vindictive," "damaging to American citizenship," and "hurtful to the colored race," were some of his charges against the book. Joseph Prince Loud, a Boston architect, who witnessed the photoplay in New York, criticised the activities of the "Klu Klux Klan" and other illicit bodies of the South after the civil war, which are portrayed in the picture.

Others who spoke in opposition to the film were William Munroe Trotter, editor of the Guardian, and Dr. Francis H. Rowley of the M. S. P. C. A.

Defends Film.

John F. Cusick, attorney for the photoplay company, said the picture demonstrates to the public what they are now enjoying in the way of civilization as compared with that period immediately following the civil war. He produced the official report of the national board of censorship, which read:

"Educational value, excellent; artistic value, excellent; entertainment value, excellent; moral effect, good." This, Cusick said, is the highest rating given by the national board for a production. The report of the board, the attorney said, also read: "Educationally, dramatically and artistically this should prove a great step forward in motion-picture productions." Continuing, Cusick said:

"The first production of this photoplay was in the White House, before President Wilson and the members of his cabinet. They declared it wonderful." At these words the hissing began, and it was more than a minute before order was restored. Upon the statement of Cusick that the supreme court judges and representatives of the press had indorsed the picture, the hissing was resumed.

After asserting that the greatest "villains" in "The Birth of a Nation" were whites, Cusick introduced David W. Griffith, who wrote the scenario and produced the play. He produced letters from Catholic clergymen and other prominent members of the cloth, and instructors in New York, in which the photoplay was praised, and he, personally, commended for his work.

Upon being asked by the mayor if he would eliminate the scene showing Gus, the Negro, pursuing the white girl, he said he would if it were insisted upon. The mayor then said he did not want to make political capital out of the affair, and decided that the picture should be produced in its original form at a trial performance Friday night. He said he would have the official censors present, and if it was determined that the photoplay violated the law it would be stopped. Concluding, he said:

"You people have stated your case. You have introduced no evidence that I could use in stopping at least one performance."

"BIRTH OF NATION" TO BE SHOWN

Mayor Refuses to Stop Photo Play

After offering to use his influence for the elimination of a scene in the photo play "The Birth of a Nation," which is to be produced at the Tremont Theatre, Mayor Curley yesterday brought the hearing on the petition of the National Association for the Advancement of the Colored People that the production be disallowed, to an abrupt close, with the declaration that he would not interfere with the production.

"I shall allow the play to proceed and the municipal censor and a representative of the police commissioner may pass upon its merits," said the Mayor. "The hearing is adjourned." He then abruptly left the room.

HISS NAME OF WILSON

A feature of the hearing was the wave of hissing that swept through the crowd of more than two hundred people, mostly colored, as the name of President Wilson was mentioned. The incident occurred as John F. Cusick, counsel for the theatre, told the play's having been seen and approved by the President and his cabinet at the White House.

Continued on Page 7—Fourth Col.

Continued From First Page

Among those who appeared in favor of the petition were: Moorfield Storey, president of the association; Dr. Alexander Mann, rector of Trinity Church; Joseph P. Loud, a Boston architect; Dr. Francis Rowley, the Rev. M. W. Thornton of the Equal Rights League; B. R. Wilson, and Munro Trotter.

Butler Wilson, counsel for the association, was the first speaker. After declaring that the play tends to excite hatred for the colored people and that "the whole play is suggestive of sensual excesses and an offence against common decency," he read letters from Jane Addams, Dr. Stephen A. Wise and other prominent sociologists, all of whom condemned the play. He then introduced Miss Mary White Ovington.

Scores Gowns of Women

She declared that the play was offensive to common decency, especially denouncing the "sensual and bestial expressions upon the faces of the negro villians in the play and the decollete gowns of the women." The Mayor asked the witness if it were not true that the women of high society wear very low-necked dresses in fashionable hotels. Miss Ovington said that it is true, but that they don't wear the bestial expressions on their faces that are seen in the play.

Witness said that the play shows only the depraved types of the negro race, and is therefore liable to incite race hatred. The Mayor showed some of his old-time form as a Shakesperian scholar by asking the witness if she thought that the murders of Macbeth incited feeling against the white race. He also said that he would not [illegible] preventing the production [illegible] chant of Venice" because [illegible] on Shylock's face.

"So far," said he, "no [illegible] me the grounds upon which I [illegible] under the statutes to prevent [illegible] What your imaginations tell you [illegible] sufficient. You imagine that [illegible] wishes to attack a white girl [illegible] he chases her through a wood until [illegible] hurls herself from a cliff. That [illegible] sufficient grounds for me to [illegible] the production of the play." He [illegible] gave instances of plays that [illegible] closed up, showing the grounds [illegible] which he could act.

Moorfield Storey, the next speaker [illegible] the petitioners, said: "The play [illegible] founded upon the book, 'The Cl[illegible] man,' and is advertised as such. [illegible] a political attempt to discredit the [illegible] gro race. It is bestial, low, and [illegible] incite race hatred. You should [illegible] to it as you would object if [illegible] were slandered thus. It is settin[illegible] against race." The Mayor [illegible] cited instances from the plays [illegible] Shakespeare in which were depi[illegible] abuses in the Episcopal Church [illegible] said that he had never heard that [illegible] church objected to their production.

Mr. Storey said that if the play [illegible] through the country the white peo[illegible] who see it will want to kill every colored man in the United States. [illegible] said, in answer to a question put [illegible] the Mayor, that he had never seen [illegible] play. "According to you," said Ma[illegible] Curley, "the production of almost ev[illegible] comedy on the stage should be [illegible] hibited because of the caricatures [illegible] the Irish, the Dutch, the Germans [illegible] the Jews."

"There is no effort to discredit the [illegible] races in these comedies," replied [illegible] Storey. The effect of this play is [illegible] discredit the colored race." The Mayor [illegible] at this point started to say somethi[illegible] and was interrupted by Mr. Storey, [illegible] asked Mr. Storey's permission to speak. "Go ahead if you represent the other side," was the reply. "I don't represent any side," replied the Mayor.

Dr. Alexander Mann, the next speaker, said that he had not seen the play, but that he had heard that it was pernicious in its effect. He urged the Mayor not to stick too closely to the letter of the law in [illegible] duction.

Joseph P. Loud said that he had seen the play and that the writer had made to appear as perfect men as that the negroes had been made to appear as beasts. He said that the scene in which a negro chases a white girl up a hill until she throws herself from a precipice to escape from his embrace was "horrible." He commented on the lack of attire worn by some of the male characters in the play. The Mayor said that he, also, had objectionable features that were presented at the hearing, such as the chase of the white girl by the negro. He offered at this point that scene be struck out of the production. He then read a letter from the Rev. Thomas E. Greene protesting the play.

Munroe Trotter was the next speaker. He delivered an impassioned plea to the Mayor to prevent the play being produced.

Mr. Cusick, counsel for the theatre, said that the play is based on historical fact, and that any attempt made to ridicule the negro race. He said that the Negro of Congress had endorsed the picture, that there are as many negroes in the play as there are whites, and that President Wilson and his cabinet had seen and endorsed the picture. It was at this point that the hissing occurred. He then introduced David W. Griffith, the author.

Mr. Griffith defended the right of movies to depict history, and said that the play did just that.

Journal (Boston)
April 5, 1915

Optical experts are the latest innovation in the theatre. They have been brought over from New York to help prepare the way for the engagement of "The Birth of a Nation," the big photo-play billed to come to the Tremont this week. Here is the official word on the novel subject.

"The experts have measured to fractions of an inch the exact distance required for perfect focussing. They have likewise selected by means of eye-tests those locations in the house which will afford an optometrically perfect view of the film spectacle. Such seats are in the centre and rear of the ground floor and command $2 prices. Never before in the history of the theatre has minute scientific adjustment of this sort been attempted."

GLOBE
Boston, Mass.
APR 6 1915

"The Birth of a Nation."

David W. Griffith, producer of "The Birth of a Nation," has arrived in Boston and will personally oversee the opening performances of the great historical and dramatic spectacle at the Tremont Theatre. There will be a private view of the work to invited guests Friday evening, but the first public representations will be given Saturday matinee and night.

Preparations for the premier are busying a large force of mechanics, stage carpenters, camera men, costumers and directors of supernumeraries. "The Birth of a Nation" combines film spectacle, music and stage effects and tells a romantic tale of Civil War and reconstruction times. The scope of action is vast and intermingled with the love interest is the National theme of a great people reborn through the stress and struggle of civil strife.

GLOBE
Boston, Mass.
APR 8 19

Boston Christ. Science Monitor
April 6, 1915.

THEATER NOTES

A benefit performance of "Balaustion's Euripides," a Greek play dramatized by Helen Archibald Clarke and based on Browning's "Blaustion's Adventure" and "Aristophanes' Apology," is to be given by the Boston Browning Society at the Plymouth theater Tuesday afternoon, April 20. The play will be produced and staged by Livingston Platt, assisted by William C. Willson. The proceeds are to go to the Women's Peace party and the unemployed of Boston.

In obedience to an order issued by Mayor Curley, the motion picture men who would present the Bosworth film, "Hypocrites," in Boston, are now searching for an artist who can drape the woodland nymphs appearing in several thousand feet of the film with garments of paint. The mayor has declared that unless this is done, the pictures cannot be shown in this city.

Mayor Curley has also declared that he will not allow motion pictures of the Willard-Johnson fight to be shown here, on the ground that it "degrades public [illegible] "Tomorrow the mayor is to [illegible] hearing on the film entitled [illegible] Nation," which is booked [illegible] here beginning Saturday.

Herald
Northampton Mass
Apr. 8, 1915

BOSTON TO SEE "THE BIRTH OF A NATION"

Mayor Curley Refuses to Put His Ban on the Big Photoplay

BOSTON, April 5.—After offering to use his influence for the elimination of a scene in the Photo play "The Birth of a Nation," which is to be produced at the Tremont theater, Mayor Curley today brought the hearing on the petition of the National Association for the Advancement of the Colored People that the production be disallowed, to an abrupt close, with the declaration that he would not interfere with the production.

"I shall allow the play to proceed and the municipal censor and a representative of the police commissioner may pass upon its merits," said the Mayor. "The hearing is adjourned." He then abruptly left the room.

CENSORS TO PASS ON IT

Representatives of the Mayor and Police Commissioner to See "The Birth of a Nation."

Whether the photoplay "The Birth of a Nation," scheduled to open here Saturday afternoon but against which objections have been made by many colored citizens on the ground that it is a libel on their race and will incite race hatred, will depend on the opinions of the municipal censors after they attend a special invitation performance tomorrow night.

It is booked to open in the Tremont Theatre and the special performance tomorrow was arranged after a public hearing in protest given by Mayor Curley yesterday. Most of the several hundred persons present were colored.

The Mayor said he had received a promise from David W. Griffith, author of the scenario, to cut from the film any part which the Mayor deemed objectionable. The feature to which remonstrants made the strongest objection was that showing a colored man pursuing a white girl and she jumping off a cliff.

The photo-play is based on events of the reconstruction period. Mr. Griffith and his attorney, John F. Cusick, declared that it was based on historical facts. Moorfield Storey, president of the National Association for the Advancement of Colored People, Rev. Alexander Mann, rector of Trinity, Dr. Francis H. Rowley, J. P. Loud, Miss Mary White Ovington of New York, Rev. M. W. Thornton and W. M. Trotter, some of whom had [illegible] the films, argued that the play is [illegible] ed on a book alleged to be unfair to [illegible] negro race.

Mr Cusick declared the films had been approved by the National censors, that it has been [illegible] ented in the White [illegible] the approval

BOSTON (Mass.) RE

Tremont T

"The Birth of a Nati[illegible] moving picture [illegible] For the first time in [illegible] American stage playgo[illegible] seat to see a motion pi[illegible] united in the expressio[illegible] is well worthy of the [illegible] prices that has prevail[illegible] priced dramatic offeri[illegible] stars.

"The Birth of a Nat[illegible] entirely new in the moti[illegible] and has aroused the gre[illegible] interest among amusement[illegible] classes. Boston is fortunate[illegible] ing able to be the second cit[illegible] try to see this notable wo[illegible] be given at the Tremont [illegible] ning next Saturday afterno[illegible] April 10.

Are You on the Way to Health?

Byron Tyler, located at [illegible] street, Kansas City, Mo., [illegible] a guide to health in w[illegible] how he has lived 75 years [illegible] without an ache, a pain, [illegible] shows how this kind of [illegible] constipation, biliousness, [illegible] obesity, rheumatism, colds [illegible] other ills. Invaluable [illegible] and nursing mothers. A [illegible] using this book free, any [illegible] copy should send their [illegible] dress at once.

TRAVELER & EV
Boston, Mass.
PR 1915
ON (Mass.) JOURNAL
JOURNAL
Boston, Mass.
APR 8 1915

NEGROES HISS WILSON'S NAME

Protest Production of "Birth of a Nation" Film Here—Mayor to Send Censor.

President Woodrow Wilson and his cabinet were hissed for more than a minute by 200 negro citizens of Boston yesterday afternoon in the old aldermanic chamber at City Hall, when it was brought out by Lawyer John F. Cusick that the chief executive and his advisers had viewed the first performance of the feature moving picture film, "The Birth of a Nation," in the East Room at the White House and were much pleased with it.

Mayor Curley, after hearing all the speakers, decided that the picture could have at least one performance, but would be viewed by Official Censor Casey and the police department censor.

COMMENDED BY SUPREME COURT JUDGES

A few minutes later evidence was introduced to show that the same photo-play had been commended by the chief justice of the United States Supreme Court, other members of this distinguished body, more than ten United States senators and several representatives, at a private exhibition at the National Press Club, Washington. Again the hissing started, and Patrolman Dougherty and Leahy had to quiet the crowd, while the mayor pounded with his gavel for order.

The demonstration occurred at the hearing given representatives of the film, "The Birth of a Nation," which is now being exhibited in New York, and which will be shown at the Tremont Theatre next Saturday afternoon. Some of Boston's most prominent clergymen and citizens appeared against the production, and requested the mayor not to allow the pictures to be shown, saying it would be a detriment to the negro race, causing race feeling and hatred. Only three of those present, two men and one woman, had seen the pictures. The objections were based almost wholly on three scenes said to appear in this film.

Object to Chase

The first objected to, according to Butler R. Wilson, who handled the case for the protestants, is where a negro called "Gus" is seen chasing a young white girl up a cliff. At the end she throws herself over to escape the negro's clutches.

The second scene, to which objection is raised, is that of a negro lieutenant governor in the South, who likes a young white girl to a chair and says her because she will not marry him.

(Continued From First Page.)

ice,' which is probably one of the best of Shakespeare's plays," continued the mayor. "In that you have seen Shylock. Don't you think the Jews have as much right to protest this playing as you have to oppose the moving picture of the negro. Was not the expression on Shylock's face more horrible than the face of this 'Gus' in the picture?"

"No, the face of 'Gus' was much more horrible," replied Miss Ovington.

To Save Daughter

The mayor explained that the scene where the father was aiming at the daughter's head with a pistol was to protect her from immorality. One of the opponents mentioned the fact that a negro was flogged. The mayor came back with the fact that even now in the State of Delaware men are flogged, sometimes for petty larceny. He also stated that "Richelieh" was played, and that, as he understood from the opponents of the film, it was more immoral. The mayor has not yet seen the picture nor read the manuscript.

"In 'Richelieu' the Cardinal declares, before everybody, his intentions of doing an immoral act. This play has never been stopped. Still you want this moving picture stopped, and so far you have not produced evidence that it is indecent nor immoral," said the mayor.

Moorfield Storey arraigned the mayor, the mayor and the people who stood for the picture.

"This picture is for political purposes. It is to discredit the negro all over the country," he said.

The mayor interposed and said that the English could enter just such a protest against Shakespeare's "Henry III." He then read a letter from an Episcopal clergyman, who said the moving picture was wonderful. Mr. Storey then said that if the priests and the priesthood were portrayed in the way this film is alleged to portray the colored race, he would have plenty of supporters among the population of Boston to suppress it.

Arraigns "The Clansman"

The Rev. Dr. Alexander Mann, rector of Trinity Church, arraigned the book, "The Clansman," from which the play is taken, calling it "vindictive," "damaging to American citizenship" and "hurtful to the colored race." He was followed by Joseph Prince Loud, a Boston architect, who saw the film in New York. Loud criticized the display of the activities of the "Klu Klux Klan" and other [illegible] bodies in the South, which are portrayed [illegible] accurately. [illegible] champion. [illegible] negroes in [illegible]

Wilson also added that the young woman was last seen being taken into an adjoining bedroom. The third objection was to a scene during the Civil War, when a father and mother and young white daughter, together with two Union soldiers, are holding a lone farm house against a horde of negroes. The final scene shows the father holding a pistol against the young girl's head as the house is stormed by the negroes.

Before any of the witnesses were heard, the mayor read the statutes which state that if a play, film, production or any such form of amusement is indecent, immoral or tending to corrupt the public morals, the mayor, with the approval of the police commissioner, may censor the production, and then, if both find it objectionable, the mayor may forbid its production.

Heard Negroes Denounced

Miss Mary White Ovington of New York, a settlement worker, was the first opponent called. She said she had seen the play twice and had heard members of the audience after the show say, "I would like to kill every nigger," and "I would like to sweep every nigger off the earth." She also said: "Why, the colored women in the pictures are shown in low gowns, and drink champagne."

"Did you ever see anything like this in the so-called 'high society?'" asked the Mayor.

"I never saw much society," said Miss Ovington, "but the expressions on the faces of these people are awful."

"Do you know any Shakespeare?" asked the mayor. "You have seen, then, where Lady Macbeth commits murder, and her husband's bloody hands. Was there not an awful expression on her face at the time?" Miss Ovington contended that it was not as horrible as Gus'."

"You have seen the 'Merchant of Ven-

(Continued on Page 5—Column 4)

corridor near the mayor's office. The two police officers and the mayor held up their hands, and then the mayor rapped for order.

Attorney Cusick looked up at the mayor and said with a smile: "To think that this would happen in the good old Democratic cit yof Boston." The mayor laughed and added: "And a non-partizan mayor in the chair."

Cusick continued: "Then the picture was produced at the National Press Club, at Washington, to which practically all of the senators, representatives and big men of the country belong. The chief justice of the Supreme Court of the United States was the host and his colleagues, as well as ten senators and a number of congressmen, were present. All declared that the picture was wonderful and educational." Again the hissing broke out.

Commended by Priest

Cusick then stated that the biggest "villains" in the photo-play were white men, and that only two out of six of the "villains" were colored. He then introduced David W. Griffith, who wrote the scenario. Later it was stated that this photo-play has netted him $200,000. Griffith told of the play, and stated that protestations like yesterday's would mean that the Indians could protest moving pictures, for in many Western pictures they are shown killing white men. He read a letter from a Catholic priest connected with the Columbiad, the official Knights of Columbus paper, commending him on the play. Also three letters from Catholic clergy in New York, received Monday, wishing to take the children of their parish schools to see the production in New York; also six letters received last week from principals of New York schools, who praised the play, and wanted to take their scholars to see it.

On being asked by the mayor if he would eliminate the scene where the negro "Gus" is seen chasing the white girl up the cliff, off which she throws herself, he said he would if the mayor wished it, after having the film reviewed by the official censor. The mayor then said:

"My power is limited in this matter. I do not want to make political capital out of it, and I do not want to hurt a legitimate firm doing business. You people seem to want everything pertaining to the negro cut out of this picture. Are there not good negroes and bad? Are there not bad whites as well as good? Do you want the assassination of Lincoln cut out? Why, the white people of the country would protest that. You must remember that history cannot be denied."

At this point William M. Trotter interrupted, and stated that the colored voters had supported the mayor at election. The mayor paused a moment. "This photo-play will be produced," he said. "I will have the official censor of the municipality there, and I will notify the police commissioner of the City of Boston to have his censor present. If this film violates the law it will be stopped. I shall not take any hand in the matter. You people have stated your case. You have introduced no evidence that I could use in stopping at least one performauce."

John B. Schoeffel of the Tremont Theatre told a Journal reporter after the hearing that the first production of the photo-play, "The Birth of a Nation," will be given there next day afternoon. Henry MacMahon, business manager for the film [illegible] also appeared at the hearing, [illegible] of these men spoke.

"This can be seen any night in any first-class hotel in Boston," said the mayor.

William Munroe Trotter, editor of a paper published in the interests of the colored race, whom the President asserts insulted him in Washington, was the next speaker. He gave a lengthy and lurid speech, telling how he had supported Curley for mayor, and expected that Curley would put the ban on the show. He said, "I'm 43 years old and ought to be some judge." After him came Dr. Francis H. Rowley of the M. S. P. C. A. This ended the opposition. John F. Cusick, attorney for the photo play company, stated that although more than 200 were present in opposition, only two men and one woman had seen the picture. He also asserted that the author of "The Clansman" was not responsible for the picture, but David W. Griffith, who later testified. He said the play shows the people what they are now enjoying in contrast to the past.

Praised by Censorship Board

"Here is the official report of the National Board of Censorship," said Cusick, handing it to the mayor. "This report reads: 'Educational value—excellent; artistic value, excellent; entertainment value, excellent; moral effect good. This is the highest percentage given by this board for a production. It adds the opinion of the board. 'further comment.' This reads: 'Educationally, dramatically and artistically this should prove a great step forward in motion picture productions.' This is the opinion of the government censors.

"The first production of this play was in the East Room of the White House, before President Wilson and the members of his Cabinet. They declared it wonderful." At this point practically every negro in the chamber was hissing loudly. The crowd was so big that persons were sitting on window sills, standing up around the walls, and stretching out into the big corridor near the mayor's office.

WATERTOWN (Mass.) ENTERPRISE
APRIL 9, 1915

"THE BIRTH OF A NATION."

D. W. Griffith's Famous Spectacle Opens at the Tremont Theatre, Boston, April 10.

Exactly fifty years after the great events at the close of the Civil War of which it treats, D. W. Griffith's mighty spectacle, "The Birth of a Nation," is to be presented at the Tremont Theatre, Boston, opening Saturday matinee, April 10. A half century ago occured the Appomatox surrender, the Union triumph and the awful tragedy of Lincoln's death—scenes Mr. Griffith believes he has faithfully and reverently reproduced in this historical film epic. The filming of the great picture occupied eight months and enlisted the services of 18,000 people. Three thousand horses were used in the cavalry scenes.

This story of the national re-birth is interwoven with a love-romance of the most stirring nature. The tale begins with the early days of slavery in this country, takes up the causes of the Civil War and its progress and conclusion, then in the second part deals with Reconstruction and the struggles over the carpetbaggers in the South. Comedy, Tragedy, Romance, Spectacle, Domestic Drama are each presented by turns in the 5,000 scenes of the production. The work is accompanied by a full score of symphonic music rendered by an orchestra of 40 players. The film play has created a tremendous sensation in New [illegible] and Boston is the second city to [illegible] come it. The prices range [illegible] to $2.00 evenings and [illegible]

(Mass.) AMERICAN
APRIL 7, 1915

MAE MARSH, who captivates as Flora in great film spectacle.

MAE MARSH REAL PRODIGY OF FILMS

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Tremont Theatre beginning Saturday, is a prodigy of filmdom.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed.

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a part in a kitchen.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh.

POST
Boston, Mass.
APR 9 1915

"THE BIRTH OF A NATION"

Today is the 50th anniversary of General Robert E. Lee's surrender to General U. S. Grant at Appomattox Court House, and it has been selected for the first performance in Boston of D. W. Griffith's war epic, "The Birth of a Nation," in which this historic scene is shown. The performance this evening is for invited guests only, the first public representations at the Tremont Theatre taking place tomorrow afternoon and evening.

Mr. Griffith has reproduced every detail, in his motion picture, of the great event celebrated today. The room in which the document is signed is a facsimile of the actual Wilmer-McLean house interior at Appomattox. Donald Crisp and Howard Gaye, in the roles of Grant and Lee respectively bear a marked resemblance to the great generals. The costuming is exact—Grant in fatigue clothes, dusty and travel-stained, and Lee, the vanquished, scrupulously arrayed in full dress.

EVENING TRANSCRIPT
Boston, Mass.
APR 8 1915

Passed by the Mayor

The mayor made short work yesterday, at a hearing at the City Hall, of the protests of sundry colored persons and their partisans, against the representation of the filmed spectacle, "The Birth of a Nation." By sharp questioning he elicited the fact that several of the protestants had never seen the pictures about which they were affirming so confidently; pointed out that many pieces of the theatre set races, institutions and the like in an unfavorable light; and reminded the company that the statutes gave him no authority to suppress plays or pictures, because one or another believed them a misrepresentation or found them unpleasant. Throughout, Mr. Curley, as he can be, was shrewd in question and quick-witted and sensible in comment. Thus, "The Birth of a Nation" bids fair to run its normal course in Boston as a notable spectacle for the screen.

GLOBE
Boston, Mass.
APR 9 1915

"BIRTH OF A NATION."

Private Presentation of the Much Discussed Picture Play at the Tremont Tonight.

Today, the 50th anniversary of Gen Lee's surrender to Gen Grant at Appomattox, has been selected for the first performance in Boston of D. W. Griffith's motion picture drama, "The Birth of a Nation," in which this historic scene is shown. The performance this evening is for invited guests only, the first public presentations at the Tremont Theatre taking place tomorrow afternoon and evening.

Mr Griffith is said to have reproduced every detail of the great event. The room in which the document is signed is a facsimile of the actual Wilmer-McLean house interior at Appomattox. Donald Crisp and Howard Gaye, in the roles of Grant and Lee respectively, bear a marked resemblance to the great generals. The costuming is exact—Grant in fatigue clothes, dusty and travel-stained, and Lee, the vanquished, scrupulously arrayed in full dress.

Mayor C[illegible] he will not allow [illegible] Willard-Johnson fight to be [illegible] on the ground that it "degrades public [illegible]. Tomorrow the mayor is to [illegible] public hearing on the film entitled "[illegible]rth of a Nation," which is booked [illegible] here beginning Saturday.

POST
BOSTON (Mass.) JOURNAL
APRIL [illegible] 1915

TO IMPERSONATE A SOUTHERN CHARM[illegible]

MIRIAM COOPER
Who will appear in the film spectacle, "The Birth of a Nation," at the Tremont Theatre.

Here is a missive introducing Miriam Cooper, who impersonates Margaret Cameron, a Southern charmer, in "The Birth of a Nation," the film spectacle which is to be seen here for the first time at the Tremont Theatre next Saturday afternoon:

"David W. Griffith, the famous motion picture director, who was anxious to get an ideal type for the role of Margaret Cameron in his epic film, 'The Birth of a Nation,' selected Miss Miriam Cooper for the part from among nearly 200 applicants. He sought an 'old-fashioned' Southern belle, not the pert, vivacious miss, but the girl of aristocratic traditions who maintains poise and dignity at all times.

"Miss Cooper by descent is a Carroll of Carrollton, Md., her ancestor, Charles Carroll, having been a signer of the Declaration of Independence. All her film training has been under Mr. Griffith's direction. A good part of her availability is due to what the technician calls her wonderful 'inset eyes.'

"This means the young woman's orbs are so perfect that they can be photographed on full screen of 36 feet square showing nothing but the eyes. In such 'close-up' photography, exhibiting minute details of expression, Griffith is said to be without a peer. On the director's return to California this summer Miss Cooper is to be starred in a new picture."

BOSTON (Mass.) AMERICAN
APRIL 9, 1915

'BIRTH OF NATION' OPENS ON LEE DATE

Today's fiftieth anniversary of General Robert E. Lee's surrender to General U. S. Grant at Appomattox has been fittingly selected for the first performance in Boston of D. W. Griffith's war epic, "The Birth of a Nation," in which this historic scene is shown. The performance this evening is for invited guests only, the first public representations at the Tremont Theatre taking place tomorrow afternoon and evening.

Mr. Griffith has reproduced every detail of his motion picture of the great event celebrated today. The room in which the document is signed is a facsimile of the actual Wilmer-McLean house interior at Appomattox. Donald Crisp and Howard Gaye in the roles of Grant and Lee respectively bear a marked resemblance to the great generals. The costuming is exact—Grant in fatigue clothes, dusty and travel-stained, and Lee, the vanquished, scrupulously arrayed in full dress.

General Lee signed the surrender papers by means of quill and ink-stand he had borrowed from a young officer's kit, for as it happened there were no writing materials in the Wilmer-McLean home. This historic fact is for the first time brought out by Mr. Griffith in his play.

Lee then handed the [illegible] an aide who placed [illegible] and the municipal two-man [illegible] sentative of the police commissioner may pass upon its 'merits,'" said the [illegible] adjourned." [illegible] was eight months in taking [illegible] required 18,000

Boston Worcester. Mass
April 10, 1915

Plaza Theater

A star in a play that has caused talk from the Atlantic to the Pacific, Henry Walthal in the space of a year has taken a prominent place in the "movie" world. The first picture spoken of is "The Birth of a Nation," which Mayor Curley commended in the face of protest the past week. It is not exaggeration to say that the presence of Walthal in the picture had a deal to do with its tremendous success.

From
American
Lawrence, Mass.
APR 7 1915

"The Birth of a Nation," the much discussed moving picture production, which is being exhibited in a Boston theatre, is very objectionable to the colored citizens of the Hub. Mayor Curley has arranged for a public hearing on the question of allowing the exhibition to continue.

Enterprise
Marlboro. Mass
April 9, 1915

"THE BIRTH OF A NATION"

Exactly fifty years after the [illegible] events at the close of the Civil [illegible] of which it treats, D. W. Griffith's [illegible] mighty spectacle, "The Birth of a Nation," is to be presented at the Tremont Theatre, Boston, at the Saturday matinee, April 10.

[illegible] century ago occurred the Appomattox surrender, the Union Grant[illegible] the awful tragedy of Lincoln's death. In scenes Mr. Griffith believes he has faithfully and reverently reproduced in this historical film epic. The [illegible] ing of the great picture occupied eight months and enlisted the services of 18,000 people. Three thousand horses were used in the cavalry scenes. Richard Harding Davis, the eminent war correspondent, says that in the play, for the first time in stage history, war was presented as it actually is. The Battle of Petersburg, Sherman's march to the sea and other military scenes live before the spectator.

This story of national re-birth is interwoven with love—romance of the most stirring nature. The tale begins with the early days of slavery in this country, takes up the cause of the Civil War and its progress and conclusion, then in the second part deals with Reconstruction and the struggles over the carpetbaggers in the south. Comedy, tragedy, romance, spectacle, domestic drama are each presented by turn in the 5000 scenes of the production. The work is accompanied by a full score of symphonic music rendered by an orchestra of 40 players. The film play has created a tremendous sensation in New York and Boston is the second city to welcome it. The prices range from 25c to $2.00 evenings and Saturday matinees. Mail orders addressed [illegible] inees. Mail orders addressed [illegible] Manager "Birth of Nation" Comp[illegible] Tremont Theatre, Boston, Mass. [illegible] be promptly filled if accompanied [illegible] remittance and stamped self-addr[illegible] envelope.

ON (Mass.) JOURNAL

AMERICAN
Boston, Mass.
APR 10 1915

TRAVELER & EV
Mass.

POST
Boston, Mass.
APR 10 1915

GUESTS SEE "BIRTH OF A NATION"

Civil War Photoplay Is Produced at the Tremont

BY EDWARD H. CROSBY

The widely-discussed photoplay, "The Birth of a Nation," was given last evening for the first time in this city at the Tremont Theatre, before an audience of invited guests. No public entertainment has received so much advance comment, on account of race prejudice which it has been predicted might be excited, and serious offence given, and its coming has been awaited with unusual anticipation. The title was probably decided upon for the reason that the subjects treated are chiefly those just prior to and following the Civil war, when the disruption of the country was threatened, and the terrible times through which the South passed in what is known as the "reconstruction period."

SOUTH BEFORE THE WAR

The photoplay opens with a peaceful picture of the South in the ante-bellum days. Here the love story which runs through the entire plot is formulated, but is frequently interrupted by the exciting episodes incident to the outbreak of the conflict. Then follows a series of pictures, showing actual engagements with all the horrors of war graphically portrayed. One action is particularly vivid and is accompanied by the sounds of cannonading and the shouts of the combatants.

The surrender of General Robert E. Lee to General U. S. Grant at Appomattox Court House is a brief but interesting incident, and then comes a singularly-life-like picture of the assassination of President Lincoln at Ford's Theatre, Washington, on the night of April 14, 1865. This, it is said, is the only photographic reproduction of the national tragedy ever given and has been arranged with much attention to detail, taken from the most reliable records available.

The second half of the photoplay, and the one to which the most exceptions have been taken, represents the South when it was under the regime of the so-called carpetbaggers and the lawless actions of the colored people who had not forgotten the wrongs heaped upon them during the days of slavery. This feature is accentuated even to the outrages of some of the negroes which led to the formation of the Ku Klux Klan for the protection of the white residents. Some of the scenes shown are more thrilling and realistic than the actual battle pictures and aroused quite a degree of enthusiasm on the part of the audience. The story terminates somewhat abruptly and the apotheosis to peace was a trifle vague.

As a display of motion picture photography "The Birth of a Nation" is the most remarkable ever witnessed here. Not only were the pictures unusually clear and steady, but the grouping of the various actors and the action was decidedly out of the ordinary. It seems almost incredible that this could have been accomplished in such a realistic manner, and must have required no little skill and even exposure to danger on the part of the players.

A large orchestra played specially composed music and appropriate numbers were sung by a concealed chorus. The atmosphere of the long ago was further enhanced by soldiers in the uniform of both the federal and confederate armies stationed in the lobby, while girls in the raiment of the early sixties gave out the programmes and acted as ushers.

The principal roles were taken by Henry Walthal, Miraim Cooper, Mae Marsh, who, by the way, was especially clever, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, Lillian Gish, George Seigmann, Joseph Henabery as President Lincoln, Donald Crisp and Howard Gaye.

"Birth of a Nation" Enthralling Story

1,500 Guests See History Told on Film

Scenes in "The Birth of a Nation."

Beauty and Magnitude of Griffith's Work Noted at Tremont Theatre Production.

By FREDERICK JOHNS.

David W. Griffith has written an epic on a film.

"The Birth of a Nation," which was shown to 1,500 special guests of the management at the Tremont Theatre last night, is a wonderful historical drama and an enthralling human story combined by one of the master dramatists of the generation.

I cannot describe this picture in a half column, or a column. A page would not do it justice. There has been some talk that it contains scenes offensive to negroes.

It deals boldly with the negro excesses during the reconstruction period in the South, which are historical, but most certainly does not reflect upon the race and I am quite sure nobody last night left the theatre feeling inflamed against the respectable and industrious colored population of Boston.

Mr. Griffith came before the curtain at the end of the first act, which deals with the Civil War. A moment before, standing in the wings, he heard a Boston audience burst into applause at the sight of the Stars and Bars waving over a Confederate company marching to war to the tune of "The Bonny Blue Flag." He is a Southern man, and he was so moved by the sympathy of his audience that he could hardly speak. He declared he felt so happy over that applause that he didn't care what became of the picture.

IMPRESSIVE PICTURE.

"The Birth of a Nation" is based upon Thomas Dixon's novel "The Clansman," but of course Griffith has widened and expanded upon the theme. The first part deals with the Civil War period, the second with the Reconstruction and the Ku Klux Klan.

It is impossible to keep from bursting into admiration at the marvelous way the author has woven the great incidents of the war into his film. He is an amazing impressionist; his scenes flash the story at you with never a rest. You sit overpowered by the beauty and the magnitude of the pictures.

You see a whole battlefield covered by thousands of men as from a hilltop, and again you are in the trenches witnessing a bayonet charge in ghastly detail. His battles are stage managed so that all the drama which is contained in a titanic struggle of armies is converged towards you. And the finale of the first part, the death of Lincoln, is also enacted with terrible realism.

The first part is history we know. The second is history less familiar. It deals with the conquered South after the war. We see the Confederate returning to his shattered home, endeavoring to begin again. And then comes the enfranchisement of the negro, the carpet bagger, and negro domination, the most terrible punishment ever inflicted upon a proud white race.

It is shown how the whites, abandoned by their brethren in the North, who never learned the truth, finally recovered their country through the agency of the Ku Klux Klan, that mysterious secret order of ex-Confederates which rode only at night and which disarmed the negroes. This whole story is told more graphically than novelist or dramatist could possibly tell it.

Griffith scenes are like short sentences; no long pictures, no dialogue, no elaborate pantomime. And yet it is extraordinary how you come to love his heroes and heroines, both of the North and South, revealed as they are in these glimpses.

SHOWN PUBLIC TODAY.

The actors of this drama deserve the highest praise. Henry Walthall as the Confederate colonel who founds the Ku Klux; Miriam Cooper and Lillian Gish, the heroines, and Mae Marsh, as the fascinating little girl who leaped to death from a cliff to avoid a negro pursuer; Spottiswoode Aiken, George Seigmann, Josephine Crowell—they are all good. Griffith employs no poor actors. There is a large orchestra which plays admirably chosen music. The picture will be shown to the public today.

BOSTON (Mass.) RECORD
APRIL 10, 1915

Tremont Theatre

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with matinee and evening performances today, opens an indefinite engagement at the Tremont Theatre. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just 50 years ago. Lincoln's call for troops, Sherman's march, the Battl eof Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theatre live before the spectator of the Griffith drama.

In the second half the South's "second uprising," this time against the carpetbag regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist Capt. Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

The fun and frolic of plantation days as well as the heartache and pathos of the stricken South, are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details.

On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearance of the important character and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part-singing behind the scenes.

EVENING RECORD
ess: Boston, Mass.
APR - 9 191

By F. H. CUSHMAN.

Today's fiftieth anniversary of General Robert E. Lee's surrender to General U. S. Grant at Appomattax has been fittingly selected for the first performance in Boston of D. W. Griffith's war epic, "The Birth of a Nation," in which this historic scene is shown. The performance this evening is for invited guests only, the first public representation at the Tremont Theatre taking place tomorrow afternoon and evening.

Mr. Griffith has reproduced every detail, in his motion picture, of the great event celebrated today. The room in which the document is signed is a facsimile of the actual Wilmer-McLean house interior at Appomattox. Donald Crisp and Howard Gaye, in the roles of Grant and Lee respectively, bear a marked resemblance to the great generals. The costuming is exact—Grant in fatigue clothes, dusty and travel-stained, and Lee the vanquished, scrupulously arrayed in full dress.

Gen. Lee signed the surrender papers by means of quill and inkstand he had borrowed from a young officer's kit, for as it happened there were no writing materials in the Wilmer-McLean home. This historical fact is for the first time brought out by Mr. Griffith in his play.

TRAVELER & EVE. HERALD
Boston, Mass.
Apr. 10, 1915

"Birth of a Nation"—Tremont

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with matinee and evening performances, opened today at the Tremont Theatre. The first half of the picture exhibits the salient events of the civil war. Lincoln's call for troops, Sherman's march, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy at Ford's Theatre live before the spectator. In the second half the South's "second uprising," this time against the carpetbag regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South, are shown. The music is by a large orchestra, supplemented by part-singing behind the scenes. Matinees will be given daily throughout the engagement.

Enterprise - Marlboro Mass
Apr. 10, 1915

All the protesting in the world will not avail in injuring so magnificent a work as "The Birth of a Nation. There has been such great progress made by the negro in the past 40 years that it is as though the picture applied to a different race. The production is its own argument and needs no champion.

...lass.) AMERICAN
APRIL 7, 1915

...AUSE FOR MR GRIFFITH

...rowd Greets "Birth of a Nation."

...e Is Elaborate and ...nished in Detail.

...ictures Scenes of the War Period.

... pictures, "The Birth of a ...re given a first presentation ...t the Tremont Theatre last ... packed house sat for nearly ...urs more dazed than anything ... the spectacle.

... the acme of moving picture art, there were few present who did not ... sympathize with D. W. Griffith, genius who conceived and produced ...spectacle, in his nervous emotion ... he came before the curtain when ...rst half had been unrolled.

...ould seem as if Mr Griffith had ...ed to expect that his production ... meet with a hostile reception in ...ty and he showed his feeling when ...nd that this Boston audience ap...ted what he had done.

... work of art it is so wonderful ... beautiful, and so full of life ...roba one of the power of crit... It is true that this was an in...nce, but it was also a critical

...reat work of art, first, last ...he time, and it stamps Mr ... a master artist in whom the ... visual interpretation reaches ...that cannot easily be compre...t one sitting.

...h a man there must be the ...ion of the poet, the creative ... the artist, and with these the ...rchitect, the dramatist ... stage manager who ... the subtleties of stage ...elation to human emo...

...ma.

... simply hurled through ...n American history, the ...during, and after the ...the events which it in...ost as remote to this ...begrosse's pictures of ...Error" in France, or ...n of the "Chouans."

American drama, in ...t of a Nation and the ...a great epoch are the ... vivid human-interest ...ose same passions and ...oved a Nation move the ...l the families—North and ...s center the dramatic in...

...southerner," said Mr Griffith, ...d your applause when 'Dixie' ... I don't care how much you ...now, for I know we are all ... I feel that you appreciate ...

... of the great expense which the ...n involved and that is obvious. ...he war scenes there are not ...undreds, there are thousands, ...night bombardment of Atlanta ...ary involves thousands of peo... that is a scene to be remem... is the scene in which Sher...victorious army is seen in its ... the sea.

...ivil War scenes are done with ...as in the shooting of Lincoln in ...Theatre, and some of the bitter ...arrels during the presentation of ...onstruction era in the South with ...Klux Klan accompaniment.

...remote all this seems, and yet the ...that the Nation passed through ... in the course of its develop...

...e incidents which some people ...ish recalled, but they are only ... the "passing show" in this ...drama.

...s of the '60s.

... not merely the pictures that ...s work its distinction. There ...oral and musical accessories that ...olly adequate and satisfying to ...see. In this way the visual sense ...ictures and the life and the vari...es are all emphasized.

...are prepared for the unusual the ...t you enter the theatre. A young ... evening dress and a silk hat ...your ticket, then two young wom... ...ounced hoopskirts and with long ...e fashion of the 60s—make a ...raceful, minuet bow, and hand ...ograph. Next you come upon ...iers "on guard"—in the Civil ...forms of the North and South, ...ly a young woman in flounced ...t and long curls escorts you to ...t. By that time you are pre...r anything.

...omes a series of pictures show... ...mestic life in the South and ...efore the war—principally in ...th—and a few political episodes ...nation that prepare you for the ...cession of events that are ...t you and take your breath

...e lost in amazement at the ... these hundreds and hundreds ... in this drama, and especially ...incipals. An incident is pre... ...d then instantaneously there ... a sort of vision of the thing ...nd, or in the mind of the ...he drama, and in this way ... consciously made to feel the ...human interest in the large... ...n unfolded.

...nderful achievement—as a ... ...re wasn't the slightest ...nce. The first pe... ...n'll be given this ...

HERALD
...ress: Boston, Mass.
APR 10 1915

PICTURE PLAY ROUSES FURORE

"The Birth of a Nation" Given First Production in This City at the Tremont.

TREMONT THEATRE—"The Birth of a Nation," an historical drama in two acts, founded on Thomas Dixon's story "The Clansman." First performance in Boston.

Last evening the theatre was filled with a curious and expectant audience present by invitation at the first performance in Boston of the much discussed photo play. A picturesque note was struck at the beginning, for young women in crinolines and pantalets, with flowing curls, distributed programs in the lobby, while others acted as ushers with young men in the uniforms of the Blue and the Gray.

"The Birth of a Nation" is a triumph in motion picture photography upon which the producer, Mr. Griffith, and his associates may well plume themselves. As a spectacle it is unrivalled by any other photo-play seen in this city. In no other production has there been such effective concerted action, such extraordinary achievements in perspective.

The picture is much more than an engrossing entertainment. The first part is an eloquent and impassioned protest against the horrors of warfare. The tragic leavetakings, the wrecking of homes, the broken ties, the fearful sights on the battlefield are depicted with relentless fidelity. The flower of young American manhood is shown going forth from northern and southern homes to certain destruction in the terrific conflict which rages with appalling realism. The calamity in Europe is brought home with sickening vividness.

The picture is valuable as a lesson in history, for besides the decisive battles of the civil war, Lee's surrender at Appomattox, Sherman's March to the Sea—one of the finest pictures—President Lincoln in office and on the night of his assassination, and the rise of the Ku Klux Klan are among the incidents depicted.

There is, of course, an exciting plot, which concerns the Cameron and Stoneman families, respectively, of the South and North. There is romance and tragedy, and in the second part of the picture thrilling melodrama. Here, Flora Cameron, terrified by Gus, a renegade Negro, jumps from a high cliff to her death. Her brother, Col. Ben Cameron, swears revenge, and this enables the producers to show the activities and ceremonies of the Ku Klux. The play reaches an exciting climax in which the Ku Klux is triumphant and villany is punished.

It was difficult to pick and choose among the most striking pictures. The war scenes, the remarkable representation of Ford's Theatre, with views in turn of the audience, the play in progress and the President's box, the sheeted Ku Klux riders hastening on their deeds, the mob scenes, the happy plantation life which preceded the war, all these excited admiration and wonder.

The cast, too, was excellent, each member was individually striking in facial play and pantomime. Young Ben Cameron was a picturesque hero, and the Misses Marsh, Cooper and Gish rivalled each other in daintiness and girlish charm. Mr. Seigmann was a stalwart and insinuating villain. Mr. Henabery's portrayal of Abraham Lincoln was effective in make up and bearing. Miss Lee provided comic relief.

Mr. Griffith, himself a southerner, spoke briefly and with emotion after the first part. It had been his object and that of his associates to produce something which would equal in eloquence the spoken word, he said.

A feature of the performance was the music, carefully and appropriately selected, while a chorus sang at intervals and heightened the realism of the mob scenes.

The audience was enthusiastic throughout the evening and at the close. The picture, an unusual and admirable entertainment, deserves every success.

POST
BOSTON (Mass.) RECORD
APRIL 10, 1915

MISS MAE MARSH AS FLORA IN "THE BIRTH OF A NATION," AT THE TREMONT THEATRE.

Birth of Nation Is Wonderful Accomplishment

Invited Guests See Much Discussed Photo Play at Tremont Theatre

At the Tremont Theatre last night, before an audience that completely filled the house, at the invitation of the management, the much discussed photo-play, "The Birth of a Nation," was given its first exhibition in Boston.

It should be stated at once, that the reviewer was in no sense a censor of the film; and has no intention of going into the ethics of the play, and is prepared to accept as historically accurate the events as pictured on the screen. Starting with that in mind, what is the judgment of the court as to the picture itself? It was not necessary for the jury to leave their seats in order to bring in this verdict:

Nothing approaching "The Birth of a Nation," as a picture show, has been seen in Boston, as far as the judgment of the reviewer goes. It is a magnificent spectacle, wonderful in its scope, dramatic to a degree in its construction, faithful in detail and convincing in its argument. Those who may feel inclined to take offense at alleged offenses of half a century ago, and find it difficult to square such offenses with latter day conditions, should bear in mind that the traitor Arnold, of the Revolution, was the same Arnold who, as the daring "rider of the Black Horse" was the hero of the siege of Quebec.

Beginning with the troublous times just preceding the Civil War, "The Birth of a Nation" takes us through that awful struggle, culminating in the assassination of Abraham Lincoln, into and through the reconstruction period, which has been classed by many as the darkest period of United States history, to a peaceful and logical solution of the problems involved.

The battle scenes of the war, the death of the martyred Lincoln, the formation of the "Klu Klux Klan," its night ridings and its swift vengeance, are pictured in a way that even at this late day makes us wonder at the possibilities of the motion photo, and compels admiration for the mind that could conceive such a wonderful scenario and for the will that could master the difficulties of its staging.

A wonderful accomplishment.

Gazette
Worcester, Mass.
4-10-15

Royal

Pictures

"The Birth of a Nation" David W. Griffith's great spectacle, gave Miss Mae Marsh her greatest opportunity to display her talents as a dramatic actress. Now comes "The Outcast" a Mutual Master-picture with Miss Marsh as its star. This picture is to be shown at the Royal, Monday and Tuesday. The story is by Hon. Thomas Nelson Page, the United States Ambassador to Italy, and its picturization is in four reels. It is a vital subject, handled in a masterly fashion. A girl of the slums earning her living by dancing is persecuted by a man who has evil intentions. In a struggle between the villain and Robert Harron as the hero, the aggressor's pistol is discharged and he dies. The girl is accused of the deed. At the trial, it is proven that the stern judge who presides, is the father of the accused girl, and that he deserted her mother many years before. In the final scenes the girl wins her freedom. "Ancestry," a two-reel "American" feature with Miss Winifred Greenwood and Ed. Coxen, also "The First Born," a moral lesson beautifully told, as well as a Keystone comedy have places on the bill.

Wednesday and Thursday "The Devil" in five reels is the star feature and is said to be replete with new and novel effects. The devil assuming human form, seeks to find a human being who cannot be tempted. He appears and disappears at will, and in the final scenes presides over "Hades." This scene is heralded as one of the biggest and most impressive shown on a screen. Miss Bessie Barriscale and Edward Connelly are the stars. For Friday and Saturday a mixed feature program has been prepared that bristles with excitement and sparkles with fun. Several special releases have been booked which assure a program of satisfying quality and quantity. A different Keystone comedy is a part of every program.

BOSTON (Mass.) ADVERTISER
April 10 1915

"THE BIRTH OF A NATION" STUPENDOUS PHOTO-PLAY

Nothing Like It Seen in Boston, Is Verdict of Critics

The first exhibition of the much discussed photo-play, the "Birth of a Nation," was given last evening at the Tremont Theatre before an audience that completely filled the house. The common verdict of those who witnessed the production was that it was one of the most wonderful accomplishments since the photo-play has been adopted as a means of amusement. Brilliantly staged and with the characters portraying so vividly the events of the time intended to be placed before the audience, it was the common verdict that nothing like it had ever been seen in the city before.

Post Worcester, Mass.
April 10 1915

Royal Theater

In "The Outcast," the four-reel Mutual Master-Picture to be exhibited at the Royal Theater Monday and Tuesday, Miss Mae Marsh, star of D. W. Griffith's "The Birth of a Nation," is the star. "The Outcast" is from the pen of the Hon. Thomas Nelson Page, the United States ambassador to Italy, and it portrays the cruelty of human justice and man-made laws.

On Wednesday and Thursday another Mutual Master-Picture, "The Devil" is to be shown. The story is the famous play of Franz Molnar, in which a personal "devil" appears in the flesh and seeks to find a human being who cannot be tempted.

For Friday and Saturday a mixed program is to be offered, headed by two multi[reel] features, "His Brother's Keeper" and "Chinatown Mystery."

REVIEW
PLAINFIELD, N. J.
APR 10 1915

BOSTON, MASS.
Boston, Mass., April 9.—THE GLOBE says:—

William Grant Jones, editor of the Boston Budget, died suddenly to-day.

The "Birth of a Nation," was given its first performance here to-night, the Mayor having refused to forbid its production.

...RALD
...oston, Mass.

...RTH OF A NATION,' CIVIL WAR MOVIE, GIVEN AT TREMONT

By SALITA SOLANO.

"The Birth of a Nation" was given at the Tremont Theatre last evening to an audience present by invitation. The film is an historical drama in two parts founded on "The Clansman" by Thomas Dixon. It shows the North and the South at war and the reconstruction period which was the aftermath of the war.

The scenes of "The Birth of a Nation" are magnificently done. Never has there been a photoplay shown in this city which combined such beauty and artistry with such a powerful dramatic appeal and fidelity to details.

A northern home and a southern home are shown before the war. The call to arms comes, and the sons of both houses leave for the front. Battles and battlefields are rolled out in marvellous perspective. The most striking scenes from the four years' war are pictured, including Sherman's march to the sea. Then comes the assassination of President Lincoln, the getting into power of the men who exploited the Negroes, and the rise of the Ku Klux Klan.

Nor is the love element lacking. A northern girl who visits in the South dismisses Col. Ben Cameron, her lover, when she discovers he belongs to the dreaded Ku Klux. She herself is captured by a Mulatto and is rescued by the Ku Klux. The colonel's little sister is pursued to the edge of a cliff by a renegade Negro and throws herself over to escape him.

Then the Negroes are shown inflamed with drink and their newly given power. They taunt the whites, refuse to allow the former men in power to vote and wish to secure "a white South under the heel of a black South."

Objectionable Scenes Eliminated.

It would be evident to the least discerning that the film was created by a man altogether imbued with the Southern viewpoint. It has been said that the story it tells is unfair to the Negro. It is also unfair to the North. Some of the objectionable scenes mentioned at the hearing on Thursday before the mayor have been eliminated. The face of the Negro grimacing at the white girl he is pursuing to her death has been cut out. The later episode of the Mulatto bearing another white girl into a bedroom has also been withdrawn.

In spite of these eliminations, the film is a subtle reflection upon the Negro, inasmuch as it does not show him in his enslaved condition before the war in the true condition of that slavery, nor does it show him after the reconstruction period was over and he began to "grow up."

Fails to Show Cruelty.

The author of this picture would have the audience believe that the southerners were doing the Negroes a favor by supporting them in return for a little work before the war. No whipping posts were shown in the picture, no auction blocks, no brutal overseer, no maltreatment of any sort. On the contrary, we see the "happy cullud folk" dancing and making merry in a two-hour interval for dinner that the author would have us believe was the customary noontime allowance.

And then the contrast after the war when the white carpet baggers descended like devastating locusts upon the wretched and poverty-stricken South. It was then the injustices toward the Southern whites began, and the outrages against white women. But never a word has been said or a picture shown of the crimes of the Southern men against black women—the well-known "shame of the South." The 2,000,000 Mulattoes in the United States can scarcely be accounted for by the crimes of black men against white women.

The Ku Klux are represented as the illegal, yet noble, protectors of the honor of the South. Each is the knightly defender of some wrong done by a northern rascal or a Negro. That they were later destroyed when they became but a band of outlaws, preying upon each other, is not hinted.

D. W. Griffith, who as a director maintains his national reputation as a wizard in the filming of a picture, made a speech at the conclusion of the first part of the film. With a sob in his voice he told of his birthplace and his poverty when he was a boy. On account of the war he was brought up on some sort of corn. One could see the reason for his prejudices at any rate.

In spite of the beauty of "The Birth of a Nation," it tends to revive the memories of old wounds and to increase the prejudice of unthinking whites against the blacks. It is unfortunate that every one who will go to see this photoplay will be unable to separate the true from the false—the chaff from the grain.

As a spectacle it is wonderful, probably the finest example of the moving picture art Boston has ever witnessed. It was most enthusiastically received and will doubtless have a long run. The more the pity that its lesson is so insidious.

BOSTON (Mass.) TRANSCRIPT
APRIL 10, 1915
170

FILMED SPECTACLE

"The Birth of a Nation" Shown—Motion Pictures of the Civil War and the Reconstruction Period on a New Scale of Magnitude and Variety—No Cause for Racial Objection

JUDGMENT of "The Birth of a Nation" is based on two factors: the dramatic worth of the film and its historical value. Doubtless it has more of the latter than of the former notwithstanding the very intense moments during the course of the play. As history "The Birth of a Nation" sets the North right concerning some phases of the activities in the South in carpet-bagging days after the war, sets the North right in such a manner as no book could do, as certainly the novel of Thomas Dixon on which the film is based, has never done. Historically also the play reconstructs for the visual eye some of the scenes of fifty years ago that have filled the text books ever since. The surrender of Lee at Appomattox, the assassination of Lincoln, Sherman's march to the sea, the burning of Atlanta move upon the screen as they never moved in print. And in so far as they surpass the written word in vividness they justify the emotional little speech of Mr. D. W. Griffith, the producer, who told the audience during the intermission last night at the Tremont that he had tried to do something out of the ordinary in the realm of moving picture.

From the standpoint of filmed drama the picture scarcely reached the heights it attained historically. Not that it was not very dramatically tense at times; it was. It presented some harrowing scenes of battle, of attack upon defenceless women by bad negroes and worse whites. It pictured death and love, and able actors carried out the illusion. More exactly expressive facial play than that of Miss Mae Marsh could scarcely be imagined. Yet one had seen similar scenes rather too many times in the movies before. The fight in the cabin against overwhelming odds with the "throwback" to show the galloping Ku-Klux riding to the rescue has been one of the mainstays of the movies ever since they became essential to our civilization. The battlefield scenes have been done for us many times before. The first difference between Mr. Griffith's dramatic scenes and those of the films to which we have been accustomed is that Mr. Griffith's production is of greater magnitude. Where three riders have been enough Mr. Griffiths gives us three hundred, and where other pictures have shown riders in this costume or that of the more common sort, Mr. Griffiths has given us the ghostly impressiveness of the white-clad Ku-Klux now riding fast on the hilltops against the red morning and now in the dawn-silvered valley where the still river splashes at their horses' tread. His picture is on a larger scale than any we have seen; it is extremely well arranged with regard to getting the maximum history and drama in an evening's space; it is well photographed with an eye to really impressive spectacle like the far-seen valley down which flies Sherman's interminable army marching to the sea, it is very shrewdly speeded up when the emotions of the audience run hot and fast. And if the "throwback" is abused to flash one from scene of conflict to oncoming rescue, from hospital to home, from any one place to another intimately related to it, it must be admitted that after the early moments of the evening when the scenes are mostly those showing plantation life, that the device does not much confuse the spectator. And further, the worded explanations that appear on the screen to assist the drama are blessedly both brief and pointed.

Last night Boston applauded the Ku-Klux whereat Mr. Griffith publicly and other Southerners privately expressed their gratification. But there was nothing surprising in the expression, for the conflict of the Ku-Klux and the negroes whom they fought to subdue was only the usual movie conflict between the powers of good and evil. As had been expected, nothing in the picture could legitimately call up race hate, however strongly race instincts momentarily were touched. This phase of "The Birth of a Nation" is one that one agitation makes worth mentioning. [illegible] that a picture his[illegible]ccurate[illegible] negroes in [illegible] also

BOSTON (Mass.) TRANSCRIPT
APRIL 10, 1915
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"The Birth of a Nation" for Filmed Spectacle of the Civil War on a New Scale—The Bills at the Modern and the Bijou

THIS afternoon and this evening begin at the Tremont the exhibitions of the much-heralded and much debated spectacle of the screen, "The Birth of a Nation." They will continue there every afternoon and evening at a scale of prices that approximates those of regular entertainment. The piece is practically a filmed spectacle on a scale that the movies hereabouts have never before known. The earlier reels unroll vividly scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln. These are figured on a scale of numbers, diversity and vividness new to motion pictures in America. The second half of the spectacle pictures scenes and incidents in the South during the period of "Reconstruction," the carpet-baggers and the Ku-Klux clan, and ranges from intimate domestic life to turbulent episode in a tumultuous time. Into both the pictures of war-time and Reconstruction are woven the sentimental adventures of a soldier of the North and a woman of the South. Finally the whole spectacle is accompanied by atmospheric and enhancing music, played by a numerous orchestra and synchronized to the progress of the films. Much of this music is built upon the old tunes of the sixties and the seventies. The exhibition, alike in its entirety and diver[illegible]

is accounted the present climax o[illegible] movies.

PHOTOPLAY CENSORED BY CURLEY

Parts of "Birth of a Nation" to Be Eliminated

The official censors representing the Mayor and police commissioner have reported that the photoplay, "The Birth of a Nation," is not obscene or immoral. Mayor Curley, however, has had some portions of the film 'cut out" and many minor changes have been ordered before the p[illegible] can be produced in Boston.

MAYOR'S STATEMENT

In a statement issued yesterday the Mayor said:

"With the desire that the fullest possible measure of justice be accorded the colored citizenship of Boston, I attended the production last evening and today requested the management to eliminate the prefatory statement thrown on the screen at the opening of the production, believing it unfair to the colored citizenship. The statement in question is as follows: 'The bringing of the African to America in the seventeenth century planted the first seed of disunion.' This request was complied with.

"I requested the elimination of a portion of the chase of the white girl by Gus. I further requested that the management eliminate at least five exhibitions of the face of Gus, to which objection had been made. I further requested that the management eliminate at least five exhibitions of the face of "Gus," to which objection had been made. I further request certain scenes, while not immoral or obscene, yet might be offensive to certain of the public, descriptive of the visit of Charles Sumner to the home of Austin Stoneman and his meeting with the mulatto woman there, be eliminated. I further requested that certain scenes between the mulatto woman and Austin Stoneman and between the mulatto woman and Silas Lynch be eliminated.

"I further requested that portions of the reels portraying scenes in the South Carolina House of Representatives wherein a member is shown removing his shoes and the consideration by the said assembly of a motion requiring the member to replace his shoes be eliminated.

"To these requests the management has assented. In addition thereto the changes made in the original films while exhibiting in New York will be in force in Boston."

WOULD BAR PLAY

Mott Hallowell Declares Photo-Play "Birth of a Nation" Slanderous Assassination of a Race

J. Mott Hallowell, former Harvard baseball star, and son of Colonel E. P. Hallowell, who led a colored contingent in the Civil war, last night sent the following letter to Mayor Curley and Police Commissioner O'Meara:

To the Honorable James M. Curley, Mayor; Stephen O'Meara, Police Commissioner:

Dear Sirs—Last evening I witnessed by invitation the pre-public private performance in Boston of the moving picture spectacle entitled "The Birth of a Nation," produced in the Tremont Theatre. Francis Hackett, the theatrical critic of the New Republic, says in his issue of March 20, that the film is "aggressively vicious and defamatory. It is spiritual assassination. It degrades the censors that passed it and the white race that endures it." It was with curiosity that I accepted the invitation of the editor of one of our leading religious weekly papers to be present and give my judgment on the performance.

The performance is misnamed. It should be called "The Assassination of a Race."

The play is in two parts. The first part portrays life before the war, introduces the characters who appear in the love story that is woven into the production; reproduces battle scenes during the war and closes with Lincoln's assassination.

TRAVELER & EV[illegible]

During the [illegible] Picture[illegible] colonel (white [illegible] takes a mas[illegible] charge; Old Glory [illegible] heroically defended (by whites); the colored soldiers' part is a troop of ne[illegible]ro raiders destroying a civilian's house and shooting an old man.

When the war is over we have a representation of appar[illegible]tly drunken negro soldiers in a Southern town; a ludicrous scene of negroes in court; a scene in the Legislature with the negro members leering in a licentious manner at the white women in the gallery; the exceptional male negro in the performance who has any good qualities strung up and whipped by the other negroes; the pursuit of a black beast after a charming, beautiful white girl for the purpose of raping her, which she avoids by throwing herself from a cliff; the death scene of the girl; an attempt by the negro leader to rape a white Congressman's daughter through the mockery of a false marriage, with the girl screaming for help, then gagged and finally taken in the negro's arms and lugged away. Without going into further detail, every beastly, contemptible characteristic is laid upon the black race, and emphasized by contrast with the heroic virtues of the whites, saving and excepting, of course, those few whites who lead the colored devils.

Stirs Race Hatred

A young man who saw the film in New York remarked on coming out of the show house "I'd like to kill every nigger in the country." He was an average young man. It was a natural remark. If the negro race is as represented in this performance I should feel as he does. If this film is allowed to be produced, there are thousands of others who will be taught to feel as he does.

The play was collaborated and is based upon a novel called "The Clansman." It is so advertised. Five years ago a dramatized production of "The Clansman" was produced at a theatre in Boston and was stopped by your predecessor, John F. Fitzgerald. Common decency demands the suppresion of this movie show.

On Friday evening's performance the collaborator stated between the acts that he claimed the same right to give this performance that a historian has to write history. A lie can be told by omission as well as by what is said. Whatever incidents may or may not have happened in reconstruction times the omission of the good and the slanderous exaggeration of individual crimes until the race is confounded with the individual criminal so that an average spectator will say "I'd like to kill every nigger in America" is not history. Would you allow such a rotten history to be used as a text book in our schools? Why then, under the guise of history, allow it to be used as a text for children in our public halls?

Race That Kept Faith

The facts are that during the Civil war when the white men were fighting at the front, the Southern women and children at home were practically defenceless. What race ever kept better faith than did the colored people of the South with those unprotected ones during the war? What soldiers of the North fought more gallantly than the colored regiment decimated before Fort Wagner? What down-trodden race in the same space of time ever made more progress both in education and material prosperity than have the colored people of this country since the close of the Civil war?

If mud-slinging is to be propagated by movies, what is it that has produced the race of mulattos in this country? Not the rape of white girls by colored men. If history is to be taught, let us have history.

The play is a slanderous assassination of a race. What its purpose is I do not know. Probably commercialism, as it is spectacular, and if permitted will draw crowds. Its result will be to increase race hatred. What we need in this country, now above all times, is peace and harmony. We have 10,000,000 colored citizens in our land. They are here to stay. Why let this negro-baiting slanderer of the past come here waving his bloody shirt and stirring up race hatred? We want less of this and more of Christ's "Sermon on the Mount."

Play Public Menace

The play is a public menace and should be suppressed. If you expect our colored population to be law-abiding citizens, the law must give them equal protection with the other races. No movie play which slandered the Irish, or the Catholics, or the Yankees as this play slanders the negro race would be allowed an hour in Boston, and I challenge any person to see this performance and then deny this statement. Why not give fair play to the weaker race as well as to the stronger, a race more sinned against than sinning?

The manager advertises his play by letters of encomium from a few members of the clergy. There are thousands of clergymen and they are not responsible for the tastes of an exceptional few. The minister's calling is a high one and the church, taken as a whole, is a magnificent engine for good. On the other hand, we executed a minister only three years ago.

The great abolitionist, Wendell Phillips, brought his wonderful eloquence to bear for the Irish at a time when they stood in sore need. It takes little imagination to see his shade now looking upon this city governed by a Mayor representing the race for whom he fought. What will he see?

Enterprise. Marlboro
Mass. apr. 10, 15

All the protesting in the world will not avail in injuring so magnificent work as "The Birth of a Nation. There has been such great progress made by the negro in the past 40 years that it is as though the picture appl[illegible] to a different race. The produc[illegible] its own argument and need[illegible] [illegible]ame[illegible]

[illegible] race hatred.

...TED FILM PLAY SEEN AT THE TREMONT

"Birth of a Nation" Pictures Shown to Invited Audience.

FIRST ACT SCENES THE MOST STRIKING

Wonderful Realism in Films Picturing Lincoln and Battlegrounds.

After the first part of "The Birth of a Nation" had been shown to an invited audience at the Tremont Theatre last night the opinion seemed to be unanimous that the films were wonderfully realistic and in this particular respect by far the most impressive ever brought to Boston.

This first part or act introduced the romantic element connecting young Northerners and Southerners, Civil War scenes and the shooting of President Lincoln in Ford's Theatre.

The second part went on with the love story films and made these incidental to the display of scenes illustrating Reconstruction days in the South, with the Klu Klux Klan in the foreground. This part was not so interesting as the first. The subject-matter, barring the love story, was not so appealing, nor were the pictures so entirely worthy of wonder and admiration.

Mayor and Censors Present

In the audience were Mayor Curley and the censors from City Hall and Pemberton square. They were concerned, officially, with the second act films, which depict the aggressive political movements of the negroes and their carpet-bag patrons in the South, and in particular the behavior of Silas Lynch, the negro leader, who tries to force a white girl to marry him, and of Gus, a "renegade" negro, who pursues a little white girl up a cliff and finally threatens her until she leaps

...rical accuracy aside, these later ...cenes are not to be compared with the earlier ones, either in subject or in treatment. The films showing the milk-and-honey days in the old South, the wonderful battle scenes, the White House episodes that reveal the ever-touching nobility of Lincoln, the meeting of Lee and Grant at Appomattox and the tragedy that takes place in the presidential box while the actors on the stage are playing "Our American Cousin" are all tremendously realistic and therefore affecting. It is doubtful whether these scenes, which so deeply touch both the sympathy and the patriotic pride of the public, or which convey so thrilling a sense of the horrors of war, could be so faithfully presented in any other way than the one selected by D. W. Griffith, the genius who conceived and produced "The Birth of a Nation."

A Prodigious Achievement

The pictures, taken as a whole, make up the most extraordinary historical motion cyclorama so far brought forward. It is not Mr. Griffith's fault that the second part is not equal to the first. The fault lies primarily with the subjects.

"The Birth of a Nation" deserves a careful study from an artistic point of view, for it is a prodigious achievement, no mistake, and such a study will be presented later in The Journal. The public exhibition of the pictures will begin at the Tremont this afternoon.

LINCOLN'S ASSASSINATION SHOWN IN "MOVIES"

One of the striking scenes in the photo-spectacle, "The Birth of a Nation," which will have its first public performance in Boston at the Tremont Theatre this afternoon.

POST
Boston, Mass.
APR 1 1 1915

Tremont Theatre

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," was publicly presented for the first time in Boston yesterday afternoon and evening. The Tremont Theatre engagement promises to be the most successful in the history of that playhouse. "The Birth of a Nation," by picture, orchestral music and song, tells the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters—slavery, the prime cause of the Civil war; Lincoln's call for troops to subdue the rebellious States; the big battles and private tragedies of the conflict; the surrender of Lee to Grant at Appomattox; the assassination of the President; the harsh radical policy to the prostrate South; the uprising of the clans, and the overthrow of the carpet-bag regime—these great factors and events pass in review before the thrilled spectator.

The love interest is based on the friendships between the Stonemans of Pennsylvania and the Camerons of South Carolina, two families involved in the struggle. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the mimic campaigns. The notable indoor scenes, like Ford's theatre on the night of Lincoln's death, are exact facsimiles of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. Of nearly equal importance to the films is the music that interprets it. The latter consists of an elaborate symphonic score arranged by Joseph Carl Briel, after Griffith's suggestions of the musical motifs for the leading characters. It is played by an orchestra of 40 pieces. Vocal music is also provided, the stirring old tunes of long ago dominating fancy and feeling as the historic incidents unfold. Henry Walthall carries superbly the chief heroic role, while among the women the work of Misses Mae Marsh, Lillian Gish and Miriam Cooper stands. Joseph Henabery's President Lincoln, Donald Crisp's General Grant and Howard Gaye's General Lee are among the vivid historical portraitures.

BOSTON (Mass.) AMERICAN
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A complete symphonic orchestral score, especially written for and synchronized to the pictures, is the decided novelty of a film play at the Tremont Theatre, called "The Birth of a ... The music was amplified and thematically varied by the composer, Joseph Carl Briel, from old-time Southern melodies, many of them hitherto unrecorded. The novelty consists in giving each character a theme, as in grand opera, and in timing the strains accurately to the characters' appearances. The immensity of this labor is due to the fact that each character of note has hundreds of entrances, and there are no less than 5,000 scenes in the "picture." By comparison, even the scoring of a grand opera seems simple. The work was finally accomplished, in a sort however, by Mr. Briel and a large band, or his assistants, and the artistic effect of the drama, and its synchronization are consciously made to ... David W. Griffith, human interest in the ... Nation" produced, is unfolded.

...derful achievement—musical values as ... There wasn't the slightest ... aggregate worth ... one. The first ... be given this ... Willard ... and on the ground ...

...ublic clearing on the film ... "Birth of a Nation," which is booked ... Saturday, ... here beginning ...

BOSTON (Mass.) MORN. GLOBE
APRIL 11, 1915

"The Birth of a Nation" Pictured at the Tremont

David W. Griffith's remarkable motion picture production, "The Birth of a Nation," was given its first public presentation in Boston at the Tremont Theatre yesterday afternoon.

"The Birth of a Nation," by picture, orchestral music and song, tells the story of a Nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters.

Slavery, the prime cause of Civil War; Lincoln's call for troops to subdue the rebellious States; the big battles and private tragedies of the conflict; the surrender of Lee to Grant at Appomattox; the assassination of the President; the harsh radical policy to the prostrate ... the uprising of the clans, and ... overthrow of the carpetbag regime ... factors and events pass ... review before the ... spectator.

... may ... sented ... of the ... the approv ... Griffith was eight months in taking ... required 18,000 ...

BOSTON (Mass.) POST 1709
APRIL 11, 1915

...sence.

It would seem that the wonders of motion photography would never cease. This is illustrated by "The Birth of a Nation" at the Tremont Theatre. No photoplay and very few legitimate dramas have been subjected to so much discussion as has this spectacle, and whatever the outcome it has received a publicity that cannot be measured in value by dollars and cents. I understand that it is the intention of the management of the Tremont to continue "The Birth of a Nation" all summer, and that neither "On Trial" or any other spring attraction will be seen at the Tremont. If all accounts are correct it is a spectacle quite out of the ordinary and possesses many of the elements of longevity.

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Far be it from me to criticise the authorities of this great and glorious city or to in the slightest degree question their motives, but of late there has been such a marked tendency toward the censorship of dramatic entertainments, more so than ever before in the history of the Boston stage, that the subject is being quite generally discussed. In London there is an official censor appointed, who passes judgment on plays before they are produced. He reads the manuscript, and if there is anything in the text or situations or plot which will cause serious offence, or, in his opinion, be detrimental to public morals, the objectionable features must be eliminated before a production is authorized.

When Gilbert and Sullivan wrote "The Mikado" it was prohibited by the official censor for the reason it might give offence to the Japanese, with which race England was not only on friendly but treaty terms. It was many years before this opera was produced in London or England, and when it was finally given the Japanese neither privately or officially made the slightest objection. The London censor is more or less trained to his task, for if one will pause for a moment to consider what power to apply great financial loss lies in his hands, it is essential that he should be a man of education, discernment and more than ordinary diplomacy and judgment.

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I think the scheme of an official censor is an excellent one, as we are finite creatures and require the legal hand to keep us in the path of rectitude, for most of us are tempted to open one eye when anything is passing we should not observe. But isn't it the proper thing to have for our moral advisers those whose business is to inform themselves impartially, accurately and intelligently? No reputable theatrical manager wishes to hand out to his patrons any-

... a degrading nature, nor does he desire to have upon his stage a performance which is detrimental to public morals or that will give serious offence to any one, no matter what his race or position in the social strata. A wise unbiased decision on the part of one who was by training capable of judging would never meet with the slightest objection.

BOSTON (Mass.) MORN. GLOBE
APRIL 11, 1915

"BIRTH OF A NATION" APPROVED BY MAYOR

Minor Changes Are Made at His Suggestion.

Censors Find Photo Play Is Not in Any Way a Violation of the Law.

Approval of the photo play, "The Birth of a Nation," has been granted by Mayor Curley, in spite of the objections raised by some colored persons and their sympathizers, on condition that some minor details were eliminated. These eliminations have been made, he says, and the production now has his approval.

The Mayor, in his statement, said:

"The official censor, representing the city of Boston and the censor representing the Police Commissioner of Boston have this day submitted their reports relating to the photo play entitled 'The Birth of a Nation.' Their censor in the conviction that the photo play entitled 'The Birth of a Nation' is not obscene or immoral or tends to injure the morals of the community.'

"With the desire that the fullest possible measure of justice be accorded the colored citizenship of Boston, I attended the production last evening and today granted the management to eliminate the prefatory statement thrown on the screen at the opening of the production, believing it unfair to the colored citizens, which the statement in question is, as follows: 'The bringing of the African to America in the 17th century planted the first seed of dissension.' This request was complied with.

"I requested the elimination of a portion of the scene of the white girl by Gus. I further requested that the management eliminate at least five exhibitions of the face of 'Gus,' to which objection has been made.

"I further requested that certain scenes, while not censored, be observed by the management of the theatre, as offensive to certain of the public, descriptive of the visit of Charles and his meeting with the mulatto woman there, be eliminated. I further requested that certain scenes between the mulatto woman and Austin Stoneham and between the mulatto woman and Silas Lynch be suppressed.

"I further requested that portions of the reels pertaining to scenes in the South Carolina House of Representatives wherein a member is shown removing his shoes and the consideration by the said assembly of a motion requiring the

GLOBE
Boston, Mass.
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The censure of "The Birth of a Nation" has incidentally given rise to a flood of suggestions to David W. Griffith concerning his next picture. In fact one of these—the suggestion of Shakespeare's Holy Grail story—has

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oston, Mass.

APR 1 1 1915

HOTO PLAY, 'BIRTH OF NATION,' ALL RIGHT, SAYS MAYOR

Management Has Agreed to Cut Out Certain Features in the Original,

Mayor Curley announced last night that the photoplay "The Birth of a Nation" would be permitted in Boston, with the elimination at his request of certain scenes which he thinks might be offensive to some of the public. The mayor's statement follows:

"The official censor representing the city of Boston and the censor representing the police commissioner of Boston have this day submitted their reports relative to the photo-play entitled 'The Birth of a Nation.' Both concur in the conclusion that the photoplay entitled 'The Birth of a Nation' is not 'obscene or immoral or tends to injure the morals of the community.'

"Under the statutes, chapter 494 of the acts of 1909, authority to censor all productions is vested in the mayor of Boston and the police commissioner of Boston, and their findings in every case are based upon the reports received by the censors duly appointed to witness productions that from time to time appear.

Preparatory Statement.

"With the desire that the fullest possible measure of justice be accorded the colored citizenship of Boston, I attended the production last evening and today requested the management to eliminate the prefatory statement thrown on the screen at the opening of the production, believing it unfair to the colored citizenship. The statement in question is as follows: 'The bringing of the African to America in the 17th century planted the first seed of disunion.' The request was complied with.

"I requested the elimination of a portion of the chase of the white girl by 'Gus.' I further requested that the management eliminate at least five exhibitions of the face of 'Gus,' to which objection had been made. I further requested that certain scenes, while not immoral or obscene, yet might be offensive to certain of the public, descriptive of the visit of Charles Sumner to the home of Austin Stoneham and his meeting with the mulatto woman there, be eliminated. I further requested that certain scenes between the mulatto woman and Austin Stoneham and between the mulatto woman and Silas Lynch, be eliminated.

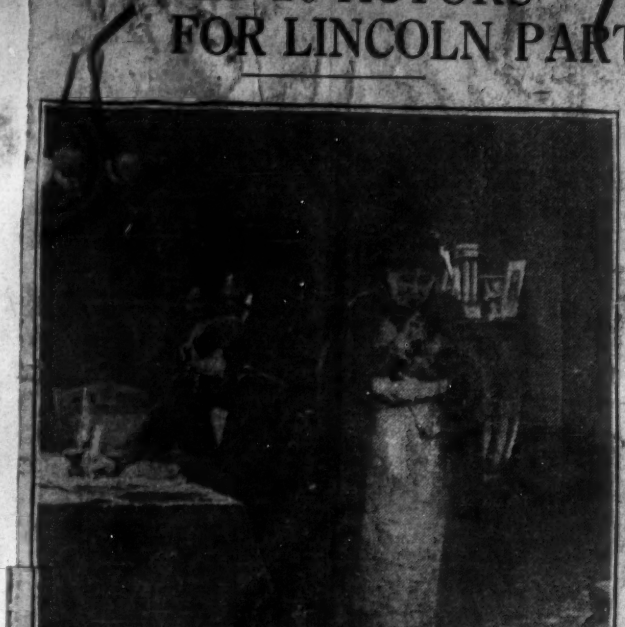
Removal of Shoes.

"I further requested that portions of the reels portraying scenes in the South Carolina House of Representatives, wherein a member is shown removing his shoes, and the consideration by the said assembly of a motion requiring the member to replace his shoes, be eliminated.

"To these requests the management have assented. In addition thereto the changes made in the original films while operating in New York will be in force in Boston.

BOSTON (Mass.) MORN. HERALD 1702
APRIL 11, 1915

COACHED 20 ACTORS FOR LINCOLN PART



Abraham Lincoln in "The Birth of a Nation."

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from 20 players who were coached and prepared before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the detail of his reaching back for his shawl a few minutes before Wilkes Booth attacked him. The first scene showing the war President is of Lincoln signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. After the deed was done and the attending company departed, he buried his face in his hands as if in prayer. Another view of Lincoln's character is his granting a pardon. The gorgeously uniformed diplomatic representatives are being received by the President. They depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the leader of Congress calls with a proposal to deal harshly with the South for its rebellion. "I shall treat them as if they had never been away!" is Lincoln's gentle answer. The tragedy in Ford's Theatre, when southern hopes of clemency were blasted, is reproduced to the minutest detail. Mr. Henabery, the portrayer of Lincoln, has been widely commended for the sincerity, dignity and pathos of the impersonation.

TRAVELER & EV
Boston, Mass.

HERALD
Boston, Mass.
APR 1 1 191

Tremont Theatre

David W. Griffith's spectacle, "The Birth of a Nation," was publicly presented for the first time in Boston yesterday afternoon and evening. The Tremont Theatre engagement promises to be unusually successful. "The Birth of a Nation," by picture, orchestral music and song, tells the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a range of history and characters. From the prime cause of civil war; Lincoln's call for troops to subdue the rebellious states; the big battles and private tragedies of the conflict; the surrender of Lee to Grant at Appomattox; the assassination of the President; the harsh radical policy to the prostrate South; the uprising of the clans, and the overthrow of the carpet bag regime—these great factors and events pass in review before the thrilled spectator. The romantic interest is based on the friendships between the Stonemans of Pennsylvania and the Camerons of South Carolina, two families involved in the epochal struggle. The notable indoor scenes, like Ford's Theatre on the night of Lincoln's death, are exact facsimiles of the originals. Of nearly equal importance to the films is the music that interprets it. The latter consists of an elaborate symphonic score arranged by Joseph Carl Briel after Mr. Griffith's suggestions of the musical motifs for the leading characters. It is played by an orchestra of 40 pieces. Vocal music is also provided, the stirring old tunes of long ago dominating fancy and feeling as the historic incidents unfold. Henry Walthall carries superbly the chief heroic role, whilst among the women the work of Misses Mae Marsh, Lillian Gish and Miriam Cooper stands. Joseph Henabery's President Lincoln, Donald Crisp's Gen. Grant and Howard Gay's Gen. Lee are among the vivid historical portraitures. "The Birth of a Nation" will be presented twice each weekday, matinee and night.

GLOBE
Boston, Mass.
APR 1 1 1915

Twenty-five thousand yards of material were used to make the costumes for the actresses who posed in "The Birth of a Nation." More than 400 different kinds of dresses and gowns were made, including the robes of the clansman, for which masculine habiliments 12,000 yards of white goods were required. Twenty dressmakers worked eight hours a day for four months to fit them in these ghostly costumes.

SPRINGFIELD (Mass.) MOR. UNION
Apr. 11, 1915

CENSORSHIP

SAFEGUARDING the morals of one's fellowmen has always been a more popular occupation than safeguarding his material welfare—perhaps because it costs less. Through all the ages there have been men, including the Pilgrim Fathers and Anthony Comstock, who have been much exercised for fear that ptomaines would be included in the intellectual food offered the public. There has been a long gap from Moses to Dr. Wiley and Prof. Allyn when no one cared particularly whether food and drink were as carefully guarded. In fact there seems to have been general indifference whether the other fellow had food and drink, pure or otherwise.

* * *

Just now the producers of motion pictures are feeling the weight of the censor's hand. The censor is of all sorts and conditions of men. Officially he is on the National Board of Censorship; unofficially he is any man who is not much interested in seeing motion pictures but who is very much interested in what other persons see. All this great body of censors finds material for worry just now in the pictures that show the South in the process of reconstruction. D. W. Griffith, who is well and favorably known for his work in the motion picture world, made a production called "The Birth of a Nation"—one of the most ambitious of productions in an ambitious field. The picture is passed by the national board with a high compliment and proceeds to pack audiences into a theater at prices much higher than usual picture prices. The picture shows Northern white men in the roles of "carpet-baggers," fattening their fortunes on the resources of a war-stricken section. In one or two instances it shows Negroes committing crimes against individuals. The champions of the Negroes interviewed the mayor of New York and pointed out to him that it was his duty to stop a picture that libels a whole race. The mayor succeeded in having the incidents complained of eliminated and "The Birth of a Nation" is still being shown. Now [illegible] comes forward to protest that the entire white race is libeled by showing white men as "carpet-baggers." It is quite probable that no one ever harbored the thought that the entire white race is dishonest because the screen showed that a few had been. It is possible also that Negroes and their champions might agree that in Reconstruction days [illegible] problem was a real one and that [illegible] Negroes had been guilty [illegible] although a [illegible]

Enthusiasts of all sorts think that they have found in the procession of figures on the screen a panacea for all the ills of the world and so the propaganda of all the anti societies has been made to flicker on the screens of a thousand cities. Much of this propaganda has failed of its purpose. Much good undoubtedly has been done in teaching persons to avoid tuberculosis and to avoid spreading the disease if they have it; pictures of trade conditions have helped the Consumers' League in its good fight but it is doubtful if the timely showing of pictures have saved many prospective victims of the White Slave Traffic or the Drug Traffic. Possibly it is true that in using this new royal road to education it is necessary for the teacher to know more than those he would teach and that his motives must be higher than sensationalism.

A. L. S. WOOD.

KLINE (Mass.) CHRO
APRIL 10, 1915

Tremont Theatre.

Exactly fifty years after th events of the close of the Civil

which it treats, D. W. Griffith's sp "The Birth of a Nation," is to sented at Tremont Theatre, Saturday matinee, April 10. The of the great picture occupied eight and enlisted the services of 18,000 Three thousand horses were used cavalry scenes. Richard Harding the eminent war correspondent, s in this play, for the first time history, war is presented as it act

BOSTON (Mass.) AMERICAN
APRIL 11, 1915

BOSTON WILL SEE 'BIRTH OF NATION'

The powerful photo-play "The Birth of a Nation," which has just come to the Tremont Theatre and which deals with the vexed reconstruction period in the South, was announced by Mayor Curley yesterday as being passed by the city and police censors of Boston.

A few eliminations which the Mayor requested will be made by the management. The city and police censors saw a "guest view" of the photo-play Friday night and reported it as not "obscene or immoral or tending to injure the morals of the community."

The Mayor also attended the Friday night view. Yesterday he asked the management to eliminate particularly the prefatory statement thrown upon the screen: "The bringing of the African to America in the seventeenth century planted the seed of disunion." The Mayor [illegible] this as unfair to the colored [illegible]

Other eliminations, on [illegible] request, will include pa[illegible] suit of a white girl, [illegible] of the face [illegible] actor.

AMERICAN
Boston, Mass.
APR 1 1 1915

The attentions of His Honor the Mayor have been focused upon "The Birth of a Nation" during the past week. The colored brother has protested much, but the descendants of the old Boston Abolitionists have protested more against showing a black man in an undignified situation. We have some wonderful people in Boston. It's not so many years ago that I heard one of them protest against teaching the history of the Civil War in our schools, on the ground that it might annoy the Southern States to have the story of what happened to them passed along the generations.

DAVID W. GRIFFITH PRODUCER OF "THE BIRTH OF A NATION"

...ass.) AM...ICAN ... HERALD ... ORD

...USICIAN IN THE ...IRTH OF NATION'

...id W. Griffith, Who Produced ... All Is a Bundle of Elec... ...rical Energy.

That bundle of electrical energy, David W. Griffith, was in town most of the week, starting off his great spectacular production at the Tremont Theatre.

Griffith is the most talked about, and probably the most sought-after, man in America. He learned how to plan things in the making of the 18,000 scenes of "The Birth of a Nation" or he would be lost. He gallops through the myriad-and-one business details of a theatric success without turning a hair or developing the slightest case of nervous... When the turmoil and the din dies, and the hours wax small, his refreshment is the dance or a friendly chat with a round table of chums.

It was said on the first night in New York that only the son of a soldier could have conceived and executed "The Birth of a Nation." As a Kentucky lad, the son of Brigadier-General J. W. Griffith, he drank in the Civil War narratives greedily. As he grew up came the poet's vision of the entire struggle and of reconstruction days. In the ... of manhood awoke the genius ... ke it a reality.

... planning the Battle of Pet... Griffith drilled the regiments ...fully as Kitchener in England ...lellan on the Potomac. Like ... had national guardsmen to ...th. They knew the manual ...s, but had to acquire the grand ...s of picture evolutions. After ...drill was completed, the director ...his thousands of militiamen on a ...th's country side campaign. Each ...dron was commanded by a sub... ...ctor.

Pioneers preceded the soldiers to ...ig the long miles of trenches, to ...hrew up embankments and repro... ...ce the physical landmarks of the ...attle. Among the noted Petersburg ...ndmarks was a high tower. Griffith ...ade it serve a double purpose by ...ing it as field headquarters. From ...fty eminence he commanded the ... range of mountain and valley. ...t at hand was a modern tele... ...e switchboard. From it field... ...ran to his various sub-generals. ...these wires were in conduits ...ground; they had to be, or the ...of ... would have produced the ...es a little wield-telephones in ...tinues to th...

...ly equipped as a ...ricar a Von Kluck, Griffith ...mies are ... and telephoned all ...arter ones a... In the artillery ...reatment, cannon were used which ...and-hone... al shells. All were of ...wonderful ...ars. When the infantry ...Hour, they used the antique ...to-load muskets with the old... ...honed bayonets. As the men ...ge, it is to be seen that their ...orms are far from spick and ...n. Many of them are coatless and hatless; the clothing of others is tattered; the flags, even, have the look of battle-scarred ribbons. For the first time the grime, dirt, sordidness, as well as the glory of war, is accurately presented.

Plainly, war...

STRIKING SCENES FROM THE GREAT FILM PRODUCTION "...IRTH OF A NATION"

SCENE SHOWING CONFEDERATES CHARGING THE INTRENCHMENTS AT THE BATTLE OF PETERSBURG

LILLIAN GISH, WHO TAKES THE PART OF "ELSIE" in "THE BIRTH OF A NATION."

© BY ROSNITZ.

DAVID W. GRIFFITH, PRODUCER OF "THE BIRTH OF A NATION" AT THE TREMONT THEATRE.

...is not a day's outing for a small and straggling crew of pictures takers. It is hard, gruelling continuous work. Regiments, brigades—not companies—are employed. There's everything from the far-flung panorama of the general battle to the handgrips of personal combat. Many hundreds of separate and distinct scenes are

...erican Oct 5, 1915

...AYOR'S CENSOR ...O INSPECT FILM

...r Curley, following a hearing ... on request of the National ...ation for the Advancement of ...Colored People, declared he ... not interfere with the initial ...tion of the film show, "The ...of a Nation."

...shall allow the play to proceed ...the municipal censor and a rep... ...tative of the police commis... ...er may pass upon its merits," ... the Mayor.

...any in the crowd of more than ... hundred people, mostly colored, ... as the name of President Wil... was mentioned. The incident oc... ...ed as John E. Cusick, counsel ...the theatre where the film is to ...shown, told of its having been ...and approved by the President ...his Cabinet at the White House. ...Among those who appeared in ...of the petition were: Moorfield ... president of the association; ...Alexander Mann, rector of Trin... ...urch; Joseph P. Loud, a Bos... ...architect; Dr. Francis Rowley, ...Rev. M. W. Thornton of the ...Rights League; B. R. Wilson, ...and Trotter.

...Wilson, counsel for the as... ...n, declared the play tends to ...hatred for the colored people. ...Cusick, counsel for the theatre, ...d that the play is based only upon ...al fact, and that there is no ... made to ridicule the colored ... He said the National Board of ... had endorsed the play, and ...here are as many white villains ...play as there are black.

...Willia... ...on the grou... ...Amer... ...public clearing on the film en... ...rth of a Nation," which is booked ...here beginni... Saturday.

...surrender... ...boys th... ...hand... ...to the prejudices ...the reuniting of the clans, and ...pictures of the carpetbag regime. ...factors and events pass

1915

Movies in Boston.

By E. F. Harkins

Certain changes intended to moderate the realistic and controversial side of "The Birth of a Nation" films having been made at the suggestion of the municipal censors, certified by the request of Mr. Curley himself, the mayor now announces that he has given the production his formal approval.

With the exception of a statement flashed upon the screen at the beginning of the performance, in which it was said that "The bringing of the African to America in the 17th century planted the first seed of disunion," the features objected to and eliminated appeared in the second act. On the whole, they might fairly be regarded, racial feelings aside, as offenses against good taste, so that their elimination will unquestionably improve the performance in the eyes of the temperate and discriminating theatre-goer. This was suggested in The Journal's review of the Friday night performance.

No reference to any changes is made in yesterday's bulletin from the Tremont, but it appears that "enthusiastic crowds of patrons at the opening public performances, Saturday matinee and night, confirmed the splendid favorable verdict of the press on 'The Birth of a Nation' that followed the private representation on Friday evening."

Battle Scene Masterpieces

The battle scenes pictured in the first act mark the supreme achievement of motion photography up to date. The skirmishes and hand-to-hand conflicts are intensely vivid, for they are not only well planned but well acted. You can actually see death in some faces as the men fall in close combat. There is also a thrilling spectacle in one of the running fights in the place called Piedmont, where one of the raiders tumbles from the balcony of a house after the State troops open fire. But the most thrilling sights of all, and the most remarkable of all the wonders worked by D. W. Griffith, the director of the production, and by G. W. Bitzer, the photographer, are the battles conducted on a big scale in vast stretches of field and valley. The impression made upon the spectator is that of witnessing the military movements from some height overlooking the battle ground. The war pictures brought over from Europe recently are generally tame in comparison with these mimic engagements cast upon the screen at the Tremont.

Equally thrilling is the burning of Atlanta—a spectacle far more realistic than the conflagration portrayed two years ago in one of the famous Italian productions.

That Tragic Night in Ford's

Apropos of the scene depicting the assassination of President Lincoln in Ford's Theatre, it is worth recalling that William J. Ferguson, one of the actors who took part in the performance of "Our American Cousin" that night, is still facing the footlights, or at least he was earlier in the season. He came to Boston last September, as a matter of fact, and appeared with Fannie Ward at the Tremont—the very theatre where a slice of "Our American Cousin" is being filmed—in a very Frenchy farce called "Madame President." Five other members of the company that appeared before Lincoln on that historic night are also living, but not acting.

Ford's Theatre is now used as a sort of storehouse, but it has been condemned and it may be razed any day.

out his Vitascope, which was so named because of its life-size figures, and it was a Vitascope program that Mr. Keith presented to the astonished gaze of Bostonians at his beautiful new theatre on May 19, 1894. Here is a copy of the first "movies" program to be shown in this city:

"'The Picture of a Kiss,' being a perfect reproduction of that long-drawn-out and evidently agreeable osculation indulged in by John C. Rice and May Irwin in John J. McNally's farce comedy, 'The Widow Jones,' including Rice's famous wink, admittedly one of the funniest episodes contained in any play.

"Lole Fuller's Butterfly Dance.

"Herald Square (N. Y.) on a Busy Day.

"Finale of 'A Milk-White Flag.'

"Lole Fuller's Serpentine Dance.

"Grand Fountain, Central Park, N. Y."

Moving pictures have been a feature of the Keith bill ever since that memorable day, but it has remained for Griffith and the Mutual Film Company to magnify the film-play into an entertainment commanding prices unthought of 20 years ago.

Queen of Oriental Dancers

Headliners, not pictures, are now the chief attractions on the Keith bills. The real headliner this week is Princess Rajah, the oriental dancer, who went on the stage in this city when she was a little girl. Her folks still live near Boston, indeed, and she has a sister who has taken up dancing and may be a stage princess some day; but this is all immaterial compared with the fact that Rajah herself has outdistanced all the other exponents of the oriental dance and has established herself strongly among the favorites of the vaudeville stage. The Keith managers, who certainly know an expert and favorite when they see one, herald the Princess as "The World's Greatest Oriental Dancer." Her big numbers now are the "Cleopatra Dance," in which the Egyptian queen recalls the allurements that distinguished Salome, and the "Arabian Chair Dance," which is a veritable whirl of strength and skill.

Sothern is coming out of retirement to join the stars of the "movies," but Julia Marlowe seems to be interned domestically beyond the lure of the footlights. The Sotherns have been living in Baltimore since last

BOSTON (Mass.) MORN. GLOBE
APRIL 12, 1915

"THE BIRTH OF A NATION."

Mr Griffith and His Associates Are Delighted With Boston's Verdict Regarding the Wonderful Picture Drama.

Enthusiastic crowds of patrons at the opening public performance at the Tremont Theatre Saturday matinee and night confirmed the favorable verdict on "The Birth of a Nation" at the private representation Friday evening. The combination of great historical pictures, elaborate symphony music and incidental effects is novel to Boston, constituting a new art in the history of the theatre.

Mr. Griffith selects the high points of the Civil War and reconstruction times for his picturization, but within the framework of the great events is a series of delightful love romances.

Pres Harry E. Aitken of the Mutual Film and a large party of friends returned to New York on their special car yesterday, after coming here for the opening. Mr Aitken declares that Boston's reception of the epic making picture was fully as remarkable as the receptions accorded to it in New York or Los Angeles.

EVENING RECORD
Boston, Mass.
APR 12 1915

The Holy Grail Next?

The success of "The Birth of a Nation," his epic of American history, has incidentally given rise to a flood of suggestions to David W. Griffith concerning his next picture. In one of these—the suggestion of filming the Holy Grail story—Mr. Griffith has taken deep interest. One of his purposes in visiting Boston is to see, for the first time, the famous paintings in the Public Library, of which he will make careful study.

EVENING TRANSCRIPT
Boston, Mass.
APR 12 1915

CALLS FILM AN OUTRAGE

Mayor Curley Tells Negro Delegation That He Would Stop "The Birth of a Nation" If He Had the Power

"I regard the film, 'The Birth of a Nation,' an outrage on the negro race, and if I had the power I would prevent its production in this city."

These were the words of Mayor Curley to a delegation of twenty-five negro men and women who called on him today in another attempt to have the film being given at the Tremont Theatre stopped. The speakers declared with emphasis that the film was immoral and would have the worst sort of effect on the community. Rev. A. W. Fuller of the Calvary Baptist Church went so far as to declare that if the production were allowed the negroes would be obliged to arm themselves because of the race hatred that would be engendered. He hoped that he would be the first negro to be shot if it became necessary for him to protect himself or others.

Rev. M. A. N. Shaw said that, despite the revisions that the mayor had ordered, the film was the most serious agency for evil that had ever been devised for a theatre in Boston. The entire negro population of the city is aroused over it and is calling upon the mayor to find some means to prevent it. William D. Brigham, secretary of the Wendell Phillips Memorial Association, said that the first hour of the production could not be objected to, but that the two remaining hours were full of obnoxious scenes. Statements were made by W. Munroe Trotter that colored people were being denied tickets at the box office and, therefore, the color line was being drawn.

The mayor read the reports of the two municipal censors sent to the special production Friday night by the police commissioner and himself, the reports agreeing that there was no warrant in law for stopping the production. The mayor then referred to the law, which gives double authority over theatrical exhibitions, stating that it was evidently framed in the interest of the theatres and that in the present instance he had no power to order the film discontinued here. He promised to confer with the police commissioner to see what could be done.

EVENING RECORD
Boston, Mass.
APR 12 1915

Mayor Can Not Stop Film Play

Calls New Conference On "The Birth of a Nation"

A delegation of more than 30 colored persons, headed by W. Monroe Trotter, appeared before Mayor Curley this noon to demand elimination of many scenes in "The Birth of a Nation," the much discussed photoplay of the Civil War period, and if possible the entire revoking of the play.

In reply Mayor Curley stated that if he had the power he would close the play, but he stated that the law did not permit him.

The negroes present and their friends denied that the worst features of the play were at all historical, and they charged that the very destiny of the colored race in America was at stake.

Mr. Trotter claimed that the Tremont Theatre, in regard to ticket distribution, was drawing the color line. He alleged that several of the colored persons present applied at the window for tickets to the performance Saturday, but that they were denied. Shortly after, he claimed, plenty of tickets were available for white persons who applied. Rev. M. W. Thornton, pastor of the Charles St. African M. E. Church, stated that as he left the theatre Friday night he heard one member of the audience say: "All of the damned niggers ought to be dead or out of the country."

Mr. Thornton said, "There are many features of the play which are revolting to the feeling and respectability of our people. The assassination of Lincoln, the scene where the mulatto lieutenant-governor attempts forcibly to marry a white woman, the scene where the worst type of negro pursues the real heroine of the play so that, to save herself, she jumps over a cliff to certain death, are an insult to our race, and are immoral in many respects.

"The heroine of the play is first presented as a most lovable little child. In this manner she gains the sympathy and admiration of the audience, so that, when her death occurs, the audience is at a fever heat.

"The very destiny of the colored race in this country is at stake, and we should like to see it revoked all together if possible."

W. D. Brigham, representing a society of white citizens interested in the colored race, said that in his opinion there were many scenes in the play which were positively immoral and that it was, therefore, within the authority of the Mayor to close the performances.

The Mayor stated finally that, in his opinion, it was not within his power to follow the suggestions offered that the play be stopped. He said, however: "I believe the play is an outrage on the colored people of the country."

Finally the Mayor agreed to have a further conference with Police Commr. O'Meara in order to review the findings of the Police Commissioner's censor.

Further the Mayor agreed to call the managers and producers of the play into conference late today to ascertain whether there was any way in which most of the more objectionable scenes might be eliminated.

Another representative of the colored race stated that in his opinion the influence of the play was sufficiently demoralizing to sow the seeds of a dangerous race war, in which the white would shoot down the negroes.

When Manager Schoeffel of the Tremont Theatre was questioned this afternoon he denied emphatically that the color line had been drawn in any instance at the theatre.

In both the reports of Censor Casey of the Mayor's office and the representative of Police Commr. O'Meara, it was stated that there was nothing obscene, objectionable, or immoral in the entire performance, and that the presentation came within the law in every respect. Censor Casey was present at this morning's conference and reiterated the ideas contained in his report.

Transcript Apr 8, 1915

HISSED WILSON'S NAME

Negroes Gathered Before Curley to Protest Production of "Birth of a Nation" Show Feeling

When President Wilson's name was mentioned by Lawyer John F. Cusick at a hearing given by Mayor Curley yesterday to negroes and others who protest against the production of the moving-picture film, "The Birth of a Nation," hisses were heard. It had been stated that the President and his Cabinet had seen the film in the White House and were much pleased with it.

The mayor, after the hearing had proceeded for three hours, declared that he had no power to stop the film unless it tends to injure the morals of the community or is immoral or obscene. It was said that the film would engender race hatred. The producers agreed to give a private exhibition tomorrow for the municipal censor, John M. Casey, and a representative of the police commissioner, and to carry out any recommendation the officials may make.

Leading the opposition was Butler R. Wilson, and others in opposition were Miss Mary White Ovington, Rev. Francis E. Lawley, D. D., Rev. Alexander Mann, D. D., Rev. M. W. Thornton and Moorfield Storey.

TRAVELER & EV
Boston, Mass.
BOSTON (Mass.) APR
APR 5

GRIFFITH RE TO HALLO

David W. Griffith, [prod] Birth of a Nation," now [open] Theatre, said today the statements made in [Hallowell's letter to Mayor] Police Commissioner [O'Mea]

"At the outset [I] Mr. Hallowell for an departure of manners. He private performance of he says, by invitation a proceeds to adjust, and back of his loyal and [A]merican citizens been better for the called up purchased his misconcep public perfor[mance] EXANDER for the suppr[ession]

"Mr. John [Schoeffel] and manager of the has requested me [to] if all whether he make reim[burse] losses involved in he re[fused] doors.

"Mr. Schoeffel [has] will mor[e] The[re] has a valid[ity] to his horns the only means of [de]sign s[up]s by presen[ting] mis[rep]entertainment. [Even] o[f] "[Birth] of a Nation" film [I] found it free from [the] obscenity—a private [view] which (I am glad to [say] authorities agree with [me].

"'After forty years' [experience] theatrical producer and [manager] am disgusted with the [action] Mr. Hallowell and his [attempt] ing to interfere with pro[perly] The theatrical business [is in] a deplorable condition [and] the [Tremont] first time in many years [was] obliged to close the Tremont [Theatre] as early as March.

"'But for "The Birth [of a Nation]" which was the only [attraction] available, 12% of my help—[the] ton citizens—would be out [of] employment now.

"'I purposely kept out of the controversy till the properly [constituted] authorities had decided I was [justified] in presenting this play. [Now] the authorities have decided [that] am within my legal rights [and] quick to take any action [against] the same.'"

EVENING TRA
Boston, Mas[s]
APR 1[2]

NEWS OF THE THEATR[E]

The Voice of the Censor

CARESSING his self-importance [like] manifesto full of the solemn [pro]ties dear to Mr. Curley's type [of] the mayor, as potentate of the play[-]has approved the filmed spectacle, "[The] Birth of a Nation," now on view [at] Tremont Theatre. Those august [pre]ages, "the official censor of the [play] Boston and the censor represent[ing] Police Commissioner of the City of [Bos]have this day submitted their report [and] attended the production"; "I [have] and I further requested," and so [on] so onward in comic contrast to the [pre]speech with which the censors [have] beguile the tedium of intermission [and] sometimes accompany the progress [of] play that they are viewing. Alas, [poor] the mayor's pretentious way of saying [that] he saw the pictures; wished [for] changes made in them and that the [man]ager complied. One of these changes, particular cuts away an episode in [which] a member of the House of Represent[atives] in South Carolina during the Reconstruction days takes off his shoes in the [middle] of a session and is required by [force] resolution of his fellow members to [put] them on again. Presumably this [ludicrous] comic incident involved the same disrespect to constituted authorities as did the representation of a mayor in "Wallingford" as a fatuous, garrulous and generally silly

person. As Mr. Fitzgerald was quick to intervene then, so now is Mr. Curley zealous for respect on the stage to rulers. The other day the mayor told some club or other that none of his duties was so irksome as the censorship of the stage. Yet to judge by his public outgivings about it, he wallows delightedly in it.

Post Apr 12, 1915

It would seem that the wonders [of] photography would never cease, they [have] trated by "The Birth of a Nat[ion]" at this place mont Theatre. No photopl[ay] legitimate dramas have be[en] much discussion as has [Thomas] Jolowew's Chu[rch] ever the outcome it [will] that cannot be me[asured] and cents. I ur[ge all] Another. tion of the [editor] of The Travel[er] continue "The [Birth] of a Nation" and that [such] inflammatory pla[ys] attr[act] and aim has been reache[d] peacefully, i. e., race hatred.

& EVE. HERALD
Mass.
APR 12 1915

Film 'rage' Curley

(Continued from Page 1.)

shall he said, had been refused the mule whites who preceded and statives were able to get them.

er m opinion, the play is an outrage the colored people of the country," any hundmayor to the delegation at the l as n of the conference. "I saw was r, and saw nothing obscene or d al, and, therefore, there is no vio- he of the law in it. It is apparent how aw, as now drawn, protects and Weal interests, and, as far as I is at is no way of getting around w k, however, the whites have t to object to the play than ea, because it was a white man d Lincoln and a whiteman who p the Negroes. It is obvious play is a continued attack on

yor said he had made further nre ndations to the management to e. W the face of the Negro "Qua" n, de d said the management had natreed any of the recommenda- usick s by the mayor. Others in the At tion who spoke were Butler Wil- al e Rev. H. A. N. Shaw, the Hev. m ller and W. D. Brigham. The de said is white.

had end.

ere are as n. play as there

Plot of

Says Alabaman

attack on the photoplay, a Nation," which is be- Boston, Joseph C. Man- a, Republican political fore the Congress- arks today that it was a creating, cunningly distorted" and sh wor southern conditions and Ho ition in the North is a to al campaign by "scheming emocrats in the South and "minority control" and "Democratic oligarchy." rged that the picture is very American patriot and ligent northern citizen, and arefully pre-arranged mis- to "lead the North ding the political, social ditions in southern states.

uction of the picture is an how that President Wilson support of the American picture shows the black s very black; it does not ildren of blacks that are Besmirching the black race portunity and presenting r Cl lorat light, it covers up the o evils to which he submitted tio of white slave owners, who t one-fifth of the voting olo tion of the South and who not s which is conducting the tion

Willi on the gro

ublic clearing on the film ena... th of a Nation," which is booked ... here beginni... esterday.

STAGING CIVIL WA...

rom POST
ddress: Boston, Mass.
APR 11 1915

Long and Careful Preparation Preceded Under the Com...TION.

Southern soldiers just before leaping from the rear of the embankment to attack the Federals. A vivid scene in the battle of Petersburg. In this film reproduction miles of trenches were dug and heaped up in front with bags, wood and stone. (Upper picture.)
Capturing the trenches. The verve and elan of the charge which carried Colonel Ben Cameron right up to the Federal main works, where he fell wounded into the arms of Captain Phil Stoneman, an old school chum, fighting on the Unionists' side. (Lower picture.)

"Movie" battles are more like Gettysburg or Petersburg than like Winchester or Five Forks.

It takes days—maybe weeks—to prepare the conflict. Casual encounter is impossible.

The battlefield grows and develops into a work of art, and the seeming impetuous charges of the troops require not less strategy on the part of the "movie" commander than characterized Meade or Grant or Lee.

ture, he picked out a region of mountain and valley roughly resembling midland Virginia. The salient features were then reproduced under the direction of landscape engineers.

These included miles upon miles of trenches and embankments, smoothed ground for the plain over which the cavalry charged, positions for mortars and masked batteries and a great tower which, history records, dominated the Petersburg works. The battle was to be fought out in the open country far from the railroads, trolleys and jitney busses.

Imagine, then, Grimth's army setting out one fine morning on the march as Grant's men marched to attack Lee. The thousands of fighters—about 18,000 people were used in filming "The Birth of a Nation"—were costumed, accoutered in the uniforms of the carpetbag regime in Georgia. A replica of the

diers were these movie warriors, but companies and regiments of National Guardsmen under their own officers.

There followed a long artillery train, with the old-fashioned cannon and mortars of 1864. There were signal corps, ambulance corps, horse, foot, bridge builders, sappers and pioneers.

In the rear rode the slow-moving baggage train. At night tents were pitched, wells dug, meals prepared and eaten and sentinal duty kept as during an actual military campaign. At last the weary march was ended and the army arrived at its prepared "location."

There the Grays lined up for and the Blues lined up for Grant. It was 6 o'clock in the morning each day was on the job. The ranking officers commanders was as follows: Griffith; 2, 15 sub-directors

tains ordering the men of their respective companies.

Just outside the range of the camera's eye were the members of the signal corps, ready with flags for wigwagging. Near the cannon, the danger point, waited the surgeon, four assistant surgeons and the orderlies of the ambulance corps. Lastly, Mr. Grimth himself, with West Point experts and Civil war "vets" surrounding him as aides, occupied the top of the high tower referred to.

"Camera" Is Magic Word

Each of the 15 sub-directors scattered over a field was inconspicuous as a private. This ... could not ...

TRAVELER & EVE. HERALD
Boston, Mass.

BOSTON (Mass.) MORN. HERALD
APRIL 13, 1915

ADVERTISER
TRAVELER & EV
Boston, Mass.
APR
3 1915

TILE FOR MOVIES

loving Picture Director to Insure Thrilling Effect on Film

showing Lincoln's assassination at Ford's Theatre, Washington, on April 14, 1865. For the purposes of this less-than-5-minute scene an entire theatre interior was built, reproducing in every detail the interior of the historic Ford's Theatre. (Upper picture.)
derate infantry firing at the Unionists across the valley in the battle of Petersburg. An army of several thousand national guardsmen were levied by Director D. W. Griffith for this mimic battle. The campaign was conducted with all the strict discipline of actual warfare. (Lower picture.)

refore, to present him as a hter in the ranks.

magic word of filmdom that ffith's Petersburg battle a tury after the event. In the ture, that order would be d by the chief director. But ce, for the field is so vast ne phone voice would not

er Griffith lays aside nd steps to the portable hboard which he, like luck, has had installed ower.
ld in conduits to avoid phones, ectors says

The word is instantly picked up by the field director. The "high private" presses his captain's arm, the latter shouts "Fire!" or "Charge!" to his men, and the whole body of the army is in action.

They know they must work quick. There are no lagrards and no falterers. Often a bugler or a cornet is in the ranks playing the old war tunes, or there is the rattle-a-tat of the gun.

Shells from the old fashioned cannon burst around, the musketry reports sound like sharp hail, and amid a din that rapidly grows to an inferno, the Confederate grays or Federal blues advance with shouts and cheers.

Look! the gallant lads have crossed an open space where a third of their number has been shot down. The survivors press manfully on. Most of them are mowed down by the heavy guns or by the deadly accuracy of sharp-shooters.

But half a dozen men of the rebel attackers reach the front of the main Federal works.

At last there is but one left, the little Colonel, Ben Cameron, who falls, then rises and waves the Stars and Bars, mounts the crest of the Federal position, stops to give water from his canteen to a stricken foe, and then falls unconscious into the arms of the opposing leader, Captain Phil Stoneham, U. S. A.

The thrilling scene is not what it seems, as Art is never Nature. It is a mosaic of several hundred scenes of 4 to 10 seconds each, so cunningly blended in one another that appears to be continuous action. two solid weeks to make the minutes of the picture action.

Some of t hits were rehe and re-rehearsed to 25 times three-quarte of the da

position work. The fighting job came along about 3 or 4 o'clock.

In the big panoramic battle scenes Mr. Griffith had other tasks, chiefly those of the technician. After his soldiers were done for the day, he and Bitzer tried night photography. They succeeded for the first time in reproducing battle scenes at night, the technical process being a secret of the directors.

The cannon mouths and the horses' hoofs are the bad spots of motion picture battles. Could these be eliminated, no ambulance corps would be necessary.

But fools will insist on getting in the way of shells, and unfortunates will sometimes be stampeded by runaway cavalry. Luckily, in the second battle of Petersburg, there were no serious casualties, although a

ROM TRAVE READERS

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ALEXANDER
April 11.

A Protest.

To the Editor of The Traveler:

I have seen "The Birth of a Nis in its expurgated form. The re the pruning is about as satisfact an attempt to make the devil mo sentable by shortening his horn docking his tail. The malign sp the play remains—in its cruel mis sentation of the Negroes, even o construction times, and in its glor tion of the murderous and trait Ku Klux Klan.

HORACE BUMSTE
Brookline, April 11.

A Word of Appreciation.

To the Editor of The Traveler:

I write to express my gratitude your very excellent criticism of the n tion picture play, "The Birth of a N tion," now appearing at the Trem Theatre. Yours was the only revie a Boston critic which evinced any sideration for the human side of the ture of the injustice inflicted on a r Yours was the only review that pressed any concern for the after-effe of such cruel representation.

The other critics seemed loath to lea the narrow field of pure dramatic "cr icism." I don't know if they were c come by the wo beauty of the pictu the immense amou advertising purpo in the film. Perhaps they were ated by ont-and-out race prejudic

FORRESTER B. WASHINGT
Tufts, '09.

Protests "Birth of a Nation."

To the Editor of The Traveler:

"The Birth of a Nation" is an famous misrepresentation of the reco struction period. It is a libel on bot the white men of the North and Negro of the South. From an historic point of view, it has not even truth recommend it. The people of Bost with their glorious past, can ill affo to have this production thrust u them.

MRS. SAMUEL E. COURTNE
98 West Springfield str
Boston, April 11.

Another Protest.

To the Editor of The Traveler:

I saw the play entitled "The Bi of the Nation" Saturday afternoo the Tremont Theatre. After being i ent at the public hearing given b mayor and hearing the many things concerning the play and th things against, and reading statements concerning the helpf naturally desired to see for mys

In my judgment this play is a sla the face for the North. It argues tha the North was wrong in espousing th cause of the slave, and the days of re construction are so shown to prove t North was wrong.

Then further this play is a perversion of true history. Dark as were the days of reconstruction, they were never as dark as this play describes them. It pictures the colored man of those days as being low, depraved and bestial. This is untrue. Many still living who saw those days will testify that the play is a gross misrepresentation of the colored people. If this is history then the imagination of the historian is so vivid that truth is sacrificed upon the altar of imagination. If true history were related, would the unbiased historian overlook the thousands of black women and girls whose honor and virtue were stole to satisfy the passions of the truly ba and depraved whites.

This play breeds hatred. It is a pity that the talents of those conceiving th play should be used to heap ridic and defamation upon the heads o helpless and harmless people, who burdens are already far too heavy an unjust. May the Christ, whom they be seech in the closing scenes of this pla correct and forgive.

WALTER D. McCLANE,
Minister of St. Bartholomew's Chu
Cambridge, April 11.

Still Another.

To the Editor of The Trave

"The Birth of a Nation"
ous and inflammatory pla
ager's aim has been reache
cessfully, i. e., race hatred.

ass.) POST
APRIL 12, 1915

FFITH EFENDS WAR PLAY

ies to Criticisms de by J. Mott Hallowell

W. Griffith, producer of "The f a Nation" at the Tremont said yesterday in reply to the ts made in J. Mott Hallowell's o Mayor Curley and Police ssioner O'Meara;

the outset permit me to thank allowell for an original depar- manners. He attended the performance of the play, as he invitation, whereupon he pro- thrust a stiletto into the back st. Would it not have been Mr. Hallowell to have pur- his seat for one of the public rmances before asking for the ession of my play?

R. SCHOEFFEL PROTESTS

ohn B. Schoeffel, proprietor and nager of the Tremont Theatre, has uested me to ask Mr. Hallowell ether he or his supporters will make mbursement for the losses involved the closing of the doors. Mr. Schoef- says: 'The Tremont Theatre has a duation of $800,000; the only means of eeting our expenses is by presenting rtful dramatic entertainment. I saw e Birth of a Nation' film a week ago found it free from immorality and cenity—a private judgment in which, m glad to say, the city authorities ree with me. After 40 years' experi- ce as a theatrical producer and man- er, I am disgusted with the attitude Mr. Hallowell and his people in try- g to interfere with property rights. he theatrical business has been in a plorable condition, and for the first me in many years we were obliged close the Tremont Theatre as early a March. But for 'The Birth of a Na- n,' which was the only good attrac- available, 127 of my help—good on citizens—would be out of em- ment now. I purposely kept out this controversy till the properly stituted authorities had decided I justified in presenting this play. that the authorities have decided t am within my legal rights, I be quick to take action to preserve same.'

Mayor Approved Play

"Mr. Hallowell has taken pains to present his explanation or interpreta- ion of the principal incidents in the play in face of the fact that Mayor Curley himself viewed the private per- formance Friday night. Has it occurred to Mr. Hallowell that the officers of the were quite capable of making their interpretations and explanations?

's a long way from the bases to We would not question Mr. Hal- judgment on the tactics of the d diamond, but certainly do ques- knowledge of the grand tactics drama.

etter-writer says that 'a lie can by omission as well as by what With this premise we thor- gree, and point to his own which is replete with omis- facts essential to the under- of Southern history. We ad- areful reading of the works of Wilson, Fleming, Rhodes and orians of note. Apparently he ee at all the tragedy of the hite people in the six years he Civil war. Of this the erred to can inform him. But he jumps to the conclusion that the play will injure the negro of today, citing the remark of one alleged spectator out of 100,000 patrons in New York to prove his 'point.' He also dwells much on the predecessor of 'The Birth of a Nation,' called 'The Clansman.' We take up the challenge involved in the coupling of these two works, and here point out to Mr. Hallowell that there were fewer killings of negroes throughout the South during the years of 'The Clansman's' presentation than in the years preceding. In all this talk of 'violence' attributed to a play, is not Mr. Hallowell constructing a mare's nest of his own imagination and preju- dices?

Many Clergymen Praised

"As to his slighting reference to letters of encomium from a few clergy,' I beg to say that they were selected from the endorsements of hundreds of ministers and educators. We used the names of those who bore a national reputation. Mr. Hallowell's remark that 'we executed a minister here three years ago' is singularly unfor- tunate in this connection. Does he compare by implication the time-hon- ored names of the Rev. Drs. John Tal- bot Smith, Charles H. Parkhurst and Thomas B. Gregory, endorsers of this play, with the ministerial degenerate that was executed three years ago? If he does not make comparison, why the reference?

"I deny the assertion that 'The Birth of a Nation' slanders a race, and I am supported in this de- nial by more eminent authority than that of J. Mott Hallowell. There are a number of people nowadays rush- ing into the public prints with a scanty stock of historical knowledge and an irrepressible desire to set the world right. Before making 'The Birth of a Nation,' I spent years in studying the historical framework of the story. Dur- ing the eight months of production I was guided by veterans of the actual events. The same course of historical investigation is open to Mr. Hallowell and to those who think as he does.

"I am a professional producer of pic- tures. Let Mr. Hallowell or his col- leagues prepare a historical scenario of equal dramatic value to my present one of 'The Birth of a Nation,' and I will produce it with the same unflag- ging energy, devotion to artistic fea- tures and historical detail, and on the same elaborate scale of expense as has characterized the labor of making the present picture."

Post. Apr 12, 1915.

Tremont Theatre

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," was publicly presented for the first time in Boston yesterday afternoon and evening. The Tremont Theatre en- gagement promises to be the most successful in the history of that play- house. "The Birth of a Nation," by picture, orchestral music and song, tells the story of a nation reborn through the storm and stress of inter- necine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters— slavery, the prime cause of the Civil war; Lincoln's call for troops to sub- due the rebellious States; the big bat- tles and private tragedies of the con- flict; the surrender of Lee to Grant at Appomattox; the assassination of the President; the harsh radical policy to the prostrate South; the uprising of the clans, and the overthrow of the carpet-bag regime—these great factors and events pass in review before the thrilled spectator.

The love interest is based on the friendships between the Stonemans of Pennsylvania and the Camerons of South Carolina, two families involved in the struggle. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted the backgrounds and army men directed the mimic campaigns. The notable indoor scenes, like Ford's theatre on the night of Lincoln's death, are exact facsimiles of the originals. Altogether, it is the first time in art-production that his- tory in the large has been presented in living pictures. Of nearly equal im- portance to the films is the music that interprets it. The latter consists of an elaborate symphonic score arranged by Joseph Carl Briel, after Griffith's sug- gestions of the musical motifs for the leading characters. It is played by an orchestra of 40 pieces. Vocal music is also provided, the stirring old tunes of long ago dominating fancy and feel- ing as the historic incidents unfold. Henry Walthall carries superbly the chief heroic role, while among the women the work of Misses Mae Marsh, Lillian Gish and Miriam Cooper stands. Joseph Henabery's President Lincoln, Donald Crisp's General Grant and Howard Gaye's General Lee are among the vivid historical portraitures.

MAYOR O.K.'S REVISED "BIRTH OF A NATION"

Eliminations Should Improve the Sensational Film at the Tremont Theatre—Nineteen Years of "Movies" in Boston.

By E. F. Harkins

Certain changes intended to moderate the racial and controversial side of "The Birth of a Nation" films having been made at the suggestion of the municipal censors, fortified by the request of Mr. Curley himself, the mayor now an- nounces that he has given the produc- tion his formal approval.

With the exception of a statement flashed upon the screen at the begin- ning of the performance, in which it was said that "The bringing of the African to America in the 17th century planted the first seed of disunion," the features objected to and eliminated ap- peared in the second act. On the whole, they might fairly be regarded, racial feelings aside, as offenses against good taste, so that their elimination will unquestionably improve the performance in the eyes of the temperate and dis- criminating theatre-goer. This was sug- gested in The Journal's review of the Friday night performance.

No reference to any changes is made in yesterday's bulletin from the Tre- mont, but it appears that "enthusiastic crowds of patrons at the opening public performances, Saturday matinee and night, confirmed the splendid fa- vorable verdict of the press on 'The Birth of a Nation' that followed the private representation on Friday even- ing."

Battle Scene Masterpieces

The battle scenes pictured in the first act mark the supreme achievement of motion photography up to date. The skirmishes and hand-to-hand conflicts are intensely vivid, for they are not only well planned but well acted. You can actually see death in some faces as the men fall in close combat. There is also a thrilling spectacle in one of the running fights in the place called Pied- mont, where one of the raiders tumbles from the balcony of a house after the State troops open fire. But the most thrilling sights of all, and the most remarkable of all the wonders wrought by D. W. Griffith, the director of the production, and by G. W. Bitzer, the photographer, are the battles conducted on a big scale in vast stretches of field and valley. The impression made upon the spectator is that of witnessing the military movements from some height overlooking the battle ground. The war pictures brought over from Europe re- cently are generally tame in comparison with these mimic engagements cast upon the screen at the Tremont.

Equally thrilling is the burning of Atlanta—a spectacle far more realistic than the conflagration portrayed two years ago in one of the famous Italian productions.

That Tragic Night in Ford's

Apropos of the scene depicting the assassination of President Lincoln in Ford's Theatre, it is worth recalling that William J. Ferguson, one of the actors who took part in the performance of "Our American Cousin" that night, is still facing the footlights, or at least he was earlier in the season. He came to Boston last September, as a matter of fact, and appeared with Fannie Ward at the Tremont—the very theatre where a slice of "Our American Cousin" is being filmed—in a very Frenchy farce called "Madame President." Five other members of the company that appeared before Lincoln on that historic night are also living, but not acting.

Ford's Theatre is now used as a sort of storehouse, but it has been con- demned and it may be razed any day.

BE
Boston, Mass.
APR 19 1915

COLORED PEOPLE TO STORM STATE HOUSE

ill Appeal to Gov Walsh This Morning to Suppress "The Birth of a Natio[n]"

Mass Meeting So Decides,

Mayor Jeered in Faneuil Hall.

Hisses Also Greet Wilson's Name.

Frank B. Sanborn One of Chief Speakers.

Many outbursts of vociferous cheer- ing punctuated the speeches in de- nunciation of the picture play, "The Birth of a Nation," made by men of various Nations yesterday afternoon in Faneuil Hall, at the mass meeting to protest against the continued pro- duction of that play in this city.

Fully 1000 men and women, a large majority colored, crowded the hall. An overflow of 500 or more gathered in the square outside and for nearly three hours heard speeches from speakers that had already spoken in the hall. The enthusiasm outside was fully as high as within. Both gatherings, while apparently in- tensely in earnest, were extremely good natured, never losing an oppor- tunity for a good laugh.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 13 1915

FROM TRAVELER READERS

Protests "Birth of a Nation."

To the Editor of The Traveler:

I was present at the performance of "The Birth of a Nation" on Saturday afternoon. It impressed me as a studied attempt to glorify the "Ku-Klux-Klan" and its lawless methods, without a ray of sympathy for its victims and without the least effort to do them justice. By a clever and bewildering appeal to the heroic emotions, it tends to justify "lynch law." It cannot fail to do great harm, especially to our young people, thus to distort and confuse their sense of what is right and just. The play is untrue to history. In my judgment, it is certain to stir contempt for and to deepen prejudice against the colored people.

There is too much race prejudice already without such pictures to inflame it. I sincerely hope they will be withdrawn.

Rev. CHRISTOPHER R. ELIOT.
2 West Cedar street, Boston, April 12.

A Protest.

To the Editor of The Traveler:

That the regretful and deeply regretted mistakes of the reconstruction era should be thrust upon our minds, and all that period of hatred which good Americans are trying to forget, revived by the vivid and one-sided portrayal with which this photo play, "The Birth of a Nation," is "entertaining" the public, thus inflaming old sectional feelings, and representing the Negro, who clung to the system of slavery, as the only Negro who deserved honor and respect, is the most depressing situation I have ever known. I have never in my life been so heartsick as I have been since witnessing the second act of this play. The first act is splendid, but its effect is completely nullified by the unfairness, exaggeration and frightfully melodramatic repulsiveness of the second.

HENRY FRANCIS SMITH,
Minister, The Congregational church,
West Medford, April 12.

Another Protest.

To the Editor of The Traveler:

Who doubts the power of moving picture shows to "depict history" fairly and in a "form of speech as clean and pure as the words of the drama"?

"The Birth of a Nation" fails in both these respects. It is unfair in omitting reference to the southern demand for extension of slavery into the territories. It is unclean and impure in portraying in disgusting detail the lowest human passions. The inference from such an exhibition is that such creatures are typical Negroes. Intelligent Southerners know better; honest-minded citizens of Boston know better. Artists who can prepare such films should turn their skill to better uses and give us truth, decency and justice.

ELIZABETH C. PUTNAM.
194 Marlboro street, April 12.

"Rewrite Second Act."

To the Editor of The Traveler:

The right and kindly thing for the proprietors of the "Birth of a Nation" to do is to destroy or completely rewrite the whole of the second act. As now written it does a grievous wrong to 10,000,000 of our fellow-citizens and is thereby a menace to our whole community. As honorable men, I trust that they will do the right and kindly thing.

GEORGE G. BRADFORD.
[illegible] street.

BOSTON (Mass.) MORN. HERALD
APR 13 1915

TREMONT THEATRE

David W. Griffith is so pleased with the enthusiastic reception given by the large audiences at the Tremont Theatre to "The Birth of a Nation" that he intends to make a Boston picture as his next film. The subject will be based on the Holy Grail paintings in the Public Library, subject to the approval of the trustees and the granting of the rights by the Edwin A. Abbey estate. Mr. Griffith has dispatched a letter to Charles Scribner, Mrs. Abbey's brother-in-law, who manages her affairs, opening negotiations. It is the director's preference to return to some poetic theme, such as he had in his other film, "Judith of Bethulia," founded on Thomas [illegible] Aldrich's poem.

BOSTON (Mass.) MORN. HERALD
APRIL 14, 1915

MANY VETERANS TO SEE "THE BIRTH OF A NATION"

Many veterans of the historic scenes of the close of the civil war will attend "The Birth of a Nation" at the Tremont Theatre this afternoon and evening. Spectators will see the Lincoln tragedy 50 years—almost to the moment—after it occurred. In the play Ford's Theatre in replica sets forth the position of Mr. Lincoln and family in the presidential box, the audience, the actors performing "Our American Cousin." Nicolay and Hay have been closely followed. The actor representing President Lincoln in the reproduction is Joseph Henabery, whose portrayal has been highly praised for its [illegible] and nobility.

BOSTON (Mass.) MORN. HERALD
APRIL 13, 1915

PUBLIC LETTER BOX

MYTHS OF RECONSTRUCTION."

To the Editor of The Herald:

Joining in Mr. Storey's remonstrance in this morning's Herald against the presentation in Boston of Thomas Dixon's perverted travesty of the colored race, as exhibited in the picture play called "The Birth of a Nation," I have not seen it, but as described by those who have, it is nothing less than vile. Let me add to Mr. Storey's remonstrance another of at least equal force which may reach some who are deaf to the appeal for justice to an oppressed race. The play, like the book, "The Clansman," on which it is founded, is a gross perversion of a period of our history about which the people have been persistently lied to for a generation. Even the most eminent historians suppress the truth about it, in the interest, I suppose, of national harmony. I mean the reconstruction period; the leading purpose of the book, and presumably of the play, being to instil the belief that the reconstruction acts of Congress were not only foolish but wicked, as inspired by malice or revenge or a determination to perpetuate the power of the Republican party by humiliating the white people of the South.

There is not, and never was, a shadow of truth in this pretence. On the contrary, the southern whites brought upon themselves the misfortunes of the reconstruction era as unmistakably as they brought upon themselves the calamities of the war on which reconstruction followed. No sooner were they reinvested with political power than they made their first use of it to nullify emancipation and restore the Negro to virtual slavery. The proofs of this are in the statute books of the southern states, they are familiar to all who have even tried to learn the truth, and they are innumerable. This it was, and this alone, that compelled Congress, in order to secure to the Negro even his personal liberty, to interfere with President Johnson's reconstructed state governments; and all the grievances of reconstruction followed upon this single circumstance, for which the white South was as directly responsible as it was for the rebellion.

But if reconstruction was a crime, is there no sense of justice in the American people to restrain them from wreaking its consequences upon the helpless Negro who was, at most, only the innocent cause of it?

A. E. PILLSBURY.
Washington, April 6.

A PROTESTING VOICE.

To the Editor of The Herald:

As a regular reader of your publication and who appreciates highly both the matter and manner of it, I hesitate to offer a criticism, but under the circumstances I feel that I must. In last Saturday's issue an article appeared giving unqualified approval to the photo-play known as "The Birth of a Nation," now being presented in Tremont Theatre. I am fain to believe that your reporter saw only the first act, for I cannot conceive how any good American, regretting the mistakes of the reconstruction period as we all do, could sit through the second act of that performance without being, to put it mildly, greatly troubled. Much of it is melodramatic in the extreme, which is in itself a severe arraignment. Much of it is untrue in historic perspective. The evils of carpet-bagging politics, the baser side of the Negro character and the happier side of slavery, are depicted with a one-sidedness and an appeal to sectional and race prejudice which are unmistakable. Witness the tremendous applause which greeted every appearance of the K. K. K. and the repulsive prominence given to those two lustful Negroes and that ambitious Negress, to say nothing of that impossible leader of the house.

I have never in my life been so depressed and heart-sick as I have since witnessing that second act. The first act is splendid. Words fail to express my wonder and admiration. But its effect is completely nullified by the unfairness, exaggeration and frightfully melodramatic repulsiveness of the second part. If Boston will tolerate this sort of educational "entertainment," God help us!

HENRY FRANCIS SMITH.
West Medford, April 12.

BOSTON (Mass.) RECORD
APRIL 13, 1915

Tremont Theatre

"The Birth of a Nation" pictures hold the absorbed attention of large audiences at the Tremont Theatre. There are two performances daily.

David W. Griffith is so pleased with the reception here of "The Birth of a Nation" that he intends to make a Boston picture as his next great film. The subject will be based on the Holy Grail paintings in the Public Library, subject to the approval of the trustees and the granting of the rights by the Edwin A. Abbey estate.

It is unlikely that a great historical picture such as the "Birth of a Nation," with its epic treatment of Civil War events, can be duplicated in the near future, so it is the director's preference to return to some poetic theme such as he had in his other famous film, "Judith of Bethulia," founded on Thomas Bailey Aldrich's poem.

JOURNAL
Boston, Mass.
APR 13 1915

SPECTACULAR FILMS TREMONT'S BIG CARD

"The Birth of a Nation" films are proving as sensational an attraction in Boston as they proved in New York and in the West, where they came from originally. The Tremont Theatre, where they are being shown every afternoon and evening, is the scene of unusual enthusiasm, for the pictures are remarkably realistic illustrations of the historical times revolving around the Civil War. The South is revealed strikingly in peace and in war.

A love story winds its way in and out of the 12,000 feet of film displayed during the long entertainment, but what makes the big spectacle produced by D. W. Griffith so extraordinarily strong are the battle scenes, which were superbly staged, and the adventures of the celebrated Ku Klux Klan.

American — Boston Mass.
Apr. 13, 1915

TREMONT THEATRE—Griffith's big picture, "The Birth of a Nation," has amazed the critics who said Boston wouldn't pay theatre prices for a motion picture and is packing the Tremont at every performance.

ADVERTISER
Boston, Mass.
APR 1

UNABLE TO STOP FILM

Mayor Announces at New Conf on "The Birth of a Nation

A delegation of more than 30 persons, headed by W. Monroe T appeared before Mayor Curley ye to demand elimination of many sc "The Birth of a Nation," the mu cussed photoplay of the Civil War and if possible the entire revoking play.

In reply Mayor Curley stated tha had the power he would close the but he stated that the law did not him.

The negroes present and their frie nied that the worst features of th were at all historical, and they c that the very destiny of the colore in America was at stake.

Mr. Trotter claimed that the T Theatre, in regard to ticket distri was drawing the color line. He that several of the colored persons applied at the window for tickets performance Saturday, but that the denied. Shortly after, he claimed, of tickets were available for whit sons who applied. Rev. M. W. Tho pastor of the Charles St. African Church, stated that as he left the Friday night he heard one member audience say: "All of the damned ought to be dead or out of the coun

W. D. Brigham, representing a soc white citizens interested in the race, said that in his opinion there many scenes in the play which were tively immoral and that it was, the within the authority of the Mayor t the performances.

The Mayor stated finally that, opinion, it was not within his power low the suggestions offered that th be stopped. He said, however: lieve the play is an outrage on the c people of the country."

Finally the Mayor agreed to have ther conference with Police C O'Meara in order to review the fi of the Police Commissioner's censo

HERALD
Boston, Mass.
APR 13 1915

MAYOR CALLS FILM 'OUTRAGE'

So Declares to Delegation That Protests Production of "Birth of a Nation."

Mayor Curley declared emphatically yesterday, as the result of persistent questioning by W. Munroe Trotter and several other Negroes who visited him at City Hall, that the "Birth of a Nation" is "an outrage upon the colored people of the country."

"That is all we want, Mr. Mayor," answered Trotter. "We realize that under the present law you cannot stop the play. But throughout the country the word is being spread that you favor its production. We are pleased to see that you do not."

Then the mayor added: "The white men, I believe, have more right to object to the play than the Negroes, for the picture depicts a white man assassinating President Lincoln and a white man stirring up the Negroes to revolt. It is obvious, though, that the whole thing is a continued attack upon Negroes. But there is nothing immoral or obscene in it, and consequently nothing contrary to law."

The mayor agreed to ask the police commissioner to confer with him again on the reports of their censors with a view to finding whether there is any way in which features of the play objectionable to Negroes can be eliminated.

"As far as I can see now," the mayor admitted, "there is no remedy to prevent any production which calumniates and traduces any element of the population but a statutory enactment vesting authority directly in the mayor to prohibit any such production.

Having secured the mayor's disapproval of the production, those protesting against the photo-play charged Negroes have been refused the righ buy tickets for the "Birth of a Nati

"The color line has been drawn," clared Trotter, "at the box office o Tremont Theatre. Negroes standin line for tickets have been ref tickets, while white people in fron them and behind them got the ti with no trouble. A Negro woman is very white and does not show color secured three tickets at the atre on Saturday, while a Negro preceding her was refused."

The mayor refused, however, to any steps to investigate these cha declaring they were not within province of his office.

That the film already has create feeling toward the colored people in ton was indicated by the remarks o Rev. M. A. Thornton, who told mayor he was glad to get out o Tremont Theatre Saturday at the of the photo-play, as remarks he h while witnessing it caused him to for his life.

Others in the delegation who were Butler Wilson, the Rev. M. A Shaw, the Rev. A. W. Puller and W Brigham.

John Cusick, attorney for the ducers of the play, notified the m later in the day that no further re mendations by the mayor for chang the film will be compiled with.

EVENING RECORD
Boston, Mass.
APR 13 1915

Rev. A. Z. Conrad, pastor of the Park St. Church, has written to the Mayor endorsing the latter's policy in regard to the photoplay "The Birth of a Nation." Mr. Conrad believes that the Mayor has taken the courageous and proper stand in regard to the production.

AMERICAN
Boston, M
APR

Tremont Theatre.

David W. Griffith is so plea the enthusiastic reception g the large audiences at the Theatre to "The Birth of a that he intends to make a Bos ture as his next great film. ject will be based on the Ho paintings in the public libra ject to the approval of the and the granting of the right Edwin A. Abbey estate.

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It is very unlikely that a g torical picture such as the "B Nation," with its epic treat Civil War events, can be dupl even approached in the nea It is the director's preferenc turn to some poetic theme su had in his other great film, " Bethulia," founded on Th Aldrich's poem.

(ass.) POST
APRIL

HERALD
Boston, Mass.
APR 13 1915

MYTHS OF RECONSTRUCTION."

To the Editor of The Herald:

Joining in Mr. Storey's remonstrance in this morning's Herald against the presentation in Boston of Thomas Dixon's perverted travesty of the colored race, as exhibited in the picture play called "The Birth of a Nation." I have not seen it, but as described by those who have, it is nothing less than vile. Let me add to Mr. Storey's reasons another of at least equal force which may reach some who are deaf to the appeal for justice to an oppressed race. The play, like the book, "The Clansman," on which it is founded, is a gross perversion of a period of our history about which the people have been persistently lied to for a generation. Even the most eminent historians suppress the truth about it, in the interest, I suppose, of national harmony. I mean the reconstruction period; the leading purpose of the book, and presumably of the play, being to instil the belief that the reconstruction acts of Congress were not only foolish but wicked, as inspired by malice or revenge or a determination to perpetuate the power of the Republican party by humiliating the white people of the South.

There is not, and never was, a shadow of truth in this pretence. On the contrary, the southern whites brought upon themselves the misfortunes of the reconstruction era as unmistakably as they brought upon themselves the calamities of the war on which reconstruction followed. No sooner were they reinvested with political power than they made their first use of it to nullify emancipation and restore the Negro to virtual slavery. The proofs of this are in the statute books of the southern states, they are familiar to all who have even tried to learn the truth, and they are innumerable. This it was, and this alone, that compelled Congress, in order to secure to the Negro even his personal liberty, to interfere with President Johnson's reconstructed state governments; and all the grievances of reconstruction followed upon this single circumstance, for which the white South was as directly responsible as it was for the rebellion.

But if reconstruction was a crime, is there no sense of justice in the American people to restrain them from wreaking its consequences upon the helpless Negro who was, at most, only the innocent cause of it?

A. E. PILLSBURY.

Washington, April 6.

A PROTESTING VOICE.

To the Editor of The Herald:

As a regular reader of your publication and who appreciates highly both the matter and manner of it, I hesitate to offer a criticism, but under the circumstances I feel that I must. In last Saturday's issue an article appeared giving unqualified approval to the photo-play known as "The Birth of a Nation," now being presented in Tremont Theatre. I am fain to believe that your reporter saw only the first act, for I cannot conceive how any good American, regretting the mistakes of the reconstruction period as we all do, could sit through the second act of that performance without being, to put it mildly, greatly troubled. Much of it is melodramatic in the extreme, which is in itself a severe arraignment. Much of it is untrue in historic perspective. The evils of carpet-bagging politics, the baser side of the Negro character and the happier side of slavery, are depicted with a one-sidedness and an appeal to sectional and race prejudice which are unmistakable. Witness the tremendous applause which greeted every appearance of the K. K. K. and the repulsive prominence given to those two lustful Negroes and that ambitious Negress, to say nothing of that impossible leader of the house.

I have never in my life been so depressed and heart-sick as I have since witnessing that second act. The first act is splendid. Words fail to express my wonder and admiration. But its effect is completely nullified by the unfairness, exaggeration and frightfully melodramatic repulsiveness of the second part. If Boston will tolerate this sort of educational "entertainment," God help us!

HENRY FRANCIS SMITH.

West Medford, April 12.

BOSTON (Mass.) MORN. GLOBE
APRIL 13, 1915

CONFERS ON CUTS IN PHOTO PLAY FILMS

Mayor Assured as to the "Birth of a Nation."

Colored Citizens Voice Objections to Some of the Pictures.

Mayor Curley said last night that he had a conference with the manager of the "Birth of Nation" films at the Tremont Theatre in the afternoon and was informed that the reason the parts were not cut out of the Saturday evening performance was that it was too much of a job to be done in the time available. The portion objected to was eliminated by working all day Sunday, the Mayor was told.

The Mayor pointed out that he can do nothing further under existing laws. As to the refusal to sell tickets to colored applicants, the Mayor said the management told him tickets were sold to colored applicants. It is a case for the courts, the Mayor explained.

About 30 leading colored citizens voiced their objections to "The Birth of a Nation" before Mayor Curley yesterday forenoon, the latter promising to request Commissioner O'Meara to review again the finding of the police censor and also that the Commissioner confer with him with a view to having other objectionable features eliminated, besides the question of a possible breach of the peace. The Mayor said he believed the play on the whole is an insult to colored citizens and that had he the power he would stop the play at once.

Among the speakers were W. Munroe Trotter, Rev Aaron W. Fuller, Rev M. W. Thornton, William D. Brigham, a white resident of Dorchester, and Emery Morris. Three men and three women present, all colored, said they were refused tickets at the box office, and one woman who was colored but so fair as to pass for a white woman said she bought tickets soon after a couple of colored men were refused.

Rev Dr Charles Fleischer observed after a second visit to the play last night: "At least, may I congratulate Mr Griffith upon a wonderful achievement—whether measured pictorially, dramatically and histrionically. It is soul-stirring and mind-moving and must fairly force Americans to face the negro problem and to work toward its wise and just solution.

"My suggestion to the management is that they incorporate in the play the vital facts of the negro's real progress since emancipation. The suppression of 'The Birth of a Nation,' as I view it, is undemocratic and un-American, and would shut our eyes to one aspect of the relations between the white and dark races. Suppressive action merely gives a notoriety to the spectacle which evidently it neither seeks nor needs, but which would inevitably increase its appeal.

"I would like to urge strongly upon the producers that they present a series of pictures, in connection with their play, which shall tell the story of the progress of the negro from the date of the birth of our Nation in 1865 up to date. The play thus enlarged appeals to me as a far-reaching opportunity to serve not only the cause of the negro, but likewise the Nation as a whole."

Dr Fleischer's suggestion was submitted to David W. Griffith last evening, and the latter was so interested that he has taken the idea under advisement, with a view to making the additions suggested.

POST
Boston, Mass.
APR 13 1915

NO POWER TO FORBID RACE PLAY

Not Obscene, but an Outrage, Declares Mayor Curley

After declaring to a delegation of colored citizens that in his personal opinion the photo-play, "The Birth of a Nation," constituted an "outrage on the colored citizens of the United States," Mayor Curley yesterday declared that under the law he was powerless to supress the film. The Mayor made this statement in the executive chamber, where were gathered a score of remonstrants under the leadership of W. Munro Trotter.

William D. Brigham, secretary of the Wendell Phillips Association, and several other prominent white citizens accompanied the protesting delegation.

PLAY NOT OBSCENE

Regarding the measures that might be taken in the future, the Mayor said: "Under the existing law there is no method by which it is possible to legally prohibit any production appearing that is not, in the opinion of the Mayor and police commissioner, obscene, immoral or tending to injure the morals of the community.

"The reports received from both the municipal censor and the censor representing the police commissioner state that this production is neither obscene, immoral nor tending to injure the morals of the community.

"In my opinion, the only method by which it is possible to prevent a production which calumniates and traduces any element of the population would be through a statute enactment vesting authority directly in the Mayor to prohibit any such production. Until such time, however, there is no alternative other than that which has been taken."

The Mayor frankly told the remonstrants that in his opinion the law governing such performances was "undoubtedly framed at the behest of theatrical promoters for the safeguarding of their investments."

No Further "Toning Down"

The charge was made by several of those present that features which the Tremont Theatre management promised last Friday would be eliminated, were still being shown in the film.

The Mayor promised to take up the matter again with the theatre management. He learned from Attorney Cusick, representing Producer Griffiths, that it had not been possible to make the eliminations agreed on until Sunday. Features referred to had been removed, the attorney stated.

The Mayor stated that Attorney Cusick had notified him that Producer Griffiths was en route for California, and thus he could not take up with him the question of further toning down films.

The Mayor stated that the attorney promised to take up with the theatre management the question of further changes. But at the same time the attorney expressed the belief that his clients would be unwilling to eliminate further features, especially as the police and municipal censors had officially agreed there was no violation of the law in the photoplay.

During the hearing which the Mayor gave to Mr. Trotter and the delegation of remonstrants in the afternoon, the claim was made that the color line was being drawn in regard to the sale of tickets at the playhouse.

Mr. Trotter pointed out several men and women who, he said, had been refused tickets, while white persons who accompanied them for that express purpose were furnished tickets in desirable locations. These white persons turned over their tickets to the colored citizens, he said.

The Mayor replied that such a matter was one for the courts to thresh out. Mr. Trotter declared that legal action would undoubtedly be taken in the matter of color discrimination.

Last night after his talk with Attorney Cusick, the Mayor stated that the theatre management claimed a block of 50 seats had been sold to colored patrons Saturday without any question being raised.

The Rev. M. A. Thornton, one of those present with Mr. Trotter, told the Mayor that he attended the theatre Saturday, and was glad to escape without bodily injury. He feared for his safety because of remarks made in the audience during the progress of the photo play, Mr. Thornton said.

Others who spoke were the Rev. M. A. N. Shaw, the Rev. A. W. Puller and Butler Wilson.

BOSTON (Mass.) TRANSCRIPT
APRIL 13, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and the Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheoses of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

BOSTON (Mass.) MORN. GLOBE
APRIL 13, 1915

"The Birth of a Nation" pictures hold the absorbed attention of large audiences at the Tremont Theatre. There are two performances daily.

Mr. David W. Griffith is so pleased with the reception here of "The Birth of a Nation" that he intends to make a Boston picture in facsimile as his next great film. The subject will be based on the Holy Grail paintings in the Public Library, subject to the approval of the trustees and the granting of the rights by the Edwin A. Abbey estate. Horace G. Wadlin, the librarian, thought well of the plan when spoken to yesterday, but as the rights of reproduction are controlled by Mrs. Edwin A. Abbey, the artist's widow, and Curtis & Cameron, Mr. Griffith has despatched a letter to Charles Scribner, the New York publisher, who is Mrs. Abbey's brother-in-law, and who manages her affairs, opening negotiations for the motion reproduction. It is very unlikely that a great historical picture such as "The Birth of a Nation," with its epic treatment of Civil war events, can be duplicated or even approached in the near future.

POST
ess: Boston, Mass.
APR 13 1915

Tremont Theatre

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EVENING RECORD
Boston, Mass.
APR 13 1915

Racial Hatreds

To the Editor of The Record:—

Is it fair to contrast the conduct of the higher class of one race with that of the lowest type of another?

This is what is done in the second part of the photoplay "The Birth of a Nation."

At the Saturday matinee, the conduct of the audience was sufficient proof to me that this public exhibition of the film is not wise.

Repeatedly the house was in a tumult when from all parts loud hisses rose above the vigorous hand claps.

Racial antagonism was evident, and the pictures made fuel for the fires of hatred. Should we place any unnecessary barriers in the path of the colored race, whose progress toward equality before the law has been and still is "a weary way and slow?"

Very truly, M. E. Young.

Mrs. Frank L. Young.)

ADVERTISER
s: Boston, Mass.
APR 13 1915

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Frank L. Young.)

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Boston

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Worcester Mass
Apl 13, 1915

TRAVELER & EVE. HERALD
Boston, Mass.
APR 13 1915

"Birth of a Nation"—Tremont

David W. Griffith is so pleased with the enthusiastic reception given by the large audiences at the Tremont Theatre to "The Birth of a Nation" that he intends to make a Boston picture as his next film. The subject will be based on the Holy Grail paintings in the Public Library, subject to the approval of the trustees, and the granting of the rights by the Edwin A. Abbey estate. Mr. Griffith has despatched a letter to Charles Scribner, the New York publisher, who is Mrs. Abbey's brother-in-law, and who manages her affairs, opening negotiations for the motion reproduction. It is very unlikely that a great historical picture such as "The Birth of a Nation," which is booked for ... here beginning Saturday, ... can be duplicated or even approached in the near future.

HEART INTEREST IN PLAY AT ROYAL

The part of "The Outcast" in the Mutual Master Picture of the same name being shown today at the Royal Theatre for the last time, is an appealing bit of human characterization that tightens the heart strings. Miss Marsh whose characterization of "Little Sister" in D. W. Griffith's wonderful achievement "The Birth of a Nation" has been acclaimed as one of the greatest screen classics, presents a human document that will remain in the memory of those who see the picture for a long time.

Tomorrow "The Devil," in five acts, is the Mutual Master Picture with Bessie Barriscale and Edward Connelly as principals. Some remarkable trick photography is seen and the view of ... final scenes is a truly ...

Suppress "The Birth of ...

JOURNAL
Boston, Mass.
APR 13 1915

JOURNAL MAIL BAG

Says "Birth of Nation" Conveys Distorted Ideas

To the Editor of The Boston Journal:

As an American citizen, whom, it happens, God made with white skin, and who witnessed the initial performance of "The Birth of a Nation," I should like to make a few remarks concerning the production through the medium of your valuable paper.

I believe this picture inculcates race prejudice, and increases such as already exists in minds of weak caliber.

"The Birth of a Nation" is calculated to convey distorted ideas to those who are more swayed by emotion than by reason. When I speak of such persons I wish to give an example of their strange mental vagaries.

In a certain Boston theatre a motion picture was presented some time ago which showed views of Thaw and Jerome. The former was applauded vociferously; the latter was hissed. It is to those who applaud murderous maniacs and hiss men who sustain law that "The Birth of a Nation" is dangerous.

The picture through the insidious misrepresentation of historical cause and effect hinders the mental growth of those unthinking persons who have never outgrown the folly of race prejudice. Such an unfortunate was the lady who sat next to me. Through respect for womanhood and for age I, with a large number of others, hissed a scene in which an elderly negro woman was depicted falling on the ground with a colored man pummeling him and being pummeled by him. The lady I have mentioned cast upon me a glance of scorn, and said in loud tones to the damsel who was with her the following witheringly sarcastic words: "Some few niggers here, I suppose."

The whole tone of "The Birth of a Nation" is false and prejudiced. The Southerners who suffered from the negroes after the Civil War are painted as martyrs and heroes. Nothing is presented to show the horrible crimes of human slavery which was directly and entirely responsible for the conditions of Reconstruction times in the South.

The raids of Aryan kidnapers upon the coasts of Africa are not shown. Their seizure of the inhabitants and their brutal treatment of them are not shown. One does not see the shackled unfortunates herded like brute beasts into the holds of slave ships, taken from their native shores to hives of unrewarded toil. One does not see the miseries of the journey across the sea, or the flinging to the sharks of those unhappy ones who became ill. The slave market, the whipping post, the barbarous indignities and cruelties to which the wretched slaves had constantly to submit—these are all absent. The foul deeds of the educated, civilized, Christian whites are nowhere to be seen.

The negro had been treated by the white man as if he were a beast. Torn from his native land, he was deprived of his freedom, given no education and permitted to enjoy none of the refining influences of civilization. Only its toils and tribulations were his portion.

The South sowed the wind and reaped the whirlwind. It kidnaped, enslaved human beings, and denied them everything which might have uplifted them. When the inevitable reckoning came, the South suffered—through its own hugh misdeed. When the negro received the freedom which was his by right of manhood he was ignorant, he was degraded, he caused great trouble in the land. Whose was the fault?

Boston, April 12, 1915. G. M.

LAWRENCE (Mass.) TELEGRAM
APRIL 13, 1915

Negroes Are Right.

The colored people of this country are right in protesting against the presentation in the theaters and moving picture houses of this country of the "The Birth of Nation." While it may be true that Mayor Curley of Boston cannot stop the presentation of the film because it does not transgress the rules regarding morality and obscenity, it does represent the colored people in a vile and brutal manner, in a manner that cannot fail to stir up feelings of loathing and hatred against them.

Any element of our population may be calumniated and traduced in moving picture films, in plays or in books and yet there is no law to prevent it so long as the calumniation and traducing is done in a wholesale way and does not select any particular individuals.

The race or the element viciously attacked in such plays or books has no redress in law but some races and elements take the law into their own hands and the calumniators and traducers know that. For that reason no plays or books reflecting upon the white race at the south have any circulation in the south. The man or the company that would present "Uncle Tom's Cabin" for instance in the south would be in danger of being lynched.

The colored people of this country have faults as even their best friends admits. But their way upward out of the depths is not made easy by dwelling upon their faults and magnifying their bad points as the play in question does. Their pathway is not made easier and they are not encouraged to cast off their bad elements.

In this mighty country even such an humble race as the negro should be protected in some way from calumniation in books and plays. There should be some law defending them from base attacks on the part of calumniators who select the worst points about them, emphasize those points and then expect the negroes to become good citizens.

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)
MONDAY, APRIL 12, 1915

The Voice of the Censor

CARESSING his self-importance in a manifesto full of the solemn pomposities dear to Mr. Curley's type of mind, the mayor, as potentate of the playhouses, has approved the filmed spectacle, "The Birth of a Nation," now on view at the Tremont Theatre. Those august personages, "the official censor of the city of Boston and the censor representing the Police Commissioner of the City of Boston have this day submitted their report"; "I attended the production"; "I requested and I further requested," and so forth and so onward in comic contrast to the sort of speech with which the censors aforesaid beguile the tedium of intermissions and sometimes accompany the progress of a play that they are viewing. All this is the mayor's pretentious way of saying that he saw the pictures; wished certain changes made in them and that the manager complied. One of these changes in particular cuts away an episode in which a member of the House of Representatives in South Carolina during the Reconstruction days takes off his shoes in the midst of a session and is required by formal resolution of his fellow members to put them on again. Presumably this serio-comic incident involved the same disrespect to constituted authorities as did the representation of a mayor in "Wallingford" as a fatuous, garrulous and generally silly person. As Mr. Fitzgerald was quick to intervene then, so now is Mr. Curley zealous for respect on the stage to rulers. The other day the mayor told some club or other that none of his duties was so irksome as the censorship of the stage. Yet to judge by his public outgivings about he wallows delightedly in it.

BOSTON (Mass.) JOURNAL
APRIL 14, 1915

The lectures at the Public Library on contemporary American drama, under the auspices of the Drama League, will be resumed Friday afternoon, when F. C. Hersey will speak on "Some Aspects of American Drama."

Today is the 50th anniversary of the fatal attack on Lincoln in Ford's Theatre, a scene vividly pictured in "The Birth of a Nation," the historical photo-spectacle now running at the Tremont. It is expected that many veterans of the Civil war will attend today's performances and see the realistic production of the tragedy for themselves.

Nicolay and Hay Followed

"Every detail in this scene," says the announcement, "is stated to be historically exact. Nicolay and Hay were carefully followed and much original research work was done as to the costumes and the positions occupied by the principals. The tragedy took place, according to the best accounts, at 10.13 o'clock. The actor representing President Lincoln in the reproduction is Joseph Henabery." The actor not only is made up to present a striking likeness of Lincoln, but his performance conveys an unmistakable impression of Lincoln's characteristic demeanor. This is also set forth affectingly in the pardon scene interpolated in the film play.

HERALD
Boston, Mass.
APR 14 1915

MANY VETERANS TO SEE "THE BIRTH OF A NATION"

Many veterans of the historic scenes at the close of the civil war will attend "The Birth of a Nation" at the Tremont Theatre this afternoon and evening. Spectators will see the Lincoln tragedy 50 years—almost to the moment—after it occurred. In the play the Theatre in replica sets forth the position of Mr. Lincoln and family in the Negro residential box, the audience, the performing "Our American Cousin," Nicolay and Hay have been carefully followed. The actor representing President Lincoln in the reproduction is Joseph Henabery, whose portrayal has been highly praised for its dignity, sincerity and nobility.

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Wendell Phillips Memorial Association ... arranged a mass meeting in Faneuil ... Sunday afternoon at 3 to protest ... With almst and to try to show the historical ... gree, sity of the photoplay "The Birth of a ... which tion." Frank B. Sanborn will preside ... Joseph C. Manning will be one of the ... facta akers.

EVENING RECORD
Boston, Mass.
APR 14 1915

"Scoring" a Big Picture

A complete symphonic orchestral score, especially written for and synchronized to the pictures, is the decided novelty of a film play at the Tremont Theatre, called "The Birth of a Nation." The music was of the auche Birth of a Nation." The music was that this plified and thematically varied by the not wise. oser, Joseph Carl Briel, from old-time Repeatedlyern melodies, many of them hitherto when from lorded. The novelty consisted in giv- the vigorous ach character a theme, as in grand Racial antag and in timing the strains accurately pictures made characters' appearances.

Should we phimmensity of this labor is due to n the path ct that each character of note has rogress towards of entrances and exits, and there been and less than 500 scenes in the "pic- rank d opera seems simple and easy.

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Flickerings From Film-Land

LILLIAN GISH
As Elsie Stoneman in "The Birth of a Nation"

A considerable number of veterans of the historic scenes at the close of the Civil War will attend "The Birth of a Nation" at the Tremont Theatre this afternoon or evening. Through the new stage art of David W. Griffith, spectators will see the great Lincoln tragedy 50 years—almost to the moment—after it occurred.

In the play Ford's Theatre in replica sets forth the position of Mr. Lincoln and family in the Presidential box, the distinguished audience, the actors performing "Our American Cousin" on the Ford's stage, the President bowing and smiling to the great assemblage, his drawing the shaw around his shoulders, the carelessness of the secret service officer in leaving his post, the entry of Wilkes Booth and the shooting, the manner of escape, and the horror and consternation produced by the terrible event which involved awful consequences to the prostrate South.

Every detail in this scene is stated to be historically exact. Nicolay and Hay were carefully followed, and much original research work was done as to the costumes and the positions occupied by the principals. The tragedy took place, according to the best accounts, at 10:13 o'clock, April 14, 1865.

The actor representing President Lincoln in the reproduction is Joseph Henabery. His portrayal has been highly praised for the dignity, sincerity and nobility of the characterization.

BOSTON (Mass.) TRANSCRIPT
APRIL 14, 1915

CANE GIVEN TO SANBORN

Friends Present Concord Sage with Stick Made from Old Court House Railing

Fifty friends of Frank B. Sanborn of Concord met yesterday at the rooms of the Twentieth Century Club and presented him with a gold-headed cane which was made from wood taken from the old Court House, recently demolished. William D. Brigham, who made the presentation, said that "the hand which will grasp this cane is the same one which has grasped the hand of Phillips and Garrison and Sumner and ndrew and old John Brown."

Announcement was made that a mass meeting will be held in Faneuil Hall next Sunday afternoon under the auspices of the Wendell Phillips Memorial Association to protest against the further presentation of the photo play, "The Birth of a Nation." Mr. Sanborn will preside and one of the speakers will be Joseph C. Manning of Alabama. Resolutions were adopted to the effect that the mayor and the police commissioner should prevent further presentation of the play.

EVENING RECORD
Boston, Mass.
APR 14 1915

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APR 14 1915

MANY VETERANS TO SEE "THE BIRTH OF A NATION"

Many veterans of the historic scenes at the close of the civil war will attend "The Birth of a Nation" at the Tremont Theatre this afternoon and evening. Spectators will see the Lincoln tragedy 50 years—almost to the moment—after it occurred. In the play the Theatre in replica sets forth the position of Mr. Lincoln and family in the Negro residential box, the audience, the performing "Our American Cousin," Nicolay and Hay have been carefully followed. The actor representing President Lincoln in the reproduction is Joseph Henabery, whose portrayal has been highly praised for its dignity, sincerity and nobility.

JOURNAL
Boston, Mass.
APR 14 1915

The lectures at the Public Library on contemporary American drama, under the auspices of the Drama League, will be resumed Friday afternoon, when F. C. Hersey will speak on "Some Aspects of American Drama."

Today is the 50th anniversary of the fatal attack on Lincoln in Ford's Theatre, a scene vividly pictured in "The Birth of a Nation," the historical photo-spectacle now running at the Tremont. It is expected that many veterans of the Civil war will attend today's performances and see the realistic production of the tragedy for themselves.

Wendell Phillips Memorial Association ... arranged a mass meeting in Faneuil ... Sunday afternoon at 3 to protest ... With almst and to try to show the historical ... gree, sity of the photoplay "The Birth of a ... which tion." Frank B. Sanborn will preside ... Joseph C. Manning will be one of the ... facta akers.

EVENING RECORD
Boston, Mass.
APR 14 1915

"Scoring" a Big Picture

A complete symphonic orchestral score, especially written for and synchronized to the pictures, is the decided novelty of a film play at the Tremont Theatre, called "The Birth of a Nation." The music was of the auche Birth of a Nation." The music was that this plified and thematically varied by the not wise. ... oser, Joseph Carl Briel, from old-time ... Repeatedlyern melodies, many of them hitherto ... when from lorded. The novelty consisted in giv- ... the vigorous ach character a theme, as in grand ... Racial antag and in timing the strains accurately ... pictures made characters' appearances.

Should we phimmensity of this labor is due to ... n the path ct that each character of note has ... rogress towards of entrances and exits, and there ... been and less than 500 scenes in the "pic- ... rank d opera seems simple and easy.

... work was finally accomplished, how- ... oy Mr. Briel and a large staff of as- ... ts, and the artistic benefits of this ... onization are so striking that David ... iffith, "The Birth of a Nation" pro- ... has estimated the musical values ... cent of the aggregate worth of ... inment.

BOSTON (Mass.) TRANSCRIPT
APRIL 14, 1915

CANE GIVEN TO SANBORN

Friends Present Concord Sage with Stick Made from Old Court House Railing

Fifty friends of Frank B. Sanborn of Concord met yesterday at the rooms of the Twentieth Century Club and presented him with a gold-headed cane which was made from wood taken from the old Court House, recently demolished. William D. Brigham, who made the presentation, said that "the hand which will grasp this cane is the same one which has grasped the hand of Phillips and Garrison and Sumner and ndrew and old John Brown."

Announcement was made that a mass meeting will be held in Faneuil Hall next Sunday afternoon under the auspices of the Wendell Phillips Memorial Association to protest against the further presentation of the photo play, "The Birth of a Nation." Mr. Sanborn will preside and one of the speakers will be Joseph C. Manning of Alabama. Resolutions were adopted to the effect that the mayor and the police commissioner should prevent further presentation of the play.

Suppress

... characterization that ... heart strings. Miss Marsh ... terization of "Little Sis- ... W. Griffith's wonderful ... "The Birth of a Nation" ... proclaimed as ... great- ... screen classics, presents a human ... document that will remain in the mem- ... ory of those who see the picture for a ... long time.

Tomorrow "The Devil," in five acts, is the Mutual Master Picture with Bessie Barriscale and Edward Connelly as principals. Some remarkable trick photography is seen and the view of ... scenes is a truly

BOSTON (Mass.) MORN. HERALD
APRIL 14, 1915

PUBLIC LETTER BOX

A FRESH ESTIMATE OF THE PLAY

To the Editor of The Herald:

I withheld my presence at the hearing by Mayor Curley to which I was invited by the protestants, because I felt I could best serve the cause of the Negro—whose welfare is so close to my heart—which I have well proven, I hope, by my past actions—through seeing the play first and then giving an impartial judgment. Therefore I attended the opening performance, and went again last night. It seems to me that Mayor Curley, by declining to suppress the production, has helped Boston toward a more virile endurance of even unpleasant truth when masterfully presented and "with malice toward none." My net feeling now is: Let the viewpoint of the southern people toward the reconstruction events be fully and freely set forth, but let that be supplemented by the presentation of the real advancement that the Negro race has achieved since that time.

My suggestion to the management is that they incorporate in the play the vital facts of the Negro's real progress since Emancipation. Tuskegee, Hampton and other schools are monuments to their invention, courage and efficiency. The names of Booker Washington, Dunbar and DuBois are worthy to adorn the literary and artistic annals of any race. Right here in Boston the colored people have made marvellous advancement and have exhibited so far a wise self-control and a temperance in the advocacy of their own cause. They may be trusted, I think, not to be carried away by an agitation that misses the real point of the controversy. Such an agitation defeats itself.

The suppression of "The Birth of a Nation," as I view it, is undemocratic and un-American, and would shut our eyes to one aspect of [illegible] relations between the white and dark races. Suppressive action merely gives a notoriety to the spectacle which evidently it neither seeks nor needs, but which would inevitably increase its appeal.

As it [illegible]evidently [illegible]far from the purpose of the play to stir up any feeling against the Negro, but [illegible]r to present his [illegible] picture of a [illegible]r unknown [illegible] of American [illegible]tory during [illegible] the Negro was given powers [illegible] he had not then been prepared to use. I would like to urge strongly upon the producers that they present a series of pictures, in connection with their play, which shall tell the story of the progress of the Negro from the date of the birth of our nation in 1865 up to date.

The play thus enlarged to carry the story to the present [illegible] to do full historical justice to the situation appears to [illegible] a far-reaching opportunity to serve not only the cause of the Negro, but likewise the nation as a whole. All the world will see it, and all the world will be enlightened.

CHARLES FLEISCHER.

Boston, April 13.

THE DRAMATIC CRITIC'S VIEWPOINT.

To the Editor of The Herald:

Mr. Henry Francis Smith's letter, "A Protesting Voice," is somewhat hysterical. It is not customary for reporters to leave a theatre after the first act on the night of a first production. In reviewing "The Birth of a Nation" I considered it as an entertainment, not as a subject for polemical discussion.

Like certain sentimentalists Mr. Smith is unconsciously acting as press agent for the production. Unlike many of the protesting letters, his is, however, not based on mere hearsay. If the Negro is to be thus coddled why were there no loyal Russian voices raised for justice and the suppression of "The Yellow Ticket" with its travesty on Russian mentality and governmental methods?

No one who lived through the reconstruction period in the southern states will deny their horrors. The younger Negroes, mad with power, and often against the will of older and wiser members of their race, wreaked vengeance and heaped indignities alike upon former cruel tyrants and kindly employers. Many of the most deplorable incidents were not contrived by the Negroes themselves but were directly instigated by northern agitators whose arrogant democracy, irritated by the southern gentility, sought to make capital out of a trusting people by whom any newcomer from the North was looked upon as a deliverer. These men wilfully kept alive race hatred and fanned the flame of resentment which burned bitterly in the breasts of those so lately [illegible] the abominable institution of slavery.

Some of these incidents are shown for dramatic purposes in the second act of "The Birth of a Nation." The episode of Gus was introduced simply that the plot might proceed, and the exploits of the Ku Klux add to the spectacular interest of the production.

To many theatregoers the joys of melodrama are as a closed book. Others are less refined in their tastes. They are at least tolerant. I doubt the applause at the deeds of the Ku Klux which so disturbed Mr. Smith was prompted not so much by malignant race prejudice as by childish joy in the fact that the villian who in this play happened to be a Negro, was being punished and one of the heroines rescued. It is also barely possible that the audience with a feeling for the spectacular were delighted at the sight of the white-clad riders on their spirited horses dashing through the night on heroic errands.

KATHARINE WRIGHT.

Boston, April 13.

AN INCIDENT OF 1865.

To the Editor of The Herald:

"Boston's Part in Lincoln's Death," in yesterday's Herald, must have proved exceedingly interesting especially to those of us living at the time of the events narrated. Doubtless there are others like myself who noticed the omission of one of the incidental happenings that had an important bearing on the case and served to evoke profound pity and commiseration for one on whose family name such a blight had fallen and removes any doubt as to his loyalty to the Union.

Immediately on closing the Boston Theatre there was placed just within the entrance on Washington street a bulletin board on which was posted in large type the following quotation from "Macbeth," act 1, scene 7:

> Besides, this Duncan
> Hath borne his faculties so meek, hath been
> So clear in his great office, that his virtues
> Will plead like angels trumpet-tongu'd against
> The deep damnation of his taking off;
> And pity, like a naked new-born babe,
> Striding the blast, or heaven's cherubim, hors'd
> Upon the sightless couriers of the air,
> Shall blow the horrid deed in every eye
> That tears shall drown the wind.

Below this was the name, "Edwin Booth." Thus he, who knew the great master so well, in the first moments of his anguish instinctively turned for words to express his thoughts and emotion.

D. S. WALKER.

Boston, April 12.

PERSONAL RECOLLECTIONS OF BOOTH.

To the Editor of The Herald:

Reading the interesting article in The Sunday Herald relating to J. Wilkes Booth, it reminds me of a conversation I had with the well-known author and poet, Mr. T. B. Aldrich, some years before he died. I was recounting to him my personal experience in Washington at the time of the assassination, when he said to me that after that occurred he, an old friend of Mr. Edwin Booth, finding him in such a mental and distressed condition, remained with him at his house, particularly nights, for quite a long time in order to give him all the assistance he could. Late upon one of these nights there came a heavy banging at the front door. Mr. Booth was for running out and learning the cause of this. Mr. Aldrich anticipated him and, going to the door, found a note in which it was stated that if Mr. Booth was seen upon the street he would be assassinated.

The last time I saw J. Wilkes Booth he was riding over the same road he took after the assassination. The last time I saw Mr. Edwin Booth was at the Players' Club, when he had reached such a mental stage he seemed more like a ghost than himself.

HERALD
Boston, Mass.
APR 15 1915

TAKES ISSUE WITH DR. FLEISCHER

To the Editor of The Herald:

I was very sorry to see Mr. Fleischer's letter in regard to "The Birth of a Nation," and I note especially his statement that it aims "only to present a historic picture of a rather unknown period of American history during which the Negro was given powers which he had not then been prepared to use." Nothing can be more misleading, and it is precisely because this period of American history is, to our shame, so little known that we object to the gross perversion of that history which this play presents.

The theory of the play that the Negro in slavery and devoted to his master was in his place, but that given his freedom and the right to vote, and thereby placed in power, he developed an unbridled passion which led him to pursue the white women of the South, and that the Ku Klux Klan was formed to protect these women from outrage. This is absolutely untrue, and the mere dates disprove it.

Andrew Johnson took office in April, 1865, and before Congress met in the following December he had appointed a provisional Governor in each state, and provided for the election and organization of state government in which Negroes were uniformly denied the right of suffrage and the right to hold office. This was white reconstruction and the governments were in the hands of those lately engaged in rebellion. The Legislatures thus created passed statutes "which reduced the freedmen to a condition of peonage, punished their breaches of contract as crimes, denied them the power to acquire real estate or carry arms," and in various other ways reduced them substantially to the condition of slaves. An association of "regulators" had already been formed in Georgia, of whom it was said in the New York Herald:

"It is needless to say that their attention is largely directed to maintaining quiet and submission among the blacks. The shooting or stringing up of some obstreperous 'nigger' by the regulators is so common an occurrence as to excite little remark."

All over the South conditions were substantially the same, as was abundantly shown by a report made by Carl Schurz, who was sent down by President Johnson to examine and report. This was the state of the South which confronted Congress when, on Dec. 4, 1865, it met for the first time after Mr. Lincoln's assassination. White reconstruction had been tried and had failed disastrously. The Ku Klux Klan was organized in 1866, and of it the Encyclopedia American says:

"Formed originally for purposes of amusement only, it soon developed into an association of 'regulators,' and became notorious for the lawless deeds of violence performed in its name. The proceedings of the Ku Klux in the southern states were a feature of the determined struggle to withhold from the emancipated slaves the right of voting. The outrages and murders which convulsed the country in 1868-69 ended in calling out of troops and the formal disbandment of the society in March of the latter year."

The first act which assured the Negroes the right to vote by setting aside the existing state governments and providing that no seceded state should be readmitted to the Union unless its constitution gave the suffrage to white and black alike was not passed till about Feb. 15, 1867. It was not till after May, 1868, that acts were passed admitting the southern states, and the last of these, Virginia, Mississippi and Texas, were not admitted till 1870. Only after these acts were passed and after the fundamental conditions which they imposed were complied with did the governments of the southern states come under the control of the colored voters. The Ku Klux Klan had really run its course before the colored voters exercised any substantial power.

This simple chronological statement could be much amplified, but it is sufficient to show how absolutely false is the view of history presented by this play. It is an effort to mislead the people of this country who are ignorant of these facts to excite a strong feeling against the colored people, already suffering everywhere from race prejudice, and to strengthen the hands of those who would deny them their equal rights as citizens. If it is immoral to bear false witness against one's neighbor, to excite hate, to say those things which directly lead to disorder, assault, and perhaps homicide; unless, in a word, the only immorality is sexual immorality, this play tends to corrupt public morals and should be suppressed, as it certainly would be if, instead of libelling the weakest among our fellow-citizens, it were in like manner to attack a body of great political strength.

MOORFIELD STOREY.

Boston, April 14.

MR. PEABODY PROTESTS.

To the Editor of The Herald:

My attention just called to advertisement in your issue Sunday, in which an entirely unauthorized use is made of my name. My appreciation of the ability of Mr. Griffith in developing such use of films only added to my profound regret that he should do injustice to true southern character by the use of scenes that cannot but demoralize all who see them. I think the play as I saw it was unfair to the Negro and to the white equally and a travesty of sound peace principles because of its false appeals to a superficial sympathy. Please kindly give due prominence to this correction.

GEORGE FOSTER PEABODY.

New York, April 14.

It is fair to say that the advertisement referred to read as follows:

"George Foster Peabody, banker and philanthropist, gave one a new idea of [illegible]ssibilities of the film. I want Mr. [illegible]reat coming peace [illegible]ss at Wash[illegible]

TRAVELER & EVE. HERALD
Boston, Mass.
APR 15 1915

FROM TRAVELER READERS

Commending The Traveler.

To the Editor of The Traveler:

We women of Boston desire to express our admiration for the admirable stand taken by The Traveler against Thomas Dixon's vile slander of the colored race, "The Birth of a Nation" is next door to treason.

THE NEIGHBORHOOD CLUB.
S. Bella Holly, Secretary.
126 Crawford street, Roxbury, April 14.

A Protest Entered.

To the Editor of The Traveler:

Wendel Phillips said of a certain argument that if the major premise had a contagious disease the conclusion would not catch it.

This reminds one faintly of the distance between history and Thomas Dixon's prejudices. But, then, there are the exigencies of melodrama and of the box-office, and the second part of "The Birth of a Nation" is a paying melodrama with the Negro as the villain. To be sure, the best public opinion in the South has condemned Dixon as viciously and offensively unfair and ruled his "Clansman" off the stage as riot-producing. Will Boston back him up?

One word more, since this is a historical war drama dealing with facts. Where is the Negro who raised the crops and protected his master's wife and daughters while his master was on the firing line? Yes, and fighting, in the words of Alexander Stevens, to make slavery the "corner-stone" of a new republic.

But the composition of a picture depends on what is left out. And "dramatic purpose" and "spectacular effect," it seems, required the sacrifice of the Negro and the idealizing of the Ku Klux Klan. What a pity to lose the thrill of a real burning at the stake, as a somewhat later development of Anglo-Saxon criminal jurisprudence.

Having witnessed the show, I desire to enter my protest.

PITT DILLINGHAM.
178 Commonwealth avenue, April 13.

From a Well Known Poet.

To the Editor of The Traveler:

"The Birth of a Nation" is pernicious both morally and artistically. The whole purpose of the pictures is so meretricious in both racial and sectional elements that antipathies are aroused among the spectators. There is no doubt of the effort to make the Negro contemptible; that he should be made responsible for the inhumanity of his neighbors is stretching the point a little too far. An author like Mr. Dixon and the producer, Mr. Griffith, ought to realise that if the Negro was as bad as they paint him in these films he was what the South made him; he was the shadow of her own substance; and pride of race, if there were any in the white South, ought to suppress this exposition of their own shame.

In any work that pretends to art it is the motive that is vital and if it tends to be harmful should be suppressed. Hate is the very source of this production. Here it is a hate that reacts upon the hater. It is not only the hate of the South against the Negro, but against the North. It is shown in the figure of Sumner. The whole episode which leads up to the young girl's leap "through the opal gates of death" is ridiculous—ridiculous because at its worst it only symbolizes the law of compensation. There would be no toleration of a similar episode upon the stage in either film or drama reproduced from occurrences among whites in almost any American city. The reading of vice commission reports would furnish an ample storehouse for material. One is bound to condemn a production of this kind for the good of the entire community.

WILLIAM STANLEY BRAITHWATE.
Boston, April 12.

Recalling the 54th Massachusetts.

To the Editor of The Traveler:

The very sane criticism of the Birth of a Nation" presented to your readers has, I am sure, inspired them with the pleasant realization that your paper is not seeking the path of least resistance. It is very unfortunate that dramatic critics of other papers were so myopic that they could not "see" their way to criticise unfavorably a play which ought to be relegated to the dust of oblivion, and the exhibition of which hardly reflects creditably on cultured and talented Boston. If there was a time in the history of the world when there should be little friction among the races such a time is now, in view of the terrible conflict abroad, for in these times of uncertainty no one knows what will happen. America may wake up some morning and find herself precipitately thrown into war and at that time will need all the "colored help" she can get.

URIAH N. MURRAY, M. D.
April 12.

BOS[illegible]NG TRANSCRIPT
[illegible]ston, Mass.
APR 15 1915

For the pront of the Women's Peace Party and the unemployed in Boston in equal division, two of Browning's poems—"Balaustion's Adventure", and "Aristophanes's Apology"—will be sent on the stage of the Plymouth Theatre on Tuesday afternoon, April 20. They have been put together in dramatic form under the title "Balaustion's Euripides," by Miss Helen A. Clarke, and the new version may be read in the current number of the magazine, "Poet-Lore." The parts in the play will be acted by practised amateurs and "lecturers and readers of note." The play will be decorated with "Persic" and Greek dances by young women and clothed in six settings and costumes by Livingston Platt, as yet the ablest and most imaginative practitioner in America of the new stagecraft.

POST
ss: Boston, Mass.
APR 15 1915

"THE NIGGER" BARRED BY EVERETT MAYOR

The photo-play, "The Nigger," which has scenes similar to "The Birth of a Nation," was refused permission to be produced in Everett by Mayor James Chambers yesterday. The Mayor was waited upon by a group of colored citizens at the instance of the National Equal Rights League, led by Mr. Arthur Wordest, who protested on the ground the play engendered race prejudice. Previously the Mayor had had the title eliminated. After hearing the remonstrants and seeing the show posters the Mayor forbade the production.

GLOBE
: Boston, Mass.
APR 15 1915

Will Hold Protest Meeting.

A mass meeting of white and colored citizens, especially the latter, to protest against the permitted production of the photo play, "The Birth of a Nation," will be held under the auspices of Boston branch of the National Equal Rights League this evening in St Paul's Baptist Church, Tremont and Camden sts, South End. Among the announced speakers are John F. McDonald, Rev W. W. Thornton, Sherwin L. Cook, Rev A. W. Fuller, C. G. Morgan, E. T. Morris and B. W. Swain.

BOSTON (Mass.) TRANSCRIPT
APRIL 15, 1915

FILM PROTEST BEFORE WALSH

Governor and Commissioner O'Meara Confer on "The Birth of a Nation"

Police Commissioner O'Meara conferred with Governor Walsh for an hour yesterday afternoon as to his legal powers in controlling or preventing the production of "The Birth of a Nation," now being shown at the Tremont Theatre. The governor is understood to have said that there was no law by which the production of the film could be stopped if the features objected to were not indecent.

EVENING RECORD
Boston, Mass.
APR 15 1915

Will Improve Big Picture

From New York yesterday David W. Griffith wired his general manager, J. J. McCarthy, at the Tremont Theatre, that he had started the preparation of new film to add to "The Birth of a Nation," now playing that theatre. The new footage will show the progress of the negro race since the Civil War. Astonishing facts and figures will be disclosed concerning negro advancement.

The suggestion made by Dr. Charles Fleischer, that this work would add to the historical value of "The Birth of a Nation," appealed to Mr. Griffith strongly, and before leaving Boston for New York Tuesday night he decided to carry it out.

GLOBE
: Boston, Mass.
APR 15 1915

CONFER ON FILM PLAY.

Police Commissioner and Gov Walsh Discuss "The Birth of a Nation" at State House.

Police Commissioner Stephen O'Meara conferred with Gov Walsh at the State House yesterday as to his legal powers in controlling or preventing the production of "The Birth of a Nation," now being shown at the Tremont Theatre.

The film is declared objectionable to the colored race, representatives of which have made their protest to Mayor Curley, who with Commissioner O'Meara has joint supervision of amusements in Boston.

Gov Walsh is said to have stated that if the features objected to are not indecent, there is no law by which the production of the film can be stopped.

SPRINGFIELD (Mass.) EVE. UNION
APRIL 15, 1915

EGG NEGRO SCENES IN A FILM PLAY

Police Quell Disturbers at "Birth of a Nation" in New York.

NEW YORK, April 15—A mixed crowd of white men and Negroes who had obtained seats in the front row of the gallery started a demonstration against the film play, "The Birth of a Nation," at the Liberty Theater at 10.30 o'clock last night.

Policemen, ushers and private detectives who had been stationed at convenient intervals in anticipation of a demonstration swarmed down upon the noise makers and seized two of the leaders. As they did so two eggs splattered over the screen, blotting out portions of a picture showing a white Southern girl in the act of leaping off a cliff to escape from a Negro pursuer.

A white man, who gave the name of Howard Schaeffle, was hurried from the theater after private detectives had asserted it was he who threw the eggs. He cried out, "Rotten, rotten" as the detectives pushed him down the stairs toward the street. He was taken to the West Thirty-Seventh Street station on a charge of disorderly conduct.

A Negro who walked with a slight limp followed the white man out with the help of detectives. He protested loudly that "that play's a libel on a race. It's got to be stopped." The other Negroes and white men, who seemed to have come in a group, became frightened at the quick interference by the police and private detectives.

"Let's get out of here," one shouted. "I think we'll be in for trouble if we stay." Seven Negroes did as he suggested.

As the theater was in semi-darkness and the eggs that struck the screen made no noise, only a few of those in the audience became aware of the extent of the disturbance. They heard the outcries in the gallery, but showed no disposition to leave their seats.

A Negro arose some minutes after the main party had left.

"On the anniversary of Lincoln's assassination," he shouted, "it is inappropriate to present a play that libels 10,000,000 loyal American Negroes. I think President Lincoln wouldn't like this play." The Negro, who said his name was Cleveland G. Allen and that he was the head of a colored news agency, was ushered to the street.

At the West Thirty-Seventh Street Station, Schaeffle was searched and a paper bag containing three eggs was found in his overcoat pocket.

"I was taking the eggs home for breakfast," he said, "and I stopped in to see this play. I am a Southerner and a libertarian, and I believe in the education and the uplifting of the Negro. It made my blood boil to see the play and I threw the eggs at the screen. The play will have to be removed from the boards."

Schaeffle said he was born in Maryland. A Negro lawyer, escorted by a delegation of Negroes who had not been in the theater, appeared at the station to take charge of Schaeffle's case.

The next scene after the one to which the Negroes objected so violently showed Northern carpetbaggers beating Negro slaves who were loyal to their Southern white friends and were trying to protect the Southern whites from being pillaged by the carpetbaggers.

The management of the theater pointed out this scene as a refutation of the charge that the play was meant to libel the Negroes, or show them in an especially bad light. The management insisted that most of the applause during the progress of the play was for scenes showing Negroes performing heroic acts.

BOSTON CHRIS. SCIENCE MONITOR
APRIL 15, 1915

PHOTO PLAY PROTESTED

Protest against the permitted production of the photo play, "The Birth of a Nation," will be made tonight at a mass meeting to be held under the auspices of Boston branch of the National Equal Rights League in St. Paul's Baptist church, Tremont and Camden streets, South End. The management of the production has announced that new films are in preparation which will show the great advance made by the negro since the civil war. These will be added to the play as it is given at the Tremont theater.

BOSTON (Mass.) MORN. HERALD
APRIL 15, 1915

WILL ADD NEW FILM TO "THE BIRTH OF A NATION"

Will Show Progress of the Negro Since Civil War.

From New York, yesterday, David W. Griffith wired his general manager at the Tremont Theatre that he had started the preparation of a new film to add to "The Birth of a Nation." It will show the progress of the negro race since the civil war. The suggestion made by Dr. Charles Fleischer appealed to Mr. Griffith strongly, and before leaving Boston for New York, Tuesday night, he decided to carry it out. Meantime the management is unable to cope with the demand for seats and has been obliged to put the advance sale four weeks ahead—that is to say, tickets are now on sale for the third week in May.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 15 1915

[illegible]W YORK—Howard Schaeffer, who [illegible]es he comes from Boston, took a [illegible]M at "The Birth of a Nation" film [illegible]g Liberty Theatre last night. How[illegible]astered the screen and the or[illegible]a with a few dozen eggs. He [illegible]e eggs here—and they were not

GLOBE
: Boston, Mass.
APR 15 1915

PROGRESS OF NEGRO RACE.

Pictures Showing Advancement Since War Will Be Added to "The Birth of a Nation."

From New York yesterday David W. Griffith wired his general manager, J. J. McCarthy, that he had started the preparation of a new film to add to "The Birth of a Nation," now playing at the Tremont Theatre. The new film will show the progress of the negro race since the Civil War. Astonishing facts and figures will be disclosed concerning negro advancement.

The suggestion made by Dr Charles Fleischer that this work would add to the historical value of "The Birth of a Nation," appealed to Mr Griffith strongly, and before leaving Boston for New York Tuesday night he decided to carry it out. Meantime the Tremont Theatre management is unable to cope with the demand for seats at the play and has been obliged to put on the advance sale four weeks ahead, that is to say, tickets are now on sale for the third week in May.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 15 1915

'BIRTH OF NATION' WORRIES WALSH

Following comp'aints from many sources Gov. Walsh has conferred with Police Commissioner O'Meara as to whether the commissioner could stop the production of "The Birth of a Nation," now being shown at the Tremont Theatre.

Commissioner O'Meara assured the Governor that he is powerless to prevent the photo-play from being shown.

HERALD
Boston, Mass.
APR 15 1915

WILL ADD NEW FILM TO "THE BIRTH OF A NATION"

Will Show Progress of the Negro Since Civil War.

From New York, yesterday, David W. Griffith wired his general manager at the Tremont Theatre that he had started the preparatiton of a new film to add to "The Birth of a Nation." It will show the progress of the Negro race since the civil war. The suggestion made by Dr. Charles Fleischer appealed to Mr. Griffith strongly, and before leaving Boston for New York, Tuesday night, he decided to carry it out. Meantime the management is unable to cope with the demand for seats and has been obliged to put the advance sale four weeks ahead—that is to say, tickets are now on sale for the third week in May.

BOSTON (Mass.) POST
APRIL 15, 1915

WALSH ACTS ON PHOTO-PLAY

Confers With O'Meara on "Birth of a Nation"

Governor Walsh yesterday took a hand in the official investigation of the production "The Birth of a Nation" which is now being put on at the Tremont Theatre.

The Governor, as the result of many complaints that have been filed at his office, requested Police Commissioner O'Meara to meet him in conference at the State House yesterday afternoon.

The conference lasted for over an hour during which the production and the offence it has given many people was discussed from its various angles. Commissioner O'Meara was asked by the Governor if there was any legal way in which the commissioner might act to prohibit the production. The commissioner replied that there is not.

While the Governor has not any power to act in the matter, it is known that he is deeply concerned over the production.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 15 1915

'BIRTH OF A NATION' TO HAVE NEW FILM

From New York, yesterday, David W. Griffith wired his general manager at the Tremont Theatre that he had started the preparatiton of a new film to add to "The Birth of a Nation." It will show the progress of the Negro race since the civil war. The suggestion made by Dr. Charles Fleischer appealed to Mr. Griffith strongly, and before leaving Boston for New York, Tuesday night, he decided to carry it out. Meantime the management is unable to cope with the demand for seats and has been obliged to put the advance sale four weeks ahead—that is to say, tickets are now on sale for the third week in May.

[illegible]oy [illegible] and a [illegible]ts, and the artistic benefit [illegible]onization are so striking tha [illegible]iffith, "The Birth of a Nation [illegible]has estimated the musical [illegible]cent of the aggregate wor [illegible]inment.

EVENING TRANSCRIPT
: Boston, Mass.
APR 15 1915

From the front row of the gallery at the Liberty Theatre in New York last evening, a little party of colored and white men "manifested" against a picture in the filmed spectacle, "The Birth of a Nation," that they found objectionable the picture that represents the pursuit of a white woman by a negro. They flung two eggs that broke noiselessly upon the screen, and attempted a few sentences of audible protest. Police[illegible] them and the audi[illegible]es of the theatre occourrence.

BOSTON (Mass.) JOURNAL
APRIL 15, 1915

TO PROTEST PHOTO-PLAY

A mass meeting to protest against the photo-play, "The Birth of a Nation," now being produced at the Tremont Theatre, will be held at the People's Baptist Church, Camden street, tonight, under the auspices of the National Independent Equal Rights League.

BOSTON (Mass.) JOURNAL
APR 15 1915

WALSH AND O'MEARA TALK OVER PROTESTED FILM

Governor Walsh and Police Commissioner O'Meara were in [illegible] the State House yesterday afternoon, discussing the complaints which have been made concerning the alleged showing of the "Birth of a Nation" picture now being shown in Boston. At the conclusion of the conference the governor said they had simply discussed the power given to the State and city officials under the law, but had decided upon no course to be [illegible]ed by either of them.

Commissioner O'Meara declined to

EVENING TRANSCRIPT
: Boston, Mass.
APR 15 1915

A new film, to illustrate the progress of negroes since the Civil War, is to be added to the pictured spectacle, "The Birth of a Nation," at the Tremont in deference to various suggestions to the management.

[illegible]nography is seen be[illegible] final scenes is a [illegible]

BOSTON (Mass.) POST
APRIL 15, 1915

Objects to Photo-Play

"Birth of a Nation" Denounced as Unfair to the Colored Race

To the Editor of the Post.

Sir—Although I have been a reader of the Boston Post for a number of years I have never heretofore troubled you with any of my views on matters of interest to the general public. I trust, therefore, that you will find space in your valuable paper for the following few observations.

I was one of a very large audience who witnessed the opening production at the Tremont Theatre of the photo-play, the "Birth of a Nation." In the first place the name is a misnomer. The "Birth of Our Nation" did not occur at the commencement or termination of the Civil war nor later. To produce a true historical representation of the "Birth of Our Nation," one must go back to such scenes as the Stamp Tax, the Boston Tea Party, the Boston Massacre, and the Revolutionary period. An appropriate name for the production would be "A Justification of the Wrongs and Outrages Committed by Southern Whites During the Period of Reconstruction."

In the second place, the production appears to me an attempt to degrade and bring into contempt the colored people in the United States. To visualize before a public audience such scenes as the attempted ravishing by the renegade Gus of Flora, the pet sister, the attempt by Lieutenant-Governor Lynch to force Elsie, the carpet-bagging politician's daughter to marry him, and the rendering of the verdict of ejectment by a colored judge and a colored jury of a white man with the consequences following that judgment, can bring no beneficial results to the general community. They arouse feelings of bitterness and aversion, which a great many white people, whether Northerners or Southerners, still bear against the colored race; while on the other hand they give just cause to the anger and resentment such scenes bring to the latter, at the evident insult, indignity and degration heaped upon them.

To the bigoted, narrow-minded white, the most degenerate, ignorant and brutal white man is preferable to the most enlightened and refined colored gentleman; and so the Ku-Klux-Klan (that advanced from intimidation "to brutality and murder, and practiced their cruelty over the whites who happened to disagree with them" and whose "outrages became so frequent and powerful that Congress was at length called to enact the "force act" and the "stringent and effective measures" necessary to bring about their disbandment), are regarded as Knights of the Round Table, and applauded in their outrageous and unlawful lynchings. And in this connection it may be well to bear in mind that even among the knights of old there were included some who were [illegible] of spotless honor, as is evidenced by the attack of the Knight Templar [illegible] the virgin Rebecca. (Scott's "Ivanhoe".)

The author of the "Birth of a Nation" claims that he has the same right to produce in motion pictures what a writer may publish in book form. But the right of any person to do [illegible] is subordinate to the right of the general community that its peace may not be disturbed. And that it is an entirely different matter to represent such scenes in visualized form, on a public stage, from their reproduction in book form seems to me is not to be disputed. In the latter case the reader sees merely the cold, dead historical (if it is historical?) record. In the former case spectator is brought to a highly excitable frame of mind, his passions and feelings spring forth and have full play, and he is carried away by the beastly scenes pictured before him; the illusionary living reproduction highly colored and painted as it is, and rushing swiftly to its climax, gripe his excited imagination and produces in him a feeling that these scenes are present facts, that these outrages take place nowadays, that the entire colored race are ravishers of virgins, and they fan into a living flame the [illegible] embers of bigotry, passion and [illegible]

[illegible] moving picture such scenes [illegible] to a feeling of shame and indignation; they ought to be removed [illegible] be prohibited being shown [illegible] public stage.

Sincerely yours,
ISIDORE H. FOX.
[illegible]ington street.
April 14, 1915.

AMERICAN
Boston, Mass.
APR 15 1915

Plan to Protest Against Film Play

A mass meeting will be held tonight at the St. Paul Baptist Church, Camden and Tremont streets, to protest against the photo-play, "The Birth of a Nation." Among the speakers will be John F. McDonald, the Rev. M. W. Thornton, Sherwin L. Cook, the Rev. A. W. Fuller, C. G. Morgan, E. T. Morris and the Rev. H. W. Swan.

[illegible] protest [illegible]
[illegible] a Nation
The members [illegible]
the play as a [illegible]
hatred. They would [illegible]
the play could be [illegible]
[illegible] the decision [illegible]
[illegible] [illegible]

Boston Journal Apr 16-1915

SAYS WHITES ARE ALL HYPOCRITES

Cambridge Negro Willing to Give Life for African Race.

Coincident with the 50th anniversary of the death of Abraham Lincoln 500 colored men and women last night filled the People's Baptist Church, South End, at a meeting protesting the photoplay, "The Birth of a Nation," and paid tribute to the memory of William Lloyd Garrison, the abolitionist, whose efforts in behalf of freedom for the negro race were second only to those of Lincoln; denounced those men and women of the white race, who, they declared, are showing themselves willing to oppress the negro by permitting "The Birth of a Nation" to be shown.

Dr. Alice Woodby McCane, a colored physician of this city, told of trying to get a ticket for the play, which was refused.

"The whole thing, my friends, is based on falsehood," she declared. "They make our people out to be senseless monkeys in that picture. They hire professional applauders to greet enthusiastically those parts which are most injurious to us. They seem to think we do not suffer mentally because of our persecutions."

George B. Blackwell, a colored business man of Cambridge, said that the negro is the only true American left in this country, and that the white people of America are no more than hypocrites.

"But I won't bite my tongue for any of those persons who have and do live on us either in heaven or hell," he shouted. "Friends, we will fight them. We can do it, for were it not for the negro soldiers in the Northern army the North would have been beaten. We will conquer the whites. I am going to give my life up for this cause, for my race is dearer to me than my own life."

Gazette, Northampton
Apr 15, 1915

BOSTON FRIEND OF NEGRO IN TROUBLE IN NEW YORK

New York, April 15.—A whistle shrilled last night in the Liberty theatre, where the much discussed moving picture "The Birth of a Nation" is being shown, and a young man rose up in the gallery and began throwing eggs at the screen. The eggs fell in the orchestra pit, and although the fiddlers stood their ground manfully it was evidently a trial. The eggs were not fresh.

Boston detectives in the house yanked the young man from his seat and took him over to the West Thirty-seventh street station, where he was locked up on a charge of disorderly conduct. One egg made life more unpleasant for him. It was found in his pocket, unbroken.

He said he was Howard Schaeffle, 20 years old, of 123 Washington place; that he had recently come from Boston and couldn't sit quietly by and see the negro race maligned. Several negroes followed him from the theatre and went to the night court with him, vowing to defend him.

SPRINGFIELD (Mass.) NEWS
APRIL 16, 1915

New York, April 16.—A mixed crowd of white men and negroes who had obtained seats in the front row in the gallery started a demonstration against the film play, "The Birth of a Nation," at the Liberty Theater at 10:30 o'clock Wednesday night.

Policemen, ushers and private detectives who had been stationed at convenient intervals in anticipation of a demonstration swarmed down upon the noise makers and seized two of the leaders. As they did so two eggs splattered over the screen, blotting out portions of a picture showing a white Southern girl in the act of leaping off a cliff to escape from a negro pursuer.

A white man, who gave the name of Howard Schaeffle, was hurried from the theater after private detectives had asserted it was he who threw the eggs. He cried out, "Rotten, rotten" as the detectives pushed him down the stairs toward the street. He was taken to the West 37th Street Station on a charge of disorderly conduct.

A negro who walked with a slight limp followed the white man out with the help of detectives. He protested loudly that "that play's a libel on a race. It's got to be stopped." The other negroes and white men, who seemed to have come in a group, became frightened at the quick interference by the police and private detectives.

"Let's get out of here," one shouted, "I think we'll be in for trouble if we stay." Seven negroes did as he suggested.

As the theater was in semidarkness and the eggs that struck the screen made no noise, only a few of those in the audience became aware of the extent of the disturbance. They heard the outcries in the gallery, but showed no disposition to leave their seats.

A negro arose some minutes after the main party had left.

"On the anniversary of Lincoln's assassination," he shouted, "it is inappropriate to present a play that libels 10,000,000 loyal American negroes. I think President Lincoln wouldn't like this play." The negro, who said his name was Cleveland G. Allen and that he was the head of a colored news agency, was ushered to the street.

At the West 37th Street Station Schaeffle was search and a paper bag containing three eggs was found in his overcoat pocket.

"I was taking the eggs home for breakfast," he said, "and I stopped in to see this play. I am a Southerner and a libertarian, and I believe in the education and the uplifting of the negro. It made my blood boil to see the play and I threw the eggs at the screen. The play will have to be removed from the boards."

Schaeffle said he was born in Maryland. A negro lawyer, escorted by a delegation of negroes who had not been in the theater, appeared at the station to take charge of Schaeffle's case.

The next scene after the one to which the negroes objected so violently showed Northern carpetbaggers beating negro slaves who were loyal to their Southern white friends and were trying to protect the Southern whites from being pillaged by the carpetbaggers.

The management of the theater pointed out this scene as a refutation of the charge that the play was meant to libel the negroes, or show them in an especially bad light. The management insisted that most of the applause during the progress of the play was for scenes showing negroes performing heroic acts.

NEWTON (Mass.) GRAPHIC
APRIL 16, 1915

TREMONT THEATRE—D. W. Griffith's wonderful spectacle of war and peace, "The Birth of a Nation," is playing to capacity audiences twice daily at the Tremont Theatre, Boston. Everybody who can do so should see the spectacle this week. During the fiftieth anniversary of the closing events of the Civil War, the play offers an usually vivid portrayal of those great scenes. The entire period from 1861 to 1865 is covered in the first half of the picture, notable being the battle scenes illustrating the horrors of war and the blessedness of peace. In the second half Mr. Griffith takes up the soul-stirring drama of Reconstruction. He shows the rescue of the stricken South from its Carpet-bagger oppressors by the Scottish Clans of the Carolinas. Here the dramatic power reaches its zenith. Orchestra music by a band of 40 expert players accompanies the spectacle. Extensive mechanical effects are also used in connection with it.

[illegible] against negroes
[illegible] at Wash[illegible]

BOSTON (Mass.) TRANSCRIPT
APRIL 16, 1915

NEGROES AGAIN IN PROTEST

Reports Against Photo-Play Given at South End Church

Another vigorous protest against further production of "The Birth of a Nation" at the Tremont Theatre was recorded at the People's Baptist Church, Tremont and Camden streets, last night. The church was crowded. Remarks were made by negro and white speakers. W. Munroe Trotter presided.

A reference to Mayor Curley was roundly hissed and a mention of President Wilson's "History of the American People" was accorded the same greeting. A protest drafted by Mr. Trotter was adopted unanimously and is to be sent to the mayor. A rising vote of thanks was extended to Howard Shaffle, a Jewish youth arrested in New York Wednesday night for flinging stale eggs at the screen on which were being shown the pictures. Two white men were among the protestants, William Lloyd Garrison, Jr., and Sherwin L. Cook, both grandsons of the famous abolitionist.

Dr. Alice W. McCane said the "malignant errors" in the pictures affected her so that she never wished to look again upon white people. She said she wept for a whole day after seeing the pictures.

Mr. Garrison emphasized the conditions which he thought were generally true, as against "the misrepresentations of the films."

Others who spoke were G. B. Blackwell, Rev. A. W. Fuller, E. T. Morris and W. W. Thornton.

BOSTON (Mass.) POST
APRIL 16, 1915

PHOTO-PLAY PROTESTED AT MEETING

Colored People Score "The Birth of a Nation"

Citizens packed to overflowing the People's Baptist Church, Tremont and Camden streets, last evening, to join in protest against the further production of the photo-play, "The Birth of a Nation." Although a protest of the colored people of Boston, many prominent white people joined in their cause.

URGED TO BE MODERATE

It was nearly 9 o'clock before the pastor, the Rev. Aaron W. Fuller, offered prayer and concluded by extending all a hearty welcome and advising them to be moderate in their remarks and criticisms. He then introduced as presiding officer W. Munroe Trotter of the Equal Rights League, under whose auspices the meeting was held.

In the course of his remarks he said it was a strange coincidence that this meeting of protest should be held on the 50th anniversary of the death of Lincoln, the martyred president who brought about the emancipation of their race, and furthermore, the two grandsons of the noted Abolitionist—William Lloyd Garrison—also occupied seats on the platform. Deeply did he regret that the production of the play is permitted by Mayor Curley, whom they had supported at the polls.

At the mention of the Mayor's name it was hissed, but Mr. Trotter advised them not to hiss the name of any man, particularly not that of the Mayor, and he added, "but keep him still on trial. Of him and of all other public officials we will demand that they do their duty. If they refuse, then we will find some way of recording our verdict on their public career."

Sherwin L. Cook, the first white speaker, was introduced as a grandson of Garrison, and he protested because of the subtle influence that the play would exert on the white as against the colored people.

Dr. Alice Woodbury McCane and Mrs. Mary C. Hall, two colored women of advanced years, narrated their experience in witnessing the play and the abhorrent effect it had upon them. "Lynchings are not supposed to be reproduced on the stage, and yet in this play they are," exclaimed Dr. McCane, "and evidently approved by the National Board of Censors."

George B. Blackwell, a colored business man of Cambridge, declared that if the white men were true to themselves and their families they would order such a degrading and immoral production out of Boston, forthwith.

"We are not immigrants, but the genuine stuff," he exclaimed, "and all we ask is a fair chance and a square deal. We helped Grant to whip Lee, and if you want us we can whip the South for you again."

William Lloyd Garrison, Jr., another grandson of the noted abolitionist, paid tribute to the Christian attributes of the colored race, and joined in protest against such a play.

Resolutions scoring the play and requesting Mayor Curley to discontinue the production was passed at the meeting. The resolutions also criticised the stand taken by Dr. Charles Fleischer in praising the Birth of a Nation.

The resolutions declared they would be satisfied if Mayor Curley would call upon the manager of the theatre to discontinue the photoplay as offensive to Boston citizens. If he was not willing to do this they would be convinced he has no desire to aid the colored people of Boston.

VARIETY
New York City
APR 16 1915

"NATION" PASSES IN BOSTON.

Boston, April 14.

"A Birth of a Nation," the Griffith feature film, has been the centre of a bitter storm of dissension in this city through protests originally made by the negro organizations and later picked up and furthered by various white organizations, including the Wendell Phillips Memorial Association.

Mayor Curley at the private performance Friday night requested portions of the film in addition to the New York cuts be made including the scene where a negro member of Legislature removes his shoes and the Legislature, by a unanimous vote against orders him to replace them.

The negroes charge that all through the film they are treated unfairly, including the scenes where a negro renegade chases a young white girl who throws herself off a cliff to save her honor and where an attempt is made to ravish a protesting white girl by means of a trick marriage.

The mayor said the showing of a negro as a degenerate did not prove all negroes degenerates any more than the showing the assassination of Lincoln by Booth meant that every white man was of Booth's calibre.

It was finally discovered that the films were safe from prosecution at the Tremont through the fact that the local law applies only to immorality or obscenity in a theatrical performance and even then it can only be stopped by the joint condemnation of the mayor and police commissioner. Both these dignitaries sent official censors who said the film is "within the law."

VELER & EVE. HERALD
oston, Mass.
APR 16 1915

State Police Bar Sunday Show of 'Birth of a Nation'

Permits Refused After Chief's Visit to Exhibition—Declared It Unfit—Walsh Believed in Sympathy with Action.

Acting Chief George C. Neal of the state police decided today the photoplay, "The Birth of a Nation," is unfit for exhibition on Sundays in this state and its exhibition on that day is, accordingly, prohibited.

The state police department has control over the display of motion pictures on Sundays. The acting chief sent a letter to the Lynn Lodge of Elks today notifying it that he had refused its petition for a permit to show "The Birth of a Nation" Sunday next.

This prohibition, acting chief said, will apply to any attempted Sunday showing of the film at the Tremont Theatre on Sunday next. The exhibition of this film opened at Tremont Theatre on Monday night of this week. Thus a situation has arisen where the Boston authorities will allow the film to be shown on week days, but the state authorities, as represented by the state police, will not allow it to be shown in Boston on Sundays.

Acting Chief Neal witnessed last night an exhibition of the picture, which depicts certain scenes of the reconstruction period in the South in such a manner as to arouse protest from Negroes and many others.

While he declined to give his opinion of the picture, it is known on reliable authority, that he is strongly opposed to the production of the picture, and that any attempt to show it outside of Boston in this state will bring the producers of the picture into active conflict with the state police, no matter whether it is attempted to show the picture on Sundays or weekdays. There is ground for believing that Gov. Walsh is behind this attitude on the part of the state police.

"I will cross that bridge when I come to it," stated Neal.

"But," he was asked, "does not your refusal to allow the production of this picture in Lynn next Sunday show that you believe it is not fit at least for Sunday entertainment?"

"It is positively and absolutely not fitted for Sunday entertainment," replied Neal. "That has been the only question in connection with the matter brought officially before this department and I have decided it definitely."

The acting chief made it plain that he does not think it incumbent on the part of the state police to interfere with the Boson situation on weekdays.

Lewis Heads Delegation In Protest to Walsh

A delegation of half a dozen colored citizens, headed by William H. Lewis, former assistant U. S. district attorney here, was in conference with Governor Walsh this afternoon, in an endeavor to induce him to use his influence in stopping the presentation of the photo play "Birth of a Nation," at the Tremont theatre.

EVENING RECORD
Boston, Mass.
APR 16 1915

TO SUNDAY SHOWING OF "BIRTH OF NATION" IN MASSACHUSETTS

Deputy Chief Neal of the Mass. District ce, announced this afternoon that he ld refuse to allow the photoplay, "The h of a Nation," to be produced in any of the State outside of Boston on day. He attended a performance of the last night at the request of the Lodge of Elks, who wanted to the picture at a Sunday meeting. rted to the lodge that he would t the ok to be shown upon der any circumstances, as it improper for a Sabbath en-

AMERICAN
Boston, Mass.
APR 16 1915

Colored People to Send Protest on Film to Mayor

Protests were voiced by colored and white speakers against the con- W YORK—Howard Schaeffe he comes from Boston, inuanc in its present form of the "The Birth of a Nationime dspectacle, "The Birth of a Na- at "The Birth of a Nation," at a meeting of 300 colored Liberty Theatre last night on," tered the screen and t People's Baptist Church, with a few dozen eggs. He e eggs here—and they were not to Mayor Curley was mention of President tory of the American corded the same greet-

rafted by Chairman W. is adopted unanimously sent to the Mayor. Two re among the protest- Lloyd Garrison, Jr., Cook, both grandsons bolitionist.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 15 1915

EVENING RECORD
Boston, Mass.
APR 15 1915

'BIRTH OF NATION' WORRIES WAI

Following complaints from sources Gov. Walsh has conferre Police Commissioner O'Meara whether the commissioner could the production of "The Birth of tion," now being shown at the T Theatre.

Commissioner O'Meara assured Governor that he is powerless to vent the photo-play from being s

TRAVELER & EVE. HER
Boston, Mass.
APR 15 1915

'BIRTH OF A NATION' TO HAVE NEW FILM

From New York, yesterday, Griffith wired his general manag the Tremont Theatre that he had si the preparatiton of a new film to "The Birth of a Nation." It show the progress of the Negro since the civil war. The sugges made by Dr. Charles Fielscher appeal to Mr. Griffith strongly, and befo leaving Boston for New York, Tuesda night, he decided to carry it out. Mean- time the management is unable to cope with the demand for seats and has been obliged to put the advance ks ahead—that is to say, on sale for the third wee

TREMONT (John B. Schoeffel, mgr.)— of a Nation" doing capacity business se of agitation by colored people against Griffith film.

BOSTON (Mass.) MORN. GLOBE
APRIL 16, 1915

MAYOR CURLEY HISSED.

Colored People Also Show Disapprobation of President Wilson's History at Film Protest Meeting.

Protests were voiced by a half dozen colored and white speakers against the continuance in its present form of the filmed spectacle "The Birth of a Nation," at a meeting of 300 colored people last evening in the People's Baptist Church, Camden st.

A reference to Mayor Curley was roundly hissed and a mention of President Wilson's "History of the American People" was accorded the same greeting.

A protest drafted by Chairman W. M. Trotter was adopted unanimously and is to be sent to the Mayor.

A rising vote of thanks was extended to Howard Shaeffle, a Jewish youth, arrested in New York Wednesday night for flinging stale eggs at the screen on which were being shown the pictures. Two white men were among the protestants, William Lloyd Garrison Jr and Sherwin L. Cook, both grandsons of the famous abolitionist.

Dr Alice W. McCane said the "malignant errors" in the pictures affected her so that she never wished to look again upon white people. She said she wept for a whole day after seeing the pictures.

"It is a crying shame," said she, "that the managers of this theatre should be permitted to cram down the throats of white people the bundle of lies contained in these pictures."

Mr Cook said he came to voice his protest against "the commercialization of a pack of lies and misrepresentations." Mr Garrison emphasized the conditions which he thought were generally true, as against "the misrepresentations of the films."

Others who spoke were G. B. Blackwell, Rev A. W. Puller, E. T. Morris and W. W. Thornton.

LYNN, MASS. NEWS
APR 16 1915

NEGROES' PROTEST 'BIRTH OF NATION'

Lynn Man to Lead 8000 Who Will Storm the Tremont Theatre.

LYNN (Mass.) NEWS
APRIL 16, 1915

NEGROES' PROTEST 'BIRTH OF NATION'

Lynn Man to Lead 8000 Who Will Storm the Tremont Theatre.

BOSTO

HERALD
New York City
APR 17 1915

Can't Show Pictures on Sundays.

[SPECIAL DISPATCH TO THE HERALD.]

Boston, Mass., Friday.—After a private exhibition of the photo play, "The Birth of a Nation," George C. Neal, acting chief of the State police, announced to-day that the picture cannot be shown in Massachusetts on Sundays. Protests against the play had been made to the Governor and to the Mayor of Boston by organizations of negroes. Mayor Curley held that he could not legally interfere, and the pictures will be seen in the Tremont Theatre on week days. The State police have jurisdiction only over performances on Sunday.

DRAMATIC NEWS
New York City
APR 17 1915

The Tremont opened last Saturday with 'Birth of a Nation," which has had several slight cuts made at the suggestion of Mayor Curley, after a spirited protest against any showing of the reels made by the various negro organizations of Boston. The cuts were all trivial and will not hurt the engagement here which looks good at present.

BOSTON (Mass.) MORN. HERALD
APRIL 17, 1915

ADDED FILM DEPICTS PROGRESS OF NEGRO

"The Birth of a Nation" patrons at the Tremont Theatre yesterday gave enthusiastic welcome to the new film incorporated by David W. Griffith, showing the progress of the Negro in this country. The record of advancement completed the story from the time the Negro, as shown in the first part of the picture, was brought in chains from Africa up to the present when he has developed extraordinary resource and skill in the arts, professions, crafts and agriculture.

This record was heartily applauded at both the performances yesterday. The suggestion as to its incorporation in the spectacle was made by several friends of the play, who felt that, while the tale of carpetbagger and Negro excesses during Reconstruction days as pictured by Mr Griffith was true to history, yet in fairness the wonderful advances made by the Negro since should also be presented.

BOSTON (Mass.) POST
APRIL 17, 1915

NO RACE FILM FOR SUNDAYS

Deputy Neal Bars "Birth of a Nation" at Lynn

Deputy Chief George C. Neal of the State police, has placed a ban on the exhibition of the production "The Birth of a Nation" on Sundays, in this Commonwealth.

Deputy Neal, who is at present the acting head of the State police department, which has the supervision of all Sunday performances in this State, says that he is convinced that the production is not a fitting one for Sunday entertainment.

The action of the acting head of the State police was brought to the attention of Governor Walsh. As a result, the Governor had another consultation with Police Commissioner O'Meara yesterday. Just what took place at this conference could not be learned at the State House yesterday, the Governor leaving for New York almost immediately after his interview with police commissioner. At their conference earlier in the week, the police [illegible] stated to the Governor [illegible] did not believe that there was [illegible] way that this production, [illegible] given at the Tremont Theatre should be stopped.

[illegible] management of "The Birth of a Nation" states that it was well aware that a production on Sunday was in performance with the State regulations, at that open request, the [illegible] was offered to the Lynn

Mayor James M. Curley viewed the [illegible] board of censors of Boston and at their [illegible] pictures several days ago and at that time eliminated some objectionable parts. The suppression of some [illegible] were eliminated to the production as a whole, object to the production of any part of picture.

BOSTON (Mass.) POST
APRIL 17, 1915

Delegation to Governor Protests Photo-Play

Former United States District Attorney William H. Lewis headed a delegation of colored citizens who called on Governor Walsh yesterday afternoon to protest the photo-play, "The Birth of a Nation."

The members of the delegation scored the play as tending to incite race hatred. They were of the opinion that the play could be barred legally, despite the declarations of the municipal authorities to the contrary.

BOSTON (Mass.) MORN. GLOBE
APRIL 17, 1915

FORBIDS "BIRTH OF NATION."

State Police Deputy Chief Tells Lynn Elks That Show Is Not Fitting for Sunday.

Deputy Chief George C. Neal of the State Police has informed the Lynn Lodge of Elks, who had planned to give a Sunday evening production at Lynn of the moving picture, "The Birth of a Nation," that in his opinion it is not fitting for a Sunday show.

All "movies" exhibited anywhere in the State on Sunday are subject to State Police censorship, and, accordingly, the Lynn Elks applied to the State Police for permission. Deputy Neal wrote to John D. Aspin, chairman of the Lynn Elks' entertainment committee:

"I attended an exhibition of the 'Birth of a Nation,' and I am satisfied that it is not a fitting production for Sunday entertainment, and I, therefore, shall be obliged to disapprove of its exhibition on the Lord's Day in the State of Massachusetts.

"Your object is a good and a very worthy one, but I see no way of helping you out, not at least with this kind of an entertainment."

Henry McMahon, local manager of the "Birth of a Nation," said last evening that the exhibition and services of the orchestra were offered to the Lynn Lodge of Elks some time ago, at the request of the lodge officers, and without knowledge that in this State such exhibitions were forbidden on Sundays.

After learning of the law the proprietors of the show, who were to receive nothing, thought that as the proceeds were to be for a benevolent object the authorities would not object. The offer has been withdrawn on learning the attitude of the State Police, he said.

TO PROTEST FILM PLAY.

Wendell Phillips Memorial Association Will Conduct Mass Meeting Tomorrow in Faneuil Hall.

To protest against the production of "The Birth of a Nation" and to set forth another view of the Reconstruction period, the Wendell Phillips Memorial Association, which perpetuates the spirit of Northern abolitionism, will hold a mass meeting of colored and white citizens at 2 p m tomorrow in Faneuil Hall.

Frank B. Sanborn of Concord will preside, and the speakers will include Joseph C. Manning, a former member of the Alabama Legislature, Rolfe Cobleigh of the Congregationalist, Michael J. Jordan of the United Irish League, Rev Francis H. Rowley of the Humane Society, Dr A. P. Russell Jr and William D. Brigham, secretary of the association.

BOSTON (Mass.) POST
APRIL 17, 1915

LAUDS POST EDITORIAL

Photoplay to Show Race's Advance

To the Editor of the Post:

Sir—I beg to say that I thoroughly agree with the spirit of the leading editorial in today's Post, entitled "The Negro's Advance." We have been working on these facts for some time and are now exhibiting the summary of them toward the close of the second part of "The Birth of a Nation." The good qualities of the negro, exemplified in the best representatives of the race, appear in this pictorial story of the Civil war and reconstruction.

Three out of the five villians of the play are whites. The mistakes of the play's opponents spring from identifying the advanced negro of today with the illiterate ignorant negro of reconstruction times who was the tool of wily adventurers who went South to get rich quick by utilizing the negro vote as a lever to raise their own carpet-bag fortunes.

I venture to think that, now that a record of the negro's advancement since reconstruction is added to the play, its picture of early negro mistakes in this country will not be received so sensitively. There are two sides to every story. We are trying to tell both—within the limitations of our dramatic forum. I am glad to say that our efforts are appreciated by some of the colored people. Among those who have called on me and said they thought "The Birth of a Nation" presentation was historical and would have a good effect are Dr. W. Alexander Cox, the Cambridge dentist, and Philip J. Allston of this city, an expert chemist.

In Los Angeles, Harold Prince of one of the California universities declared publicly that the showing of this historical play would benefit his race.

Let the most severe critics of "The Birth of a Nation" in Boston see it or revisit it if they have already seen it, and I think some at least of them will be convinced that we are not trying to hurt the negro, but to present, like the author of "Waverley," a love-romance founded on history in which incidentally many great historical events are portrayed and in which it is our desire to libel nobody even though it be a Southern story focussed largely from a Southern viewpoint.

Respectfully yours,
HENRY MACMAHON,
Manager "Birth of a Nation" Co.
April 16, 1915.

BOSTON (Mass.) MORN. GLOBE
APRIL 17, 1915

NEW FILM ADDED.

Advancement of the Negro Race Is Now Recorded in "The Birth of a Nation" at the Tremont Theatre.

"The Birth of a Nation" patrons at the Tremont Theatre yesterday welcomed the new film incorporated by orders of David W. Griffith, showing the progress of the negro race in this country. The record of advancement completed the story from the time the negro as shown in the first part of the picture was brought in chains from Africa up to the present, when he has developed extraordinary resource and skill in the arts, professions, crafts and agriculture.

The marvellous record, as flashed on the screen, was heartily applauded at both performances yesterday. It is now a permanent part of the picture. The suggestion as to its incorporation in the spectacle was made by several friends of the play in Boston, notably by Dr Charles Fleischer of the Sunday Commons. These friends felt that while the tale of carpetbagger and negro excesses during Reconstruction as pictured by Mr Griffith was true to history, yet in fairness the wonderful advances made since Reconstruction should also be presented.

BOSTON (Mass.) JOURNAL
APRIL 17, 1915

NEW FILM SHOWS NEGRO'S PROGRESS

Today is the second Saturday of "The Birth of a Nation" engagement at the Tremont Theatre. The first Saturday was a success of curiosity, for the play had been so widely discussed that people wanted to know what it was all about. Since a week ago, between 20,000 and 25,000 people have seen this spectacle and have spread the word of its extraordinary power, charm and artistic merit. The management has been obliged to put seats on sale four weeks in advance. Society has made its presence felt, and a long line of automobiles marks the opening and the end of each show.

Director Griffith is now said to be working on his new plan of supplementing the story with a screen record showing the progress of the negro race since reconstruction. This falls naturally into the sequence of historical events, beginning in the play with the introduction of slavery into this country and continuing with the conflicts of the civil war and the troubles between the Southern whites and the carpetbaggers and negroes after the war.

The chief thing is the love stories, for which, after all, the history is the setting or background. The characters of Ben and Elsie, of Phil and Margaret and of little Flora twine around the spectators' hearts and evoke much sympathy. Daily matinees are being given during this engagement.

"The Birth of a Nation" patrons yesterday welcomed the new film, incorporated by order of David W. Griffith, showing the progress of the negro race in this country. Individual examples of negro progress are exhibited in the names of Frederick Douglass, in statesmanship; Booker T. Washington, in education; W. E. B. DuBois, in oratory and philosophy; Henry O. Tanner, in art, and Paul Lawrence Dunbar, in poetry.

This record, as flashed on the screen, was heartily applauded at both performances yesterday. It is now a permanent part of the picture.

EVENING RECORD
ess: Boston, Mass.

APR 17 1915

Tremont Theatre

Today is the second Saturday of "The Birth of a Nation" engagement at the Tremont Theatre. The first Saturday was a success of curiosity, for the play had been so widely discussed that people wanted to know what it was all about. Since a week ago, between 20,000 and 25,000 people have seen this spectacle and have spread the word of its extraordinary power, charm and artistic merit. The management has been obliged to put seats on sale four weeks in advance.

Society has made its presence felt, and a long line of automobiles marks the opening and the end of each show. Director Griffith has now perfected his new plan of supplementing the story with a screen record showing the progress of the negro race since Reconstruction. This falls naturally into the sequence of great historical events, beginning in the play with the introduction of slavery into this country, the conflicts of the Civil War, and the troubles between the Southern whites and the carpetbaggers and negroes after the war.

The chief thing however is the great dramatic "punch" of the love stories, for which after all the history is the setting or background. Daily matinees are given at the Tremont Theatre during this engagement. Patriot's Day Matinee, next Monday.

BOSTON (Mass.) JOURNAL
APR 17 1915

SUNDAY BAN ON "BIRTH OF NATION"

Deputy Neal Forbids Lynn Elks to Produce It on Lord's Day.

Deputy George C. Neal, acting chief of the district police, yesterday put the ban on "The Birth of the Nation" as a Sunday attraction, when he disapproved of the presentation of the pictures at Lynn Sunday night, under the auspices of the local lodge of Elks.

The district police has the power of censorship over moving picture films which may be produced on Sundays.

Deputy Neal saw the pictures in Boston Wednesday night and yesterday expressed his disapproval of them as a Sunday entertainment in the following letter to the Lynn Elks:

"Your application for my approval of an exhibition of the 'Birth of a Nation' as an entertainment to be given at the Olympia Theatre in Lynn on some evening of the Lord's day, for the benefit of the organization you represent was duly considered.

"I attended an exhibition at Tremont Theatre of the 'Birth of a Nation' and am satisfied that it is not a fitting production for Sunday entertainment, and I therefore shall be obliged to disapprove of its exhibition on the Lord's day in the State of Massachusetts.

"Your object is a good and a very worthy one, but I see no way of helping you out, not, at least, with this kind of an entertainment."

In reference to the Lynn episode, "The Birth of a Nation" manager said last night:

"We knew that a film of the Civil War, with its representation of sudden deaths and casualties, could not be presented Sundays in this State, and have made no attempt so to present it. However, the request came from Lynn for our free presentation of 'The Birth of a Nation' for a charitable object, and imagining there would be no objection we accorded to the request. We are glad now to withdraw the proffer, though we regret that our Lynn friends will be unable to profit their benefit funds through our agency."

TRAVELER & EVE. HERALD
Boston, Mass. Apr 17 1915

"Birth of a Nation"—Tremont

Today is the second Saturday of "The Birth of a Nation" engagement at the Tremont Theatre. The first Saturday was a success of curiosity, for the play had been so widely discussed that people wanted to know what it was all about. Since a week ago between 20,000 and 25,000 people have seen this spectacle and have spread the word of its extraordinary power, charm and artistic merit. The management has been obliged to put seats on sale four weeks in advance. Director Griffith is now working on his new plan of supplementing the story with a screen record showing the progress of the Negro race since Reconstruction. This falls naturally into the sequence of great historical events, beginning in the play with the introduction of slavery into this country, the conflicts of the civil war, and the troubles between the southern whites and the carpetbaggers and Negroes after the war. The chief thing, however, is the great dramatic "punch" of the love stories, for which, after all, the history is the setting or background. Daily matinees are given during this engagement. Patriots' day matinee next Monday.

LILIAN GISH, TREMONT

BOSTON (Mass.) TRANSCRIPT
APRIL 17, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual [illegible]nitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new [illegible] motion pictures in America [illegible] a pictorial chronicle [illegible] South during [illegible] was [illegible] the [illegible] permitted [illegible] Hood [illegible] [illegible]ersed. [illegible]ence recently [illegible] when he [illegible]pece re[illegible]mittee of negroes [illegible] who called upon President Wilson to [illegible] test against segregation of [illegible] employes at Washington.

TRAVELER & EVE. HERALD
Boston, Mass. Apr. 17, 15

METHODISTS IN PROTEST AGAINST 'BIRTH OF NATION'

Resolutions protesting against the production of "The Birth of a Nation" in New England were passed today by 80 ministers attending the New England Conference of Methodist Ministers at People's Temple. The resolutions were presented by Rev. W. J. King, pastor of the Fourth Methodist church of Boston. There was much applause when he concluded his talk. He said that he had seen the film at the Boston theatre and that it "engenders race hatred and has a demoralizing effect on white and colored citizens alike and is dangerous to public welfare."

"After seeing the film, a person leaves with prejudice against the negro race," declared Mr. King. "One of the things the film tries to teach is that one of the ruling ambitions of the negro is to marry a white woman. Such is not the fact."

At the conclusion of Mr. King's talk, another minister arose and amended the resolution so that the protest against the film would include all New England instead of Boston and vicinity. Then the resolutions, in amended form, was passed without a dissenting vote.

The resolution as passed and amended was as follows:

"Resolved, that we urgently protest against the exhibition in the moving picture theatres of New England of the play called 'The Birth of a Nation.'

"This play is a gross and demoralizing misrepresentation of the colored population of our country, untrue in fact, cruel in spirit, fruitful of race prejudice, demoralizing to whites and blacks alike and dangerous to the public welfare."

Dr. Howard Russell, founder of the Anti-Saloon League of America, addressing the conference today, said the United States will have national prohibition within five years and the constitutional amendment will be submitted to the people in one or two years. He declared that by the time "Billy" Sunday begins his campaign in Boston next year there will be a definite issue in Massachusetts between the prohibitionists and the liquor interests.

The Rev. Dr. Wilson, secretary of the Methodist Episcopal Temperance Society, said the Methodist preachers of the country are responsible for the temperance campaign now sweeping over the country. "And they will see it through," he added. Bishop Quayle presided.

Admit New Ministers

One of the chief events of the morning session was the formal admitting of the Rev. Constance M. Pamenato of Amherst and the Rev. Wylie C. Hausam to full connection in the conference, they having completed the course of study and passed the other requirements. They were admitted by Bishop Quayle, who gave them a short sermon of advice, in which among other things he told them not to complain of being poorly paid, stating there were as many over-paid clergymen as under-paid in the Methodist ministry.

He also said to them: "Don't be always in such a hurry that your coat tails are flying and you haven't time to speak to anybody, and don't, on the other hand, be always complaining to your wife how tired you are. Think rather of how tired she is (of you)."

The Rev. W. M. Gage of Chicopee Falls spoke in objection to the present system, whereby the various church committees appoint themselves in full without change in their makeup year after year. He said this prevented the entrance of much needed young blood and progressive ideas. He offered resolutions requiring at least one third of the membership of each committee to be dropped each year, and the vacancies filled by new men. The resolutions were passed after a somewhat lively discussion.

The following ministers were admitted to the conference "on trial" in accordance with the regular procedure before being admitted to full standing: M. A. Clare, Thomas A. Johnson, Henry S. Leitsel, Wallace A. Hayes, Arthur A. Pitman, Raymond Whitney, Horatio S. Putnam, H. Hausen and R. S. Muller.

The Rev. C. F. Rice of Winthrop street, Boston, read the report on "Church Federation." His report was optimistic, but he stated the work was chiefly handicapped by lack of funds.

The Methodist clergymen and their wives who are attending the New England conference thronged the People's Temple again today for the fourth day of the session.

Morning worship began at 8:30, followed by the regular conference session at 9 A. M.

The afternoon today is devoted to the anniversary meetings of the Women's Foreign Missionary and the Woman's Home Missionary societies, the former to begin at 2 P. M., with Miss Laura White as speaker, and Mrs. L. H. Wriston presiding. Miss White is a missionary from Nankin, China. The speaker at the Woman's Home Missionary meeting will be Mrs. May Leonard Woodruff and Mrs. O. H. Durrell and preside.

At 4 P. M. there will be a reception to ministers' wives and daughters, at which the hostesses will be Mrs. L. H. Murlin, Mrs. Charles Parkhurst, Mrs. E. C. E. Dorion, Mrs. H. L. Wriston, Mrs. R. J. Helms, Mrs. A. H. Nazarian, Mrs. C. C.

EVENING RECORD
Boston, Mass.
APR 17 1915

New Films Added to Birth of a Nation

"The Birth of a Nation" patrons at the Tremont Theatre yesterday afternoon and evening gave enthusiastic welcome to the new film incorporated by orders of David W. Griffith, showing the progress of the negro race in this country. The record of advancement completed the story from the time the negro as shown in the first part of the picture was brought in chains from Africa up to the present when he has developed extraordinary resource and skill in the arts, professions, crafts and agriculture.

It was recounted that the negroes now own 21,000 square miles of land—an area larger than the state of South Carolina where the scenes of the story are laid; they own more than 400,000 homes, and their aggregate wealth is rapidly increasing towards the billion mark. A third of a million are skilled laborers, and 22,449 work in the federal government service.

There are 50,000 negroes in the professions, 30,000 in business on their own account, they own 450 newspapers, 100 insurance companies, 300 drug stores, 20,000 grocery stores and 64 banks. Individual examples of negro greatness are exhibited in the names of Frederick Douglass in statesmanship, Booker T. Washington in education, W. E. B. DuBois in oratory and philosophy, Henry O. Tanner in art and Paul Lawrence Dunbar in poetry.

This marvellous record, as flashed on the screen, was heartily applauded at both the performances yesterday.

TIMES
New York City
APR 18 19

NEGROES MOB PHOTO PLAY.

Boston Police Clear Lobby, and "Birth of a Nation" Proceeds.

Special to The New York Times.

BOSTON, April 17.—The trouble threatened ever since the photo play "The Birth of a Nation" began its engagement at the Tremont Theater culminated tonight when 500 negroes, headed by W. Munroe Trotter, who made what was called an insulting address to President Wilson at the White House not long ago, arrived in a body and tried to buy tickets. The management declared that the house was sold out and that the people who were getting tickets at the box office had purchased them in advance. Trotter and his friends, among whom were several white men, assumed such an attitude that Manager Schoeffel called in the police, and a squad of 100, headed by Superintendent Crowley in person, hurried to the theater in automobiles.

The lobby was cleared without the use of clubs and the performance proceeded. In the audience were several negroes who had purchased seats in advance.

Six arrests were made—Trotter, the Rev. A. W. Fuller, pastor of the People's Baptist Church, John Hines, and two other negroes, and Joseph Gould, a white man.

EVENING RECORD
Boston, Mass.

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WORLD
New York City
Apr 18 19

"BIRTH OF A NATION" CAUSES BOSTON RIOT.

William Munroe Trotter Arrested, and Hundreds of Negroes Parade on Common.

BOSTON, April 17.—A race disturbance to-night in the lobby of the Tremont Theatre, where the motion picture play, "The Birth of a Nation," was presented, resulted in the arrest of William Munroe Trotter, Secretary of the National Equal Rights League; the Rev. Aaron W. Puller, pastor of the People's Baptist Church, two negroes and a white man.

Trotter claims he was struck in the face by a policeman. Puller was arrested on the same charge. Trotter said he had decided to go to the theatre to-night after receiving a letter from Mayor Curley that the producers of the play had made changes in films at the request of people who sympathized with objections of the negroes.

The refusal of the theatre to sell tickets to Trotter precipitated the trouble. The explanation given by the management was that the house was sold out.

During the disturbance in the theatre lobby and for a long time afterward, hundreds of negroes walked up and down Tremont Street between files of police reserves, or clustered on Boston Common until dispersed.

Mr. Trotter recently headed a committee of negroes who called upon President Wilson to protest against segregation of department employees at Washington.

Enterprise
Marlboro Mass
Apr 17, 1915

MAE MARSH
In "The Birth of A Nation

D. W. Griffith's wonderful spectacle of war and peace, "The Birth of A Nation," is playing to capacity audiences twice daily at the Tremont theatre, Boston. Everybody who can do so should see the spectacle this week. During the 50th anniversary of the closing events of the Civil war, the play offers an unusually vivid portrayal of those great scenes. It is just half a century after Lee's surrender to Grant, the collapse of the Confederacy, and the terrible assassination of President Lincoln by the madman, Wilkes Booth, in Ford's theatre, Washington. These are depicted by Mr. Griffith in so realistic a manner as to startle with their realism the few remaining survivors and participants. The entire period from 1861 to 1865 is covered in the first half of the picture, notable being the battle scenes illustrating the horrors of war and the blessedness of peace. In the second half Mr. Griffith takes up the soul-stirring drama of Reconstruction. He shows the rescue of the stricken South from the carpet bagger oppressors by the Scottish clans of the Carolinas. Here the dramatic power reaches its zenith. The eyes of spectators are glued to the screen with an engrossing interest that no interruption can disturb. Orchestra music by a band of 40 expert players accompanies the spectacle. Extensive mechanical effects are also used in connection with it.

"The Birth of a Nation" is the first musical film spectacle to play any Boston house at first class theatrical prices. Its success promises to revolutionize the business of showmanship. "As a woman patron remarked. "I would gladly pay $10 for my seat if I could not in any other way witness this wonderful production." The prices are ranged to suit all purses, and the spectator with his quarter or half-dollar will get as much enjoyment out of it as a representative of high society who pays $2 for an orchestra stall.

TRAVELER & EVE. HERALD
Boston, Mass.
APR

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EVENING RECORD
Boston, Mass.
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TRAVELER & EVE. HERALD
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New York City
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RIOT OVER FILM SHOW.

Arrests in Boston Result From "Birth of a Nation."

BOSTON, April 17.—Agitation which some negroes of this city started over the film show "The Birth of a Nation" at the Tremont Theatre culminated in a row in the theatre lobby. Twelve persons were arrested, including W. Munroe Trotter, editor of the *Guardian*, who had trouble at the White House not long ago when President Wilson said Trotter had insulted him, and the Rev. Alian Fuller, pastor of the People's Baptist Church. Several white men were among those arrested.

The movie management say that they received intimations that an attempt was going to be made to-night to break up the show. Many police were on duty. They said that Trotter, Fuller and other negroes when unable to buy tickets started the row.

A new film, to illustrate the progress of negroes since the Civil War, is to be added to the pictured spectacle, "The Birth of a Nation," at the Tremont in deference to various suggestions to the management.

P. Hiller, Mrs. Kelley Jennison, Mrs. W. M. Gilbert and Mrs. Dillon Brenson.

The anniversary of the conference Temperance Society will be this evening at 7 o'clock, the Rev. G. R. Heath presiding. The speaker will be the Rev. Sam Small of Georgia, who will talk on "King Alcohol."

Following this, at 8 o'clock, will be the "Anniversary of the Freedman's Aid." The Rev. J. W. Stephen will preside, and the speaker will be the Rev. P. J. Maveety, D. D.

BOSTON (Mass.) JOURNAL
APRIL 17, 1915

"THE BIRTH OF A NATION" CONTINUES AT TREMONT

"The Birth of a Nation," as everyone in Boston must know by this time, is at the Tremont. Controversial features aside, it is an extraordinary film show, with Civil War and reconstruction scenes serving as a background for a romantic story involving young Southerners and Northerners.

There are intensely vivid battle episodes. The burning of Atlanta is seen as through a window. The shooting down of President Lincoln by Booth and the meeting of Grant and Lee at Appomattox are pictures presented with startling fidelity to history. The turbulent history of the Ku Klux Klan is set forth in a long series of films, which alternate with scenes illustrating the working out of the negro problem. Mr. Griffith, the producer, has added films showing some of the progress the negroes have made since emancipation days.

There are performances every afternoon and evening.

BOSTON (Mass.) TRANSCRIPT
APRIL 17, 1915

Sunday Ban on "Birth of Nation"

George C. Neal, acting chief of the state police, put a ban on "The Birth of a Nation" as a Sunday attraction when he disapproved of the presentation of the picture at Lynn Sunday night, under the auspices of the local lodge of Elks. Deputy Neal, who saw the pictures in Boston last Wednesday, decided they were not satisfactory for a Sunday entertainment. The State police has power of censorship over motion-picture films.

BOSTON TRAVELER
APRIL 17, 1915

MASS MEETING TO PROTEST FILM

To protest against the [illegible] "The Birth of a Nation" and to set forth another view of the Reconstruction period the Wendell Phillips Memorial Association, which perpetuates the spirit of northern abolitionism, will have a mass meeting of colored and white citizens at 2 P. M. tomorrow in Faneuil Hall.

Frank H. Sanborn of Concord will preside, and the speakers will include Joseph C. Manning, a former member of the Alabama Legislature; Rufe Cobleigh of the Congregationalist, Michael J. Jordan of the United Irish League, the Rev. Francis H. Rowley of the Humane Society, Dr. A. P. Russell, Jr., and William T. Ingham, secretary of the association.

GLOBE
s: Boston, Mass.
APR 17 1915

[illegible] The film spectacle, "The Birth of a Nation," is the attraction at the Tremont Theatre.

Times, Boston Mass
Apr. 17, 1915

The success of "The Birth of a Nation" has incidentally given rise to a flood of suggestions to David W. Griffith concerning his next picture. In one of these—the suggestion of filming the Holy Grail story—Mr. Griffith has taken deep interest. One of his purposes in visiting Boston is to see, for the first time, the famous paintings in the Public Library, of which he will make a careful study.

Record 4/17/15

BOSTON (Mass.) JOURNAL
APRIL 17, 1915
1703

For the Garden
Read the Feature on Page 11

PRICE ONE CENT

[illegible]ES AID [illegible]TO-PLAY

Informs 2000 Negroes Who Storm State House He Will Appeal to Legislature If Necessary.

WARRANT TO BE ASKED FOR PROMOTERS TODAY

"Birth of Nation" Tends to Invite Race Prejudice and Bigotry Is Governor's Decision.

Following one of the most dramatic scenes the State House has ever witnessed, during which nearly 2000 negroes stormed the Capitol in protest against the production of "The Birth of a Nation," Gov. Walsh yesterday announced his complete sympathy with the contention that the pictures tend to incite race prejudice and bigotry, disturbing the equal rights guaranteed to citizens of all classes under the constitution, and promised to use all his power to stop the production of the play.

"I don't suppose there was ever before a day like this in the State House in all its history," said the governor. "I hope to God it will never happen again."

As the first step toward stopping the production a warrant is to be asked for in the Municipal Court this morning under Chapter 367 of the Acts of 1910, relating to immoral entertainments, for the arrest of the promoters of the pictures against which the negroes protest.

MAY ASK LEGISLATURE TO ACT

If the court decides that the photo-play is not in violation of that act, Gov. Walsh says he will ask the Legislature to pass a law which will end the production of the pictures in this State.

The act under which the warrant will be asked provides for an amendment of the Revised Laws, so that Section 21 of Chapter 212 thereof shall read as follows:

"Section 21—Whoever as owner, manager, director, agent or in any other capacity prepares, advertises, gives, presents or participates in any lewd, obscene, indecent, immoral or impure show or entertainment, or in any show or entertainment suggestive of lewdness, obscenity, indecency, immorality or impurity, or in any show or entertainment manifestly tending to corrupt the morals of youth, shall be punished by imprisonment for not more than one year or by a fine of not more than $500 or by both such fine and imprisonment."

Nearly 2000 on Steps

While the governor was considering the matter in the executive council chamber with a committee of 50 appointed by the protesting negroes, a throng of nearly 2000 waited on the front steps of the capitol. At various times the crowd sang "Onward Christian Soldiers" and a version of "John Brown's Body," which voiced the resentment against the author of the Clansman and which ran "We'll Hang Tom Dixon to a Sour Apple Tree."

When some one started "America" there was so much hissing that the [illegible] abandoned. There was a like [illegible]

[illegible] governor's body, [illegible] during the evening. [illegible] Gov. Walsh [illegible] the chorus of [illegible] the house had emptied [illegible] the crowd remained [illegible] during the [illegible] of the crowd [illegible] Chief Neal [illegible] Commissioner [illegible] Crowley [illegible] Boston [illegible] Massachusetts are regarded by him as among the most loyal citizens of the State.

"He assured me that under his administration the equal rights to all citizens for which America began its fight 140 year ago today will not be trampled upon and that no influence which tends to race prejudice and bigotry shall be allowed to exist within the community.

"The governor told us he does not hold the Wendell Phillips Memorial Association responsible for the demonstrations which may be made by some of the less responsible of our race, but he urged upon us to be calm and leave the matter to him.

"We all remember the assistance given to our race in the past by men of the governor's race. We all remember Daniel O'Connell. We all remember John Boyle O'Reilly and others who were the friends of the downtrodden black man in the dark days of slavery and I say to you that we are justified in leaving the situation in the hands of Gov. Walsh."

Posed at the very edge of the balcony, supporting himself with his left hand gripping the iron rail behind him and leaning far out over the heads of the crowd, Trotter roused his audience to the highest pitch of enthusiasm and praise for the position the governor had taken.

Attacks Producers

After eulogising Walsh and urging the negroes to proceed in a calm and orderly manner, Trotter branched out into a further attack on the producers of "The Birth of a Nation" and spoke for nearly 20 minutes.

At the conclusion of his address, the crowd dispersed quietly.

Before meeting the committee of 50 the governor conferred with Police Commissioner O'Meara, Superintendent of Police Crowley, George C. Neal, acting chief of the State police; Nelson P. Brown, first assistant attorney general, and a committee representing those gathered on the steps. The committee included William H. Lewis, former assistant United States district attorney; Attorney Butler Wilson, John W. Schenck, C. Henry Robbins, Superior

Belgium Is Still Helpless

The New England Belgian Relief [illegible] Against segrega[illegible] at Wash[illegible]

EVENING MAIL
New York City APR 14 15

BOSTON STIRRED BY DIXON FILMS

Negroes Denounce His Civil War Pictures, While Gov. Decides on Power to Stop Them

Boston, April 19.—Gov. Walsh summoned Attorney General Attwill, Chief Neal of the state police, Stephen O'Meara, police commissioner of this city, and Superintendent Crowley of the local police to a conference at the state house to-day, to determine whether he had authority to prohibit further exhibition in this city of picture films of Dixon's "Birth of a Nation."

Resolutions protesting against the pictures were adopted by the New England Methodist conference in session here, but Mayor Curley decided that he could not stop the production, as it was not established that the pictures were obscene.

While the governor was closeted with the officials several hundred negroes, waiting to be heard in protest against the exhibition, occupied the steps of the state house opposite the memorial to Col. Robert Gould Shaw, a white officer who lost his life while leading a negro regiment in the charge against Fort Wagner.

BROOKLINE (Mass.) T
APRIL [illegible]

TREMONT THEATRE.

D. W. Griffith's wonderful spectacle of war and peace, "The Birth of a Nation," is playing to capacity audiences twice daily at the Tremont Theatre, Boston. Everybody who can do so should see the spectacle this week.

"The Birth of a Nation" is the first musical film spectacle to play any Boston house at first-class theatrical prices. The prices are ranged to suit all purses, and the spectator with his quarter or half-dollar will get as much enjoyment out of it as a representative of high society who pays $2.00 for an orchestra stall.

BROOKLINE (Mass.) CHRONICLE
APRIL 17, 1915

Tremont Theatre.

"The Birth of a Nation," the film story of the history of the country from the time of the Civil War, has drawn large audiences to the Tremont Theatre. The Boston *Transcript* says od it:

"The earlier reels unroll scenes and incidents from the Civil War — Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln — on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and the Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheoses of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle."

Evening Journal
Apr 17, 1915

HIGH-PRICE FILM PLAY PIONEER

David W. Griffith, whose prodigious spectacular photo-drama, "The Birth of a Nation," is now being exhibited with remarkable success at the Tremont Theatre.

Moving Pictures World
N.Y. Apr 17, 1915

[illegible] TRANSC
BOS[illegible]ston, Mass.
APR

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EVENING RECORD
Boston, Mass.
AP

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TRAVELER & I
Boston, Mass.
AP

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TRAVELER & EVE. HERAL
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'BIRTH OF NATI
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Commissioner O'Meara assce
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TRAVELER & EVE. HE
Boston, Mass.
APR 15

'BIRTH OF A NATI
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From New York, yesterday,
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STAR
New York City
APR 21 1915

MAYOR CURLEY PERMITS

After eliminating several scenes which he regarded as being offensive Mayor Curley of Boston will permit D. W. Griffith's motion picture, "The Birth of a Nation," to be shown to the Boston public. He does not, however, say the picture is obscene or immoral.

PRESS
New York City
APR 20

ALSH AGAINST RACE FILMS

State Governor Will Ask for Law Barring "Birth of Nation."

BOSTON, April 19.—Governor Walsh told several hundred negroes who gathered at the State House to-day to protest against the production in this city of the film "The Birth of a Nation" that he would ask the Legislature to pass a law prohibiting plays or picture exhibitions that raised the race question.
In addition to the negroes there was a white representation also opposed to the pictures. These included Mrs. Joseph Williams, a niece of Wendell Phillips; William D. Brigham, secretary of the Wendell Phillips Memorial Association, and Miss Elizabeth Putnam.
Walsh said the sole reason why he did not act arbitrarily and forthwith to stop the exhibition was because he lacked authority. He advised the committee to make a formal complaint against the exhibitors in the Municipal Court, and said the Police Commissioner, who was directly responsible, would accept the court's decision.

Will
BOSTON (Mass.) AMERICAN
APRIL 17, 1915 171

BISHOP QUAYLE ADVISES PASTORS

"Do not complain to your wife how tired you are. Think how tired she must be of you. Do not insist on receiving letters of condolence from your wife."
This was the advice given today by Bishop William A. Quayle to two newly ordained ministers who were admitted into full membership of the New England conference of Methodist churches in People's Temple. The two ministers are Constantine N. Pappo of Amherst and Wiley C. Hawkets [illegible]
[illegible]tive young men stood before the bishop in the presence of the whole conference while he gave them advice. Among other things he said:
"Don't get into debt. If you don't have money, refrain from buying. Neighbors will help you to get along and when the time comes that you cannot buy food. Fast a little, you'll fatten up after a while. Pay as you go. Don't Uuse tobacco. Preach the Gospel.
"Do not get egotistical or give too much prominence to the intellectual microbe that may be in you. Look after your conscience and keep it up-to-date. When you make a call, remember to get out before the people go to sleep."
The bishop gave an address on the debt of civilization to Palestine, in which he contended that whatever we have in the family life and Christian life come to us from Palestine through the Prophet Christ.
Rev. Dr. Wilson of the Methodist Church Temperance Society asked from the conferences the sum of $35,000 for temperance work and said that over one million total abstainence pledges were signed during the year. "The Birth of a Nation," now being presented in Boston, was unanimously condemned by the conference after a speech by the Rev. W. J. King, pastor of the Fourth Church of Boston.

"THE BIRTH OF A NATION" TO OPEN IN BOSTON.

Expected Protest Realized—Mayor Curley Petitioned—What Parkhurst Says.

"The Birth of a Nation" will open its Boston engagement at the Tremont theater on Saturday afternoon, April 10, for an indefinite period.
As soon as this announcement was made public, several prominent Bostonians, including Francis J. Garrison and the Rev. Horace Bumstead, signed resolutions, which were sent to Mayor Curley, asking that the exhibition of the photoplay be prohibited.
The following is the communication received by Mayor Curley from the association:

My Dear Sir: At a meeting of the board of directors of Boston branch of the National Association for the Advancement of Colored People, the enclosed resolution was unanimously adopted requesting a hearing for the purpose of opposing the production of "The Birth of a Nation" in Boston. And I respectfully request that such a hearing be granted at some early date prior to April 10, 1915.
Very Respectfully,
Butler Wilson, Secretary.

Whereas, it is announced in the public press that "The Birth of a Nation" is to be produced at the Tremont theater in Boston, beginning April 10, 1915, and
Whereas, the film should not be shown in Boston.
First, because it is a libel upon and an insult to a large number of Boston citizens.
Second, because it engenders race hatred.
Third, because it tends to a breach of the public peace
Resolved, that the executive committee of the Boston branch of the National Association for the Advancement of Colored People respectfully request the Hon. James M. Curley, mayor of Boston, to grant us a public hearing at an early date, prior to April 10, 1915, for the purpose of producing the evidence and showing the reasons why the film should not be shown in Boston.
The following resolution was also passed:
Resolved, that we earnestly protest against the exhibition in the moving picture theaters of Boston and vicinity of Thomas Dixon's play, "The Birth of a Nation." This play, like some previous literary and dramatic productions of the author, being a gross and demoralizing misrepresentation of the colored population of our country, untrue in fact, cruel in spirit, fruitful of race prejudice, demoralizing to whites and blacks alike, and dangerous to the public welfare. We appeal to the mayors of Boston and neighboring cities, and to all others in authority to use every power entrusted to them to suppress this vicious play.
Mayor Curley has received a letter from the Rev. Charles H. Parkhurst of New York City, regarding the production, which read in part:
"The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it.
"It is in this respect exactly true to history and if it reflects upon the negro as he was then, it is a compliment to the black man of to-day. An exhibition of negro lawlessness might not have been proper thirty or forty years ago. Such proprieties, however, change with the passing of time."

"DON'T PUTTER"—QUAYLE

Methodist Bishop Gives Advice to Ministers

Sunshine-Blue Sky-South Breezes Doctrine

Conference Opposes "Birth of a Nation"

Prohibition Promised in Five Years

Bishop Quayle was again the actual as well as the nominal leader today at the session of the New England Conference of the Methodist Episcopal Church at People's Temple, and in counselling C. M. Penuncio of Amherst and Wylie C. Hawsam of West Roxbury, candidates for full membership in the conference, he gave advice which served as well for the ministers who heard him, for the laymen and for the world.
The bishop began by emphasizing the wise doctrine of "Pay as you go." Continuing, he said: "We do not pass judgment on the use of tobacco, but the Ladies' Home Journal does not care for it; and seriously, a minister who goes into households at the times of birth, death and marriage has no business to have a colored breath."
As the two candidates stood in front of the platform, listening intently, the bishop asked, according to the discipline: "Do you know all the rules?"
"Yes," they replied promptly.
"Then," smiled Bishop Quayle, "you know more than anybody else here."
Becoming serious again, the counsellor advised: "Don't explain too much in your preaching; make things obvious; particularly don't endeavor to explain voluminously about the Trinity—proclaim it. If, after examination, you believe our doctrines to be not in accord with the Holy Scriptures, don't at once decide against the doctrines. Look again; the fault may be with you.
"Don't be egotistical. If you have to change from our methods, do so; flock with others, if you can find them, or flock by yourself; don't bother us.
"Do you know our church discipline and polity? I trust so. The Methodist discipline is a good thing; and the conference is like sticky fly-paper. If you walk off you leave your legs behind.
"And, speaking of conferences, it doesn't seem quite fair to bring an unsuspecting man like me down here to administer it. Everything seems to be glued down. What the preachers don't advise me, the laymen do.
"Now, there is no more self-respecting job than to be a Methodist preacher. You never have to ask for a place to preach. It comes to you. That is Methodist economy. You won't always get the best wages, but in round numbers, you'll get all you're worth. If you don't have thick clothes all the time, be glad that summer comes periodically, when you can wear your thin ones. There are as many Methodist ministers overpaid as there are underpaid ones.
"Be diligent. If you keep busy, you won't have time to talk about it. Don't fuss about your work, do it. Don't complain to your wife how tired you are. Think how tired she is of you. Don't 'putter.' Stick to your own job. Teach your laymen manners, not as having any yourself, but as having inquired of Him that hath.
"The bigger preacher you are, the more you visit. But don't stay too long. Go, take sunshine, blue sky and south wind—and get out! Give the people a chance to rest up.
"Don't be a lop-sided preacher."
Dismissing the candidates, and speaking generally, Bishop Quayle compared Greece and Palestine, giving to Greece logic, mathetics, sculpture, architecture, eloquence, literature and philosophy, and to Palestine individualism, the family, democracy, ethics, the Bible and Christ.
"Kingdoms," continued the bishop, "think men have to be managed; democracies think men can manage themselves. I came from a foreign land, but I glory that I live in a land where we choose our President. The Greek civilization was a civilization of men, but it fell because it did not take account of the women. Christ has made womanhood holy. We do not inherit the family life from China, Japan, India or Greece. The family is the gift of God through Jesus Christ. Ethics is the largeness of the human soul under obligation to the universe. Christianity comes from Palestine, and it is the only religion that will stand the test of time. The Bible is a lamp to our feet and a light to our path. Greece had Olympus, but Palestine had Calvary."
The conference adopted the following minute against the production of "The Birth of a Nation": "Resolved, That we urgently protest against the exhibition in the moving-picture houses, within the New England Methodist Episcopal Conference, of the play called 'The Birth of a Nation.'"
"This play is a gross and demoralizing misrepresentation of the colored population of our country, untrue in fact, cruel in spirit, fruitful of race prejudice, demoralizing alike to blacks and whites and dangerous to the public welfare."
Dr. Howard Russell, one of the national secretaries of the Anti-Saloon League, predicted that in five years the United States would have national prohibition. He said that at the close of the present session of the General Court in Massachusetts the Anti-Saloon League will announce a unique plan, to be developed by "Billy" Sunday, when he comes to Boston.
Professor Harry F. Ward of the Boston University School of Theology spoke yesterday afternoon for passive resistance in case a foreign power should attack the United States. He said that such action would send the enemy back with the laughter of the world ringing in their ears. He denounced religion for its lack of heart in world service and said that many persons gave money for Belgium when they should have helped the [illegible] Home. [illegible] and his officials under the law. [illegible] and decided upon no course to be [illegible] by either of them.
[illegible]sioner O'Meara declined to [illegible] statement as to the nature

A new film, to illustrate the progress of negroes since the Civil War, is to be added to the pictured spectacle, "The Birth of a Nation," at the Tremont in deference to various suggestions to the management.

scored "bundle days" and such schemes saying they were practically worthless.

Bishop Quayle addressed a crowded auditorium last night which he gave his lecture on "Shakespeare's Tragedy of Greatness." His lecture was upon "Julius Caesar," and more than $1000 was realized for the benefit of the retired ministers' fund.

The assignment of preachers at Greater Boston churches tomorrow is as follows:

People's Temple—Bishop W. A. Quayle in the morning and Rev. Dr. W. F. Oldham of New York in the evening.

Tremont Street Church—Bishop R. J. Cooke of Portland, Or., in the morning and Rev. W. E. Vaudermark of Cambridge in the evening.

Baker Memorial—Rev. C. C. P. Hiller, morning, and Rev. Kelley Jenness, evening.

Malden Centre Church—Rev. Edward A. Elliott of Trinity, Springfield, morning and evening.

Newton Centre—Rev. L. J. Birney at both services.

Winthrop Street—Rev. Kelley Jenness, morning, and Rev. W. W. Bowers, evening.

Chelsea First—Rev. C. H. Hannaford of South Lancaster, both services.

Greenwood Memorial—Dr. L. H. Murlin, president of Boston University, in the morning.

Medford Hillside—Rev. E. G. Hooper of Charlemont, both services.

Boston First—Rev. Charles H. Atkins of Cambridge, evening.

Hyde Park—Rev. James R. Coons of Waltham, both services.

Cambridge, Harvard Street—Rev. Charles F. Rice of Boston, evening.

LYNN (Mass.) NEWS
APRIL 17 1915

BARS MOTION FILM "BIRTH OF NATION"

Deputy Neal Says It Is Not Fit for Elks to Present Here.

George E. Neal of this city, deputy chief of the state police, today notified the Lynn lodge of Elks that the moving picture "The Birth of a Nation" is not fitting for a Sunday show. The local lodge had planned to present the big motion picture at the Olympia theatre a week from Sunday night. Manager Griffith of the company presenting the picture had offered it to the lodge and the management of the Olympia had also extended the courtesy of their playhouse for the performance.

All "movies" exhibited anywhere in the state on Sunday are subject to state police censorship, and, accordingly, the Lynn Elks applied to the state police for permission. Deputy Neal wrote to John D. Aspin, chairman of the Lynn Elks' entertainment committee:

"I attended an exhibition of the 'Birth of a Nation,' and I am satisfied that it is not a fitting production for Sunday entertainment, and I, therefore, shall be obliged to disapprove of the exhibition on the Lord's day in the state of Massachusetts.

"Your object is a good and a very worthy one, but I see no way of helping you out, not at least with this kind of an entertainment."

Henry McMahon, Boston manager of the "Birth of a Nation," said that the exhibition and services of the orchestra were offered to the Lynn Lodge of Elks some time ago, at the request of the lodge officers, and without knowledge that in this state such exhibitions were forbidden on Sundays.

After learning of the law the proprietors of the show, who were to receive nothing, thought that as the proceeds were to be for a benevolent object the authorities would not object. The offer has been withdrawn on learning the attitude of the state police, he said.

DORCHESTER (Mass.) BEACON
APRIL 17, 1915

TREMONT THEATRE.

D. W. Griffith's wonderful spectacle of war and peace, "The Birth of a Nation," is playing to capacity audiences twice daily at the Tremont Theatre. During the fiftieth anniversary of the closing events of the Civil War, the play offers an unusually vivid portrayal of those great scenes. It is just half a century after Lee's surrender to Grant, the collapse of the Confederacy, and the terrible assassination of President Lincoln by the madman, Wilkes Booth in Ford's Theatre, Washington. These are depicted by Mr Griffith in so realistic a manner as to startle with their realism the few remaining survivors and participants. The entire period from 1861 to 1865 is covered in the first half of the picture, notable being the battle scenes illustrating the horrors of war and the blessedness of peace. In the second half Mr Griffith takes up the soul-stirring drama of Reconstruction. He shows the rescue of the stricken South from its carpetbagger oppressors by the Scottish Clans of the Carolinas. Here the dramatic power reaches its zenith. Orchestra music by 40 players accompanies the spectacle. Extensive mechanical effects are also used.

New York City

APR 20

MOVIE [illegible] IN BAY STATE.

Gov. Walsh Fights "The Birth of a Nation."

Boston, Mass., April 19.—Several thousand negroes waited on the State House steps to-day while a delegation lodged a protest with Gov. Walsh against the movie show called "The Birth of a Nation."

The Governor will ask the Legislature to pass a law to prevent the production of this show and of all plays that tend to raise race or religious prejudice in case the courts decide that there is no law prohibiting such exhibitions.

A complaint will be filed and if the court finds that the law has been violated Commissioner O'Meara will report to Mayor Murray and he can stop its production. Otherwise the Governor will ask for a new law.

NGFIELD (Mass.) REPUBLICAN
APRIL 17, 1915

[illegible] of the cause of the Allies and the Germans is already [illegible]

[illegible] of Mark here this week [illegible] made by Dixon and [illegible] maligner of their Negro fellow-citizens to eliminate the whole colored race by [illegible] and unheard-of situations in the [illegible] which represents the emancipation of Lincoln, the lawless carpetbaggers, the Ku Klux in the former slave states after emancipation, and the alleged evils of the reconstruction period affecting the newly-surrendered rebels and the newly-enfranchised slaves. The truth of history has never been adhered to by Dixon. Singular as it may seem, the slaveholder has always misunderstood the Negro slave, attributing to him an eagerness for rebellion and painting in glaring colors the horrors of the "insurrections" that the American negro has never shown any strength or desire to raise. No other race in slavery has shown the patience and long suffering of the negro, yet the slaveholders are always prepared to fear their rising in revolt. Never was there a better opportunity than the civil war afforded; yet no corporal's guard of the slaves rebelled. Instead of that they stayed on the plantations, did the work of their masters, and protected the women and children of the families who were left unguarded by their militant men folks. Instead of hatred and slander, the southern whites ought to show and feel profound gratitude to this faithful race, which never sought to take advantage of the situation that the folly of the whites had created. Some of the more scandalous parts of the show at the Boston theater have been stricken out by order of the police, but there still remain very objectionable passages intended to insult and offend thousands of Negro Bostonians. If similar insults were offered, in a performance of this kind, to the Irish-Americans, the German-Americans, or the English or French residents here, how long would the public endure it? A single matinee would be enough to sweep the offenders out of a theater which sheltered such illnature and historic falsehood.

The evils of which the white southerners complained during reconstruction, so far as they were avoidable, were mostly psychological. "The man who has injured you will never forgive you," says the proverb and it is [illegible] natural. Conscious that they done unpardonable deeds, by which slaves had suffered, they resented the [illegible] which they believed the Negroes [illegible] them, but which hardly existed in kindly souls.

[illegible] Brown himself was under some [illegible] as to the insurrectionary [illegible] of the slave. Valuing discipline [illegible] own side, he thought his freed slaves [illegible] put under strict rules to prevent [illegible] from getting beyond control; but our [illegible] in the civil war, and later, [illegible] own that they are easily controled, [illegible] make admirable soldiers with less [illegible] of discipline than the low down [illegible] needs for the same result. As for [illegible] negro's pursuit of the white woman, which Dixon is obsessed, it is far [illegible] obvious than the corresponding pas- [illegible] of the white for the colored, as the [illegible] history of the South has shown. [illegible] ading of the two races comes from [illegible] native of the white man; and it [illegible] me so far, in nearly three centuries [illegible] ginia, that purely a full-blooded [illegible] is to be found in the seceding [illegible] as old slaveholders who still sur- [illegible] ow well. A few pure Africans [illegible] troduced into Carolina and Georgia [illegible] revived slave trade during Pierce's [illegible] chanan's administrations, as Prof [illegible] knew very well from his experi- [illegible] Carolina. Nothing but mischief [illegible] ult from the proximity of Dixon [illegible] ville, either South or South. A [illegible] on Sunday afternoon [illegible] held to denounce [illegible] Boston [illegible] ing in the revised [illegible]

[illegible] assumptions of history which [illegible] vicious hatred of the Negro habitu- [illegible] are well exposed this morning [illegible] Herald by Miss Storey, who, [illegible] etary and stenographer of Senator [illegible] knew the facts as they occurred [illegible] time. The [illegible] slaveholders, [illegible] representative, [illegible] Booth, had [illegible] ated Lincoln and [illegible] to assassi- [illegible] [illegible] near the fruits [illegible] result of their at- [illegible] free republic. [illegible] om by John- [illegible] ent in their [illegible] show their [illegible] that prac- [illegible] to peonage, [illegible] form of re- [illegible] Carl Schurz, [illegible] in general [illegible] and pro- [illegible] the only al- [illegible] ment, and it [illegible] to decency [illegible] evils half so [illegible] had [illegible]

Main Telegram
N. Y. after, 1915

THAT riot which resulted from the production in Boston of "The Birth of a Nation", a film play dealing with the race problem in the South, must have been caused by objection to the "caste".

TRIBUNE
Tampa, Fla

APR 18 1915

"BIRTH OF A NATION" IS STIRRING UP THE BLACKS

RACIAL DISTURBANCE IN BOSTON THEATER

Follows Similar Disturbances Recently In New York—Trotter Refused Admission

BOSTON, April 17.—A racial disturbance which developed tonight in the lobby of the Tremont Theater, where a motion picture play dealing with the reconstruction period in the South was presented, resulted in the arrest of William Munroe Trotter, secretary of the National Equal Rights League; Aaron W. Puller, pastor of the People's Baptist Church; two other negroes and a white man.

Trotter, who is charged with disturbing the peace, claims he was struck in the face by a policeman. Puller was arrested on the same charge. Trotter said he had decided to go to the theater tonight, after receiving a letter from Mayor Curley to the effect that the producers of the play had made changes in the films at the request of persons who sympathized with objections made by negroes who had seen the exhibition.

The trouble followed the alleged refusal of the theater to sell tickets to Trotter. The explanation given by the manager was that the house was sold out.

Disorders had been anticipated by the police and more than 100 reserves were near the theater at the opening hour. During the disturbance in the theater lobby and for a long time afterward hundreds of negroes walked up and down Tremont Street between files of police reserves or clustered on Boston Common until dispersed.

Trotter came into prominence recently when he headed a committee of ne[illegible] called upon Preside[illegible] against segrega[illegible] employes at Was[illegible]

SPRINGFIELD (Mass.) MOR. UNIO
APRIL 18, 1915

MINISTERS ON ANXIOUS SEAT

Methodist Bishop May "Pickle" Some of Anticipated Appointments.

GIVES REASONS WHY

Conference Condemns "The Birth of a Nation," Motion Picture Show.

[Special to The Union.]

BOSTON, April 17—While it had been said that the list of appointments had practically been completed and would probably be announced early Monday, Bishop Quale's announcement of a proposed "pickling" of some of the ministers resulted in a large gathering of the ministers in the bishop's office in the Wesleyan Building, Copley Square, late this afternoon. Many were among the gathering whose pastorates were believed to have been permanently settled, leading to the belief that there may be a big shake up in the list as prepared by the ministers and superintendents.

This belief was strengthened by the action taken by the bishop in the case of Rev. Joseph M. Shepler of Hyde Park and his prompt elimination as a candidate for the superintendency of the Springfield district, following the visit of the Springfield laymen to urge his candidacy.

Appointments Uncertain.

The sudden turn in affairs makes it impossible to predict with certainty the appointments to be made Monday. How far the shakeup goes is a mystery, even to the ministers themselves and all are now on the anxious seat, awaiting the turn of affairs during the next 24 hours.

No name is now mentioned for the Springfield superintendency excepting that of Rev. Charles O. Ford of Greenfield, formerly of Asbury Church, Springfield. Yet the ministers now shake their heads doubtfully when his probable appointment is mentioned. Since the bishop is a comparative stranger in New England and a resident of St. Paul, Minn., it was believed that he would be largely governed by the advice of the members of the conference.

Apparently there is no change in the proposed appointment of Rev. J. Frank Knotts of Park Avenue Church, Somerville, to the Lynn district superintendency. He united with the New England conference in 1906 and has held pastorates at Wesley Memorial Church, Boston, 1906-7; First Church, Lynn, 1908-12, and Park Avenue, Somerville, 1913-14.

It is practically certain that Rev. E. J. Knox, who has been supplying the pulpit of Grace Church, Springfield, since the death of its pastor, Rev. H. H. Paine, will continue in that position for another year. His salary has been increased to $1400 and house rent. Rev. N. M. Caton of Liberty Church, Springfield, will be retired this year and his successor is a matter of extreme doubt. Whether or not Rev. L. W. Staples will return to Asbury First Church is also a question of some doubt. Rev. W. C. Townsend of St. James, Rev. E. A. Elliott of Trinity and Rev. R. A. Colpitts of Wesley Church, Springfield, will all be returned to their respective pastorates for another year.

Protest Motion Pictures.

Unanimous [illegible] against showing the pictures of "The Birth of a Nation," in any of the motion picture houses in the State. The following resolution of Rev. W. J. King, colored, of the Fourth Church, Boston, was unanimously adopted:

"Resolved, that we urgently protest against the exhibition in the motion picture theaters [illegible] Massachusetts of the play called 'The Birth of a Nation.' This [illegible] gross and demoralizing misrepresentation of the colored population of our country, untrue in fact, cruel in spirit, hurtful of race prejudices, demoralizing to whites and blacks alike and dangerous to the public welfare."

"We must [illegible] be [illegible] harsh on the motion theatre pictures," cautioned Bishop Quayle. "We are the most deadly foes in existence to the liquor interests."

Temperance Address.

Secretary Wilson of the Conference Temperance Society and Dr. Howard Russell, national secretary of the Anti-Saloon League, both delivered addresses telling of the work being done to secure temperance legislation throughout the Nation. The latter speaker said; "When Billy Sunday comes here in 1916 he is going to help push this temperance legislation through in Massachusetts."

Rev. Joseph M. Shepler was appointed to preach the conference missionary sermon next year. Upon motion of Rev. J. M. Gage of Chicopee Falls, a resolution was adopted after some debate, providing that the committee of the conference should not always have the same membership, but that at least one third of the membership of each committee should be moved off each year.

Rev. Dr. Charles F. Rice of Winthrop Street Church, Boston, formerly of St. Luke's and Wesley Churches, Springfield, reported on church federations. On motion of Rev. J. E. Charlton of Salem the following were received into the conference [illegible] Massachusetts [illegible] Thomas T. [illegible] against the [illegible] in the film [illegible] who

A. Clare and Henry S. Lutzel. The candidates were received into full membership. They are C. M. Panunzio, who has been preaching at Amherst in the Springfield district, and Wylie C. Houser.

Charge to New Members.

In his charge to the new members, Bishop Quayle cautioned them never to go in debt. "If you don't have food for that day," he said, "perhaps some neighbor will provide it. If not, it will not harm you to fast.

"You are asked to abstain from using tobacco, but you are not asked to preach against tobacco. The reason we ask you not to abstain from using tobacco is because the Ladies' Home Journal will have none of it. The doctrine of Christian perfection has about as much imperfection in it as any doctrine I know of. What it asks is that you be a gentleman.

"There are as many jobs in the Methodist ministry overpaid as there are jobs underpaid. A big man in a small place will make that place big. Diligence means to work a lot and not talk about it. Don't complain to your wife how tired you are. Think how tired she is of having you. I know some ministers who demand resolutions of condolence every night from their wife. Don't putter and fool away your time. Stick to your own job and let the other people look after theirs. Look after your conscience. Keep it in repair and up to date. Some people's consciences are mighty wizened-up affairs.

"Don't get [illegible] you get an intellectual [illegible] the whole universe must be changed. If you change we will bid you good [illegible] What Methodists need is Methodists.

Bishop's P[illegible]

In closing his [illegible] the candidates Bishop Qu[illegible] criticized the action of minister[illegible] ing down the appointments. He [illegible]

"It is not a fair [illegible] square way to do to ask a bishop to administer a conference and when he arrives find everything is already glued down. I say this in the friendliest spirit to you. Neither is it fair to have the laymen take a hand in the matter. Many of these ministers have hopes. Some of these hopes will be pickled."

Women's Conference.

The entire afternoon was devoted to the women's part of the conference work and many of the ministers took the opportunity of attending the ball game and watching the Braves in action. Mrs. H. L. Wriston, formerly of Springfield and now of Boston, presided at the Women's Foreign Missionary anniversary and Miss Laura M. White of Nanking, China, told of the work being done there through the support of the Methodist Church. Mrs. O. H. Durrell presided at the Women's Home Missionary meeting and Mrs. May Leonard Woodruff was the speaker. Following these meetings a reception was tendered the visiting women by the wives of the Boston ministers. The hostesses were Mrs. L. H. Murlin, Mrs. Charles Parkhurst, Mrs. E. C. E. Dorion, Mrs. H. L. Wriston, Mrs. E. J. Helms, Mrs. A. H. Nazarian, Mrs. C. C. P. Hiller, formerly of Springfield; Mrs. Kelley Jenness, Mrs. W. M. Gilbert and Mrs. Dillon Bronson.

In the evening the conference temperance anniversary was held, with Rev. Sam Small of Georgia as speaker and Rev. G. E. Heath of Lynn presiding, and the freedman's aid anniversary with Rev. J. W. Stephan presiding and Rev. P. J. Maveety of Cincinnati as speaker.

Bishop Quayle will preach the sermon tomorrow morning in the People's Temple, following a love feast at 9 o'clock, led by Rev. W. F. Warren of Brookline. Anniversaries of the home and foreign missionary societies will be held in the evening. Practically all of the business of the conference has been cleaned up and Monday morning the conference is expected to act upon minor matters of business and to receive the appointments to pastorates, ending the conference.

COURIER JOURNA[illegible]
LOUISVILLE KY
APR 18

CLASH BETWEEN RACES CAUSES NEGROES' ARREST

TROUBLE OCCURRED AT THEATER WHERE RECONSTRUCTION FILM IS SHOWN.

Boston, April 17.—A racial disturbance which developed to-night in the lobby of the Tremont Theater, where a motion picture play dealing with the reconstruction period in the South was presented, resulted in the arrest of William Munroe Trotter, secretary of the National Equal Rights League; the Rev. Aaron W. Puller, pastor of the People's Baptist church, two other negroes and a white man.

Trotter, who is charged with disturbing the peace, claims he was struck in the face by a policeman. Puller was arrested on the same charge. Trotter said he had decided to go to the theater to-night after receiving a letter from Mayor Curley to the effect that the producers of the play had made changes in the films at the request of persons who sympathized with objections made by negroes who had seen the exhibition.

The trouble followed alleged refusal of the theater to sell tickets to Trotter. The explanation given by the management was that the house was sold out.

Disorders had been anticipated by the police and more than 100 reser[illegible] were near the theater at the [illegible] hour. [illegible] was dem[illegible]

Durin[illegible] Hall [illegible] permitted [illegible] crowded. [illegible] ence recently [illegible] ence re[illegible] when he [illegible] who called upon President Wilson to [illegible] test against segregation of [illegible] employes at Wash[illegible]

POST
Boston, Mass.
APR 18 1915

DISCUSS DAYS AFTER THE WAR

Mass Meeting to Take Up Reconstruction Period

Prominent Bostonians, aroused by the attack on the reconstruction legislation for which Massachusetts citizens and statesmen were to a great degree responsible, in the photo-play, "The Birth of a Nation," have called a mass meeting in Faneuil Hall for Sunday at 3 o'clock, open to the public, at which well known New Englanders and a Southerner, the Hon. Joseph C. Manning of Alabama, will give the correct history of the reconstruction era.

The promoters represent the Abolitionists and their descendants, who on Sunday will give historical data on the course of events in the South after the war, the meeting being held under the auspices of the Wendell Phillips Memorial Association.

Frank B. Sanborn of Concord, an authority on reconstruction history, will preside. The Hon. Joseph C. Manning, a former member of the Alabama Legislature, will tell of conditions from the knowledge of a Southerner on the ground, which will be interesting, as the author and producer of the photo-play are both Southerners. Other speakers will be Rolfe Cobleigh of The Congregationalist, Michael J. Jordan of the United Irish League, William D. Brigham, the Rev. F. H. Rowley of the Humane Society and Dr. A. P. Russell.

RECORD
Philadelphia, Pa.
APR 18 1915

NEGRO BAITER OF PRESIDENT IS ARRESTED IN BOSTON RIOT

Photo-Play Toned to Meet Negroes' Protests Fails to Appease and Outbreak Follows at Theatre.

Boston, April 17.—An attempt by hundreds of negroes tonight to break up the performance of "The Birth of a Nation," a photo-play based on "The Clansman" of Thomas Dixon, resulted in a riot in front of the Tremont Theatre and arrest of four negroes. Among them was William Munroe Trotter, editor of the Guardian, Trotter is the negro whom President Wilson practically ordered out of the White House a short time ago, when he was baiting the President, at a conference with colored leaders, over the alleged discrimination against negro Government employees. Rev. Aaron Fuller, a negro, also was arrested. The police received advance information that the negroes were to make a demonstration at the theatre. Negroes have protested vigorously in the press, as have descendants of the old Massachusetts abolitionist school against the glorifying of the Klu Klux Klan in the film and the unfavorable light in which it puts the negro immediately after the civil war. Mayor Curley toned the film somewhat, but not enough to suit them.

At 7.30 o'clock tonight there were 60 plain-clothes men inthe theatre, and in front of it, along the Boston Commons, were 200 officers in uniform. The management at first refused to sell tickets to negroes, a great number of whom crowded the lobby before the doors were opened. Then tickets were refused everybody and no one was permitted to enter unless he had purchased a ticket in advance. With the superintendent of police in charge the officers started to clear the lobby. There was much jostling and many negroes were handled roughly by the police.

Trotter was arrested at the ticket window when he was demanding vigorously that he be permitted to purchase a ticket. He was charging with disturbing the peace and was led away by a burly sergeant and three police officers to a station several hundred yards away. Several hundred negroes followed, yelling loud protests at his arrest. One plain-clothes man hit him on the jaw while the arrest was being made. The other arrests were made in the melee that came when Trotter started toward the station. According to John B. Schoeffel, manager of the theatre, whose wife was the late Agnes Booth, a relative of John Wilkes Booth, Lincoln's assassin, many negroes in the crowd that tried to storm the doors were overheard to say: "The Mayor will not grant us our rights and we propose to take them into our own hands."

A mulatto who had gained entrance unnoticed scattered chemicals that made it necessary to open all the windows in the theatre.

From POST
Address: Boston, Mass.
APR 18 1915

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At first sight it seems incredible that the motion picture play, "The Birth of a Nation," now being presented at the Tremont, should have taken such a wonderful hold on the public. No play of any description has visited Boston in years, if ever before, that has drawn from the outset such vast concourses of people, nor has there ever been such widespread comment. The latter fact is one reason for the immense patronage, for there is scarcely a human being old enough to know anything, but has heard of "The Birth of a Nation," and has been curious to witness it.

But after viewing the performance, quite a few reasons are apparent for its popularity. In the first place it is the acme of motion picture photography up to the present time. The groupings of the various scenes, the training of the participants and the realism of the episodes, are marvellous examples of stage management, while the clearness and lack of flickering in the films, almost make the spectator forget he is regarding a photograph. The scenes portraying the assassination of President Lincoln are, in many respects, the most wonderful, for all the actors, by their facial expression and movements, play a congruous part.

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I was much interested in Mae Marsh, the little Southern girl who met an untimely death. I am told she is an Irish lass, who never made any especial fame on the stage, but who possessed, so it was discovered, remarkable ability to portray her emotions through her features. Never in my experience have I seen such remarkable facial ability as Miss Marsh displays, and as she is supposed to be young and temperamental, the skill required is much greater. She is the belle of the film, and the really, and perhaps only, pathetic feature of the entire production is her cruel death. I should enjoy witnessing Miss Marsh in a play, but possibly my anticipations would not be realized.

From New York David W. Griffith wired his general manager, J. J. McCarthy, at the Tremont Theatre, that he had started the preparation of new film to add to "The Birth of a Nation" now playing at that house. The new feature will show the progress of the negro race since the Civil war. Astonishing facts and figures will be disclosed concerning negro advancement. The suggestion made by Dr. Charles Fleischer that this work would add to the historical value of "The Birth of a Nation," appealed to Mr. Griffith strongly, and before leaving Boston he decided to carry it out.

BOSTON (Mass.) MORN. HERALD
APRIL 18, 1915

Tremont Theatre

With the Patriots' day matinee tomorrow afternoon, D. W. Griffith's "The Birth of a Nation" will start the second week of its engagement at the Tremont Theatre. This great spectacle crowded the theatre at every performance last week, and the advance sale for this week indicates that it will continue to make the same record. Requests from parties of people who desire to attend the play range from veterans of the civil war to school children. The orchestral effects are said to be evan more beautiful than the music as played at the Liberty Theatre, New York. The picture recites most momentous events in American history. Interest is maintained by a romance of sweetness, poignancy and charm. The picture is to be seen every afternoon and evening, the matinee and night performances being exactly alike in all respects.

It is expected to add to the play this week the supplemental feet of film being prepared by Mr. Griffith, showing the progress of the Negro race since reconstruction and thus rounding out the great cycle of [illegible] from slavery until now.

AMERICAN, Boston Mass.
Apr. 18, 1915

Tremont Theatre.

With the Patriots' Day matinee tomorrow afternoon, D. W. Griffith's "The Birth of a Nation" will start the second week of its engagement at the Tremont Theatre. The great spectacle was by far the most popular attraction in Boston last week, crowding the Tremont at every performance, and the enormous advance sale for this week indicates that it will continue to make the same record.

BOSTON (Mass.) MORN. GLOBE
APRIL 18, 1915

"The Birth of a Nation"
Pictures at the Tremont

D. W. Griffith's wonderful motion picture spectacle, "The Birth of a Nation," has been crowding the Tremont Theatre as it never was before by a production of this character.

The picture recites most momentous events in ..merican history, the part of the great American story which, according to the producer, lends itself best to dramatic picturization. The human interest is maintained by a love romance of poignancy and charm.

"The Birth of a Nation" is on view at the Tremont Theatre every afternoon and evening. It is expected to add to the play this week the supplemental film being prepared by Mr Griffith, showing the progress of the negro race since reconstruction and thus rounding out the great cycle of historical events from slavery until now.

POST
Boston, Mass.
APR 18 1915

Tremont Theatre

With the Patriots' Day matinee, D. W. Griffith's "The Birth of a Nation" will start the second week of its engagement at the Tremont Theatre. The great spectacle was by far the most popular attraction in Boston last week, crowding the Tremont at every performance, and the enormous advance sale for this week indicates that it will continue to make the same record. Indeed, it is so difficult to satisfy the throngs that seats have been placed on sale four weeks in advance. Requests from parties of people who desire to attend the play are pouring into the management. These range from veterans of the Civil war to school children, and from people in society to people in the humblest ranks. The orchestral effects accompanying "The Birth of a Nation" are said to be even more beautiful than the music as played at the Liberty Theatre, New York. Mr. Arundell, the director, has found the Tremont players singularly capable, and has harmonized their work with unusual skill.

The picture itself recites the most momentous events in American history, the only part of the great American story which, according to the producer, lends itself to the highest drama. "The Birth of a Nation" is on view at the Tremont Theatre every afternoon and evening, the matinee and night performances being exactly alike in all respects.

BOSTON (Mass.) MORN. HERALD
APRIL 18, 1915

MASS MEETING TO PROTEST "THE BIRTH OF A NATION"

To protest against the production of "The Birth of a Nation" and to set forth another view of the Reconstruction period, the Wendell Phillips Memorial Association, which perpetuates the spirit of northern abolitionism, will have a mass meeting of colored and white citizens at 3 P. M. today in Faneuil Hall.

Frank B. Sanborn of Concord will preside, and the speakers will include Joseph C. Manning, a former member of the Alabama Legislature; Rolfe Cobleigh of the Congregationalist, Michael J. Jordan of the United Irish League, the Rev. Francis H. Rowley of the Humane Society, Dr. A. P. Russell, Jr., and William T. Brigham, secretary of the association.

LYNN (Mass.) TELEGRAM
APRIL 18, 1915

FORBIDS ELKS TO SHOW FILM

Neal Puts Ban on "Birth Of Nation" as Sunday Benefit

Deputy George C. Neal, acting chief of the district police, Friday put the ban on "The Birth of the Nation" as a Sunday attraction, when he disapproved of the presentation of the pictures in this city Sunday night, under the auspices of the Lynn Lodge of Elks.

The district police has the power of censorship over moving picture films which may be produced on Sundays.

Deputy Neal saw the pictures in Boston Wednesday night and yesterday expressed his disapproval of them as a Sunday entertainment in the following letter to the Lynn Elks:

"Your application for my approval of an exhibition of the 'Birth of a Nation' as an entertainment to be given at the Olympia Theatre in Lynn on some evening of the Lord's day, for the benefit of the organization you represent was duly considered.

"I attended an exhibition at Tremont Theatre of the 'Birth of a Nation' and I am satisfied that it is not a fitting production for Sunday entertainment, and I therefore shall be obliged to disapprove of its exhibition on the Lord's Day in the State of Massachusetts.

"Your object is a good and a very worthy one, but I see no way of helping you out, not, at least, with this kind of an entertainment."

In reference to the Lynn episode, "The Birth of a Nation" manager said last night:

"We knew that a film of the Civil War, with its representation of sudden deaths and casualties, could not be presented Sundays in this state, and have made no attempt to present it. However, the request came from Lynn for our free presentation of "The Birth of a Nation" for a charitable object, and imagining there would be no objection we accorded to the request. We are glad now to withdraw the proffer, though we regret that our Lynn friends will be unable to profit their benefit funds through our agency."

SPRINGFIELD (Mass.) REPUBLICAN
APRIL 18, 1915

NEGROES ARRESTED

RIOT AT BOSTON THEATER

OBJECTED TO RACE PICTURES

Charge That Tickets Were Sold Only to White People—William M. Trotter Taken Into Custody.

Special Dispatch to The Republican.

Boston, Saturday, April 17.

Hundreds of negroes stormed the Tremont theater tonight in an endeavor to gain admission to the performance of "The birth of a nation," the photoplay based on "The Clansman" of Thomas Dixon, over which there has been much protest because of the alleged unfavorable representations of Negroes in the South immediately after the war.

Admission to the theater was refused to all Negroes, and there ensued a melee with the police, during which four Negroes were arrested. Among them was William Munroe Trotter, secretary of the national equal rights league, and editor of the Gaurdian, who was censured by President Wilson a short time ago when he was leading a delegation of Negroes to protest against alleged discrimination against colored government employes. The delegation was informed at that time that Trotter could not come to the White House again. The others arrested were Aaron W. Fuller, pastor of the People's Baptist church; Joseph Gould and Fred Banks. Gould was held on the charge of assaulting an officer and the other three for disturbing the peace. All were released on bail. A white man was also arrested.

The police had received advance information of the demonstration and at 7.30 o'clock there were 600 plain clothes men in the lobby and in the alleys off Avery and Tremont streets around the theater. Outside were 200 officers in uniform, who lined both sides of the street from Avery to Boylston streets. John B. Schoeffel, manager of the theater, whose wife was the late Agnes Booth of the famous Booth family that included John Wilkes Booth, Lincoln's assassin, claims to have heard Negroes in the lobby exclaim: "The mayor wouldn't give us our rights, and we will take the law into our own hands."

With Superintendent of Police Crowley in personal charge, the police cleared the lobby. Trotter was arrested at the ticket window when he was demanding that he be sold a ticket. He claims that an officer in plain clothes hit him on the jaw. A burly sergeant and a patrolman literally dragged him to the Lagrange-street station. Hundreds of Negroes followed shouting and many whites from curiosity. Trotter protested that he would go along willingly if the police would not hurt his wrists. There was great excitement between Avery and Tremont streets and a crowd of about 5000 gathered. The other arrests were made in front of the theater and in the lobby.

Chemical Stench in the Theater.

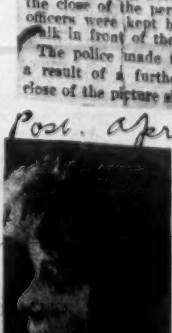
Meanwhile the sale of all tickets to the performance was stopped. Admission was granted only to those who had bought tickets in advance. The production was given in full to an audience that only half-filled the house and somebody let loose chemicals that made the atmosphere of the theater unbearable. All the windows had to be opened.

Trotter gave this version of his arrest: "I received to-day a letter from Mayor Curley saying that the film of 'The birth of a nation' had been altered so that the objectionable features were removed. To satisfy myself I went to the theater and tried to buy a ticket. Every Negro there was refused a ticket and at least one white man told me that he had bought a ticket and that while colored men were refused admission, whites were told they could go in. I was creating no disturbance. The seller told me there were no tickets for sale and I asked why there were no signs up to that effect. Then an officer hit me on the jaw. They dragged me to the station, though I would have gone without protest."

The Negroes were angry, but no threats of violence were heard. Most of the remarks were denunciations of the police and references to Wendell Phillips and William Lloyd Garrison. The excitement continued along Tremont street until after the close of the performance and the 200 officers were kept busy clearing the sidewalk in front of the theater.

The police made three more arrests as a result of a further disturbance at the close of the picture show.

Post. Apr. 18, 1915.



Mae Marsh.

AMERICAN
Boston, Mass.
APR 18 1915

MOVING PICTURES

DUSTIN FARNUM IN "CAPTAIN COURTESY" BOSWORTH FILM SHOWN AT THE PARK.

SCENE SHOWING WHERE THE MOTHER DISCOVERS HER SOLDIER BOY IN HOSPITAL. SEEN IN "THE BIRTH OF A NATION" AT THE TREMONT.

MAE MARSH, STAR IN "THE BIRTH OF A NATION"

SCENE SHOWING PRESIDENT LINCOLN IN THE BOX AT FORD'S THEATRE, WASHINGTON, SHOWN IN "THE BIRTH OF A NATION" AT THE TREMONT.

Griffith Making United States History Live in "Birth of a Nation."

By HARLOW HARE.

David W. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," at the Tremont Theatre, is that of making history live. He has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the North and the South.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined, in 12,000 feet of celluloid, a thrilling, consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning."

Eighteen thousand people were employed in taking the historical pictures. One sees Lincoln among his counsellors issuing the call for troops, the battles of the conflict, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the South in the throes of change, the carpetbaggers' excesses, and the famous rides of the K. K. K.

Parties of war veterans and sons of veterans are coming in great numbers to the Tremont. It is difficult for many of them to refrain from shouting the old war-cries or from shuffling the feet to the rhythm of the martial music. Scenes in the latter half of the picture are so skilfully managed, the interest is so tensely maintained, that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis?" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development. The epic method of narration has been adopted. Enormous ranges of time and space are covered. All the arts contribute to the spectacular realization of poetry, history and romance. In the 5,000 scenes of the picture there are said to be 200,000 historical details. Besides the achievement of the picture itself, the exhibition of it employs 100 flesh and blood helpers at each performance.

Theatrical producers and observers are wondering what will be the next evolution. Will the motion picture replace the text book in the public schools? Will the Walter Scotts and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet, in view of what is happening around us, it is hard—nay, impossible—to set any limits to the future achievements of the motion pictures.

GLOBE
Boston, Mass.
APR 18 1915

An article in the May Green Book Magazine concerning David W. Griffith, producer of "The Birth of a Nation," tells many interesting stories of the methods he uses to make players appearing before the camera rise to the requisite hights of dramatic emotion. In the early days of Mary Pickford's career, when she was engaged to her present husband, Owen Moore, who was working with her in Biograph productions, Director Griffith would accuse her fiance of a lack of intelligence. Miss Pickford, you must remember, was only a child—just 16 years old. She would lose her temper and become angry. Then Griffith would turn quickly to the camera man and whisper, "Go ahead! Grind!" The result was always an exhibition of temperament on the part of "Little Mary" that exactly fitted the character she was portraying.

WASHINGTON (D. C.) POST
APRIL 18, 1915

RACE RIOT AT THEATER

Hundreds of Colored Men Try to Invade Boston Film Show.

W. M. TROTTER IS ARRESTED

Colored Editor Whom Wilson Practically Ordered From White House After Clash in Interview Charged With Disturbing the Peace—Police Reserves Clear Lobby at "Birth of a Nation," Photo Drama.

Special to The Washington Post.

Boston, April 17.—An attempt by hundreds of colored men tonight to break up the performance of "The Birth of a Nation," a photoplay based on "The Clansman," by Thomas Dixon, resulted in a riot in front of the Tremont Theater and five arrests. Among those arrested was William Munroe Trotter, colored, editor of the Guardian, a paper. Trotter is the man whom President Wilson practically ordered out of the White House a short while ago when he was baiting the President at a conference with colored leaders over alleged discrimination against colored government employes. The Rev. Aaron Fuller, colored, was also arrested, as were two other colored men and one white man.

260 Policemen on Guard.

The police had received advance information that colored men were to make a demonstration tonight at the theater. Colored men have protested vigorously in the press, as have descendants of [illegible] old Massachusetts abolitionists, against the picture. [illegible] in the film. [illegible] who [illegible] when he [illegible] who called upon President Wilson to protest against segregation of [illegible] employes at Washington.

At 7:30 tonight there were 40 police in plain clothes in the theater and in uniform along Boston Common in front of the theater. The manager at first refused to sell tickets to colored men, a great number of whom crowded the lobby before the doors were opened. Then tickets were refused to everybody and no one was permitted to enter unless he had purchased a ticket in advance.

Clear Crowd From Lobby.

With the superintendent of police in charge, the officers started to clear the lobby. There was much jostling and many colored men were handled roughly by the police.

Trotter was arrested at the window, when he was denied admission, after he had been permitted to buy a ticket. He was [illegible] ence recently between a committee of negroes who called upon President Wilson to protest against segregation of [illegible] employes at Washington.

PUBLIC LEDGER
Philadelphia, Pa.
APR 18 1915

RACE-PROBLEM PHOTOPLAY MAKES TROUBLE IN BOSTON

500 Negroes Demand Admission—Six Arrests Follow

BOSTON, April 17.—The trouble threatened ever since the photoplay, "The Birth of a Nation," began its engagement at the Tremont Theatre culminated tonight when 500 negroes, headed by William Monroe Trotter, who made what was called an insulting address to President Wilson at the White House not long ago, gathered in a body and tried to buy tickets. When the management declared the house was sold out, Trotter and his friends, among whom were several white men, assumed such an attitude that the manager, Mr. Schoeffel, called in the police, and a squad of 100, headed by Superintendent Crowley in person, hurried to the theatre in automobiles and cleared the lobby.

Six arrests were made, Trotter, the Rev. R. W. Fuller, pastor of the People's Baptist Church; John Hines, and two other negroes, and Joseph Gould, a white man.

GLOBE
Boston, Mass.
APR 18 1915

David W. Griffith returned to New York from Boston last week to confer with Harry E. Aitken on the presentation of "The Birth of a Nation" in London and Chicago. The London engagement will open the latter part of May at the Globe Theatre. The Chicago engagement will be played at the Western city's most fashionable playhouse, the Illinois Theatre. At the end of the war Messrs Aitken and Griffith purpose introducing to Europe the same methods that have made the American motion picture art the greatest in the world. After a flying trip across the Continent to Los Angeles, Mr. Griffith will return East by way of Chicago for that premiere and will then go to England.

BOSTON (Mass.) MORN. GLOBE
APRIL 18, 1915

"BIRTH OF NATION" CAUSES NEAR-RIOT

Alleged Plot to Destroy Film Results In Wild Scenes and 11 Arrests.

□ □

Crowds Keep 260 Policemen Busy—Thousands Watch the Row From Street.

REV AARON W. PULLER,
Colored Minister Arrested.

□ □

Rev Dr Puller, W. M. Trotter And One White Man Among Those in Custody.

□ □

NEGROES AND WHITES CLASH

Four of the Latter Are Slashed.

Row on Shawmut av Follows the Theatre Demonstration.

Three Colored Men Are Taken Into Custody.

Three colored men, bound to their Roxbury homes after the Tremont Theatre disturbance of last evening, fell in with a group of white men in front of 67 Shawmut av early this morning.

The negroes are now under arrest, and the white men were sent to the City Hospital.

The negroes, all charged with assault with knives, gave their names as William Frye, 47, of 11 Fairweather st, Roxbury; James E. Stewart, 32, single, of 84 Ruggles st, Roxbury, and David Malcom, 26, of 63 Ruggles st, Roxbury. When Frye was searched a 38-caliber revolver was found on him.

Those injured are Joseph Cohen, 21, of 33 Compton st, South End, incised wound of the lower lip; Abraham Rosenberg, 22, single, of 151 Talbot av, Dorchester, lacerated wound of the arms, muscles severed; his younger brother, Jacob Rosenberg, same address, torn clothing and slight cuts, and Charles E. Sullivan, 27, married, 47 Roxbury st, Roxbury, scalp wounds and abrasions of head and body. All were treated as out patients.

The negroes were arrested by patrolmen Leary and Trainor of the East Dedham-st Station. The same ambulance which carried the three to the station took the others to the City Hospital where they were treated as out-patients.

Clash Comes When Ticket Sale Ends.

Outbreak Is Culmination of Long Agitation Over Play.

It was with disturbance and arrests before it, egg-throwing and the explosion of "stinkpots" during the performance, and more disturbance and arrests at its close that "The Birth of a Nation," the photo-play of the Reconstruction period, was produced last night at the Tremont Theatre.

Since its opening the colored population of Boston had vainly protested against the play. Last night they gave free vent to their feelings.

Of the 11 persons arrested during the evening only one was a white man. The others were colored, two women and eight men, the latter including two of the local colored leaders, Rev Aaron W. Puller, pastor of the People's Baptist Church in the South End, and William Munroe Trotter, secretary of the National Equal Rights League.

Negro Plot Charged.

As a racial demonstration probably nothing like it has been seen in Boston since before the Civil War. There was no bloodshed, to be sure, and little actual violence, but without the presence of 61 policemen in the theatre and 200 outside it is hard to tell what might have happened.

The theatre management asserts that there was an organized plot to fill the house with negroes, destroy the films and stop the play, and that only by the help of the large force of police was this prevented.

This charge is denied by the negro leaders arrested. That the demonstration was a prearranged thing, however, is suggested by William D. Brigham of Dorchester, one of the leading Boston white champions of the colored race.

As early as 6 o'clock, too, a colored woman telephoned to the Globe to advise that a reporter be sent to the theatre, as "there might be something interesting happen."

Crowds Defy Police.

The trouble in the lobby before the play, when a crowd of negroes and whites were clamoring for tickets that were refused; the struggles of the police details to clear the premises and preserve order, and the later demonstration when the performance was over, gave Boston one of the most exciting free shows it has known in years.

All the great, uneasy Saturday night crowd seemed to congregate about the theatre. From before 7:30, when the trouble began, until after 11:30 they stood about there by the thousands, defying the efforts of the officers to make them "move on."

On Tremont st, from Boylston to Mason sts, wherever the officers would let them stand, and on Avery st and the Common, they were ranked as densely as ever they pressed about a bulletin board for a World Championship game. And as time passed and the unruly element increased, they became the more turbulent.

Story in Three Parts.

The story is really in three parts: the trouble in the lobby before the play, when four were arrested; the course of the performance, with one eviction and an arrest inside and another outside the theatre, and the close of the play, with five arrests outside the theatre.

The whole affair came as the culmination of a fortnight of agitation by the colored people of Boston and their friends against the production of this play, which, they contended, was not only an insult to the colored race, but was an incentive to race hatred and to lawlessness.

Meetings had been held, protests voiced, appeals made to the Mayor and other authorities, but the play continued.

Yesterday, according to the theater management, word was learned of a plot to pack the theater with negroes, seize and destroy the films, which are kept in the operating box at the back of the orchestra, and stop the play by force.

At each performance in addition to the regular police detail the management has had at its own expense the services of 10 police officers and a sergeant scattered about the house in plain clothes to prevent trouble.

Police in Strategic Positions.

Last night, however, this plain clothes force was increased to 40. The front row of the orchestra was filled with policemen, so that nobody from the house could reach the stage.

A strong guard also was bunched about the operating booth, and other officers guarded the wires leading from that booth down into the cellar.

Individual officers were scattered through the orchestra, the balcony and the reserved section of the gallery. The rush seats in the gallery had not been put on sale, so as to avoid trouble in that quarter.

In addition to all these plain clothes men and a uniformed detail on Tremont and Avery sts outside the theatre, arrangements had been made with Supt Crowley to have 100 men at the Lagrange-st Station, ready for call at 8 o'clock if needed.

Even before 8 o'clock the need became evident, for, by the management's account, it was shortly before 7:30 that there appeared a large body of colored men led by William Munroe Trotter.

WILLIAM MONROE TROTTER,
Negro Leader Who Was Among Those Who Fell Into the Hands of the Police.

The police reserves, led by Capt James Canney in person, soon arrived, and time after time they cleared the lobby out and restored order. At last, about 8 o'clock, they formed a cordon across the entrance to the lobby and refused to let any person pass, even the reporters.

Sergt Martin King was taking care of the lobby detail, so it was he who in three of the four cases made the complaint. Trotter and Puller, according to the police, were ringleaders among the negroes, but other arrests might have been made, for the indignation was expressed in vehement language and only the very visible presence of so many policemen apparently prevented serious trouble.

Record of Early Arrests.

The record of the arrests at this time, with the fifth that shortly followed, is as follows:

7:55 p m, Joseph Gould, white, 23, single, of Norwood. Arrested for assault and battery on patrolman William Hartigan, who was in uniform, on complaint of Hartigan.

8 p m, William Munroe Trotter, colored, 43, married, of 97 Bawyer av, Dorchester. Arrested for disturbing the peace on complaint of Sergt Martin King.

8:45 p m, John Hines, colored, 20, married, of 8 Concord sq, South End, arrested for sauntering and loitering on complaint of Sergt Oscar W. Burgess.

All five were taken to the Lagrange-st Station, where they were promptly bailed in turn by Joshua A. Crawford, a colored bail commissioner: Gould in $500, Rev Mr Puller and Trotter in $30 each, and Banks and Hines in $20 each.

Trotter Denies He Leads Mob.

After the lobby was cleared and the heat of the fray had cooled a bit, Trotter acted as the spokesman of his party and gave his version of the matter.

He had come to the theatre, he said, not as the head of a mob, but alone and in all good faith to see whether as, according to a letter received from Mayor Curley, certain portions of the play had been eliminated. This letter follows:

"City of Boston, Office of the Mayor,
"April 16, 1915.

"William M. Trotter, Esq, 40 Cornhill, Boston, Mass:

"My Dear Sir—I am in receipt of your communication of recent date, and replying thereto will state that I have taken up not only the request made by you but by practically every other person opposed to the presentation of the photo-play, The Birth of a Nation, and the eliminations originally requested by me have been assented to.

"I am perfectly agreeable to doing anything that the law permits of my doing, and there is no way legally, as I have previously pointed out to you and as the corporation counsel of Boston has informed me, that I can do more than has been done with reference to this production until such time as the State Legislature changes the existing law. Sincerely yours,

"James M. Curley, Mayor."

Trotter Attacks the Play.

Whatever has been done on that point Mr Trotter added, other parts to which he had objected, and the elimination of which he had requested, had been enlarged rather than reduced.

"It is a rebel play," he declared angrily, "an incentive to great racial hatred here in Boston. It will make white women afraid of negroes and will have white men all stirred up on that account. If there is any lynching here in Boston, Mayor Curley will be responsible."

He noted, too, the irony of fate in that this should have occurred just across from the monument to Crispus Attucks, the negro killed in the Boston Massacre.

However many negroes might have been in the lobby, he asserted, he had come to the theatre alone, and knew of no plot and did not believe there was any.

He had got in the line for the ticket window, had been put out of it by the police, and had returned to the line only again to be ejected. Yet, he said, while negroes were refused tickets, he saw a white man receive and pay for three. The man then waved them in the air and said: "I've got three, you colored people, and if you want me to get more, I'll do it."

It was for this that he charged the management with racial discrimination in the sale of seats.

He said further that, while in line, he was struck on the jaw by a white man whom he supposed to be a civilian, but who proved to be patrolman Dennis Harrington of the Lagrange-st Station, dressed in plain clothes.

Trouble Inside the Theatre.

In the theatre, meanwhile, although the play progressed without interruption, there was no little disorder, spattering out here and there, but never making much headway because of the presence of the police.

It was shortly after 12 o'clock that Charles P. Ray, colored, 24, of 215 Tremont st, South End, sitting in about the 10th row of the orchestra, spattered a very ancient egg by a well-directed shot over the exact middle of the white screen. He was promptly arrested by patrolman Crawford, one of the plain-clothes men, on the charge of malicious mischief.

In several parts of the house "stink pots" were exploded, and there was occasional hissing and other demonstration, usually promptly suppressed.

One man, accused of exploding a "stink pot," was evicted from the first balcony. He contended that he had bought his ticket from some one else, and he was given back a dollar for his seat and let go.

The presence of the officers in plain clothes, however, kept most of the 200 odd colored men and women in the house from imitating him, but when the curtain was rung down and the audience rose to go out the confusion served to cover the explosion of a score of the ill-smelling things, and women were forced to press handkerchiefs to their noses to keep from choking.

Colored Women Are Active.

It was after 11 o'clock then, but the crowd outside had not lessened in numbers, merely changed somewhat in composition, and the usual efforts of Saturday night became more apparent.

The colored members of the audience joined their fellows outside and, feeling themselves the center of attraction, determined to make the most of it, so that the police had to keep after them all the time to clear the street.

Many negro women were among the more active, possibly believing themselves more secure from arrest, and one pair in particular were especially troublesome.

One of them, Mrs Clara Forsky, 23, of 19 Phillips st, West End, at last got herself arrested for assault on an officer, and in the trouble that followed three more negroes were arrested, charged with attempting to rescue the prisoner.

These three are: Mrs Luginia Foster, 23, of 29 Grove st, West End; Stephen Massey, 32, of Cambridge, and James T. Bivens, 24 also of Cambridge. About the same time James L. Dunn colored, 60 of West Newton, was arrested for profanity. Like all the others, these were soon bailed.

The persistent, tireless work of the great number of officers—the first 100 having been later supplemented by reserves—did great credit to Capt Canney and Supt Michael H. Crowley, who supervised their work in person. With all the makings of a real race riot at hand, serious trouble was averted, and at last the crowd died away.

All through the night, however, a police guard was maintained outside and inside the theatre, to prevent any breaking of windows or an attack on the films. Today, too, a special police detail will probably be provided for the indignation meeting in Faneuil Hall, at which most of the negroes last night seemed to intend to be present.

Statement by Theatre Manager.

The theatre management last night gave out the following statement:

"The management of the Tremont Theatre was informed late this afternoon of a plan arranged by a certain gang of colored men to raid the theatre and destroy the picture and booth. In pursuance of this information the management arranged with Supt of Police Michael H. Crowley for police protection.

"About 7:20 p m a large crowd of colored men and women gathered outside the doors of the theatre on Tremont st. The box office was then closed and no seats were sold to anyone. Immediately thereafter the lobby of the theatre was filled with several hundred colored people, led by a man we art told, who was Munroe Trotter.

"They were informed by the management that the box office was closed and that there were no further tickets for sale. Several colored men then addressed the crowd and advised them that as the authorities would not stop the show they had sufficient force to do so and they had better take the law into their own hands.

"Everything was in confusion when a force of police came out and cleared the lobby, arresting some of the more boisterous ones. All during the evening numbers of these people remained parading before the theatre, but police protection was sufficient to keep order as far as we know.

"The management regrets that this incident has occurred, but feels that the men and women engaged in the attempt to destroy property and disturb the performance are not representative of the colored people of Boston. That there was not serious damage to property and perhaps injury to our patrons we lay entirely to the efficient work and good judgment of the Superintendent of Police and the officers and men under his command.

"John B. Schoeffel,
"Manager Tremont Theatre."

Was It All Prearranged?

William D. Brigham of 41 Wheatland st, Dorchester, secretary of the National Association for the Advancement of Colored People and member of the National Independent Voters' League, was asked late last night whether the demonstration was prearranged or not.

"You can see for yourself," he said. "I don't think any formal vote was taken, but the word easy have been passed along.

"Such a mild demonstration as this, where no clubs were drawn and nobody was injured, is necessary to impress on the people of Boston that this show is objectionable to the colored people who live here and who must be protected."

Mr Brigham said he was not at the show last evening, but that on a previous evening, when he did go, he had witnessed discrimination in the sale of tickets. A negro in front of him, he said, was told there were only 25 seats left, although he was able to buy 75-cent seats.

...lobe, apr 18, 1915

...Tells His Story.

...Aaron W. Puller, who is pastor ...People's Baptist Church, at Tre...

...and Camden sts, South End, was ...y a reporter at his home at 57 ...er st, Roxbury, late last night. ...eclared that he was one of the ...for peace in the trouble which ...over showing the photo ...fe called attention to his atti... peace at the protest meeting ...week in his church, when he ...those present to be moderate ...ir remarks and criticism.

Dr Puller said he came to Boston Tuskegee, Ala., about three years Soon after he became minister at alvary Baptist Church, Waltham d Shawmut av, South End. Some ...go the latter church was ...d with St Paul's Baptist Church, ...e became pastor of the united con...tions.

...a representative of the local col... people, he said, he had attended ...conferences at the Mayor's office ...erning the film and went to the ...tre last night for the purpose of ...ing whether the objectionable part ...e film had been stricken out.

...e minister said: "I wanted a peace... settlement of the matter and was ...ious for it. I was one of those who ...made plans for a public protest ...eting on Boston Common Monday, ...we gave up this idea because I ...red such a demonstration might in... violence.

When I stepped up to the box office the theatre last night the man with... said: 'There are no tickets to be ...d.' I stood by a moment and while ...was there I saw that the man in the ...x office refused to sell a white woman ...ticket.

...ized by the Police.

"I started to leave the lobby, and ...hen nearing the street I stumbled. A ...policeman gave me a slight shove which ...astened me to the sidewalk. Outside ...ere about 25 other colored people, all ...of the better class. Dr Thornton, who ...ad a ticket in his possession and who ...was about to go in with me, was pushed ...out when I was. While we were stand... ...g there in the street along came Dr ...altimore, another prominent colored ...an, who said to us, 'They are selling ...kets.'

"I tried to reason with one of the po...emen so that the people might go ...way in a peaceful manner. He would ...t listen to me, and then I talked to a ...rgeant on duty there. A crowd gath...ed around me, and presently I was ...ruck on the side of the head by one ...the officers, I believe. There was ...reat confusion and I heard the ser...ant, I believe, say, 'Lock him up.' ...nstantly two policemen grabbed me ...bout the throat and began choking ...two others held my arms and a ...th had a hold on my coat collar. In ...e scuffle my bag containing my Bible, ...nuscript and letters was lost. The ...cers hustled me toward the station ...se and a great crowd of white peo... followed, crying out vengeance.

...was immediately bailed and had a ...talk with my attorney. I have no ...for either the white or the black ...will stir up trouble. I advocate ...e and quietness; I don't believe in ...tting fire. Mayor Curley has treated ...colored people in an admirable man... and I have the greatest faith in ...authorities. I am still anxious to ...perate with the authorities in keep... peace. I hope the play will ...ped. It is unfortunate that this ...g should happen. I am not out for ...rgeance, I am out for victory; ...ant protection."

Albany, N.Y. Argus
Apr. 18, 1915.

...RACIAL WAR IN A BOSTON PLAYHOUSE

...GROES IN TROUBLE AT MO... ...TION PICTURE SHOW OF RE... CONSTRUCTION DAYS.

...liam Munroe Trotter, Pastor A. W. ...ller, Two Other Negroes and a White Man Arrested — Were Refused Tickets to Show.

...ston, Mass., April 17.—A racial dis... ...ance, which developed to-night in ...lobby of the Tremont theatre, ...a motion picture play, dealing ...the reconstruction period in the ...south presented, resulted in the ...of William Munroe Trotter, sec... ...of the National Equal Rights ...gue; Aaron W. Puller, pastor ...People's Baptist church, two ...negroes and a white man.

...ter, who is charged with dis... ...g the peace, claims he was ...n in the face by a policeman, ...r was arrested on the same ...e. Trotter said he had decided to ...the theatre to-night after re... ...a letter from Mayor Curley to ...that the producers of the ...had made changes in the films at ...uest of people who sympathized ...objections made by negroes who ...seen the exhibition.

...alleged refusal of the theatre to ...to Trotter precipitated the ...explanation given by the ...was that the house was ...

...Trotter came into prominence ...when he headed a committee ...who called upon President ...to protest against segregation ...ment employes at Washing...

SPRINGFIELD (Mass.) MOR. UNION
APRIL 18, 1915

BOSTON RIOT OVER FILM PRODUCTION

Four Negroes Arrested in Demonstration Against "Birth of a Nation."

[Special to The Union.]

BOSTON, April 17—An attempt by hundreds of Negroes tonight to break up the performance of "The Birth of a Nation," a photo-play based on "The Clansman" of Thomas Dixon, resulted in a riot in front of the Tremont Theater and the arrest of four Negroes. Among them was William Monroe Trotter, editor of The Guardian. Trotter is the Negro President Wilson practically ordered out of the White House a short while ago when he was hitting the President at a conference with colored leaders over the alleged discrimination against Negro government employes. Rev. Aaron Fuller, a Negro, was also arrested.

The police had received advance information that Negroes were to make a demonstration tonight at the theater. Negroes have protested vigorously in the press, as have descendants of the old Massachusetts abolition school against the glorifying of the Ku Klux Klan in the film and the unfavorable light in which it presents the Negroes of the period immediately after the Civil War. Mayor Curley toned down the film somewhat, but not enough to suit them. At 7.30 o'clock tonight there were present 60 plain clothes men in the theater and 200 officers in uniform along Boston Common in front of the theater. The management at first refused to sell tickets to Negroes, a great number of whom crowded the lobby before the doors were opened. Then tickets were refused everybody and no one was permitted to enter unless he had purchased a ticket in advance with the superintendent of police in charge the officers started to clear the lobby. There was much jostling and many Negroes were handled roughly by the police.

Trotter was arrested at the ticket window when he was demanding vigorously that he be permitted to purchase a ticket. He was charged with disturbing the peace and was led by a burly sergeant and three police officers to a station several hundred yards away. Several hundred Negroes followed, yelling loud protests at his arrest. One plain clothes man hit him on the jaw while the arrest was being made. The other arrests were made in the melee that came when Trotter started toward the station. According to John R. Schoeffel, manager of the theater, whose wife was the late Agnes Booth, relative of John Wilkes Booth, Lincoln's assassin, many Negroes in the crowd that tried to storm the doors were overheard to say: "The Mayor will not grant us our rights and we propose to take them into our own hands." A mulatto who had gained entrance unnoticed, scattered chemicals that made it necessary to open all the windows. Fuller, the Negro minister, pastor of the People's Baptist Temple, claims to have been beaten by six policemen. He, like Trotter, was arrested for disturbing the peace when he was demanding that he be sold a ticket.

Not since antebellum days has Boston been so stirred up over the Negro question as it has been over "The Birth of a Nation." Moorfield Storey, E. A. Pillsbury and other white leaders, have written to the newspapers denouncing the photo-play. Only one paper has published the letters, the others, receiving heavy advertising. The management has advertised the approval given to the film by Congressman Kitchin and other Southern leaders.

Before the play came here the Mayor was asked by Negroes to suppress it. He refused, but had certain portions that he considered immodest, such as a Negro chasing a white girl into her boudoir, eliminated. Yesterday the State police refused to permit Sunday exhibitions of the film and the Negroes intended tonight to impress the Mayor by "booing" the performance.

Excitement continued on Boston Common in front of the theater until a late hour tonight and hundreds of officers were kept busy making Negroes and curious whites move on. After the performance there was another riot, in which Negro women vied with the men in shouting at the police and jostling. During the performance two men, whites, were ejected for [illegible] at the screen. Policemen lined the boxes and the aisles.

REPUBLICAN
Springfield, Mass.
APR 18 1915

APPOINTMENTS ARE DUE

AT METHODIST CONFERENCE

MAY BE KNOWN TO-MORROW

Rev J. M. Gage of Chicopee Falls Reads Two Reports — Women's Missionary Society Anniversary.

Special Dispatch to The Republican.

BOSTON, Saturday, April 17.

The bishop is hustling the business of the conference through and the indications are that the appointments may be received on Monday morning. Unless some laymen appear and by their persuasions overturn the present plans, the appointments as they are now on the district superintendents' lists will stand. Just what that list is, of course, is not known to the public. Representatives from various churches know concerning their respective churches; and most ministers know where they are slated; but everyone is keeping still. Nor is Bishop Quayle a man who is easily overpersuaded.

The bishop in the devotional service commented on Thomas, absent and present. After the reading of the minutes the bishop called on the preachers in charge on the Boston and Lynn districts; the majority of these were not in the room when their names were called; the occasion was used by the bishop to exhort the brethren to be promptly on time.

The matter of receiving young preachers into the conference was taken up; the committee recommending that nine be received into the conference on trial and it was voted. The nine men included two who are to go to the foreign field, Henry S. Leitzel and M. A. Clare. The other seven are as follows: H. A. Hansen, who has been supplying at Southville; Thomas F. Johnstone, who is at Easthampton; Raymond A. Withey of Swampscott; Wallace E. Hayes; Arthur A. Pitman; Horatio S. Putnam and R. E. Miller. Those who are this year received into full membership number but two: Constantine M. Panunzio of Amherst and Wylie C. Hansen. At 10.30 the bishop gave his charge to these men as they were formally received into full membership. In his running commentary on the disciplinary questions he gave many helpful suggestions. He began with "Don't go into debt," and cautioned the preachers to so pay as they go that bystanders shall never question their honesty. He requested them to not preach on tobacco, but merely keep from using it for decency's sake.

He described Christian perfection as the living the life of love up to the limit and up to date. "Live it," said the bishop, "but do not talk much about it." In asking the young men if they would be loyal to Methodist doctrine and polity, he said, "If you want to be a Congregationalist or a Baptist or a Presbyterian, go and be one; but do not be one and seek to remain a Methodist. Methodism does not know any "call" from a church, nor an "accepting an invitation." Yet many try to have the appointments all made weeks before the bishop arrives.

He further cautioned the preachers to be diligent, be punctual, not to waste time and opportunity; to train the children and not think it a small task; to visit from house to house and not to be ever discouraged.

The bishop then gave an address to the congregation on "The contribution of Greece and Palestine to civilization." He described the seven great contributions of logic, esthetics, sculpture, architecture, eloquence, literature and philosophy, showing that all these came from Greece; they were the inventors, all others have merely followed in their train. But over against this Palestine his given us individualism, democracy, the family, ethics, religion, the Bible and Christ.

Greece never taught individuality, while the Hebrews always insisted on the responsibility of each man. I had no use for a king; thank God for the democracy of America, learned from the democracy of Palestine. I am glad that my father and mother came from a foreign land years ago, even though they came in the steerage. Greece fell because they had no place for the wife; the family life came from Palestine; ethics is better than esthetics; the only religion worth while is that that came from Palestine. The Bible is a lamp to our feet that helps us to live aright. And for power to go even to the end and through the dark valley, we have Jesus Christ.

Rev W. J. King of the Fourth church in Boston, attended by Negroes, presented a resolution which created much enthusiasm and was unanimously voted. It was as follows: "Resolved that we urgently protest against the exhibition in the moving picture theater of the play called 'The Birth of a Nation.' This play is a gross and demoralizing misrepresentation of the colored population of our country, untrue in fact, cruel in spirit, fruitful of race prejudice, demoralizing to whites and blacks alike, and dangerous to the public welfare." Rev Dr Howard Russell of the antisaloon league gave a short address.

A report by Rev J. M. Gage of Chicopee Falls, advocating a better place of constituting the committees that continue from year to year by replacing each year at least one-third of the members on each such committee, elicited much discussion, but was passed. Mr Gage also read a report pledging the conference to a better support of certain country charges through the sustentation fund. Rev Dr V. A. Cooper was instantly on guard lest the rights of the old preachers should not be jeopardized, but the conference was heartily with him. There was, however, no danger, for the committee had already safeguarded those interests.

Rev Dr Wilson of the church temperance society told of the great successes recently achieved. Rev Dr C. F. Rice gave a report on the federation of churches. Rev Dr Samuel W. Irwin, principal of East Greenwich academy, told of the work of that institution. Rev Dr L. H. Murlin spoke of Boston university, which in the past four years has increased in enrolment from less than 1400 to over 3000. He also announced as the motto of Boston university the Indian word "Tuckabachee," which means "add to and stick together."

In the afternoon at 2 o'clock was the anniversary of the women's foreign missionary society, Mrs H. L. Wriston presiding. Miss Laura M. White, a missionary from China, delivered the address. At 3 o'clock was the anniversary of the women's home missionary society, Mrs O. H. Durrell presided, the address being by Mrs May Leonard Woodruff. At 3.30 the bishop met the candidates for ordination. At 4 o'clock there was a reception tendered to the wives and daughters of the ministers of the conference. The hostesses were Mrs L. H. Murlin, Mrs Charles Parkhurst, Mrs E. C. E. Dorion, Mrs H. L. Wriston, Mrs E. J. Helms, Mrs A. H. Nazarian, Mrs C. C. P. Hiller, Mrs Kelley Jenness, Mrs W. M. Gilbert and Mrs Dillon Bronson. In the evening the conference temperance society observed its anniversary, the address being given by Rev Sam Small of Georgia.

At 8 o'clock at the anniversary of the freedmen's aid society, Rev P. J. Maneety gave the address.

Sunday at 9 will be held the love feast; at 10.30 sermon by the bishop; at 2.30 ordination of deacons and elders. In the evening will be the services of the missionary societies, with addresses by Rev Dr Freeman D. Bovard and W. F. Oldham. The conference will adjourn Monday, probably by noontime.

Tribune Bay City, Mich
Apr 18, 1915

MOVIES CAUSE NEAR RACE RIOT

SHOWING OF RECONSTRUCTION PICTURE IN BOSTON RESULTS IN ARRESTS.

(By Associated Press.)

BOSTON, April 17.—A racial disturbance which developed tonight in the lobby of the Tremont theater, where a motion picture play dealing with the reconstruction period in the south was presented, resulted in the arrest of Wm. Munroe Trotter secretary of the National Equal Rights league; Rev. Aaron W. Pulles, pastor of the People's Baptist church, two other negroes and a white man.

Trotter, who is charged with disturbing the peace, claims he was struck in the face by a policeman. Pulles was arrested on the same charge.

The trouble followed alleged refusal of the theater to sell tickets to Trotter. The explanation given by the management was that the house was sold out.

Disorders had been anticipated by the police and more than 100 reserves were near the theater at the opening hour.

Hundreds of negroes walked up and down Tremont street, between files of police reserves, or clustered on Boston common until dispersed.

Trotter came into prominence recently when he headed a committee of negroes who called upon President Wilson to protest against segregation of department employes at Washington.

Evening
MOBILE, ALA.
APR 18 1915

TROTTER CAUSES BOSTON RACE TILT

Negro Who Insulted President Arrested In Demonstration.

BOSTON, April 17.—A racial disturbance which developed tonight in the lobby of the Tremont Theater, where a motion picture play dealing with the reconstruction period in the south was presented, resulted in the arrest of William Munroe Trotter, secretary of the National Equal Rights League; Aaron W. Puller, pastor of the People's Baptist Church, two other negroes and a white man.

The trouble followed the alleged refusal of the theater to sell tickets to Trotter. The explanation given by the management was that the house was sold out.

Disorders had been anticipated by the police and more than 100 reserves were near the theater at the opening hour. During the disturbance in the theater lobby and for a long time afterwards hundreds of negroes walked up and down Tremont street between files of police reserves, or clustered on Boston common until dispersed.

Trotter came into prominence recently when he headed a committee of negroes who called upon President Wilson to protest against segregation of department employes at Washington.

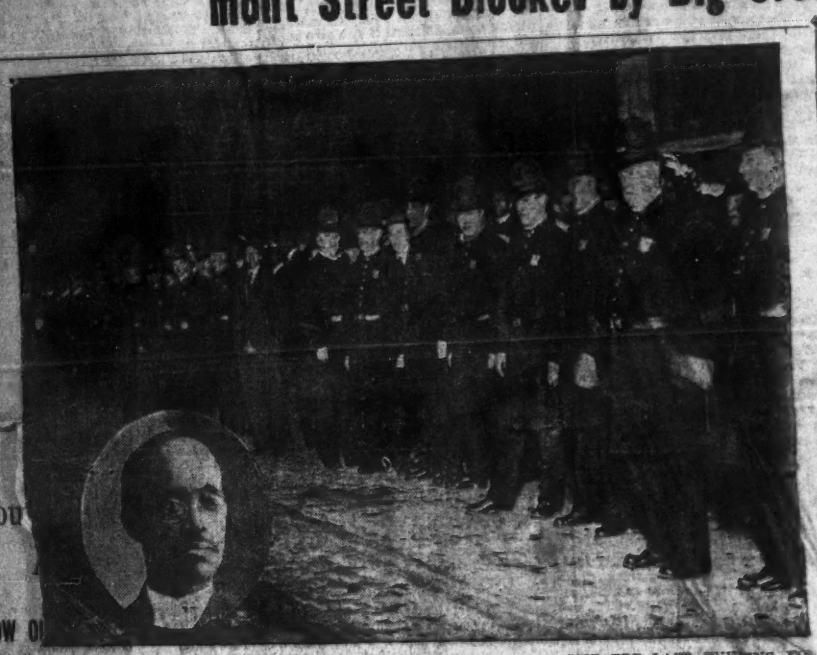
From AMERICAN
Address Boston, Mass.
Date APR 18 1915

Frederick Arundel, musical director of "The Birth of a Nation" [illegible] Tremont Theatre, is the first director in the country co-operating the theatre new art of musical spectacle as developed by David W. Griffith, the explanation the tendency has been to cut down theatre orchestras. With [illegible] ment was that of the regular drama the orchestra [illegible] appeared altogether music of the stage, on the other hand, [illegible] secured a trained and in the through its enlarged use of this screen. Disorders [illegible] and handling of [illegible]

BOSTON (Mass.) MORN... BOSTON (Mass.) POST APRIL 18, 1915

"ARMY OF POLICE NIP THEATRE RIOT IN BUD

11 Arrests Follow Attempt of Colored Citizens to Purchase Tickets for "Birth of a Nation"—Theatre Refused Seats, Claiming None Left—200 Policemen Clear Lobby and Wild Excitement Follows—Tremont Street Blocked by Big Crowd



AIL OF POLICE OFFICERS WHICH WAS RUSHED TO THE TREMONT THEATRE LAST EVENING FOLLOWING THE DEMONSTRATION OVER THE PHOTO-PLAY, "THE BIRTH OF A NATION."
ert is the Rev. A. W. Puller, D. D., LL. D., Pastor of the People's Baptist Church, who was among those arrested, charged with disturbing the peace.

Arrest Man Who Threw Egg at Screen During Show

Two Colored Spectators Manage to Get Inside

One Opens Up Noxious Bomb to Break Up Performance

Riot attended last night's performance of the photo-play, "The Birth of a Nation," at the Tremont Theatre, when several hundred colored people stormed the box-office and demanded tickets.

Refused, on the grounds that the house was sold out, they claimed discrimination, maintaining that white people were securing tickets, and resisted the police efforts to clear the lobby.

Two hundred police officers battled with the crowds in the lobby, and on the streets, before and after the show. Many arrests were made. Among those taken into custody were leaders of the colored race in this city, one a clergyman.

Both police and those arrested claim that blows were struck. Men and women, white and colored, were among those arrested, and in the big throng that surged through the lobby and pushed and struggled against the police on the sidewalks.

Inside the theatre, a colored man was ejected for setting off an acid bomb in the balcony, soon after the show began. Near the end of the play an egg was hurled at the curtain, and another colored man was arrested.

MORE RIOTING

As the crowds left the theatre after the show, more rioting ensued.

The utmost excitement was precipitated in the theatre, when, during the performance, Charles P. Ray, 25 years old, of 215 Tremont street, threw a

Continued on page Fifth Column

...otten egg onto the stage. Rising ... in seat and taking deliberate aim, h... rew the egg with force. It was du... g the scene where the white gi... rescued by a colored soldier, jumpe... om a cliff to her death on the rocks ...low. This was the part of the play ...ested to by the colored race.

One of the scores of police about ...ped over the seats when he ob... rved the man rise to fling the egg ...nto the stage. Ray was seated in ...he 15th row of the orchestra. He was ...rrested, charged with malicious mis...hief.

Rushed to Police Station

One after another, the police seized ...ersons in the crowd and rushed through the throng to the LaGrange street police station, where they were booked on various charges, including disturbing the peace.

W. Munroe Trotter, secretary of the National Equal Rights League, and editor of the Guardian, and the Rev. Aaron Puller, both leaders of the colored race in Boston, were among those arrested.

Mutterings Heard

As the crowd began to arrive at the theatre things began to liven up and mutterings were heard among the colored people in the theatre lobby who had been unable to buy tickets for the performance.

The presence of many police, both inside and outside the theatre, didn't seem to improve things any.

Colored people complained that they were being discriminated against and that white people were allowed to buy tickets while the ticket seller told the colored people that the seats were all sold.

A number of colored persons are alleged to have complained to the ticket seller and to the police that their rights as American citizens were being trampled upon.

Another Crowd Gathers

With the arrest of Secretary Trotter the crowd of colored people began to surge to and fro, and it looked for a time as if there would be serious consequences. It was with difficulty that the police got Trotter through the crowd into the street, and there another crowd gathered in spite of the efforts of the police to hold them back.

Right after Trotter's arrest disturbances broke out in various parts of the throng, and the police arrested two or three in the lobby and another outside.

All during the performance Tremont street was filled with excited people. For a time the police stood in a long line on the opposite side of the street, holding the surging crowd back on the Common. This crowd was restless and some one in it threw a missile that barely missed striking a police officer.

In consequence the order was given to disperse the crowd. The police drove men and women this way and that and managed to keep the people fairly well separated.

At the close of the performance the crowd, composed to a large extent of colored people, crowded in upon the theatre entrance and made it next to impossible for the patrons to leave the place.

Colored men and women paraded back and forth along Tremont street, and frequently discourteous remarks were made to and about the police officers.

In the crush in front of the theatre, Patrolman Lanningham ordered a woman to move along, and it is said that she refused. He is said to have tried to force her to go along, whereupon she is alleged to have struck him. He placed her under arrest, and it is said two colored men and a colored woman tried to effect her release.

Other officers came to Patrolman Lanningham's aid and the four were booked at the Lagrange street station as Clara Fosky, charged with assault and battery upon an officer; Stephen Massey, James T. Bivens and Eugenia Foster, charged with attempting to rescue a prisoner.

Hissing and Applause

For about 20 minutes after the performance was over there was considerable excitement and the police were busy dispersing the people.

During the performance there was occasional hissing and applauding as the views pleased or displeased.

One colored man was ejected because it was alleged he dropped into the audience an acid bomb that caused an objectionable odor. He was paid back the price of the seat he occupied.

PASTOR TELLS STORY

Was Attempting to Prevent Trouble, He Says, When He Was Struck on the Head, Choked and Arrested

The Rev. Aaron W. Puller, pastor of the People's Baptist Church, South End, when seen at his home last night said:

"I regret the whole situation very much. After visiting Mayor Curley at his office yesterday I concluded not to secure a permit for a mass meeting on the Common on Monday lest that it might stir up our people. Then I went to North Cambridge and Everett on parochial work. Returning, I reached Boylston street about 7:26, and thought I would like to see the photo-play again. I had seen it once, when first presented, but was informed by Mayor Curley's censor, Mr. Casey, that certain features had been expunged, which made it less objectionable from our point of view.

"I went into the theatre, approached the box office and asked for tickets, and was informed that all tickets had been sold. I then withdrew to the sidewalk and stood there but a moment when Dr. Lattimer came out and told me that they were selling tickets and why not try to get one.

Struck on Head

"About the same time I noticed a group of colored people and they seemed to be rather restless, so I approached the sergeant of police and asked him if he wished me to say anything to them. He replied, 'Yes, tell them there are no more tickets to be sold and that they had better go home.' Howev... before I was able to ... was seized and ... several policemen ...

BOSTON (Mass.) AMERICAN APRIL 18, 1915 17?

Taken

...Arundel, musical director of "The Birth of a Nation" at the ...heatre, is the first director in the country co-operating in the ...roxbury boy musical spectacle as developed by David W. Griffith. Of late ...a disturbancy has been to cut down theatre orchestras. With some forms ...ilar drama the orchestra has disappeared altogether. But the ...ith a grou... the stage, on the other hand, has received a tremendous impetus ...67 Shawmut ...s enlarged use of the screen drama, and in this use and the skil...

The negro... ing of large numbers of symphonic players Mr. Arundel is the ...

Three colo... ...

...ND (Me.) PRESS APRIL 18, 1915 70.

MOVIES IN HUB CAUSE RACE RIOT

...ntered Around ...e Where Was ...Southern Story; Negroes Arrested ...y Others Present.

April 17—A racial disturbance developed tonight in the the Tremont theatre, where a picture play dealing with the ...ction period in the South was ...resulted in the arrest of ...unroe Trotter, secretary of ...l Equal Rights league; Rev. ...uller, pastor of the People's ...ber negroes and ...

Trotter said he had decided to go to the theatre tonight after receiving a letter from Mayor Curley to the effect that the producers of the play had made changes in the films at the request of people who sympathized with objections made by negroes who had seen the exhibition. The alleged refusal of the theatre to sell tickets to Trotter precipitated the trouble. The explanation given by the management was that the house was sold out.

Disorders had been anticipated by the house and more than 100 reserves were near the theatre at the opening hour. According to Supt. Michael J. Crowley, word had come to him that negroes from many places in and about this city were to make a demonstration tonight.

During the troubles in the theatre lobby, and for a long time afterward, hundreds of negroes walked up and down Tremont street, between files of police reserves, or clustered on Boston common until dispersed.

Mr. Trotter recently headed a committee of negroes which called upon President Wilson to protest against segregation of department employes at Washington. The President at the time took occasion to express his displeasure at the tone of Trotter's remarks.

The police made three more arrests as a result of a further disturbance at the close of the picture show. Eleven arrests in all were made.

BOSTON (Mass.) MORN. HERALD 1702
APRIL 18, 1915

150 PATROLMEN GUARD "BIRTH OF A NATION"

Editor Trotter and P...or Puller of Calvary Baptist Church Among Those Arrested While Seeking Admission to Tremont Theatre—Reserves in Force Forbid Big Disturbance.

EGGS THROWN, NOXIOUS ACIDS SPILLED INSIDE

Several thousand persons gathered near the Tremont Theatre last night, where "The Birth of a Nation" is being presented, and police reserves were called out. Superintendent of Police M. H. Crowley took charge eventually, and no person was allowed to enter the outer doors of the theatre without first showing his ticket to a policeman. A line of police extended from Avery street to Boylston street, along the sidewalk, keeping everybody moving, and a second line was drawn up opposite along the curbstone of the Common.

There was a number of colored persons in the assemblage, and these arrests were made:

William M. Trotter (colored), publisher of the Guardian, charged with disturbance of the peace, bailed in $50 by Simon Washington.

The Rev. Aaron W. Puller (colored), pastor Calvary Baptist Church, charged with disturbance of the peace, bailed in $50 by John M. Burrill, 34 School street.

Joseph Gould, Norwood, charged with assault on an officer, bailed in $100 by Simon Washington.

Fred Banks, Camden street (colored), charge profanity, bailed in $50 by Simon Washington.

John Hines, 8 Concord square (colored), charge sauntering and loitering, bailed by Joshua Crawford.

Those arrested during and after the performance are:

Charles T. Ray, colored, 815 Tremont street, charge malicious mischief, bailed by Basil F. Hutchins.

Clara Foskey, colored, Cambridge, charge assault and battery on a police officer, bailed by Basil F. Hutchins.

Stephen Massey, colored, Cambridge, charge attempt to rescue a prisoner, bailed by Basil F. Hutchins.

Stephen T. Bivins, colored, Cambridge, charge attempt to rescue a prisoner, bailed by Basil F. Hutchins.

James L. Dunn, colored, West Newton, charge profanity, bailed by Basil F. Hutchins.

Luginia W. Foster, colored, Grove street, charge attempt to rescue a prisoner, bailed by Basil F. Hutchins.

Hutchins, the bailor, gave his address as 799 Tremont street. He is a Negro and conducts an undertaking business in the South end.

Police on the Alert.

As the result of information received by the police, about 60 policemen in plain clothes were stationed in and about the theatre early in the evening, and more than 100 others were held in reserve in the downtown stations.

There was only a small demonstration against the film in the theatre during the show. Two rotten eggs were thrown at the screen, striking in the centre of it. Two colored men, who are alleged to have thrown the eggs, were taken from their seats by plain clothes men stationed in the theatre before the audience realized what had happened.

From the balcony, vials containing sulphuric acid and other chemicals with objectionable odors were broken, but did not have the effect that the makers intended. There was little hissing.

The entire front row of the auditorium was occupied by policemen in plain clothes. Others witnessed the production from boxes and were

...long before them towards the station house. I protested that I was only for peace, that I wanted no violence and had taken the matter up quietly with Mayor Curley, but all to no ...

I was brought before the station ... desk and booked. Later I was released on bail.

"I have always urged peaceful persuasion in obtaining rights for the Negro, and believe it is the most efficacious method. My talks with Mayor Curley were all pleasant, and I want to say here that I believe that he has sympathy with us and will ultimately help us.

"It was my intention to preach tomorrow morning on this situation, but I have changed my subject to 'The Mission of Love,' in which I will urge peace on the Negro people."

Several More Arrests.

After the presentation of the photoplay, crowds of both white and colored persons thronged the streets near the theatre. Policemen kept the throngs on the move, quieting in several instances spirited conversations in which the voices of the participants had been raised.

Failing to move along when she was told, according to the officers, a colored woman, made an attack upon Patrolman Van Laningham of station 2, who was detailed on the sidewalk of Tremont street, a short distance from Boylston street. She was placed under arrest on the charge of assault on an officer.

When the arrest was made, three other colored persons, one of them a woman, sprang to rescue their companion, the officers say, and as a result Luginia Foster of Grove street, Stephen T. Bivins and Stephen Massey, both of Cambridge, were placed under arrest on that charge.

Charles T. Ray of 815 Tremont street was arrested charged with malicious mischief. The officers allege that he threw an egg while in the theatre. James L. Dunn of West Newton was held on a charge of profanity. He was arrested while walking through the crowd on Tremont street and, it is alleged, shouting loudly.

At about 11:20 o'clock the streets were cleared and the police details returned to their stations.

Orators on the Common.

Crowds numbering several hundred, among whom were many colored people, collected several times during the evening on the Common opposite the theatre and listened to orations from various colored leaders.

Here is a sample speech by W. H. Whaley, a colored lawyer, formerly of New York:

"My friends," he began, placing his hand on the shoulder of W. M. Trotter, "this is Mr. William Munroe Trotter, who is the hero of the evening. He has been arrested, simply because he sought his rights guaranteed under the constitution of the United States. He sought to buy a ticket to the theatre across the way, but he was refused because—well, you know why. He was arrested, for no fault of his own, but he was bailed. He bounced out like a rubber ball!

"My friends, we had $50,000 to bail out every colored man and every colored woman arrested. We haven't been obliged to use it all up yet.

"My friends, Mayor Curley is studying up the lawbooks, and next week Gov. Walsh will be studing up the lawbooks, and if they can't find a law to stop this outrageous production, we can. Wait till next week."

Such speeches as the above were short and the gatherings quickly broke up, as the police were on the alert to keep people moving, a large force of officers being on duty till after the performance had concluded.

Mayor Curley was told of the trouble at the theatre while he was attending the Knights of Columbus banquet at the Copley-Plaza. When asked if he would stop the production he said, "The matter is entirely in the hands of the police, it being a disturbance. As far as stopping the production, my hands are tied. A board of censors has seen it and reported that there is absolutely nothing obscene or immoral about the film."

He said that two delegations of colored people had waited upon him and asked him to stop the show. "I told them today that I could not do so and they threatened to go to the Governor and I said that they might." He denied that he had told them to make a demonstration.

Patrolmen from the Lagrange street station were detailed to guard the theatre throughout the night, as the police feared that an attempt might be made to damage the building.

BOSTON (Mass.) POST 170
APRIL 19, 1915

At first sight it seems incredible that the motion picture play, "The Birth of a Nation," now being presented at the Tremont, should have taken such a wonderful hold on the public. No play of any description has visited Boston in ... years, if ever before, that has drawn from the outset such vast concourses of people, nor has there ever been such widespread comment. The latter fact is one reason for the immense patronage, for there is scarcely a human being old enough to know anything, but has heard of "The Birth of a Nation," and has been curious to witness it.

But after viewing the performance, quite a few reasons are apparent for its popularity. In the first place it is the acme of motion picture photography up to the present time. The groupings of the various scenes, the training of participants and the realism of the episodes, marvellous examples of stage management, while the clearness and lack of flickering in the films, almost make the spectator forget he is regarding a photograph. The scenes portraying the assassination of President Lincoln are, in many respects, the most wonderful, for all the actors, by their facial expression and movements, play a ... congruous part.

+ + + + + +

I was much interested in Mae Marsh, the little Southern girl who met an untimely death. I am told she is an Irish lass, who never made any especial fame on the stage, but who possessed, so it was discovered, remarkable ability to portray her emotions through her features. Never in my experience have I seen such remarkable facial ability as Miss Marsh displays, and as she is supposed to be young and temperamental, the skill required is much greater. She is the belle of the film, and the really, and perhaps only, pathetic feature of the entire production is her cruel death. I should enjoy witnessing Miss Marsh in a play, but possibly my anticipations would not be realized.

From New York David W. Griffith wired his general manager, J. J. McCarthy, at the Tremont Theatre, that he had started the preparation of new film to add to "The Birth of a Nation" now playing at that house. The new feature will show the progress of the negro race since the Civil war. Astonishing facts and figures will be disclosed concerning negro advancement. The suggestion made by Dr. Charles Fleischer that this work would add to the historical value of "The Birth of a N...," appealed to Mr. Griffith strongly, and ... leaving Boston he decided to carry it o...

AGE HERALD
...ess BIRMINGHAM, ALA.
APR 18 19

MOVIE CAUSES RACIAL FRICTION

Negroes and Whites Placed Under Arrest in Boston

Boston, April 17.—A racial disturbance which developed tonight in the lobby of the Tremont theatre where a motion picture play dealing with the reconstruction period in the south was presented, resulted in the arrest of William Munroe Trotter, secretary of the National Equal Rights league; Aaron W. Puller, pastor of the People's Baptist church, two other negroes and a white man.

Trotter, who is charged with disturbing the peace, claims he was struck in the face by a policeman. Puller was arrested on the same charge. Trotter said he had decided to go to the theatre tonight after receiving a letter from Mayor Curley to the effect that the producers of the play had made changes in the films at the request of persons who sympathized with objections made by negroes who had seen the exhibition.

The trouble fol... the alleged refus... of the theatre ... tickets to Trot... The explanatio... by the man... ment was that ... was sold ... Disorders ... cipated by ...

dreds of negroes walked up and down Tremont street between files of police reserves, or clustered on Boston Common until dispersed.

Trotter came into prominence recently when he headed a committee of negroes who called upon President Wilson to ... test against segregation of ... employes at Wash...

...him. I do fear that... ...ently. ...in my church Sun... ...subject of the 'Out... ...but I certainly will ...imply preach on the ... Again I intended ...ght for East Orange, ...a week's evangelical ...much as I must re... ...day morning on the ...ing the peace, I will ...last engagement."

...ler came to this city ...November, 1913, as ...Calvary Baptist Church, ...consolidated with St. ..., this year, he was ...both, under the name ...Baptist Church. He ...ker T. Washington at ..., and is a graduate of ...rsity of Pennsylvania ...and lives with his wife, ...er at 57 Windsor street.

WERE READY

...s Made in Afternoon Trouble, Which It ...rumored Would Come

...behalf of the Tremont ...secret conference with ...of Police Michael H. ... Saturday afternoon ...n told by the manager ...re that 500 colored men, ...oe Trotter, were to at... ...eatre in the evening. ...ere then made for the ...50 policemen in plain ...the theatre at various ...

...F. Cannay of the La... ...ation was also notified ...en from various sta... ...were held in readiness ...occurred. When the ... before 8 o'clock, the ...in automobiles to the ...

...geants Traynor, King, ...and O'Dea with Spe... L. Anderson, who Im... ...harge of the forces.

...Takes Charge

...of Police Crowley, ac... ...aid, Captain Charles ...during the height of ...perintendent Crowley ...to clear the theatre ...done, but not with... ...protests on the part of ...and their escorts, who ...be given a chance ...the same as white per... ...securing tickets en... ...ement said, by tele...

...an struck Sergeant ...the Lagrange street ...several times, but ...ound.

...of Police Crowley had ...the minds of several ...was also a police officer, ...they had tickets they ...lobby of the theatre. ...was cleared the police ...to enter who did not ...several colored men and ...tickets were allowed to ...

...Theatre Lobby

...first to leave the lob... ...to see the pictures, ...lobby waiting for ...one to have white ...kets at the theatre ...

...the Lagrange street ...ers, making a total ...on duty during the ...

...e Lieutenant John ...arrested persons as ..., and turned them ...ommissioners, who ...

...e Tremont street ...crowds of colored ...street. Those who ...re were compelled ...as were white persons.

...S STATEMENT

...Declares Plot to Mob ...Destroy Film Was ...ng Afternoon

...Theatre management ...the statement: ...of the Tremont ...late this after... ...ed by a certain ...to raid the the... ...the picture and ...of this informa... ...arranged with ...H. Crowley ...

...a large crowd of ...men gathered out... ...atre in Tremont ...was then closed, ...to anyone. Im... ...the lobby of the ...with several hun... ...led" by a man ...Monroe Trotter. ...entrance to the ...

...by the manage... ...ice was closed ...further tickets ...men admitted ...advised them ...would not stop ...dent 'force to ...the law ...

...letter from him in which he evaded these issues and informed me that some changes would be made. He did not say what they would be, so I came down tonight to see for myself.

"I went into the lobby to buy a ticket. There were other colored men ahead of me and they could not buy tickets. They were told there were none. While we were there, white men bought tickets. One white man just ahead of me bought three tickets and waved them over his head and said 'I've just bought three tickets. I'll buy you all you want.'

"I and others protested to the police that we were being discriminated against. I tried to reach the box office but was prevented.

"He insisted that they put a sign out saying 'No tickets sold,' before I would give up trying to buy a ticket.

"Sergeant King wouldn't let me past him. I protested that I was an American citizen and had a right to see the ...

...in civilian clothes, whom I ...ed was Officer Dennis Ha... ...stepped up to me and struck ...e jaw. I asked that he be ...for assault and battery, but ...after Sergeant King took him ...oulder and said that I was ...riot and told me to get out. ...would do anything he said, but ...'I'll arrest you for inciting a ...d he did.

...e crush our woman were shoved ...mmalled. I saw Sergeant King ... club, but he did not use it. ...way they treated us is shameful ...t is an outrage. All last week ...

...Many ...Curley ...

...Theatre ...

...Special Policeman Badge ...Lapel Button, Police Dept. ...Name Engraved Free ...617-621 TREMONT ...

NEWS
LYNN, MASS.

APR 19 1915

"THE BIRTH OF A NATION" TO BE STOPPED

(Special to The Herald)

April 19.—As a result of a ... made at the state house today ... crowd of over a thousand colored ... Governor Walsh and a committee ... proposed a plan to the people to ... cute the producers of the film, ...th of a Nation," now playing ... Tremont Theatre.

... prosecution will be asked for ... section 367 of the Acts of 1910, ... prohibits the showing of "sug... ive" entertainments and provides ... a fine of $500 or imprisonment for ... year or both for the producers of ... ch entertainment as shall be proved ... suggestive."

A group of colored people on the steps of the state house began to sing "America," but hissing drowned out the singing. The singing of the "Star Spangled Banner" was received in the same manner. A parody on "We'll Hang Jeff Davis to a Sour Apple Tree," substituting the name of Tom Dixon, the author of the "Clansman," from which the play was taken, was sung by the entire crowd.

BOSTON (Mass.) EVE. GLOBE APRIL 19, 1915

...OV WALSH AND ... APPEAL TO COURTS ON "NA...

If No Law Prohibits Shows Tending to C... Racial Hatred, Governor

...ition ... Photographs ...d Girls ...ls..... 8

... Girls to ... of West on ... Exposition Tour

... New Hampshire, Vermont and ... to turn her photograph into a ...ific Coast expositions at San Fran...

... unbelievable, yet it is true. Fur... it. It does not cost even a penny ...ual chance. ...eed in doing it. They are to be ...

German Submarine Compels the Whole Crew of British Trawler to Drown.

HULL, Eng., April 19—The Grimsby trawler Vanilla was torpedoed and sunk (with all hands by a German submarine Sunday. Word of the disaster was brought here today by the trawler Ferno, which was in the vicinity at the time.

The Ferno tried to rescue the crew of the Vanilla, but was driven off by the submarine, which fired a torpedo at that trawler.

CONVICTED MAYOR ON WAY TO JAIL

KANSAS CITY, Mo., April 19—Bearing Mayor Donn M. Roberts and 14 co-conspirators in the Terre Haute election frauds, the Missouri Pacific special arrived in the yards here shortly before 6 A. M. The train was kept here an hour before proceeding to Leavenworth where the prisoners will begin serving sentences ranging from six years to a year and a day in the federal penitentiary.

BOSTON TRAVELER
APRIL 19, 1915

Delegation Protesting Anti-Race Film to Gov. Walsh

Parties to Conference in Governor's Office, Left to Right—John M. Casey, C. Harry Perkins, Gov. Walsh, Butler R. Wilson, William H. Lewis and the Rev. Samuel A. Brown. (Photo Taken in Governor's Office by Evening Star Photographer.)

CONVICTED MURDERER DOOMED TO DEATH

Leo M. Frank.

SUPREME COURT DENIES APPEAL IN PHAGAN MURDE...

COURT TEST TO DECIDE ... PROTEST IN RACE FILM

Warrant to Be Applied for Tomorrow on Grounds That "The Birth of a Nation" Is Immoral, Walsh Tells Committee at State House.

During a conference today at the State House, attended by Gov. Walsh, state and city police officials and a committee representing 1000 colored and white citizens who stood outside on the steps, it was decided to test the legality of the photo-play, "The Birth of a Nation," by applying for a warrant in the police court tomorrow.

It will be charged that the film is a violation of the law which prohibits the production of immoral or obscene shows, because two of the scenes show a Negro attempting to assault a white woman.

The contention will be that these ... comes constitute a ... the law.

The warrant will be applied for by the police commissioner, a representative of his department or a representative of the Negro protestors. Police Commissioner O'Meara is willing that the court shall determine whether the play is in violation of the law. He and Mayor Curley previously held that it was not.

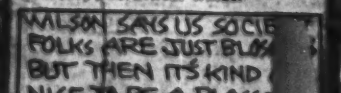
Today's conference was in the Governor's private office and was attended by Police Commissioner O'Meara, Superintendent of Police Crowley, George C. Neal, acting chief of the state police; Nelson P. Brown, first assistant attorney general, and a committee representing those gathered on the steps. The committee consisted of William H. Lewis, former assistant United States district attorney; Atty. Butler Wilson and Hen... C. Robbins, superior court stenographer. Judge Edward L. Logan of the South Boston district court attended as personal adviser of the Governor.

At the conclusion of the conference the Governor crossed into the executive council chamber, where a committee of ... from the crowd was assembled, and announced the decision. There was considerable applause. Two or three members of the committee of 10 announced the decision to the throng on the steps of the State House and it cheered lustily.

Shortly after 1 o'clock, at the conclusion of the conference between the Gov...

THE WEATHER

FORECAST—Fair tonight and Tuesday; northwest winds.



GERMAN ADVANCE IN FRANCE GIVEN UP, SAYS REPORT

ROME, April 19, via Paris, April 19... official] communications received by the Italian cabinet and statements made by Germans in official circles have given the impression here that the German general staff has abandoned plans for a general offensive movement on the French front and has decided simply to maintain the defensive.

This information has caused a deep impression here, because it is believed it signify Germany has no hope of penetrating further into French territory.

...glish Routed at ...pres, Claims Ber...

BERLIN (via wireless to the United Press through Sayville, L. I.), April 19 ... The British attempt to destroy, through mining operations, the strong German positions southeast of Ypres has failed, the war office today announced. The British were repulsed with heavy loss. The official statement said:

"The English, after some blasting, last night rushed the German position on the heights southeast of Ypres. They were at once repulsed in a counter attack. The fighting here continues.

"In the Champagne the French have blasted a trench in the position taken by them April 16 by the Germans between ... and the Argonne.

Tremont Theatre.

For more than an hour they waited patiently in the warm sun. One lonely policeman stood out in Beacon st, and two State House watchmen came out on the great columned veranda and kept the people below its level.

Gov Walsh arrived at 9:15 a m, and slipped into the State House from his automobile without being seen by the crowd.

There was much hasty consultation with State and city police departments, and finally patrolmen Lorden and Melody of Division 2 were sent to the front door of the State House. There was no need of police, for the crowd was very orderly.

For a long time nobody seemed to have much idea what was wanted. The demonstration was in response to the understanding, wide at yesterday's mass meeting in Faneuil Hall, that since Mayor Curley had professed himself helpless to stop the production of the objectionable film, the race in protest must appeal to the Governor.

The three who asked apparent leaders of the crowd what they intended to do, and Rev Mr Fuller, the minister who was arrested at the Tremont Theatre Saturday night, said they were waiting for William Munroe Trotter.

W. M. Trotter Chose 60 Delegates.

Mr Trotter arrived about 9:30 a m, and went to the doorway, where he took charge of affairs. Gov Walsh had agreed that a committee might be admitted, and Mr Trotter began calling off the names of ministers, heads of organizations and societies, and prominent colored men and women, until some 60 had been admitted.

Then he shouted, "No more—pray for us!" and entered himself. The doors were at once locked, and the crowd left outside contented itself by singing hymns, while it waited for the result of conferences inside.

At no time was there any disorder outside. Trotter, standing beside patrolman Lorden, joked his people.

"Be orderly, but firm!" he told them. "No favorites are played here; I can't let you in just because you're good looking."

The committee when it got in simply stood about Doric Hall for a long time. Meanwhile, however, the executive department was busy.

Gov Walsh had come with Judge Edward L. Logan, with whom he returned yesterday from New York, and with his private secretary, Thomas H. Connelly. They had just come down from the Hotel Lenox.

The party entered by the side door and went at once to the Governor's office, and went into action. Supt of Police Crowley, who is said to have had a conference over the telephone with Police Commissioner O'Meara first, came to the State House about 9:40 a m, and went into consultation with the Governor. It was understood that Gov Walsh had sent also for Commissioner O'Meara.

Police Stations Lack Reserves.

Threat of disorder would have put a heavy problem on th. Police Department, because the sporting events of the day have called for heavy details and the stations are drained of reserves.

The patient negroes on the steps began to sing. Somebody started "America," but it was stopped by a storm of hisses. "The Star Spangled Banner" went better, though interrupted by hissing.

"We'll Hang Jeff Davis to a Sour Apple Tree" went better, and a version which stated that "We'll Hang Robert Dixoxn to a Sour Apple Tree" went best of all. Then they sang "Onward, Christian Soldiers," and other hymns with splendid voices and fine musical feeling.

Deputy George Neal of the State Police was sent for by the Governor, and was understood to have stated in response to the Executive's query that he considered the production of the film to

It may have been expected by the crowd that the Governor would open the doors of the State House then. The Governor does not have to go to the building being in the custody of the sergeant-at-arms. It is solely within the province of the sergeant-at-arms to say who shall be admitted to the State House on Sundays and at such times as it is closed to the general public.

Colored Men Confer With Governor.

William H. Lewis, Butler Wilson, Samuel Bronson and Henry C. Robbins came to the Governor's office and went into conference with him. Meanwhile an opinion had been asked from Attorney General's Department on the general question of what to do and what was possible.

Outside the crowd had begun making speeches to itself, and punctuating them with cheers and hisses. A good many white people had joined the ranks—indeed, a good many white people had come with the colored people, and took an active part in the formation of the committee. Several of them were women.

At 10:25 a m, an automobile containing Commissioner O'Meara and Attorney General Allen drove up, and the men entered the executive offices.

It is said that although the State police have authority over the production of moving picture films in Boston as well as in other cities and towns in the State, they have never interfered, feeling that the Boston authorities are fully competent to adjust such matters. That is the reason, it was said at the State House today, why the State Police have not previously acted.

Gov Walsh Asks Legal Advice.

Gov Walsh called the newspaper men into his office just before 11 a m, and said he had sent for Atty Gen Attwill and Police Commissioner O'Meara. Mr Atwill, by the way, is said to be in New Hampshire.

The Governor said he has been interested in the production of the complained of film for more than a week, and that he has come to understand that the objection to it is not sporadic, but widespread and deep-rooted among the members of the colored race. When this became apparent last week he had a conference with Mr O'Meara, and said that he understood that the Police Commissioner is taking legal advice about the extent of his authority.

Gov Walsh added that he doubts his own authority to act at this stage, but, he added, "If the production of this film continues to be the cause of riots I will act as commander-in-chief of the Militia."

Two colored women fainted during the speechmaking outside the State House. They were carried to another part of the balcony, and there were revived.

Asst Atty Gen Nelson P. Brown went into conference with the Governor about 11:20 a m.

Among those who addressed the crowd were Josiah A. Crawford, Rev Benjamin W. Swaih of the Columbus Avenue A. M. E. Church, Rev D. O. Walker and Prof Allen A. Whaley of New York.

When the crowd was singing "We'll hang Bob Dixon to a sour apple tree," Mr Crawford suggested "that if Mayor Curley didn't behave himself, they'd sing it about him."

The speakers counselled order, but advised their hearers to insist upon their rights as citizens, including their rights to purchase tickets to the performances of the motion picture play.

O'Meara to Appeal to Courts.

When Gov Walsh was ready to meet the delegation after the departure of Police Commissioner O'Meara and Supt Michael Crowley, the newspapermen were invited to come out of the chamber where the colored delegation was assembled. By the way this invitation was delivered it looked as if Gov Walsh wished to have a short, private talk with the reporters before meeting the delegation. When the reporters had left the room, however, Gov Walsh entered the

unbelievable, yet it is true—
it. It does not cost even a penny
ual chance.
eed in doing it. They are to be
four states. Their reward will be
such as every American longs to
he lap of luxury, too.

selected by discriminating judges for their attractiveness. Because of the

(Continued on Page Three, Column 6)

# of 53

SINCLAIR'S thrilling
a girl forced by a
ination of circum-
home in the East
the great Northwest

oday on

PHAGAN MURDER

WASHINGTON, April 19—The
preme court today refused to set as
the conviction of Leo M. Frank,
young Atlanta Jew, of murdering M
Phagan. Frank now faces death on
gallows unless the Governor of Geo
grants clemency. The court den
Frank's application for a habeas corpus
writ on which he sought a new trial.

Summing up, Justice Pitney said:

"Frank's petition shows that, having been formally indicted for murder, he was placed on trial before a court of competent jurisdiction, with a jury legally constituted, he had a public trial deliberately conducted, with the benefit of counsel; he was found guilty and sentenced.

"Twice he has moved the trial court to grant a new trial and once to set aside the verdict as a nullity; these times he has been heard upon appeal before the court of last resort of

(Continued on Page Fourteen, Column 1.)

THE OUTLOOK IS GOOD FOR
Patriots' Day
AT THE
HOTEL PLAZA
419 Columbus Avenue
Our Famous Specials
SERVED FOR TWO
$1, $1.25, $1.50
Special Musical Programme — Patriotic Songs and Music

FOLKS ARE JUST BLOWN BUT THEN IT'S KIND NICE TO BE A BLOSSOM

Sun rises 5:14, sets 6:30; Tuesday, rises 4:12, sets 6:31. High tide, 3:18 A. M., 3:40 P. M. Low tide, 9:40 A. M., 9:50 P. M. Moon sets 11:34 P. M., Tuesday.
Light auto lamps before 7 P. M.

THRIFT
is the foundation of success, and one means economy, independence and happiness, either to an individual or a community. The habit of thrift may be acquired. Start saving now.
Interest Begins April 22, 1915.
Last Dividend at the rate of
4½% per year
Deposits may be made by mail.
CAMBRIDGE SAVINGS BANK
15 Dunster St.—HARVARD SQ.
Cambridge, Mass.

Shortly after 1 o'clock, at the conclusion of the conference between the Governor and committee, W. Munroe Trotter appeared on the balcony of the third floor of the State House, and, stepping outside the iron railing, addressed the crowd, which by this time numbered close to 1500 persons. He spoke of Gov. Walsh's attitude toward the photo-play and said that the executive had promised to do everything within his power to prohibit a further showing. Trotter was cheered, as was also the Governor.

The speaker renewed the warning given earlier in the day against any demonstration. A collection was taken up among the crowd which is to be used in paying the fines of the several women arrested in connection with the disturbance at the Tremont Theatre Saturday night, if they are found guilty and fined. Gov. Walsh is personally opposed to any further exhibition in its present form of the photoplay which depicts alleged scenes of the reconstruction period of the South.

The object of the protest was to show the Governor that the production of the picture was illegal because of scenes bordering on immorality, and personally to urge the Governor to stop its production.

Question of Authority.

But whether the Governor has the authority to take any action was the big question. To obtain information on this point the Governor summoned into conference Police Commissioner O'Meara

(Continued on Page Two, Column 6.)

COURT TEST FOR PROTEST OVER RACE PHOTOPLAY

(Continued from Page One.)

Superintendent of Police Crowley, Acting Chief George C. Neal of the state police, a representative of the department of the attorney-general, and the following prominent Negroes: William H. Lewis, Butler Wilson and Henry C. Robbins. The first two—Lewis and Wilson—are well known attorneys in Boston and members of the American Bar Association.

While this conference was going on, the throng gathered on the main steps of the State House and sang hymns and songs.

One of the big developments of the conference was the statement made to the Governor by Acting Chief Neal of the state police that it was his opinion the production of the play was a violation of the state law forbidding the production of plays of an obscene or immoral character. Neal, who has seen the play, based his opinion on a scene in the play of apparent attempt at rape.

Acting Chief Neal has already forbidden the production on Sundays in this state of the play.

British Capture 200 Yards of German Trenches

PARIS, April 19, via London—To-
French war office today gave out the
lowing:

"British troops yesterday captured
Ypres, near Wieltje, 200 yards of
German trenches. These they have
tained in spite of several counter-
cks.

"We have been successful on the
anks of the River Fecht, in Alsace,
r advance to Metzeral permits us
the north bank. We have gained
mmit of Burgkorpfeld, southwest
Hilltschewasen, which directly
ands the valley. On the south be-
ear Schnecfarrith, we have made
le progress, our troops marching
e south to the north in the direc-
of the Fecht and Metzeral, which
southwest of Colmar. In this sec-
we made an important gain with the
upation of a series of elevations,
orthernmost height of which
ands the course of the Fecht, in front
Burgkorpfeld.

"In the course of the action we cap-
ured a division of mountain artil-
two cannon of 75-millimetres calibre and
two machine guns.

Austrians Abandon Assaults on Heights

PETROGRAD, April 19—Austrian
tacks on the heights of the Mem-
horos district of Hungary, where
Austrians for six days have been
ously attempting to regain posi-
recently taken by the Russians,
to have definitely subsided.

BOSTON (Mass.) HERALD
APRIL 19, 1915

NEGROES WILL MARCH ON STATE HOUSE TODAY

Thousands at Mass Meetings Protesting Film of "The Birth of a Nation" Pledge Themselves to Appeal to Governor to Use Influence with Police Head.

NAMES OF PRESIDENT AND MAYOR ARE HISSED

More than 2000 Negroes of Greater Boston, with about 250 white persons, gathered this afternoon in front of Faneuil Hall yesterday afternoon in a demonstration of protest against the continued exhibition of the photo-play, "The Birth of a Nation," which is now being shown at the Tremont Theatre. Although the overwhelming majority of colored persons at the meetings that were held simultaneously were swayed by their emotions and frequently interrupted the speakers with shouts of approbation or cries of denunciation and hisses of derision at the names of officials and others named by the speakers, good order prevailed both in the hall and outside of it and the small squad of police officers detailed to the scene had nothing to do except stand around.

At the conclusion of the speaking in Faneuil Hall the entire audience, numbering probably about 1300, was appointed a committee to wait upon Gov. Walsh at the State House this morning at 9 o'clock and to ask him to intercede with Police Commissioner O'Meara to have that official forbid the further exhibition of the film. Notice of the adoption of this vote was carried to the overflow meeting outside the hall and everybody there was invited to join the throng that was to go to the State House. The invitation was accepted with one loud, Monged shout. It was stated that the Governor would be at his office this morning, notwithstanding the holiday.

Frank B. Sanborn Presides.

The venerable Frank B. Sanborn of Concord, the last of the group of New England abolitionists that included William Lloyd Garrison and Wendell Phillips, presided at the meeting in Faneuil Hall, which was held under the auspices of the Wendell Phillips Memorial Association. Bowed by his 85 years and carrying the gold-headed cane made from a piece of the railing of the old [illegible] where he in years long [illegible] ated in the Anthony Burns [illegible] t is [illegible] man slowly made his way [illegible] t, the [illegible] form, with the entire au[illegible]ce, G[illegible] and white—on its feet [illegible] to ru[illegible] to the echo. With char[illegible]ow-citizumor, he laid his cane be[illegible]ains on the platform. "I heard of [illegible] them on Tremont street last night," [illegible]ons as [illegible]outh referring to the trouble in front [illegible]urd Tremont Theatre Saturday night, [illegible] I thought I'd bring my stick along [illegible]ase of trouble."

[illegible]o speakers at the main meeting [illegible] representative of various races [illegible]make up the population of cosmo[illegible]tan Boston. William D. Brigham, [illegible]retary of the Wendell Phillips Me[illegible]rial Association, proclaimed himself [illegible] Yankee. Michael J. Jordan of the [illegible]nited Irish League declared that he [illegible]uld not have been true to the tradi[illegible]ns of his race if he had not come to [illegible]his protest against the photo-play. [illegible]C. Manning of Birmingham, [illegible] formerly a member of the [illegible]e of that state, represented [illegible]people of the South. Rolfe [illegible]ssistant editor of the Con[illegible], denounced the film. The [illegible]kers were William Munroe [illegible]itor of the Guardian, who [illegible]: those arrested in the affair [illegible]t street; Dr. A. P. Russell, [illegible]e Rev. Montrose W. Thorn[illegible]g, others on the platform [illegible]v. Edward M. Gushee, the [illegible]ctor of St. Phillips Epis[illegible] Cambridge, and Col. [illegible]e of the 11th colored [illegible] war.

[illegible]ne Hissed.

[illegible]at the writers were [illegible]ious and imperative [illegible] attending the meet[illegible] the film, were read [illegible]. Rowley, president [illegible]ta Society for the [illegible] to all colored fellow-citizens, chiefly to fill their own pockets with the price of tickets.

"They have the aim of assassins and the methods of forgers—assassinating true history and forging a pretended chronicle which bears the same relation to the facts of the period that is seen in the present inflamed account of our peaceful and central republic which the German press and the German mobs are spreading throughout Germany and Austria. These should be compelled by an aroused public sentiment to follow Hamlet's advice to far better players. 'Reform it altogether.' Take away this shooting-iron, aimed at 10,000,000 good American citizens; give it a new lock, stock and barrel, and aim it at flagrant national vices, of which there are plenty, before you return to Boston with it."

Michael J. Jordan.

Mr. Jordan said he believed the meeting to be one of the most important held in Boston since that at which Wendell Phillips, "sitting up there in that very gallery," stood up and told the attorney general of this state that he was saying what wasn't so when he said that Massachusetts stood for slavery.

"The presence of so many colored people here shows that they appreciate the freedom that has been given them and that they are determined that no power shall prevent them from enjoying that freedom to the fullest extent," said the speaker, amid cheers. "The amendment that gave you your freedom would merely be written in a book and nothing more if you did not meet here today to protest as you are protesting."

Mr. Jordan said that the evil of the prohibited pictures of the prize fight at Havana was insignificant to that of "The Birth of a Nation." The film is a calumny on a people. "If there are any people who have suffered from calumnies, it is the Irish people, and I would not be true to the traditions of my race if I did not come here today to join in the protest against an exhibition that can have but a degrading effect."

"Suppose a film should be shown that was against the Irish people as this film is against the colored race, what would be left of the theatre?" asked Mr. Sanborn, as Mr. Jordan took his seat. "Nothing! Not a brick of it," were some of the answers shouted back from the audience.

A Southerner's Voice.

Mr. Manning spoke with every evidence of intense feeling. "The Birth of a Nation' will mean the birth of hell and damnation in this country, if it is permitted to continue," he began, and the audience went wild in approbation of the sentiment. "I am a native southerner and my people before me were native southerners," he continued, "and I say to you that there has never been a democracy in the South. Robert Toombs boasted that he would call the roll of his slaves under the shadow of Bunker Hill, perhaps now he is calling the roll of a dead confederacy in hell. Dixon and Griffith are doing even worse than Toombs did. Their picture is an infamous, wilful, contemptible lie. The statement that the Klu Klux was inspired as a protection to the virtue of the white women of the South is not true. It was a political organization, organized to intimidate and murder white men of the South who desired to carry out their oaths to support the constitution of this country. It had nothing to do with the colored people at all."

Mr. Manning declared that the film was a gross libel on the colored people in its insinuations against their morality. "That picture doesn't show Negroes toiling in tatters and rags in the Southland raising food to support the white women left unprotected except by the Negroes, while their men were away to the war," he observed.

"That picture is nothing but a common day Alabama political speech," continued the man from Alabama. "It is unfair, venomous, libelous. There is nothing at which they will halt to uphold the Democratic rule in the South. They control Alabama with 60,000 ballots in a voting population of 300,000. And now they are coming north to make cheap the sacrifice of the North."

Mr. Manning said the film is a "Southern propaganda." It is a desecration of every monument to the heroic dead of the north, of the grave of every hero. Behind it all is the political cunning to spread in the north a sentiment of sympathy with the bourbon democracy of the South. To do this, northern confidence in the Negro must be destroyed.

Mr. Manning closed by declaring that if the continued exhibition of the picture led to acts of violence, the moral responsibility for such acts would rest upon the officials who permitted the picture to go on, after knowing of the feeling against it.

Other Speakers.

Mr. Cobleigh said that Dixon had personally tried to convince him that the picture was all right, but only convinced him that it was all wrong. "Mr. Dixon and Mr. Griffith plead for free speech; they seem to forget that there is a point where liberty becomes license." He denounced the play as falsehood and slander on the colored race in America.

Dr. Russell spoke briefly and said that law abiding citizens who went to Tremont Theatre Saturday night were maltreated by the police. He read resolutions he said had been adopted by the Business League of Cambridge, in which Philip J. Austin and William O. Cox, colored men of that city, were denounced as "race traitors" for having commended the film.

Mr. Trotter urged all his hearers, men and women, to go to the State House this morning. The meeting closed soon after 5 o'clock, because the time for which the hall was given over to the association then expired.

Overflow Meeting.

When it became evident that there was no longer standing room inside Faneuil Hall, the police closed the doors. People continued to gather outside, however, and finally an overflow meeting was arranged by the Equal Rights League, and a series of addresses were made from the steps of new Faneuil Hall Market, to a crowd which soon numbered over 1000. Enthusiasm was rampant, and cheers and applause in waves echoed similar outbursts which came from within the walls of the historic structure.

William Munroe Trotter was received with cheers. "Mayor Curley has stopped other plays," he said. "If this was an attack on the Irish race he would find a way pretty quick to stop it (applause). He has asked managers to take off other plays, and they have done it. All we ask is that he do the same now. (Applause.) This play is an attempt by Tom Dixon (cries of 'down with him') to libel our race, and the northerners of white blood. It contains one scene which insults the memory of the sainted Charles Sumner, picturing him in petty squabbles with his colored housekeeper, who is depicted as his concubine. (Cries of 'shame.') Colored men ask for only one-tenth of as much as a white man, and they are far more ready to follow white leaders than men of their own race. This play stirs up racial prejudice, and leads to lynchings. No play should be permitted which depicts, even as fiction, the men of one race pursuing the women of another race to their ruin. But this play is represented as history." (Cries of "no, no.")

A Militant Pastor.

The Rev. Montrose W. Thornton, of the Charles Street A. M. E. Church, told a story of his experiences on Saturday night. He exhibited a ticket to the Tremont Tneatre, and charged that despite the ticket he was refused admission. He alleged discrimination by the theatre people.

He continued—"I was met by force, and was struck down, and placed under arrest, but when they found I had a ticket on me they said 'We've got nothing against this man. Let him go.'

"My friends, Crispus Attucks died here for liberty. His blood animates us, and I urge you to be as courageous as those who were arrested last night. So help us God there's going to be more of the same sort (cries of approval from the women, and yells and applause). We have resolved, if it takes the very last drop of our blood, to continue our protest against this outrageous play. They shall not turn my full brother to exterminate me. We have the right to walk the streets and we are not going to be muzzled. ("No! No!"). There are hosts of us ready to go to jail for the righteousness of our cause."

Allen W. Whaley of New York and George R. Blackwell of Cambridge, Mr. Manning, the Rev. W. W. Ryan of Mt. Olive Church, West Newton; Clement C. Morgan, William D. Brigham and Maj. Wesley J. Furlong also spoke. The meeting was continued after that in the hall was finished.

ONE PRISONER A STUDENT OF RACIAL CONDITIONS

Joseph F. Gould Harvard Graduate in Class of 1911.

Joseph F. Gould of Norwood, who was arrested during the disturbance at the Tremont Theatre, Saturday evening and will appear in court tomorrow to answer to a charge of assault upon an officer, is a Harvard graduate of 1911 and the son of Dr. Clarke S. Gould of Norwood. He has made a long study of racial conditions and has lectured in behalf of educating the poor southern Negroes with Emmanuel Brown of Richmond, Ala. When the films of "The Birth of a Nation" were first shown in Boston Mr. Gould remonstrated with Mayor Curley and asked him to forbid the play. As he had understood that trouble was brewing Saturday evening he went to the theatre not for rioting but in the interest of the negro race, he says.

Mr. Gould has made a study of every nation, the people and their lives. He is at present engaged in social work among the Albanians of Boston.

BOSTON (Mass.) ADVERTISER
APRIL 19, 1915

TO TAKE PROTEST TO GOV. WALSH

Delegation of Negoes to Visit State House to Ask Discontinuance of Photo Play

CLAIM "BIRTH OF A NATION" HAS BECOME STATE SCANDAL

Mass Meeting at Faneuil Hall, Attended by Overflow Crowd, Decides to Take Action

A great delegation of Negroes will go to the State House this morning to urge upon Gov. Walsh that the display of the photo-play "The Birth of a Nation," should be discontinued. The ground upon which this action will be based is that the play "has become a scandal on the State, a cause of great unrest among the people and endangers the public peace."

This action was decided upon at a mass meeting held at Faneuil Hall yesterday afternoon. It was at first proposed that a committee should go, but this was changed to a committee of the whole, and it is expected that several thousand persons interested in the stopping of the play will gather at the State House between 9 and 10 a.m. It was stated by those in charge of the meeting that they expect to see the Governor at the latter hour.

Every person who was allowed to enter Faneuil Hall attended the meeting inside the building, while hundreds who were turned away by the police applauded and cheered the speakers who addressed the open air meeting which went on simultaneously with that in the hall. There was a sprinkling of white people in the hall.

Frank B. Sanborn presided at the meeting in the hall and there were addresses by Joseph C. Manning, formerly a member of the Alabama legislature, Rolfe Cobleigh of the Congregationalist, Michael J. Jordan, former president of the Charitable Irish Society and prominent in the United Irish League, and William D. Brigham, Dr. A. P. Russell jr., Rev. Montrose W. Thornton of the First African Methodist Church and W. Monroe Trotter.

Letters strongly denouncing the play were received from Rev. Dr. Francis H. Rowley, president of the Society for Prevention of Cruelty to Animals, and Rev. Dr. Horace Bumstead, for many years president of Atlanta University. Dr. Rowley said that the play "wholly misrepresents the reconstruction period, defames the colored citizens and deepens race prejudice," that he was "outraged at the performance," which he regards as "a cruel insult." During the letter from Dr. Bumstead, he stated that the play was "a pure and malicious fiction," and expressed his agreement with the writer who has spoken of it as "the assassination of a race."

During the meeting a resolution passed yesterday morning by the Business League of Cambridge, a negro organization, was read, in which the play was denounced, and W. Alexander Cox and Philip J. Alston, who are said to have approved of the play, were denounced as race traitors.

The name of President Wilson was enthusiastically hissed, when he was mentioned as having approved of the play.

Frank B. Sanborn was much cheered when he spoke and later when he left the hall everybody rose and applauded him. "And what is it," said Mr. Sanborn, "that this pretended disciple of Christ and his disciple Griffith and those who are following them are attempting to do now? Their effort is to assassinate history, to ruin the good repute of their fellow citizens, often their own cousins or half brothers, by representing them in pictured and printed fictions as the authors of troubles at the South for which the whites were chiefly responsible."

Michael J. Jordan said that he would not be true to the traditions of the race to which he belongs if he did not protest against the play and that he was very happy to add his protest against "that unjust and improper attack."

Joseph C. Manning said that he knew there were people who come to the North and say that "you do not know conditions as we do or your opinion would be different." He said that he was Southern born, that his people before him were Southern born and he, too, knew conditions there. "I have seen 'The Birth of a Nation,'" said he, "which if not stopped will mean the birth of Hell and damnation in this land."

Mr. Cobleigh said that if the pictures told the truth, that he would protest against it. "This picture is a lie," said he, "just as the Clansman was a lie. Dixon spent a good share of a morning in my office trying to convince me that the pictures were all right. He convinced me that his motives were all wrong." He expressed the hope that the protest would be kept up until the fight was won, said that the pictures wage a war upon a race and declared that the claim of a dominant desire on the part of a Negro to marry a White was a slander and a falsehood.

Dr. A. P. Russell jr., after denouncing the play, spoke of the arrests at the theatre Saturday night, saying that some law-abiding citizens went to the theatre to see if the play had been censored and were refused admittance, though tickets were being sold to whites. He earnestly urged the support by the audience of W. Monroe Trotter.

Rev. Mr. Thornton said that he had his ticket, which he exhibited, but that he was struck down and, going to the assistance of Dr. Fuller, was put under arrest. As he explained it, when it was found that he had a ticket the door of the station house was shut in his face.

BOSTON (Mass.) TRANSCR
WALSH APRIL 19, 191

...OWD STANDS FOR HOURS

...ehmaking and Singing "John Brown's Body" Holds Crowd Outside State House Until Governor's Decision Is Announced —"America" Is Hissed

While the conference was going on within the State House the throng of four or five thousand negroes outside on the steps alternately listened to the exhortations and hanged Thomas Dixon, D. W. Griffith or Jeff Davis to a sour apple tree, to the tune of John Brown's body. For a while interest was intense, but, as the hours dragged along, oratory began to lag and even the stimulating music of "The Fight Is Won,' led by a sister jammed against the State House door lost some of its effect.

The crowd was nervous and excitable. There was so much hissing when "America" was being sung that the leading singers stopped. There was also hissing, though in smaller volume, when "The Star Spangled Banner" was sung.

William Munroe Trotter presided at the speaking outside the State House, and Joseph A. Crawford, Rev. Ormond Walker, Rev. Benjamin W. Swain addressed the crowd, denouncing "The Birth of a Nation." Professor Allen W. Whaley of New York had the hardest task, for he attempted to talk until the governor's decision should be handed down. He did it, but he took the negro race through history from the time it left Africa up to the present, and, though the throng occasionally preferred a little more "John Brown's body," to his oratory, he was not discouraged, and continued when the singing let up.

"We are engaged in the greatest work the negro has undertaken since he came from chattel slavery," he said. "We are here to tell not only Governor Walsh, but the whole nation, that we want justice and that we have been downtrodden long enough, and will stand no more. The negro has unsheathed his sword. We are here to tell Thomas Dixon and his damnable crowd that the American negro is great enough and powerful and rich enough to scatter in 10,000 pieces such work as he has done. When we are through with him he will look like an infinitestimal, absolute blockhead, time-served, hypocrite and rogue. We do not propose to stop until "The Birth of a Nation" is removed from the stage, not only of Massachusetts, but of the United States."

William D. Brigham spoke briefly, and William H. Lee made a vigorous plea against race prejudice. He was still talking when cheers from the negroes on the steps announced the appearance in the balcony above of Mr. Trotter, who announced the governor's action on the protest. Cheers greeted this announcement and the assemblage broke up quietly.

The negroes went to the State House by exhortation of the speakers at the Sunday afternoon Faneuil Hall mass meeting. At that meeting a committee of twenty was appointed to wait upon the governor. Today on the State House steps the original committee was somewhat ignored. W. Munroe Trotter read a list of sixty persons who would constitute the protesting delegation. Later W. D. Brigham, one of the committee named at Faneuil Hall, made a protest to the governor's office that he and his associates had been obliged to wait two hours while the governor was in conference with city and State officials.

This lack of harmony in arrangements was noticeable in the big crowd outside the State House. The conference with the governor was supposed to take place at nine o'clock. But at that time the governor was conferring with Deputy Chief George C. Neal of the State police, who has been acting chief since the death of Chief Whitney; Police Commissioner Stephen O'Meara, Superintendent of Police Crowley, William H. Lewis, Butler R. Wilson, Henry C. Robbins and Attorney General Attwill. The negroes' delegation of sixty was allowed to pass into the State House and they stood in Doric Hall for more than two hours waiting for the first conference to end.

The Governor stated: "I am trying to find out what my powers are. I doubt whether I have the authority to close the theatre or to revoke the license. Of course if the situation should become so bad as to cause race rioting, I could exercise my authority as commander-in-chief."

Among the members of the committee of sixty were Mr. Trotter, Rev. Aaron Puller, Rev. M. A. N. Shaw, Rev. A. A. Brown, Rev. W. A. Thornton, Rev. Benjamin W. Swain, Elizabeth C. Putnam of 104 Marlboro street, Mrs. Anna Phillips Williams, a niece of Wendell Philips, of 505 Beacon street; Miss A. E. Fisher, Mrs. B. Crosswhite, representing the colored women's clubs.

CROWD AT TREMONT THEATRE

Many Stand in Line to Buy Tickets for Afternoon Exhibition, Including Negroes While Hundreds Await Possible Developments—Police on Hand

A crowd, made up apparently of persons who were anticipating a repetition of the events of Saturday night, gathered in front of the Tremont Theatre this afternoon some time before the motion-picture performance of "The Birth of a Nation" was scheduled to begin. Most of the crowd assembled on Lafayette mall, opposite the theatre. Many negroes were included in it. At 1.3 a line of persons who wished to purchase tickets extended from the theatre half way down to Boylston street. Quite a few negroes were in the line. Ten patrolmen were on duty in the lobby, and these allowed only ticket holders to enter. Every one seemed to be in a more or less expectant attitude, but no disturbance of moment occurred.

MINISTERS OPPOSE PLAY

Congregational Association Calls Upon Governor Walsh to Stop "The Birth of a Nation"

The Congregational Ministerial Association, at its meeting this forenoon [illegible]

Theatre. The resolutions, while admitting the artistic value of the pictures, condemned the exhibition as calculated to create race prejudice and to have a deleterious effect generally, and in view of the fact that Mayor Curley had announced that he could take no action in the matter, called upon Governor Walsh to take any step within his power to suppress the further presentation of the same.

The meetin galso adopted warm eulogistic resolutions upon the death of Rev. Arthur Little, D. D., and elected a new board of officers for the ensuing year, as follows:

Moderator—Rev. Ansel Johnson of Everett. Vice Moderator—Rev. J. H. Quint of Chelsea. Secretary—Rev. D. E. Burtner of Lynn. Executive Committee—Revs. Doland B. McLane of Jamaica Plain, R. W. Brawbridge of Belmont and Isaac Fleming of Canton. Nominating Committee—Revs. Asa Parker of Everett, Richard Wright of Cambridge and E. E. Batchelder of Cambridge.

President Marion Leroy Burton of Smith College addressed the gathering on the subject "Ministers as Educators." He gave an elaborate account of his experiences with college students in the matter of their intellectual and moral development and opinions, and declared that the college student of the present day is as much interested in the eternal verities as ever was the case; that those subjects are always new and fresh; and that ministers in order to supplement the work of the educational institutions should first of all be scholars, should take an interest in and search out college students in their communities, should be certain of their own opinions and never afraid to state them with the utmost positiveness, and should have a positive answer to the moral and religious questions which most vitally concern the growing minds of the world of the schools.

PROTESTS AT FANEUIL HALL

Frank B. Sanborn Presided at Meeting Where Photo-Play Was Denounced and Plans Made for Beacon Hill March

Faneuil Hall was altogether too small to accommodate the crowd of Negroes and white persons who went there Sunday afternoon to join in a protest against the photo-play "The Birth of a Nation." It was at this meeting that the plans were formed for the march up Beacon Hill for a call upon the governor.

Frank B. Sanborn of Concord presided over the meeting, which was held under the auspices of the Wendell Phillips Memorial Association. He referred to the scenes in and round the Tremont Theatre Saturday night, when several Negroes were arrested, and declared that the photo-play was "an assassination of history." Reviewing the events that led to the assassination of Lincoln, he asked: "And what is it this pretended disciple of Christ, Rev. Tom Dixon, and his disciple, Griffith, are trying to do now? Their effort is to ruin the good repute of their fellow citizens—oftentimes their own cousins or half-brothers—by representing them in pictures and printed fiction as the authors of troubles at the South that grew out of the vices and murders for which the whites were chiefly responsible. These men are such disciples of Jesus as Judas was—they value their thirty pieces of silver, and the gratification of their inherited hatred of the race their ancestors robbed more than they regard the Sermon on the Mount and the other kindly teachings of their alleged Master. Their whole implied history of Johnson's Administration is a falsehood. They have been compelled to withdraw a part of their false and odious insinuations, but they still continue to hate and insult their colored fellow citizens, chiefly to fill their own pockets with the price of tickets."

Michael J. Jordan of the United Irish League declared that he would not have been true to the traditions of his race if he had not come to voice his protests against the play. He believed the meeting to be one of the most important since that at which Wendell Phillips stood up and told the attorney general that he was saying what was not so, when he said that Massachusetts stood for slavery. He declared that the evil of the prohibited pictures of the prize fight at Havana was insignificant to that of "The Birth of a Nation." The film, he regarded, as a calumny on the nation.

Joseph C. Manning of Birmingham, Ala., and formerly a member of the Legislature of that State, declared that "The Birth of a Nation" will mean the birth of hell and damnation in this country. The picture is an infamous, wilful, contemptible lie, he said. "The statement that the Klu Klux was inspired as a protection to the virtue of the white women of the South is not true," he said. "It was a political organization, organized to intimidate and murder white men of the South, who desired to carry out their oaths to support the Constitution of this country."

Rolfe Cobleigh, assistant editor of the Congregationalist, said that Dixon had personally tried to convince him that his picture was all right, but only convinced him that it was all wrong. "Mr. Dixon and Mr. Griffith plead for free speech; they seem to forget that there is a point where liberty becomes license," he said.

The negro speakers were William Munroe Trotter, editor of the Guardian, who was one of those arrested Saturday night; Dr. A. P. Russell, Jr., and Rev. Montrose W. Thornton. Letters of regret at being unable to be present were read from Dr. Francis W. Rowley, president of the Massachusetts Society for the Prevention of Cruelty to Animals, and Dr. Horace Bumstead, formerly of Atlanta University. Dr. Row-

BOSTON CHRIS. SCIENCE MONITOR 1719
APRIL 19, 1915

CITIZENS PLEAD AT STATE HOUSE FOR FILM BAN

Large Gathering Waits on Governor to Ask Intercession in Stopping Performances of "The Birth of a Nation"

Upwards of 1000 white and negro citizens gathered at the State House this forenoon to wait on Governor Walsh to plead that he intercede with Police Commissioner O'Meara, to have that official forbid further performances of the photo play "The Birth of a Nation," now being presented at a Boston theater.

Shortly after 11 a. m. the Governor called the committee into the council chamber, following his conference with Police Commissioner O'Meara, Deputy Neal of the state police, and Superintendent Crowley of the Boston police. The Governor then went over the whole situation, with particular heed to the legal phases of the situation, it having been agreed that the question must be approached on the gronuds of disturbance of the peace, since the performance is not otherwise objectionable under the city ordinances. Another question gone into is the right of the state police to step in and stop the performances on the ground of preservation of the public peace.

The majority of the orderly throng waited upon the steps, and beguiled the time with hymn singing, after appointing a committee of 60 to go inside.

Remonstrants against the presentation of the film, have been finally told by Mayor Curley that he can go no further under the law, as both the city censors approved the film after several episodes had been cut out. The mayor claims that the city censor powers extend only to inquiry into allegations of the picturing of immorality, acting in concert with the police commissioner. The policy of the police commissioner, in cases where theatrical performances have caused disturbances of the peace, has been to heavily police the theater and the surrounding territory, thus preserving order or its semblance, as was done Saturday evening, when a number of objectors to the film were arrested. That the film causes disturbances of the peace is not regarded by Mr. O'Meara as cause for closing the performance.

Mass Meeting Held

The State House delegation of today is practically the audience of last evening at the Faneuil hall mass meeting called by Wendell Phillips Memorial Association, with Frank B. Sanborn of Concord, one of the original abolitionists in this state, in the chair.

The attitude of all the speakers was that the film is misrepresentative of history, in that it shows only one side and selected incidents to enforce that side, all tending to bring obliquity upon the negro's history in this country. David Griffith, maker of the film, is reported to have admitted that the story could be made more complete by showing another reel depicting the progress of the negro race since the war up to the high standards attained today by them in business and educational life. Mr. Griffith is now said to be at work making this reel.

Mr. Sanborn protested the film as an "assassination of history." Continuing he said:

Called Misnomer

"Why do these men talk of 'The Birth of our Nation?' Are they so ignorant as not to know that the nation was born under Washington, Franklin and Jefferson, men who hated slavery and protected the negro, while they only hate the negro and would restore slavery if they could. Their whole implied history of Johnson's administration and the Ku-Klux period is a falsehood, as Moorfield Storey conclusively proves.

Michael J. Jordan of the Irish National League characterized "The Birth of a Nation" as disgusting, brutal and a libel on the colored people of this country.

J. C. Manning, a former member of the Alabama Legislature, a Republican, aroused cheering by his denunciation of the film. He said: "The statement that the Klu Klux was inspired as a protection to the white women of the South is not true. It was a political organization, organized to intimidate and murder white men of the South who desired to carry out the oaths to support the constitution of this country. It had nothing to do with the colored people at all."

Southerner Protests

Mr. Manning declared that the film was a gross libel on the colored people in its insinuations against their morality. "That picture doesn't show negroes toiling in tatters and rags in the southland raising food to support the white women left unprotected except by the negroes, while their men were away to the war," he observed.

Mr. Manning closed by declaring that if the continued exhibition of the picture led to acts of violence, the moral responsibility for such acts would rest upon the officials who permitted the pictures to go on, after knowing of the feeling against it.

There were many other speakers at this meeting and at the overflow assembly on the steps.

Saturday evening there were upwards of 250 policemen at Tremont theater to preserve order and several persons were arrested, charged with disturbing the peace, including William Munroe Trotter, editor of a negro newspaper, and the Rev. Aaron W. Puller, pastor of the

LEADER
Cleveland, Ohio
APR 19 1915

RACE ROW STARTS OVER FILM PLAY

Four Negroes and One White Man Are Placed Under Arrest in Boston.

BOSTON, April 18.—A racial disturbance, which developed last night in the lobby of the Tremont theater, where a motion picture play dealing with the reconstruction period in the south was presented, resulted in the arrest of William Munroe Trotter, secretary of the National Equal Rights League; Rev. Aaron W. Puller, pastor of the People's Baptist church; two other negroes and a white man.

Trotter, who is charged with disturbing the peace, claims he was struck in the face by a policeman. Puller was arrested on the same charge. Trotter said he had decided to go to the theater after receiving a letter from Mayor Curley to the effect that the producers of the play had made changes in the films at the request of persons who sympathized with objections made by negroes who had seen the exhibition.

The trouble followed alleged refusal of the theater to sell tickets to Trotter. The explanation given by the management was that the house was sold out.

Disorders had been anticipated by the police and more than 100 reserves were near the theater at the opening hour. During the disturbance in the theater lobby and for a long time afterward, hundreds of negroes walked up and down Tremont st., between files of police reserves, or clustered on Boston Common until dispersed.

Trotter came into prominence recently when he headed a committee of negroes who called upon President Wilson to protest against segregation of department employees at Washington.

JOURNAL
PITTSFIELD, MASS
APR 19 1915

WILL PROSECUTE "BIRTH OF NATION"

Boston, April 19:—As the result of a protest made at the state house today by a crowd of over 1,000 colored people Governor Walsh and a committee of the protesting people agreed upon a plan of criminal prosecution for the producers of the film "The Birth of a Nation," now being given at the Tremont street theatre.

BOSTON (Mass.) RECORD
APRIL 19, 1915 179

Conference Called by Gov. Walsh

Over "The Birth of a Nation"

The strains of "Onward Christian Soldiers" floated far and wide this morning from a throng of some 1000 persons, white and colored, who waited outside the State House while a delegation asked Gov. Walsh to use his influence in stopping performances of the photo-play, "The Birth of a Nation," at the Tremont Theatre.

The throng consisted largely, if not entirely, of persons who had attended a mass meeting of protest against the play at Faneuil Hall, Sunday. They opposed the play on the ground that it is a scandal to the State, a cause of unrest among the people and a danger to public peace.

The crowd was very orderly, except for one colored man who started a little demonstration, but was quickly quieted. The protestants were largely colored persons, but contained a large sprinkling of whites. A delegation of 50 representing it was admitted to conference with the Governor and talked the matter over with him shortly after 10.30 a.m. This followed a conference of the Governor with Supt. Crowley of the Boston police, who declined to state its result when he left the executive chamber.

Individual Demonstration Meets With Jeers of Crowd

One colored man started to make a personal demonstration on the State House steps as the crowd waited, but he was jeered by the crowd and told to "go down to the Tremont Theatre" if he wanted to be a hero. John Noonan, a messenger at the State House, who handled the crowd at the State House, quieted him.

So orderly was the crowd that only two policemen were in evidence for some time, though more were sent for later.

Arriving shortly after 9 a.m., Gov. Walsh soon invited a delegation of 50 representatives of the throng to confer with him, and this was done. It was headed by Rev. S. A. Brown of Boston, and named by W. Monroe Trotter. Among those on the committee was State Rep. Joseph Manning of Alabama, who was cheered by the crowd.

Among those present were three white women prominent in the demonstration. They were Elizabeth C. Putnam of 104 Marlboro st., Mrs. Anna Phillips Williams, niece of Wendell Phillips, of 505 Beacon st., and Miss A. E. Fisher. Mrs. B. Crosswhite, colored, representing colored women's organizations, and Rev. Benjamin W. Swin of the Zion Methodist Church, Boston, were also present.

Before the delegation was admitted to the State House, Gov. Walsh summoned Supt. of Police Crowley, Police Comm'r O'Meara, Atty.-Gen. Atwill and Acting Chief Neal of the state police for a conference in the Executive Chamber. The statutes governing public theatrical performances were gone over in an effort to learn whether there was any law which might prohibit further exhibitions of the pantomotion-picture play.

[illegible]day Meeting Has Overflow Outside

[illegible] person who was allowed to enter Faneuil Hall attended the meeting inside their [illegible]ding, while hundreds who were [illegible] to run away by the police applauded and [illegible]w-citizens the speakers who addressed the [illegible]sins of air meeting which went on simultaneously with that in the hall. There was [illegible] sprinkling of white people in the hall.

Frank B. Sanborn presided at the meeting in the hall and there were addresses by Joseph C. Manning, formerly a member of the Alabama legislature, Rolfe Cobleigh of the Congregationalist, Michael J. Jordan, former president of the Charitable Irish Society and prominent in the United Irish League, and William D. Brigham, Dr. A. P. Russell jr., Rev. Montrose W. Thornton of the First African Methodist Church and W. Monroe Trotter.

Letters strongly denouncing the play were received from Rev. Dr. Francis H. Rowley, president of the Society for Prevention of Cruelty to Animals, and Rev. Dr. Horace Bumstead, for many years president of Atlanta University. Dr. Rowley said that the play "wholly misrepresents the reconstruction period, frames the colored citizens and deepens race prejudice," that he was "outraged by the performance," which he regards as "a cruel insult." During the letter from Dr. Bumstead, he stated that [illegible] was "a pure and malicious [illegible]" expressed his agreement with the letter who has spoken of it as "the caricination of a race."

During the meeting a resolution passed yesterday morning by the Business League of Cambridge, a negro organization, was read, in which the play was denounced, and W. Alexander Cox and Philip Alston, who are said to have approved the play, were denounced as race traitors.

[illegible] Wilson for [illegible]val of Play

The name of President Wilson was enthusiastically hissed, when he was mentioned as having approved of the play.

Frank B. Sanborn was much cheered when he spoke and later when he left the hall everybody rose and applauded him. "And what is it," said Mr. Sanborn, "but this pretended disciple of Christ and disciple Griffith and those who are following them are attempting to do now? The effort is to assassinate history, to [illegible] of their fellow citizens and cousins or half brothers [illegible] them is pictured and [illegible]

[illegible] and signed [illegible]

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(Continued from Page One)

[illegible]isted fictionists the authors of [illegible] the South from which the whites were [illegible]hiefly responsible.

Michael J. Jordan said that he would [illegible] so true is the traditions of the [illegible] which he belongs if he did not protest against the play and that he was very happy to add his protest against "that unjust and improper attack."

Joseph C. Manning said that he knew there were people who come to the North and say that "you do not know conditions as we do or your opinion would be different." He said that he was Southern born, that his people before him were Southern born and the he, too, knew conditions there. "I have seen 'The Birth of a Nation,'" said he, "which if not stopped will mean the birth of Hell and damnation in this land."

Call Its Lie Like That of "Clansman"

Mr. Cobleigh said that if the pictures told the truth, that he would protest against it. "This picture is a lie," said he, "just as the Clansman was a lie. Dixon spent a good share of a morning in my office trying to convince me that the pictures were all right. He convinced me that his motives were all wrong." He expressed the hope that the protest would be kept up until the fight was won, said that the pictures wage a war upon a race and declared that the claim of a dominant desire on the part of a Negro to marry a White was a slander and a falsehood.

Dr. A. P. Russell jr., after denouncing the play, spoke of the arrests at the theatre Saturday night, saying that some law-abiding citizens went to the theatre to see if the play had been censored and were refused admittance, though tickets were being sold to whites. He earnestly urged the support by the audience of W. Monroe Trotter.

Rev. Mr. Thornton said that he had his ticket, which he exhibited, but that he was struck down and, going to the assistance of Dr. Fuller, was put under arrest. As he explained it, when it was found that he had a ticket the door of the station house was shut in his face.

WORCESTER (Mass.) GAZETTE
APRIL 19, 1915

MAYOR AND CHIEF MAY STOP PICTURE

Will Have Private Show of "Birth of Nation" If It Comes Here

Mayor George M. Wright and Chief of Police George H. [illegible] are watching with interest the trouble that has resulted from the production of the moving picture drama, "The Birth of a Nation," at the Tremont Theatre in Boston. It is probable that an attempt will be made to produce the show in Worcester, but if the showing of the picture here is liable to produce any trouble it is improbable that any theatre will be given permission to stage the great photo drama.

Mayor Wright said today he and Chief Hill would have a conference on the matter soon and if the picture was booked for Worcester they would probably witness a performance of it and decide whether or not the production was suitable to be shown in a Worcester theatre.

Chief Hill said that if he believed the production of the picture here would result in rioting or any other similar disturbances, the police would not permit its production.

TRAVELER & EVE. HERALD
Boston, Mass.

APR 19 1915

WE quote from Beau Broadway in this morning's New York Telegraph:

"The photo-play, "The Birth of a Nation," caused a riot in Boston upon its initial presentation there. Some of the colored ladies in the cast must have let their stocking slip down."

S. S.

SPRINGFIELD (Mass.) REPUBLICAN
APRIL 19, 1915

Springfield Negroes Pleased at Banning of Objectional Plays From This City.

Springfield Negroes probably will not be seen in the delegation which plans to appear at the state capitol in Boston to-day to protest to Gov. David I. Walsh against the further display in this state of "The birth of a nation," the moving picture play over which there was a riot in Boston Friday. Local leaders among the Negroes said last night they thought Springfield people will let the Bostonians do the protesting. The Negroes of this city feel secure against moving picture "outrages" since Mayor Stacy banned "The nigger," which was to have been shown here two weeks ago. Rev Dr William N. De Berry of St John's church said he felt that the present city administration is displaying commendable fairness to all classes and all races in Springfield.

AMERICAN
Boston, Mass.

APR 19

CARRY FILM FIGHT TO THE GOVERNOR

Some 1,200 men and women, mostly colored, who attended a mass meeting in Faneuil Hall to protest against the continued presentation of the film play, "The Birth of a Nation," are expected to march to the State House today to ask Governor Walsh to intercede with Police Commissioner O'Meara to forbid the production in Boston.

William Munroe Trotter, editor of the Guardian, who was arrested Saturday night in the lobby of the Tremont Theatre on the charge of disturbing the peace, says he will apply for a warrant tomorrow for the arrest of Patrolman Dennis Harrington on a charge of assault and battery, and also will proceed against Harrington in the civil courts. Mr. Trotter has placed his case in the hands of attorneys. He denies there was any conspiracy or organized attack on the theatre.

Frank B. Sanborn of Concord, the last of the group of New England abolitionists that included William Lloyd Garrison and Wendell Phillips, presided at the meeting in Faneuil Hall, which was held under the auspices of the Wendell Phillips Memorial Association. He carried a gold-headed cane made from a piece of the railing of the old court house where he participated in the Anthony Burns riot and laid it beside him on the platform. "I heard of the affair on Tremont street last night, so I thought I'd bring my stick along in case of trouble."

TROTTER SPEAKS.

The speakers included William D. Brigham, secretary of the Wendell Phillips Memorial Association; Michael J. Jordan of the United Irish League, Joseph C. Manning of Birmingham, Ala., and formerly a member of the Legislature of that State; Rolfe Cobleigh, assistant editor of the Congregationalist. The negro speakers were William Munroe Trotter, editor of the Guardian; Dr. A. P. Russell, Jr., and the Rev. Montrose Thornton. Among others on the platform were the Rev. Edward M. Gushee, rector of St. Phillip's Episcopal Church, Cambridge, and Colonel Howard P. Sprague of the Eleventh Colored Regiment in the Civil War.

When Mr. Trotter first mentioned the Mayor's name there was hissing. "Don't hiss," cried Trotter. "The Mayor has yet a chance to make good in the matter if he will. We said to him, 'If you insist that the only morality under the law relating to theatres in Boston is sex morality, stand forth as a man and say to the manager of the Tremont Theatre that you want the film discontinued.'" Mr. Trotter commended the Mayor for having caused some theatrical performances to be discontinued because of impropriety.

Mr. Brigham told of the hearing given by Mayor Curley on the question of suppressing the film and said the fact that such men as Moorfield Story, Dr. Alexander Mann, Dr. Francis W. Rowley and Dr. Horace Bumstead there opposed the film was ample evidence of its impropriety.

OVERFLOW MEETING.

Mr. Jordan said the evil of the prohibited pictures of the prize fight at Havana was insignificant to that of "The Birth of a Nation." He declared: "If there are any people who have suffered from calumnies, it is the Irish people, and I would not be true to the traditions of my race if I did not come here to join in the protest against an exhibition that can have but a degrading effect."

When it became evident there was no longer standing room inside Faneuil Hall, the police closed the doors. People continued to gather outside and finally an overflow meeting was arranged by the Equal Rights League and a series of addresses were made from the steps of new Faneuil Hall Market.

NORTH ADAMS (Mass.) TRANSCRIPT
APRIL 19, 1915

"BIRTH OF A NATION"

Photo-Play In Boston Theatre Denounced In Mass Meeting

Boston, April 19.—A crowd which packed Faneuil hall beyond its capacity and swarmed into the street, where an overflow meeting was conducted, cheered, applauded, hooted and hissed as speaker after speaker denounced the photo-play "Birth of a Nation," now running at the Tremont theatre, its promoters and the authorities who permit it to be continued.

The claim was made that Mayor Curley had been called upon repeatedly to halt the production of "The Birth of a Nation," but had dodged the issue.

The name of President Wilson, who was quoted as endorsing the play, was hissed repeatedly. The bitterest feeling was shown at the mention of the name of Curley, jeers and hisses mingling. About a third of the audience was composed of white persons, the rest being negroes.

[illegible] and that [illegible] 909 will be a [illegible]

[illegible]ridge Company Pla[illegible]

Dated [illegible] April [illegible]

[illegible] Other of them, [illegible] Mayor O'Meara [illegible] statement as to the future [illegible] discussed [illegible]

[illegible] BOSTON (Mass.) ADVERTISER
APR

EVENING RECORD
Boston, Mass.

C.R.2.19-1915

Crowds Protest To Walsh

To Stop "Birth of Nation"

THRONG JAMS STATE HOUSE IN BODY

Attempt Will Be Made to Bring Theatre Proprietors Into Court

The sight of a colored man standing on the balcony of Bulfinch front without the Governor's office, where no man has stood to speak in many years, addressing a crowd of 2000 colored men and women gathered on the steps below, came as the climax to the spectacular demonstration made by the negroes in their protest today against the production of the "moving picture drama" the Birth of a Nation" at the Tremont Theatre.

As a result of their protest a complaint will be sworn out by representatives of the colored people and a representative from Police Commr. O'Meara's office against some person concerned in the production of the play on the ground that the play is immoral and contrary to the statute of 1910. Then, if the court upholds the complaint, Police Commr. O'Meara will make a finding against the production and so inform the Mayor. Then the play will be stopped.

The action towards prosecution will be taken Tuesday.

The Governor first announced this to a committee of about 100 colored men and women in the Executive Council's room mid cries of "God Bless you, Governor," from women who wept with the joy.

Gov. Walsh's Statement To the Committee

The Governor made this statement to the protesting committee:—

"I know the purpose of your visit. The committee representing you with whom I have been in conference, has informed me of its purpose. I want to say that I am very much pleased that you have come here so peacefully and orderly that I am very glad to give up my engagements for the morning and to devote even further time to the consideration of the question which you present.

You, of course, understand that at present this performance is now being carried on under legally licensed authority. I am now on the one hand to consider and hear your impressions and your views and also the views and authority of other public officials who have given approval to this performance. One of those officials is the police commissioner of the city of Boston, whom the Governor appoints to office. Chapter 494 of the acts of 1906, clearly and unmistakably places upon the police commissioner and the Mayor of the city of Boston the sole power of deciding what of a theatrical nature is immoral, obscene or tends to injure the morals of the community.

"These officials through their representatives have made findings which in substance mean that there is nothing in this performance, as is now presented of an "obscene, immoral or tending to injure the morals of the community." You seriously question the finding made by their representatives as I understand it. We have public authorities on statutes and decisions of the court to see what could be done.

(Concluded on Page Two)

SPRINGFIELD (Mass.) REPUBLICAN
APRIL 19, 1915

If any proof were needed of the unadvisability of permitting the exhibition in Boston of the "Birth of a Nation" photoplay, to which Negroes have made strong objection, the disturbance of Saturday night at the Tremont theater has furnished it. The form of the protest may be open to criticism, but the fact that it seemed a last resort should not be lost sight of. Mayor Curley exercised all the authority that he had in procuring the excision of objectionable features, but how limited his authority is will appear in Mr Sanborn's letter, elsewhere printed, which was written before the outbreak had added another chapter to the entanglement. The theater people had made ample preparations to meet trouble, and as always in such cases there is much divergence in the stories told by the two parties to the fracas—but the most effective way to check the threatened discord would have been to withdraw the offending display. Mr Sanborn writes with all the heat of an early abolitionist, and Mr Trotter is not the most discreet of leaders, but the root of the trouble lies back of them in the insistence upon going on with that which gave such bitter cause for offense. It is not good public policy needlessly to invite breaches of the peace. No desirable end was to be served by giving further vogue to the partisan and misleading Dixon play, whose bias can

BOSTON (Mass.) JOURNAL
APRIL 19, 1915 1709

PRICE ONE CENT

ETING TO-PLAY

By Sanborn and J. C. Manning Condemn "Birth of Nation" in Faneuil Hall—Curley and Wilson Hissed.

E FILM VILIFIES COLORED RACE, SAYS CONCORD'S SAGE

gation to Call on Governor Walsh Today to Urge Him to Stop Exhibition of the Picture.

"It is an assassination of history and a vilification of the ored race," were the words of Frank B. Sanborn, the Sage of ncord, in an address yesterday afternoon at the meeting in neuil Hall to protest against the photo-play, "The Birth of a ation."

"If this play is not stopped it means the birth of hell and lamnation in this country," said J. C. Manning of Alabama. "The picture is a wilful lie . . . designed to support the hellish conditions in the South. If it leads to anarchy and lawlessness, the men who produced the photo-play are responsible. It is a desecration to the men of the North who fought for freedom."

The names of President Wilson and Mayor Curley were hissed.

WILL PROTEST TO GOVERNOR TODAY

As a result of the meeting, a delegation of negroes and white sympathizers of Boston will go to the State House at 9 o'clock this morning to protest to Gov. Walsh.

Thirteen hundred persons, both colored and white, attended yesterday's meeting, which was supplemented with an overflow meeting outside the hall, where more than 500 persons, unable to gain entrance, had gathered.

At both meetings enthusiasm ran high and a bitter feeling of protest was constantly manifest. Frank B. Sanborn, the only living "original" New England Abolitionist, and president of the Wendell Phillips Memorial Association, under whose auspices the meeting was held, presided. William M. Trotter, secretary of the National Equal Rights League, and a leader of the colored men in this city, presided at the outdoor gathering.

Appland Denunciations

The throng that filled the floor and galleries of Faneuil Hall applauded every denunciation of the play made by the speakers.

The meeting in the hall was addressed by Mr. Sanborn, J. C. Manning of Alabama, former member of the Alabama Legislature; William D. Brigham, secretary of the Wendell Phillips Memorial Association; Michael J. Jordon of the Irish Land League; William M. Trotter, Rolfe Colbeigh, associate editor of the Congregationalist; A. P. Russell, Jr., and the Rev. William M. Thornton.

The photo-play was characterized by Mr. Sanborn as "an assassination of history and a vilification of the colored race."

"Its presentation in Boston is a disgrace to the city," he said. "I would say to your mayor and police commissioner that if anarchy and lawlessness ensue as a result of it those who permitted it are the ones responsible.

Calls It Un-American

"The danger of the picture is that the masses of people who see it do not read or hear about the other side of the case. It is unfair and un-American as well as being a libel.

"Take it from me, there is more behind this picture than is apparent. Those men responsible for the anti-negro agitation in the South have come to the North with a pictorial proposition designed to destroy the spirit of liberty in the North and support the hellish condition in the South.

"This picture is not entirely an insult to the colored race. Its effect is to reflect upon the sacrifice and heroism of the men of the North who made it possible to preserve the Union. It is a desecration to every monument to the heroic dead, and a desecration of every grave.

"The statement that it represents the history of the reconstruction period is entirely false. They forget that reconstruction saved the South from anarchy, and it did more. It instituted public schools for children to enable them to secure the education that would bring them to the full enjoyment of their liberty and rights.

Anything Can Happen

"If this picture can be presented in Boston, what can happen to American

ALMANAC FOR TODAY

Sun rises ..... 5.11 A.M.
Sun sets ..... 6.38 P.M.
Length of day 13.27
Moon sets ..... 2.15 A.M.
High water ..... 11.30 A.M.
Length of night 10.33
Light automobile lamps at 7 P.M.

TEMPERATURES COMPARED

BOSTON AT 8 P. M. FRIDAY.

Albany		New Orleans	
Atlanta		New York	
Atlantic City		Omaha	
Baltimore		Philadelphia	
Bismarck		Pittsburgh	
Buffalo		Portland, Me.	
Chicago		Portland, Ore.	
Cincinnati		San Francisco	
Cleveland		St. Louis	
Denver		St. Paul	
Detroit		Washington	
Jacksonville			

Average temperature yesterday 51
Average temperature same day last year 51
Highest temperature yesterday 61
Lowest temperature yesterday 41
Highest temperature same day last year 61
Lowest temperature same day last year 41
Average temperature for April 1 to 18 41
Average temperature for April last year 51
Excess or deficiency since April 1 51
Excess or deficiency since Jan. 1 51
Excess or deficiency since Jan. 1 last year 51

LATE COMMENTS ON DYS-PEP-LETS

Copied from genuine voluntary letters.

"Dys-pep-lets are very useful."
"Capital for after-dinner troubles."
"Excellent for sour stomach."
"Proved good in my case."
"Splendid for stomach disorders."
"Helped me in digestion and sleep."
"Never found anything else so effective."
Dys-pep-lets are made from pepsin, mint, rhubarb and other harmless stomach aids. Ask your druggist for a box. What they have done for others they will do for you. —ADV.

SPRINGFIELD (Mass.) REPUBLICAN
APRIL 19, 1915

BOSTON'S SHOW CENSORSHIP

Denunciation of the Present Law — The Dixon Moving Pictures and the Negroes.

To the Editor of The Republican:—

A condition of the law and the fact developed by the Boston objections to the Dixon and Griffith slanders on the Negro citizens of the South, in their moving picture show (which includes the assassination of Lincoln) is so little understood even in Boston that it should be made known through The Republican, which is to no small conquetied relation to theater managers here as to keep the truth from your readers, who are numerous in Boston.

The licensing of theaters and shows under the old city charters was a duty imposed on the aldermen, who thus acquired a power of censorship of plays and spectacles which could be used, and often was, to exclude objectionable spectacles or parts of them, from public exhibition in Boston. This privilege was more or less abused by individual aldermen to get free tickets to desirable and sometimes to undesirable performances. In revising the charter this power was taken from the aldermen and given to the mayor alone, as it manifestly should be exercised by some one judicious authority.

Theatrical managers found this single-headed censorship,—the only kind worth having,—inconvenient, and used to restrict their formerly unlimited privilege of putting on the stage any attractive indecency or partisan polemic which they thought would sell their tickets. Some of them, therefore, employed an adroit lawyer to draft a statute that should practically nullify the amended charter, and check the mayor in the exercise of his censorship. His cunning took the effective form of section 2 of chapter 494 of the Acts of 1908, which runs thus:—

If at any time under a license granted hereunder there shall be given a theatrical exhibition, public show, public amusement or exhibition, any part of which, in the opinion of both the mayor and the police commissioner of Boston, is obscene or immoral, or tends to injure the morals of the community, and is not eliminated at the request of the mayor, then he may suspend the license for such particular representation.

This was intended cunningly to limit the general powers of the mayor (the actual licenser) by confining him to certain specified evils in the show; and by implication forbidding him to suspend licenses until the police commissioner has been consulted and has agreed with the mayor in his view of the objectionable piece. This commissioner is given no power to act, but only to assent or dissent in regard to the mayor's view; and for this he ought to read or see the play or other show, at much inconvenience to himself, and with only a mockery of power in a matter where the mayor had, and ought to have, unchecked authority and responsibility. The intended effect has been secured by the crafty managers; and practically the censorship, as in this gross instance of the Dixon abominations, is nullified, so that neither the mayor nor the commissioner can find legal authority to suspend the troublesome license.

Three times since this crafty amendment became law (7½ years), the mayor and police commissioner have joined with the Watch and Ward society in petitions to have this veto on the mayor removed; but the legislative committees,—possibly influenced by tickets and boxes freely contributed by managers or other interested persons,—have neglected or refused to restore his proper power to the mayor. And the Boston newspapers, for reasons best known to their counting rooms, have neglected to inform their readers of this thoughtful deal, by which shows like this of Dixon & Griffith (if that is the name of Dixon's coadjutor) can be thrust upon the notice of the large and worthy class in our population who are intentionally libeled and slandered in course of it. Upon remonstrances by Mayor Curley, the most dastardly passages have been suppressed, a confession that the original piece was unfit for exhibition. But there still remain things that must give just offense, and should warrant the canceling of the Tremont theater license.

At this theater, twice a day (2.10 and 8.10 p. m.) this mixture of thrilling tragedy and falsified history is presented to hundreds of young persons, as ignorant of their country's history as Charles Fleischer seems to be, and thus made to accept a view of our colored fellow-citizens which has no basis in fact, but gives a false color and a distorted scheme of cause and effect. This is not innocent error, as with Mr Fleischer, who was not born when the events sophisticated took place; but it is malicious perversion for a partisan and evil purpose,—to keep alive a fire of caste and hate, as pernicious to good government as it is forbidden by both the Old and the New Testament.

F. B. SANBORN.

Boston, April 15, 1915.

SPRINGFIELD (Mass.) MOR. UNION
APRIL 19, 1915

Massmeeting in Boston to Ask Governor's Support in Prohibition.

SANBORN IS SPEAKER

More Than 2000 Attend the Demonstration in Faneuil Hall.

[Special to The Union.]

BOSTON, April 18—More than 2000 Negroes of Greater Boston, with about 250 white persons, gathered in and in front of Faneuil Hall this afternoon in a demonstration of protest against the continued exhibition of the photoplay, "The [redacted] which is now being shown at the Tremont Theater. Although the overwhelming majority of colored persons at the meetings that were held simultaneously were swayed in their emotions and frequently interrupted the speakers with shouts of approbation or cries of denunciation and hisses of derision at the names of officials and others named by the speakers, good order prevailed both in the hall and outside of it and the small squad of police officers detailed to the scene had nothing to do except stand around.

At the conclusion of the speaking in Faneuil Hall the entire audience, numbering probably about 1300, was appointed a committee to wait upon Gov. Walsh at the State House tomorrow morning at 9 o'clock and to ask him to intercede with Police Commissioner O'Meara to have that official forbid the further exhibition of the film, notice of the adoption of this vote was carried to the overflow meeting outside the hall and everybody there was invited to join the throng that is to go to the State House. The invitation was accepted with one loud, prolonged shout. It was stated that the Governor would be at his office tomorrow morning notwithstanding the holiday.

The venerable Frank B. Sanborn of Concord, the last of the group of New England abolitionists that included William Lloyd Garrison and Wendell Phillips, presided at the meeting in Faneuil Hall, which was held under the auspices of the Wendell Phillips' Memorial Association. Bowed by his 85 years and carrying the gold-headed cane made from a piece of the railing of the old court house, where he in years long gone participated in the Anthony Burns riot, the old man slowly made his way to the platform, with the entire audience—black and white—on its feet cheering him to the echo. With characteristic humor, he laid his cane beside him on the platform. "I heard of the affair in Tremont Street last night," he said, referring to the trouble in front of the Tremont Theater Saturday night, "so I thought I'd bring my stick along in case of trouble."

The speakers at the main meeting were representatives of various races that make up the population of cosmopolitan Boston. William D. Brigham, secretary of the Wendell Phillips Memorial Association, proclaimed himself a Yankee. Michael J. Jordon of the United Irish League declared that he would not have been true to the traditions of his race if he had not come to voice his protest against the photoplay. Joseph C. Manning of Birmingham, Ala., and formerly a member of the Legislature of that State, represented the white people of the South. Rolfe Cobleigh, assistant editor of the Congregationalist, denounced the film. The Negro speakers were William Monroe Trotter, editor of the Guardian, who was among those arrested in the affair in Tremont Street; Dr. A. P. Russell, Jr., and Rev. Montrose W. Thornton. Among the others on the platform were Rev. Edward M. Gushee, the venerable rector of St. Philip's Episcopal Church, Cambridge, and Col. Howard P. Sprague of the 11th colored regiment in the Civil War.

SPRINGFIELD (Mass.) MOR. UNION
APRIL 19, 1915

KEENLY INTERESTED IN BOSTON TROUBLE

Colored People Here Tell Why Motion Picture Should Not Be Shown.

Colored people of Springfield were keenly interested in the accounts published yesterday morning of the race feeling in Boston Saturday night in connection with the showing of the motion picture, "The Birth of a Nation." This show was especially obnoxious to the colored people, as it showed them in an unfortunate and unfair light and tended to provoke race prejudice. In spite of protests from the leading colored people of Boston, from the New England Conference of Methodists and from many well-known citizens, the show was allowed to go on and a riot was narrowly avoided by the arrest of several colored people.

The feeling among the Springfield colored people is that the motion picture should not have been put on and they point with much satisfaction to the fact that when Francke W. Dickinson was mayor of Springfield a protest from them against the presentation of "The Clansman" resulted in a refusal to allow the play to be presented and that their recent protest against "The Nigger" was equally effective. The motion picture which started the trouble in Boston is based [illegible] "The Clansman," and is [illegible] more offensive in pic- [illegible] than as presented on [illegible]

n CALL

ress: San Francisco, Cal.

APR 19 1915

Governor Acts Against "Birth of Nation" Film

By International News Service.

BOSTON, April 19.—Governor Walsh and a committee of negroes today formulated plans for the prosecution of those responsible for the play, "The Birth of a Nation," being produced here.

JOURNAL
PITTSFIELD, MASS.

APR 19 1915

That near-negro riot in Boston over the "Birth of a Nation," recalls that it wasn't so very long ago that the Irish Players were hooted off the stage in New York by as vulgar a mob as th[illegible] which assembled in Bo[illegible]

BOSTON (Mass.)
OST
Boston, Mass.
APR 19 1915

ALL DENOUNCE PHOTO-PLAY

White and Colored at Faneuil Hall Demand "The Birth of a Nation" Be Stopped—To Wait on Governor Today

MICHAEL J. JORDAN AND WILLIAM D. BRIGHAM.

Mr. Jordan of the United Irish League (at left) delivered a fiery speech at the mass meeting of colored people at Faneuil Hall yesterday, when a vigorous protest was made against "The Birth of a Nation." Mr. Brigham condemned the play and made a number of references to President Wilson which were unfavorably received.

White and colored people who packed Faneuil Hall beyond its capacity and swarmed into the street, where a big overflow meeting was conducted, yesterday afternoon, cheered, applauded, hooted and hissed as speaker after speaker denounced the photoplay, "The Birth of a Nation," now running at the Tremont Theatre, its promoters and the authorities who permit it to be continued.

The play was scored from all angles by most of the speakers who addressed the big gatherings inside and outside the hall were white men of prominence in and around Boston and elsewhere.

Several speakers pointed out the fact that Mayor Curley found no difficulty in banning such shows as "Maternity," by simply notifying the theatre that he was opposed to such performances and his request was heeded promptly. The claim was made that the Mayor had Irishmen called upon repeatedly to take a similar stand on "The Birth of a Nation," but had dodged the issue.

Governor Walsh was praised for his strong condemnation of the play.

Colored Citizens to Ask Governor to Stop Offensive Photo-Play Today

Continued From First Page

The name of President Wilson, who was quoted as endorsing the play, was hissed repeatedly. The bitterest feeling was shown at the mention of the name of Mayor Curley, jeers and hisses mingling.

ONE-THIRD WHITE

The audience, about a third of which was composed of white people, sympathetic with the grievance of the colored race over the photo play, almost worked itself into a frenzy of excitement and enthusiasm as the show and those whom they regard as responsible for its production and the privilege of being presented in Boston were impaled on the oratorical shafts of the several speakers.

Michael J. Jordan, national secretary of the United Irish League, was given a mighty reception as he was introduced. The big audience jumped to its feet and cheered and waved hats and handkerchiefs.

Terms Play a Libel

Mr. Jordan denounced the play as a "disgusting and brutal exhibition, and a libel upon the colored population of the country."

"It's a sad thing to think that it is necessary to gather in protest against such a spectacle as is now being witnessed in Boston," he said.

"This play is vilifying a large body of American citizens nightly. If you didn't gather in protest at such things the great cause of emancipation would be simply written in a book and forgotten.

"It is not fair to the colored people to have such a libellous spectacle produced.

"Think what would happen if somebody produced a picture of this, which is a fact, 77 homicides in Massachusetts in a year, 20 murder trials in a year, and produced that film in some foreign country. Would not the American citizens there rise in a mighty protest that such a picture did not show the true intelligence and honor of American life? No matter how you look at it this play is not justified.

"We have forbidden the production of the prize fight films in this State, and this is an insignificant matter compared with the vicious pictures now being shown here.

Irish Quick to Resent

"I would be untrue to the Irish race if I did not come here to join in this protest with you. The Irish have suffered humiliation for centuries and we would be quick to rise in protest against a similar unjust treatment of our race.

"I assure you that this will be the last time that it will be necessary for you to hold a meeting of protest over any such thing in Boston." ("We wouldn't be here now if it wasn't for Curley," somebody in the rear shouted.)

Tremendous applause followed the completion of Mr. Jordan's talk.

See Governor Today

The meeting voted to wait upon Governor Walsh in a body at the State House this forenoon, assembling between 9 and 10 o'clock and to meet the Governor at 10 o'clock.

The speakers were particularly bitter in their arraignment of the authorities who failed to terminate the production in Boston.

The purpose of the photo-play was attacked and the promoters were ridiculed.

Two colored men who were quoted in a newspaper article prepared by one of the promoters of the picture as approving of it were hailed as "traitors to the race" and a resolution to repudiate them as colored men was cheered to the echo and their names hissed as they were read.

President's Name Hissed

The mention of President Wilson's name in criticism of him approving the play was roundly hissed. Several times the audience hissed and hooted as the President's name and attitude were referred to by the speakers.

Mayor Curley was ridiculed for not stopping the play when the colored people made a strong protest to him, and he was hissed, although William Monroe Trotter, the secretary of the National Equal Rights League, who was speaking at the time, urged the audience not to hiss, for the "Mayor yet has a chance to make good."

Shouts About Curley

Later in the impassioned talk of Mr. Trotter, when he fairly screeched, "Where is the valiant Jim Curley of old?" members of the audience shouted, "He's bought up." "He's sold out," "He's afraid of the money class."

At times the speakers became so embittered in their remarks that they implied recourse to strenuous measures to prevent the continuance of the play. One speaker said that other nationalities would not submit to such an objectionable portrayal of their races.

F. B. Sanborn Presides

The meeting was conducted by the Wendell Phillips Memorial Association. Secretary William D. Brigham called the meeting to order and Frank B. Sanborn, the "Sage of Concord," and one of the few living abolitionists, presided.

The overflow meeting was conducted by the National Equal Rights League and was presided over by W. Monroe Trotter. Inside the hall it is estimated there were upwards of 1200 people, while outside the crowd numbered at times between 600 and 700.

Following Mr. Jordan's address, Mr. Sanborn asked:

Answer Sanborn's Questions

"If a play were produced slandering the Irish race in such fashion as the colored race is slandered in this play, what would happen to the theatre? I dare say there would be nothing left of it." ("It would be burned." "There wouldn't be a splinter left of it," were among the shouts that went up from the audience amid a roar of cheering and applause.)

It was in Secretary Brigham's speech that President Wilson was hissed. He said that the meeting was for "serious business," approved the agitation that has been stirred up about it, and said the meeting was for the purpose of "opposing with all moral force possible the further production of this obnoxious play."

"The production of this play," continued Mr. Brigham, "has been opposed in other cities and has made trouble wherever it has been suggested.

BANGOR (Me.) COMMERCIAL
APRIL 19, 1915

BOSTON NEGROES IN MOVIE FIGHT

Carry Protest Against Civil War Film Up to Governor Walsh.

Boston, April 19.—Gov. Walsh summoned Attorney General Atwill, chief Geo. E. Neal of the state police, Stephen O'Meara, police commissioner of this city, and Supt. of Police Michael Crowley to a conference at the state house Monday to determine whether he had authority to prohibit the further exhibition in this city of picture films purporting to portray scenes of the Civil war.

Mayor Curley has decided he cannot stop the production as it is not established that the pictures were obscene. While the governor was closeted with the other officials several hundred negroes waiting to be heard in protest against the pictures occupied the steps of the state house.

Among them were a number who were arrested following a demonstration at the theatre Saturday night.

In addition to the negro protestants there was a white representation also opposed to the pictures. These included Mrs. Jos. Williams, a niece of Wendell Phillips; Wm. D. Brigham, secretary of the Wendell Phillips Memorial association and Miss Elizabeth Putnam.

During the wait for the hearing by the governor several speeches were made. The speakers declared that the exhibition was a travesty on history designed not only to discredit the negro race but to hold up to contempt and ridicule the abolitionists of Massachusetts and the Union soldier. They asserted that in addition to creating race prejudice the pictures gave the younger generation a false impression of the war and served to revive the bitterness once existing between north and south.

The governor after the conference told a delegation representing the protestants that he would ask the legislature to pass a law prohibiting plays or picture exhibitions that would raise the race question.

Police Commissioner O'Meara said he thought that a statute enacted in 1910 governing public exhibitions would authorize him to stop the one in question and he asked the committee to call at his office Tuesday to frame a complaint.

TRIBUNE
Los Angeles, Cal.
APR 19 1915

Clansman Film Cause of Big Row in Boston

[By Tribune Leased Wire]

BOSTON, April 18.—A fuss at the Tremont theater which some of the colored folk of this city made over the film show, The Birth of a Nation, first produced in Los Angeles under the name of the Clansman, culminated last night in a considerable row in the theater lobby.

Five arrests were made, including W. Munroe Trotter, editor of the Guardian, who had trouble at the White House not long ago when President Wilson claimed Trotter had insulted him.

The charges are for loitering or disturbing the peace.

From POST
Address
Date HARTFORD, CONN. APR 19 1915

NEGROES FILE PROTEST AGAINST PHOTOPLAY

Gather at State House in ston in Opposition to nced The Birth of a Nation"

ston, Apr 19.—More than 1,- an, women and chil- here at the state house to- against the photoplay, the Nation," playing Theater and to plead val of P oductions of the film

army of remonstrants ably on the steps of nce a committee spoke present the "colored hall everybo the state" conferred "And what Walsh. hat this pretenders were confined to s disciple Griffith mmittee as they en- ing them are although effort is to

JOURNAL
MERIDEN, CONN
APR 19 1915

NEGROES PROTEST AGAINST "BIRTH OF THE NATION"

Boston, Mass., April 19.—More than 1,000 negroes, men, women and children gathered at the state house today to protest to Governor Walsh against the photo-play, "The Birth of the Nation," playing at the Tremont theatre, and to plead that further productions of the film be prohibited.

While the army of remonstrants were massed peaceably on the steps of the bulfinch entrance, a committee claiming to represent the "colored population of the state" conferred with Governor Walsh.

Demonstrations were confined to cheering the committee as they entered the state house.

RUTLAND (Vt.) HERALD
APR 19 1915

"The Birth of a Nation."

It remained for Boston, by reputation the most conservative and decorous city in the country, to precipitate a race issue in connection with D. W. Griffith's wonderful motion pictures, "The Birth of a Nation."

These pictures are founded on Thomas Dixon's novel, "The Clansman," a very indifferent bit of literary rustian, but are so much better than he book and so tremendous in their conception of the dramatic possibilities of the great war and the reconstruction period that they have prevailed in New York by sheer virtue f artistic and historic merit.

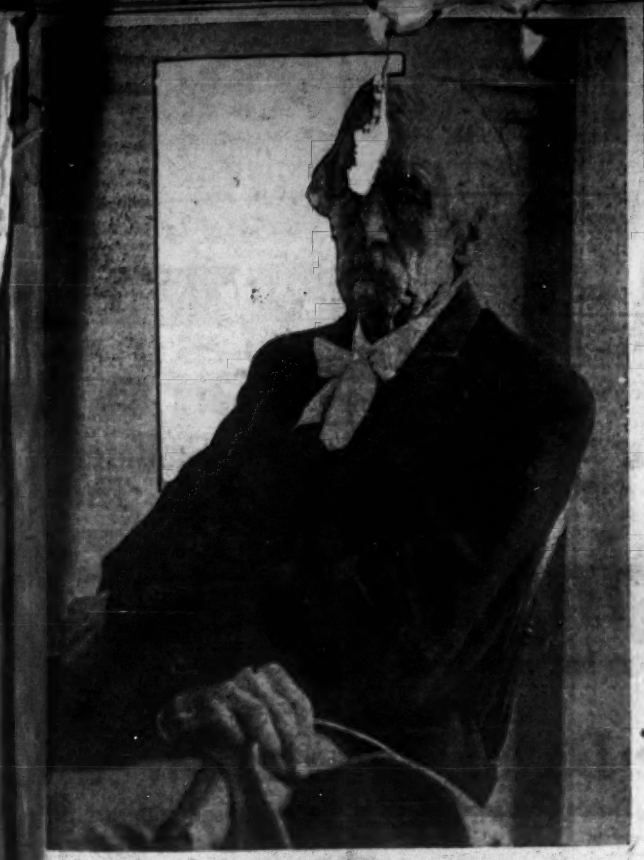
The note of danger was sounded, owever, by several far-seeing metropolitan editors, who saw in the incients of negro outrage and reprisal he fuel for inflaming the never-quenched fires of race hatred which ill smoulder in this country. Even the making of the films, the da er was noted and the producers w arned.

The disturbance in Boston Sa day night resulted from an alleged plot to destroy these priceless films, and the succeeding arrests created a scene which required a heavy police detail to restore order. The withdrawal of the showing may follow.

On the face of it, it would seem as though the naked truth should be taught and shown, so long as it does not outrage social decency or religious feeling, but when an entertainment suggests the awful scenes of a negro outrage upon a white woman, it becomes a question whether its exhibition is not disorderly in effect.

Boston, with its high regard for artistic truth, might be well fitted to pass upon the question, were it not for the surviving vein of puritanism and prudery which in the past has draped nude statues and rejected great works of art on the score of prurient suggestion.

It may be that the objectionable scene can be censored, but, judging from the published criticisms, it is rather fundamental to the great



FRANK B. SANBORN, "THE SAGE OF CONCORD."

One of the few living New England Abolitionists, who presided yesterday at the meeting of the colored people in Faneuil Hall, held to protest against the continuance of the photo-play, "The Birth of a Nation," at the Tremont Theatre. Mr. Sanborn characterized the play as an "assassination of history."

tumely and insinuation that this play heaps upon the colored people there wouldn't be a splinter of the theatre left!" he shouted, while the audience shouted its approval of the sentiment.

Everybody in Delegation

A man in the audience moved that a delegation wait upon Governor Walsh at the State House this morning and demand that he use his influence to stop the photo-play.

"Shall the delegation be five?" asked Secretary Brigham. "No," came the answer from the audience, "Everybody." The formal vote was then passed to have the delegation comprise the whole colored population of Boston.

Mr. Trotter, who was arrested Saturday night at the theatre and charged with disturbing the peace, was then introduced. The audience again jumped to its feet and cheered him as he rose to speak. Mr. Trotter referred to the failure of Mayor Curley to stop the play. The mention of the Mayor's name was greeted with hisses.

Gives Mayor a Chance

"Don't hiss, please," Mr. Trotter cautioned, "the Mayor still has a chance to make good." Mr. Trotter then told of the arrests on Saturday night. The audience shouted "Outrage" as he told of the arrests and of the police driving the colored people out of the theatre lobby.

The following letter was among those read at the meeting:

Horace Bumstead's Letter

"Brookline, Mass., April 16, 1915.

"Mr. W. Brigham,
"Secretary Wendall Phillips Memorial Association.

"My dear Mr. Brigham:

"As my contribution to the meeting of your association to be held in Faneuil Hall next Sunday afternoon, wich whose announced purpose I am in full sympathy, I will ask you to accept, in my unavoidable absence, this letter, stating some of my impressions of the reconstruction period, based on long residence in the South, and as related to the photoplay, 'The Birth of a Nation.'

"The vicious untruthfulness of that play, which I have seen, consists in the dramatic exaggeration [illegible] certain alleged evils of the reconstruction period with the insinuation that they were its general characteristics, and the utter failure to show anything connected with reconstruction that was creditable to the negro or his Northern friends.

Malicious Fiction

"It is pure and malicious fiction to represent the negro men of the South, who had shown no propensity to harm white women during the four years of war when these women were practically at their mercy, as being suddenly obsessed with a desire to make them their victims after their male protectors were at home again and ready to defend them.

"If such a tendency did exist in some communities, here and there, and the Southern white people were unable to suppress it in a legal way, and had to be helped out by overpowering cavalcades of lawless and murderous night-riders, it would seem to argue that white government was a failure.

"That is just what it was, and its failure and iniquity were shown not only by the organization of the Ku Klux Klan, but also by the enactment of the notorious 'black laws' in the white Legislatures, which reduced the freed negroes to a condition of peonage but little better than slavery.

"It was this failure that called for and justified the more stringent legislation of Congress, under which reconstruction was finally accomplished. It should be noted, too, that the Ku Klux and the 'black laws' were not devised to combat lustful tendencies of the negroes, but to suppress their economic and political freedom.

Historically Misleading

"Again the play is misleading, historically, in the impression it makes that the scandals of the reconstruction period were general over the entire South. The fact is that they were confined to a comparatively few States, and in these they were largely the result of sullen refusal of the white people to go to the polls and co-operate with the congressional legislation.

"Even in South Carolina, where the scandals were possibly the worst, they were combated so vigorously and successfully by the carpet-bag Governor Chamberlain that a large section of the white Democrats aided in his re-[illegible]tion, which was only annulled by the compromise that sacrificed him to a Bourbon and put Hayes in the White House.

Carpet-Baggers Misrepresented

"Furthermore, the 'carpet-baggers,' as a class, were not such as the play represents. That was simply a term of reproach convenient for a time of heated controversy. Most of the Northerners who went South after the war became bona fide residents and entered into business and social relations with the white people.

"This is true even o[illegible]me of the most prominent politicians [illegible] friends of the negro. I knew four [illegible] men in one city who had the en[illegible] of the most exclusive white society [illegible] d clubs. One of them became ministe[illegible] o Japan. As a class the carpet-bagge[illegible] were high-minded and worthy people, and they sought to promote peace rather than discord between the two races.

"Finally this play, 'The Birth of a Nation,' fails utterly to show any of the creditable features of the negro life and activity during the reconstruction period, of which there is abundant evidence. This silence is hardly short of being criminal libel, or, as one writer has called the play, 'The Assassination of a Race.'

"The apologies of one of its defenders, that it does not represent the negro of today, is inconsistent with the teaching of the author of 'The Leopard's Spots' (Thomas Dixon), that the negro does not change; nor does the statement of the same apologist that, of course, negroes today would not do such things as are shown in the play, harmonize with the apposite statement upon which lynching is so commonly (and falsely) justified today.

"That such a play as this should receive official toleration or public approval in the city of Garrison and Phillips and Sumner and Andrew is most lamentable.

(Signed) "HORACE BUMSTEAD."

"We are told in one of the advertisements that it was given before the President (hisses) of the United States and that he approved of the film. (Hisses and hooting.) Well, why shouldn't he? (More hissing.) The fact that he approved it ought to condemn it for us. (Applause, hooting, cheers, the audience rising in a body and yelling.) A man unfaithful to the trust reposed in him by the colored people and in whose administration the question of segregation was first put into effect. (Hisses.)

"Two things about Mr. Trotter's interview didn't suit the President. The first was, he didn't like Mr. Trotter's background of passion' with which he spoke, and secondly, he didn't like his tone. On the other hand, Mr. Trotter didn't like his tone. (Laughter and applause.)

"He said that when next a delegation of colored men came to visit him they would be obliged to have a different doorman, to which I add, when the next delegation of colored men visits him I hope they will find a different President in the White House. (Cheers and applause.)

"We need courageous leaders. I think the colored people of this country need an intelligent and aggressive leadership.

Villifies Colored Race

"I have witnessed this play and am impressed with the amount of villification given the colored race. For at least two hours out of the three, everything the negro did is put in the most unfavorable light, and the play, which abounds in scenes of attempted rape, murder, ignorant and domineering officials of government and assassins of the Ku Klux Klan, can only tend toward immorality.

"There could not be a worse place in the world than Boston to bring a play like this; in fact, it is not fit to be produced in any part of the world.

Ku Klux Scenes Not Needed

"The only world in which the surroundings would seem to fit it would be in one of the two worlds which exist after death. I will leave it to you to judge which one.

"In view of the many hold-ups here in Boston, by night and by day, officers shot, highwaymen, etc., we do not need any additional scenes of the Ku Klux murders exhibited before us.

Immorality Suggested

"I should think no sane man could see anything else than immorality suggested in many of the scenes. Of course it all depends upon what the standard of immorality is.

"Someone asks if we are afraid of the truth of history. I should say 'Yes,' if it were uncalled for to state the truth. It isn't enough that a thing should be true in order to justify its presentation. It is true that the sewers run under all the streets of Boston, but we don't live in the sewers nor talk much about them. Illustrated books on physiology are true, but we don't put them into the hands of children.

Accept Gauntlet Laid Down

"We are told that the things depicted were historical. There is nothing historical about assaults on children and murder. They have always existed and probably always will.

"We accept the gauntlet laid down and we won't stand the continued exhibition of this play, if its removal can be secured by any legitimate means."

Referring to the producers of the play, Mr. Sanborn said:

Implied History False

"And what is it that this pretended disciple of Christ, Dixon, and his disciple, Griffith, are trying to do now? Their effort is to assassinate history, to ruin the good repute of their fellow citizens, by representing them, in pictures and printed fiction, as the authors of troubles at the South that grew out of the vices and murders for which the whites were chiefly responsible.

"Their whole implied history of Johnson's administration and the Ku Klux period is a falsehood. They still continue to hate and insult their colored fellow citizens, chiefly to fill their own pockets with the price of tickets. They have the aim of assassins and the methods of forgers, assassinating true history and forging a pretended chronicle. Take away this shooting iron, aimed at 10,000,000 good American citizens; give it a new lock, stock and barrel and aim it at flagrant national vices, of which there are plenty, before you return to Boston with it."

In a fiery speech the Hon. J. C. Manning of Alabama, a representative of the white people of the South, called the photoplay "an infamous, contemptible, wilful lie." He said that it means death in the South for a colored man to attack a white girl, while a white man attacking a colored girl is set free.

"This picture," said Mr. Manning, "is nothing but a common, everyday Alabama democratic speech, unfair and un-American." He forcibly said that it is part of the Southern political propaganda to break the faith of the people of the North in the colored race.

A "Covert Political Attack"

"If the Irish, the Italians or any other race were held up to the insults, con-

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COMMERCIAL
BANGOR, ME.
APR 19 1915

BOSTON NEGROES PROTEST "BIRTH OF A NATION."

A thousand Boston negroes with some white sympathizers voted at a mass meeting Sunday to go to the state house at 10 o'clock Monday morning to enlist the aid of Gov. Walsh in an effort to prevent further exhibition of the motion pictures which were the cause of the racial disturbance in the lobby of the Tremont theatre Saturday night when several negroes were arrested. The pictures are based on Thomas Dixon's story, The Clansman, and purport to represent incidents of the reconstruction period in the south.

William M. Trotter, one of those arrested Saturday night on a charge of disturbing the peace, Michael J. Jordan of the Irish Land League, Frank B. Sanborn of Concord, who was introduced as the "only living abolitionist" and J. C. Maling of Montgomery, Ala., a former member of the legislature of that state, addressed the meeting. They asserted that the effect of the pictures was to stir up race prejudice against negroes.

[illegible] Bulletin
SPRINGFIELD, MASS.
APR 19 1915

PROTEST AGAINST FILM SPECTACLE

Massmeeting in Boston to Ask Governor's Support in Prohibition.

SANBORN IS SPEAKER

More Than 2000 Attend the Demonstration in Faneuil Hall.

[Special to The Union.]

BOSTON, April 19—More than 2000 Negroes of Greater Boston, with about 250 white persons, gathered in and in front of Faneuil Hall this afternoon in a demonstration of protest against the continued exhibition of the photoplay, "The Birth of a Nation," which is now being shown at the Tremont Theater. Although the overwhelming majority of colored persons at the meetings that were held simultaneously were swayed in their emotions and frequently interrupted the speakers with shouts of approbation or cries of denunciation and hisses of derision at the names of officials and others named by the speakers, good order prevailed both in the hall and outside of it and the small squad of police officers detailed to the scene had nothing to do except stand around.

At the conclusion of the speaking in Faneuil Hall the entire audience, numbering probably about 1300, was appointed a committee to wait upon Gov. Walsh at the State House tomorrow morning at 9 o'clock and to ask him to intercede with Police Commissioner O'Meara to have that official forbid the further exhibition of the film, notice of the adoption of this vote was carried to the overflow meeting outside the hall and everybody there was invited to join the throng that is to go to the State House. The invitation was accepted with one loud, prolonged shout. It was stated that the Governor would be at his office tomorrow morning notwithstanding the holiday.

The venerable Frank B. Sanborn of Concord, the last of the group of New England abolitionists that included William Lloyd Garrison and Wendell Phillips, presided at the meeting in Faneuil Hall, which was held under the auspices of the Wendell Phillips Memorial Association. Bowed by his 85 years and carrying the gold-headed cane made from a piece of the railing of the old court house, where he in years long gone participated in the Anthony Burns riot, the old man slowly made his way to the platform, with the entire audience—black and white—on its feet cheering him to the echo. With characteristic humor, he laid his cane beside him on the platform. "I heard of the affair in Tremont Street last night," he said, referring to the trouble in front of the Tremont Theater Saturday night, "so I thought I'd bring my stick along in case of tr[illegible]

The speakers at the main meeting were representatives of various races that make up the population of cosmopolitan Boston. William D. Brigham, secretary of the Wendell Phillips Memorial Association, proclaimed himself a Yankee. Michael J. Jordon of the United Irish League declared that he would not have been true to the traditions of his race if he had not come to voice his protest against the photoplay. Joseph C. Manning of Birmingham, Ala., and formerly a member of the Legislature of that State, represented the white people of the South. Rolfe Cobleigh, assistant editor of the Congregationalist, denounced the film. The Negro speakers were William Monroe Trotter, editor of the Guardian, who was among those arrested in the affair in Tremont Street; Dr. A. P. Russell, Jr., and Rev. Montrose W. Thornton. Among the others on the platform were Rev. Edward M. Gushee, the venerable rector of St. Philip's Episcopal Church, Cambridge, and Col. Howard P. Sprague of the 11th colored regiment in the Civil War.

PORTLAND (Me.) PRESS
APRIL 19, 1915

POWER OF THE FILMS.

In Boston on Saturday something which very nearly approaching a riot grew out of the presentation at the Tremont theatre of a photo drama called "The Birth of a Nation. The colored people in Boston, or many of them at any rate, objected to the presentation of this picture-play because, as they claim it gives a false impression of the colored people and does the race great injustice. The part of the picture they most object to is that which shows the reconstruction period in the days just following the Civil war when the Southern states were over run with "carpet-baggers" and the government of those states was for a time in control of the negro voters. The colored people in Boston endeavored to have some parts of this photo-play eliminated and were promised that this should be done before the pictures were publicly exhibited but whether it was done or not does not appear from the news stories which have been published concerning the disturbance on Saturday evening.

The excitement aroused over this film drama is illustrative of the great factor the moving picture has become in the education of the masses. It is much to be regretted that any photo play should be produced which might serve to create racial prejudice or to give a wrong impression of any people. Such was not the intention of the author or the producers of this particular photo play, so it is claimed. It was intended only to give a correct historical reproduction of one of the trying periods through which the nation passed just following the Civil war. The incidents thrown upon the screen covering this period may have been, and probably were, grossly exaggerated but such scenes have time and again been described in fiction and in periodicals without any such protests as were made in Boston on Saturday. The reason for the feeling which has been manifested against this photo play is undoubtedly due to the fact that comparatively few people read the novel or the periodical while hundreds of thousands do see and are influenced by the pictures.

Demand Walsh Stop 'Birth of a Nation'

AFTER CONFERENCE WITH THE GOVERNOR IT IS ANNOUNCED PRODUCERS WILL BE PROSECUTED.

As a result of a protest made at the State House today by a crowd of more than 1,000 negroes, Governor Walsh and a committee of the protesting people agreed upon a plan of criminal prosecution of the producers of the film "The Birth of the Nation," now being given at the Tremont Theatre.

Prosecution will be asked for under Section 367 of the Acts of 1910, prohibiting "suggestive" entertainments and providing for a fine of $500 or imprisonment for a year or both for the producers of such entertainments.

"It has not been decided whether the Police Commissioner of Boston or the colored people of the city will begin this prosecution, but it will be brought at once," said former Assistant Attorney-General of the United States William H. Lewis, a member of the committee which called upon the Governor.

While the army of remonstrants was massed peaceably on the broad steps of the Bulfinch entrance fronting on Beacon street, a committee, the members of which claimed they "represented the colored population of the State," conferred with Governor Walsh in the executive chamber, where they were cordially received shortly after 10 o'clock.

BOSTO[illegible] which developed [illegible]t in the lobby of the Tremont Theatre [illegible]re a motion picture play, dealing with [illegible]construction period the South wa[illegible]ted, resulted in the Date[illegible]e of William[illegible]e Trotter, secretary e National [illegible] Rights League; the Aaron W[illegible]itor of the People's

[illegible] Chur[illegible] two other negroes and a [illegible] Gather[illegible] charged with disturbing [illegible]ston[illegible]e was struck in the face [illegible]oller was arrested on the [illegible]he [illegible] tonight after receiving [illegible]on, m[illegible]or Curley to the effect [illegible]roducers of the play had made [illegible] films at the request of persons [illegible]tisfied with objections made by [illegible]who had seen the exhibition.

[illegible]ble [illegible]oft wed alleged refusal of [illegible]to sell tickets to Trotter. The [illegible]eiven by the management was [illegible]e was sold out.

[illegible]had been anticipated by the [illegible]more than 100 reserves were [illegible]eater at the opening hour [illegible]ing disturbance in the theater [illegible]and for a long time afterward, [illegible]negroes walked up and down [illegible]treet between files of police [illegible]clustered on Boston Common [illegible]hatred.

[illegible]disturbing [illegible]prominence recently [illegible]ing [illegible]of negroes, who [illegible]effort is to [illegible]to protest [illegible]employes

[illegible]hearing on the film entitled [illegible]Nation," which is booked [illegible]here beginning [illegible]Saturday, [illegible]

The colored delegations began to arrive singly and in groups from all points of the compass an hour earlier. It was hot in the sun, but they stood close. Women and children squatted on the stone steps. They were good-natured, but terribly in earnest. They talked about Saturday night's trouble and the ringing sentiments expounded by the orators last night in the Cradle of Liberty, which was altogether too small to accommodate the crowd that stormed its doors.

CROWD GREW QUICKLY.

The crowd quickly grew. When the first 300 assembled there was only one policeman on the scene, Patrolman Mellody of Court square station. Later he was joined by Patrolman John J. Lordan from the Joy street station. They, with John Noonan, a State House messenger, had no difficulty in handling the crowd.

Superintendent Crowley arrived just before 10 o'clock and was promptly admitted to the Governor's private room, where he was joined soon afterward by Acting Chief Neal of the State Police.

At 10:30 a group of colored people on the steps started to sing "America." They had gotten part through the first verse when others began to hiss. The hissing grew in volume and at the end of the first verse the singing was completely drowned out.

SING PATRIOTIC SONG.

Then the same group sang two stanzas of "The Star Spangled Banner," amid hissing. When the refrain, "We'll hang Jeff Davis to a Sour Apple Tree," was started all the colored people joined in and sang it vociferously. The crowd then bellowed a parody on the Rev. Thomas Dixon, Jr., the author of the "Clansman," from which the theme of "The Birth of a Nation" was taken. The parody ran:

We'll hang Thomas Dixon to a sour apple tree,
We'll hang Thomas Dixon to a sour apple tree,
We'll hang Thomas Dixon to a sour apple tree,
As his soul goes marching on."

Rev. S. A. Brown, chairman of the committee, said:

"We desire to protest to Governor Walsh against The Birth of the Nation' and to point out that the law is sufficient to prevent further productions of these vile films. The law I speak of is the same law that Mayor Curley referred to when he said his censors were not equipped with sufficient authority to stop the pictures."

Following the demonstration and singing on the State House steps Governor Walsh announced to the newspapermen at 10:40 that he had sent for Attorney-General Henry C. Attwill and Police Commissioner Stephen O'Meara of Boston.

"The purpose of this conference," said the Governor, "is to determine what authority there is under the present statutes for either the State or the police department of Boston to prevent further production of the much-discussed 'Birth of a Nation' in the event that we desire to stop it.

IN DOUBT AS TO AUTHORITY.

"I have been impressed for several days by the fact that there is considerable agitation against this photo drama. I was impressed at the start. The agitation did not centre in a few people and was not sporadic, but was widespread and almost unanimous among one group of people of the State.

"In view of that fact I sent for Mr. O'Meara last week and was in conference with him at two different times with the purpose of determining what authority there is for possible action.

"I understood that Mr. O'Meara was to secure a legal opinion on the situation and I expect him to submit it to me when he arrives.

"I am still in doubt as to what authority I have to exercise in the matter. If riot[illegible] could result I am [illegible] principals. [illegible] photography is seen and the view of [illegible] scenes is a truly [illegible]

REPUBLICAN
s: Springfield, Mass.
APR 19 191[illegible]

BIG MEETING IN HUB

Protest Of Negroes

GOOD ORDER MAINTAINED

Demonstration Against Production of "Birth of a Nation"—F. B. Sanborn Presides at Faneuil Hall.

Special Dispatch to The Republican.

BOSTON, Sunday, April 18.

More than 2000 Negroes of Greater Boston with about 250 white persons gathered in and in front of Faneuil hall this afternoon in a demonstration of protest against the continued exhibition of the photoplay "The birth of a nation," which is now being shown at the Tremont theater. Although the overwhelming majority of colored persons at the meetings that were held simultaneously were swayed by their emotions and frequently interrupted the speakers with shouts of approbation or cries of denunciation and hisses of derision at the names of officials and others named by the speakers, good order prevailed both in the hall and outside of it, and the small squad of police officers detailed to the scene had nothing to do except stand around.

The venerable Frank B. Sanborn of Concord, the last of the group of New England abolitionists that included William Lloyd Garrison and Wendell Phillips, presided at the meeting in Faneuil hall, which was held under the auspices of the Wendell Phillips memorial association. Bowed by his 85 years and carrying the gold-headed cane made from a piece of railing of the old court-house where he in years long gone participated in the Anthony Burns riot, the old man slowly made his way to the platform with the entire audience—black and white—on its feet, cheering him to the echo. With characteristic humor, he laid his cane beside him on the platform. "I heard of the affair on Tremont street last night," he said, "so I thought I'd bring my stick along in case of trouble."

Few direct references were made to Mayor Curley, except by Mr Trotter, in the hall. When he first mentioned the mayor's name there was hissing. "Don't hiss," cried Trotter, whose speech was impassioned. "The mayor has yet a chance to make good in the matter if he will. We said to him: 'If you insist that the only morality under the law relating to theaters in Boston is sex morality, stand forth as a man and say to the manager of the Tremont theater that you want the film discontinued.

"Where is the Jim Curley of old—the friend of the people—lovable Jim Curley, whom we colored people supported for the mayoralty against the advice of some of our white friends? If we were good enough to support you for mayor, we ought to be good enough for you to be protected by you from this southern misrepresentation of our race,'" he said.

At the conclusion a committee was appointed to wait upon Gov Walsh at the state house to-morrow morning at 9 o'clock and ask him to intercede with Police Commissioner O'Meara to have that official forbid further exhibition of the film.

ACCOUNT OF THE EXCITEMENT

DELIBERATE PLOT ALLEGED

Negroes Deny It—Minister Says He Was Struck When He Offered to Speak to Crowd.

As a racial demonstration probably nothing like Saturday night's disturbance at the moving-picture presentation of "The birth of a nation" has been seen in Boston since before the civil war. There was no bloodshed, to be sure, and little actual violence, but without the presence of 60 policemen in the theater and 200 outside it is hard to tell what might have happened.

The theater management asserts that there was an organized plot to fill the house with Negroes, destroy the films and stop the play, and that only by the help of the large force of police was this prevented. This charge is denied by the Negro leaders arrested. That the demonstration was a prearranged thing, however, is suggested by William D. Brigham of Dorchester, one of the leading Boston white champions of the colored race. As early as 6 o'clock, too, a colored woman telephoned to the Boston Globe to advise that a reporter be sent to the theater, as "there might be something interesting happen."

The trouble in the lobby before the play, when a crowd of Negroes and whites were clamoring for tickets that were refused; the struggles of the police detail to clear the premises and preserve order and the later demonstration when the performance was over, gave Boston one of the most exciting free shows it has known in years. All the great Saturday night crowd seemed to congregate about the theater. From before 7.30, when the trouble began, until after 11.30 they stood about there by the thousands, defying the efforts of the officers to make them "move on."

The whole affair came as the culmination of a fortnight of agitation by the colored people of Boston and their friends against the production of this play, which, they contended, was not only an insult to the colored race, but was an incentive to race hatred and to lawlessness. Meetings had been held, protests voiced, appeals made to the mayor and other authorities, but the play continued. Saturday, according to the theater management, word was learned of a plot to pack the theater with Negroes, seize and destroy the films, which are kept in the operating box at the back of the orchestra, and stop the play by force.

Inside the theater a colored man, ejected for setting off an acid bomb in the balcony, soon after the show began. Near the end of the play an egg was hurled at the curtain, and another colored man was arrested.

One after another, the police seized persons in the crowd and rushed through the throng to the LaGrange-street police station, where they were booked on various charges, including disturbing the peace. William Monroe Trotter, secretary of the national equal rights league, and editor of the Guardian, and Rev. Aaron Puller, both leaders of the colored race in Boston, were among those arrested.

Colored people complained that they were being discriminated against and that white people were allowed to buy tickets while the ticket seller told the colored people that the seats were all sold. A number of colored persons are alleged to have complained to the ticket seller and to the police that their rights as American citizens were being trampled upon.

In the crush in front of the theater, Patrolman Lazzingham ordered a woman to move along, and it is said that she refused. He is said to have tried to force her to go along, whereupon she is alleged to have struck him. He placed her under arrest, and it is said two colored men and a colored woman tried to effect her release. Other officers came to Patrolman Lazzingham's aid and the four [illegible] LaGrange-st[illegible]

Pastor Tells [illegible]

Rev Aaron W. Puller, [illegible] People's Baptist church, [illegible] seen at his home Saturday [illegible]

"I regret the whole affair. After visiting Mayor Curley yesterday I concluded to permit for a mass-meeting on Monday, just that it might people. Then I went to [illegible] and Everett on parading, ing, I reached Boylston and thought I would like play again. I had seen first presented, but was [illegible] or Curley's censor, Mr [illegible] tain features had been [illegible] made it less objectionable of view.

"I went to the theater, box office and asked for [illegible] informed that all tickets [illegible] then withdrew to the [illegible] there but a moment when [illegible] came out and told me that [illegible] ing tickets and why not try

Struck on Head

"About the same time I [illegible] of colored people and they [illegible] rather restless, so I approached [illegible] geant of police and asked him [illegible] me to say anything to them. 'Yes, tell them there are no [illegible] to be said and that they [illegible] home.' However, before I [illegible] dress them I was seized [illegible] ded by several policemen, [illegible] on the head, almost [illegible] Others grabbed me by the [illegible] I could hardly breathe.

"Then I was escorted to [illegible] tion and could hear the crowd [illegible] shouted to kill me and to [illegible] calling me vile names. [illegible] reached the station [illegible] by Attorney John M. [illegible] Cambridge, who also [illegible] School street.

"He is the superintendent [illegible] day-school, and, hearing [illegible] trouble, hastened to assist [illegible] me into the guard room and [illegible] went to search me the only [illegible] could find was a small pencil [illegible] I had picked up on the [illegible] of the theater, evidently [illegible] in the crowd.

"I believe Mayor Curley [illegible] honest in the way he has [illegible] in regard to the play, and [illegible] but the warmest feelings [illegible] spect for him. I do feel [illegible] acted roughly."

Theater's Statement

The Tremont theater [illegible] urday night issued this [illegible]

"The management of the [illegible] after was informed late this [illegible] a plan, arranged by a certain [illegible] ored men, to raid the theater [illegible] the picture and booth. In [illegible] this information, the manager [illegible] with Superintendent Michael [illegible] for police protection.

"About 7.20 p. m. a large [illegible] ored men and women gathered [illegible] door of the theater in The [illegible] The box-office was then [illegible] seats were sold to anyone. [illegible] thereafter the lobby of the [illegible] filled with several hundred [illegible] led by a man who we are told [illegible] Trotter. They loudly demanded [illegible] to the theater.

"They were informed by the [illegible] that the box office was closed [illegible] there were no further tickets [illegible] Several colored men then [illegible] crowd and advised them that [illegible] thorities would not stop the [illegible] had sufficient force to do it [illegible] better take the law into their [illegible]

"Everything was in [illegible] force of police came out from [illegible] into the lobby, arresting some [illegible] boisterous ones. All during [illegible] numbers of these people remained [illegible] before the theater, but [illegible]

filled steps of the State House today in protest to Gover-
gainst photoplay "The Birth of a Nation."

cient to keep order as far as

gement regrets that this in-
urred, but feels that the men
engaged in this attempt
property and disturb the
are not representative of
people of Boston. That there
as damage to property and
y to patrons, we lay entirely
t work and good judgment of
ndent of police and the of-
n under his command."

ales Plans Made.

was bailed out, Secretary
the national equal rights league

nothing of any planned dem-
As far as I am concerned,
none. I came down town to-
the performance as an indi-
have seen the performance
second time I saw it, features
objectionable to my people
lly lengthened after our pro-

a conference with the mayor
this afternoon I got a letter
which he evaded these issues
d me that some changes would
He did not say what they
o I came down to-night to see

into the lobby to buy a ticket.
other colored men ahead of
r could not buy tickets. They
there were none. While we
white men bought tickets. One
just ahead of me bought three.
waved them over his head an-
just bought three tickets. I'll
you want.'

ers protested to the police that
being discriminated against. I
ch the box office, but was pre-
insisted that they put a sign out
tickets sold,' before I would
ing to buy a ticket.

King wouldn't let me pass
rested that I was an American
had a right to see the show.
civilian clothes, whom I have
s Officer Dennis Harrington,
to me and struck me on the
ked that he be arrested for as-
battery, and shortly after Ser-
took me by the shoulder and
was inciting a riot and told me
I said I would do anything
he said, 'I'll arrest you for in-
,' and he did.

Curley agreed to ask the man-
leave out some objectionable
nd he has failed to keep his

D. Brigham of 41 Wheatland
hester, secretary of the nation-
on for the advancement of col-
ple and member of the national
voters' league, was asked late
night whether the demonstra-
rearranged or not.

see for yourself," he said. "I
any formal vote was taken, but
may have been passed along.
demonstration as this, where
were drawn and nobody was in-
ecessary to impress on the peo-
ton that this show is objection-
e colored people who live here
must be protected."

ham said he was not at the show
evening, but that on a previous
hen he did go, he had witnessed
tion in the sale of tickets. A
front of him, he said, was told
e only $2 seats left, although he
to buy a 75-cent seat.

Orators on the Common.

Crowds numbering several hundred, among whom were many colored people, collected several times during the evening on the common opposite the theater and listened to orations from various colored leaders. Here is a sample speech by W. H. Whaley, a colored lawyer, formerly of New York, according to a Boston paper:—

"My friends," he began, placing his hand on the shoulder of W. M. Trotter, "this is Mr William Munroe Trotter, who is the hero of the evening. He has been arrested, simply because he sought his rights guaranteed under the constitution of the United States. He sought to buy a ticket to the theater across the way, but he was refused because—well, you know why. He was arrested, for no fault of his own, but he was jailed. He bounced out like a rubber ball! My friends, we had $50,000 to bail out every colored man and every colored woman arrested. We haven't been obliged to use it all up yet.

"My friends, Mayor Curley is studying up the law books, and next week Gov Walsh will be studying up the law books, and if they can't find a law to stop this outrageous production, we can. Wait till next week."

Mayor Curley was told of the trouble at the theater while he was attending the Knights of Columbus banquet at the Copley-Plaza. When asked if he would stop the production he said, "The matter is entirely in the hands of the police, it being a disturbance. As far as stopping the production my hands are tied. A board of censors has seen it and reported that there is absolutely nothing obscene or immoral about the film."

He said that two delegations of colored people had waited upon him and asked him to stop the show. "I told them to-day that I could not do so and they threatened to go to the governor and I said that they might." He denied that he had told them to make a demonstration.

There was a fight between three colored men and a group of white men at the corner of Shawmut avenue and Compton street, just before midnight, during which razors were freely used and two white men were so badly slashed they had to be taken to the city hospital. Three men, all colored, were arrested by the police who hurried to the spot, and were locked up at the Dedham-street police station, charged with assault with dangerous weapons.

Hearst Hall
Democrat Today N.Y.
Apr 19 1915

HOUSES NEGROES.
...ril 19.—As the result of
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Clipping Bureau of the World
EAGLE
PITTSFIELD, MASS
APR 19 1915

PICTURE FILM CAUSES RIOT

Negroes Storm Boston Playhouse In Effort to Gain Admission to See Pictures.

Big Protest Meeting Held Later and Matter Is To Be Taken to the Governor.

BOSTON, APRIL 19—The Tremont theatre was stormed by hundreds of negroes Saturday night in an effort to gain admission to the performance of the photoplay, "The Birth of a Nation" based on "The Clansman," by Thomas Dixon, over which there had been much protest because of the alleged unfavorable representations of the negroes in the South immediately after the war. Admission was refused all negroes and there ensued a melee during which 60 plain clothes men, assisted the 200 officers in uniform in keeping control of the situation. Four negroes were arrested, among them, William Munroe Trotter, secretary of the national equal rights league and editor of The Guardian.

As the result of this near riot, a mass meeting of more than 2000 negroes of Greater Boston, together with 250 white persons, was held in Faneuil hall yesterday afternoon as a demonstration of protest against the continued exhibition of the film. Good order prevailed during the meeting and the police officers present as a precautionary measure had little to do. A committee was appointed to wait upon Governor Walsh today and have him intercede with Police Commissioner O'Meara to have the latter forbid further exhibitions of the film.

POLICE FOREWARNED.

The police had received advance information Saturday night of the proposed demonstration of the negroes and had sent many officers to the neighborhood of the playhouse to preserve order. John B. Schoeffel, manager of the theatre, whose wife was the late Agnes Booth, of the famous Booth family that included John Wilkes Booth, Lincoln's assassin, claims to have heard negroes in the lobby exclaim: "The mayor wouldn't give us our rights, and we will take the law into our own hands."

The police cleared the theatre lobby and arrested Trotter at the ticket office when he was demanding that he be sold a ticket. He claims that he was hit on the jaw by an officer without provocation and he was then led away to the police station, followed by hundreds of angry negroes. There was great excitement and a crowd of about 5000 people gathered. Three other negroes were later arrested, Aaron W. Puller, pastor of the People's Baptist church, Joseph Gould and Fred Banks. Gould was held on the charge of assaulting an officer and the other three for disturbing the peace. All were released on bail. A white man was also arrested.

Meanwhile the sale of all tickets to the performance was stopped. Admission was granted only to those who had bought tickets in advance. The production was given in full to an audience that only half-filled the house and somebody let loose chemicals that made the atmosphere of the theatre unbearable. All the windows had to be opened.

TROTTER'S STORY.

Trotter gave this version of his arrest. "I received today a letter from Mayor Curley saying that the film of 'The Birth of a Nation' had been altered so that the objectionable features were removed. To satisfy myself I went to the theatre and tried to buy a ticket. Every negro there was refused a ticket and at least one white man told me that he had bought a ticket and that while colored men were refused admission, whites were told they could go in. The seller told me there were no tickets for sale and I asked why there were no signs up to that effect. Then an officer hit me on the jaw. They dragged me to the station, though I would have gone without protest."

MAYOR HISSED

At the protest meeting yesterday afternoon Frank B. Sanborn of Concord, the last of the group of New England abolitionists that included William Lloyd Garrison and Wendell Phillips, presided, the meeting being held under the auspices of the Wendell Phillips Memorial association.

Few direct references were made to Mayor Curley, except by Mr. Trotter, in the hall. When he first mentioned the mayor's name there was hissing. "Don't hiss," cried Trotter, whose speech was impassioned. "The mayor has yet a chance to make good in the matter if he will. We said to him: 'If you insist that the only morality under the law relating to theatres in Boston is sex morality stand forth as a man and say to the manager of the Tremont theatre that you want the film discontinued.

"'Where is the Jim Curley of old—the friend of the people—lovable Jim Curley, whom we colored people supported for the mayoralty against the advice of some of our white friends? If we were good enough to support you for mayor, we ought to be good enough for you to be protected by you from this southern misrepresentation of our race,'" he said.

As a racial demonstration, the disturbance Saturday was probably the largest seen in Boston since the Civil war and the presence of so many police officers, it is believed, alone prevented possible bloodshed.

The whole affair came as the culmination of a fortnight of agitation by the colored people of Boston and their friends against the production of this play, which, they contended, was not only an insult to the colored race, but was an incentive to race hatred and to lawlessness. Meetings had been held, protests voiced, appeals made to the mayor and other authorities, but the play continued. Saturday, according to the theatre management, word was learned of a plot to pack the theatre with negroes, seize and destroy the films, which are kept in the operating box at the back of the orchestra and stop the play by force.

Negro leaders deny the truth of this charge, however. Some of them do admit, however, that the demonstration was planned in advance. Regarding their arrest, the four colored men taken into custody claim that they were not acting in a disorderly manner but simply insisting on securing tickets, which were refused them although whites were being sold tickets. They claimed that it was racial discrimination and that they were within their rights.

MAYOR'S STATEMENT

Mayor Curley was told of the trouble at the theatre while he was attending the Knights of Columbus banquet at the Copley-Plaza Saturday night. When asked if he would stop the production he said, "The matter is entirely in the hands of the police, it being a disturbance. As far as stopping the production my hands are tied. A board of censors has seen it and reported that there is absolutely nothing obscene or immoral about the film."

He said that two delegations of colored people had waited upon him and asked him to stop the show. "I told them today that I could not do so and they threatened to go to the governor and I said that they might." He denied that he had told them to make a demonstration.

LEDGER
ess
BIRMINGHAM, ALA.
APR 19 1915

WALSH TO PROSECUTE PRODUCERS OF FILM.

BOSTON, April 19.—As the result of a protest made at the state house today by a crowd of over 1000 colored people Governor Walsh and a committee of the protesting people agreed upon a plan of criminal prosecution of the producers of the film, "The Birth of a Nation" now being given at the Tremont theater.

NASHUA (N. H.) TELEGRAPH
APRIL 19, 1915

PROTEST PICTURE

"Birth of Nation" Object of Official Concern

Boston, April 19. Governor Walsh summoned Attorney General Attwill, Chief George E. Neal of the state police, Stephen O'Meara, police commissioner of the city, and Supt. Michael H. Crowley of the local police to confer at the state house to determine whether he had authority to prohibit the further exhibition in this city of picture films purporting to portray scenes of the Civil war.

Mayor Curley has decide ithat he cannot stop the production inasmuch as it has been established that the pictures are not obscene. While the governor was closeted with other officials, several hundred negroes were waiting to be heard in a protest against the exhibition, and occupied the steps of the state house. Among them were a number who were arrested following a demonstration at the theater Saturday night.

In addition to the negroes there were white representatives also opposed to the pictures. During the time spent in waiting before the hearing several speeches were made in which they stated that it invited race prejudice, gave a false impression of the war, and served to revive the bitterness once existing between the North and the South.

PORTLAND (Me.) ARGUS
APRIL 19, 1915
70

RACIAL INCIDENT 18 AT THE HUB

Mass Meeting Yesterday, Visit at State House Today.

Boston, April 18.—A thousand negroes with some white sympathizers voted at a mass meeting today to go to the State House at 10 o'clock tomorrow morning to enlist the aid of Gov. Walsh in an effort to prevent further exhibition of the motion pictures which were the cause of the racial disturbance in the lobby of the Tremont Theatre last night when several negroes were arrested.

The pictures are based on Thomas Dixon's story "The Clansman," and purport to represent incidents of the reconstruction period in the South.

William M. Trotter, one of those arrested last night on a charge of disturbing the peace; Michael J. Jordan of the Irish Land League, Frank B. Sanborn of Concord, who was introduced as the "only living abolitionist," and J. C. Manning of Montgomery, Ala., a former member of the Legislature of that State, addressed the meeting.

They asserted that the effect of the pictures was to stir up race prejudice against negroes.

APR 19 1915

NEGROES ARRESTED

150 Patrolmen Guard "Birth of the Nation"

RIOT IN ONE OF BOSTON'S THEATRES

Wm. M. Trotter and Pastor Puller Taken into Custody

Boston, April 19.—Hundreds of negroes stormed the Tremont theatre Saturday night in an endeavor to gain admission to the performance of "The Birth of a Nation," the photoplay based on "The Clansman" of Thomas Dixon, over which there has been much protest because of the alleged unfavorable representations of negroes in the South immediately after the war.

Admission to the theatre was refused negroes, and there ensued a melee with the police, during which four negroes were arrested. Among them was William Munroe Trotter, secretary of the National Equal Rights league, and editor of The Guardian, who was censured by President Wilson a short time ago when he was leading a delegation of negroes to protest against alleged discrimination against colored government employes. The delegation was informed at that time that Trotter could not come to the White House again. The others arrested were Aaron W. Fuller, pastor of the People's Baptist church; Joseph Gould and Fred Banks. Gould was held on the charge of assaulting an officer and the other three for disturbing the peace. All were released on bail. A white man was also arrested.

The police had received advance information of the demonstration and at 7:30 o'clock there were 600 plain clothes men in the lobby and in the alleys off Avery and Tremont streets around the theatre. Outside were 200 officers in uniform, who lined both sides of the street from Avery to Boylston streets. John B. Schoeffel, manager of the theatre, whose wife was the late Agnes Booth of the famous Booth family that included John Wilkes Booth, Lincoln's assassin, claims to have heard negroes in the lobby exclaim: "The mayor wouldn't give us our rights, and we will take the law into our own hands."

With Superintendent of Police Crowley in personal charge, the police cleared the lobby, Trotter was arrested at the ticket window when he was demanding that he be sold a ticket. He claims that an officer in plain clothes hit him on the jaw. A burly sergeant and a patrolman literally dragged him to the Lagrange street station. Hundreds of negroes followed shouting and many whites from curiosity. Trotter protested that he would go along willingly if the police would not hurt his wrists. There was great excitement between Avery and Tremont streets and a crowd of about 5,000 gathered. The other arrests were made in front of the theatre and in the lobby.

Meanwhile the sale of all tickets to the performance was stopped. Admission was granted only to those who had bought tickets in advance. The production was given in full to an audience that only half-filled the house and somebody let loose chemicals that made the atmosphere of the theatre unbearable. All the windows had to be opened.

Trotter gave his version of his arrest: "I received to-day a letter from Mayor Curley saying that the film of 'The Birth of a Nation' had been altered so that the objectionable features were removed. To satisfy myself I went to the theatre and tried to buy a ticket. Many negro there was refused a ticket At least one white man told me that he had bought a ticket and that while Chinamen were refused admission, they were told they could go in. I protesting no disturbance. The seller told me there were no tickets for sale and I asked why there were no signs up to that effect. Then an officer hit me on the jaw. They dragged me to the station, though I would have gone without protest."

The negroes were angry, but no threats of violence were heard. Most of the remarks were denunciations of the police and references to Wendell Phillips and William Lloyd Garrison. The excitement continued along Tremont street until after the close of the performance and over 200 officers were kept busy clearing the sidewalk in front of the theatre. The police made three more arrests in order to head off further disturbance at the crowded picture show.

DEMOCRAT
Dover N. Hamp.
APR 19 1915

"BIRTH OF A NATION"

Photo-Play In Boston Theatre Denounced In Mass Meeting

Boston, April 19.—A crowd which packed Faneuil hall beyond its capacity and swarmed into the streets where an overflow meeting was conducted, cheered, applauded, hooted and hissed as speaker after speaker denounced the photo-play "Birth of a Nation," now running at the Tremont theatre, its promoters and the authorities who permit it to be continued.

The claim was made that Mayor Curley had been called upon repeatedly to halt the production of "The Birth of a Nation," but had dodged the issue.

The name of President Wilson, who was quoted as endorsing the play, was hissed repeatedly. The bitterest feeling was shown at the mention of the name of Curley, jeers and hisses mingling. About a third of the audience was composed of white persons, the rest being negroes.

BOSTON (Mass.) RECORD
APRIL 20, 1915

One of the busiest mortals at the State House yesterday, during the demonstration by the colored and white protestants to the continuance of the photo-play, "The Birth of a Nation," was Jim Hain, the watchman. He was stationed at the side entrance and was kept busy admitting persons to the buildings. Each person passing through the entrance was given a check and the name was placed on a pad. These persons had to go out the door they entered and as they left the building they turned in their check and their name was scratched off the list. It was an admirable system

BOSTON (Mass.) RECORD
APRIL 20, 1915

"The Birth of a Nation"

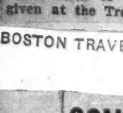
Yesterday crowds thronged the matinee and night performances of "The Birth of a Nation" at the Tremont Theatre.

Nervousness over the reports of opposition and the disturbances of Saturday night were not in the least apparent, and profound interest and much applause marked the view taken by the two big audiences.

The large attendance of women at the matinee can no doubt be attributed to the many romantic and pathetic incidents of the play. The desire to see the great film on its merits as a vast spectacle has naturally been augmented by a curiosity on the part of thousands to view a subject that has caused so much discussion.

BOSTON (Mass.) RECORD
APRIL 20, 1915

AT THE MAYOR'S GATE



The silliness as of death hung around City Hall yesterday, for the municipal building did not receive any of the protesters against "The Birth of a Nation," those against the film having transferred their base of operations to the State House. The protesters did not get what they went after at City Hall, but they got many soft words. The Mayor remembered that "a soft answer turneth away wrath."

HERALD
Washington, D. C.
APR 20 1915

Agrees to Film Firm Prosecution.

Boston, April 19.—As the result of a protest made at the State House today by a crowd of over 1,000 colored people, Gov. Walsh and a committee of the protesting people agreed upon a plan of criminal prosecution of the producers of the film, "The Birth of a Nation," now being given at the Tremont Theater.

BOSTON TRAVELER
APRIL 20, 1915

CONGREGATIONAL MINISTERS PASS FILM PROTEST

The Boston Congregational Ministers' meeting has passed resolutions condemning "The Birth of a Nation" and asking Gov. Walsh to take whatever action is necessary to discontinue the exhibition of the film. The resolutions are:

"Whereas, the photo-drama entitled 'The Birth of a Nation,' now being presented in Tremont Theatre, has aroused the entire Negro population of Boston and created a most unfavorable impression upon many fair-minded persons irrespective of race or color;

"And, whereas, the committee appointed one week ago to investigate this play and report its findings is unanimous in the feeling that, although from the artistic standpoint it is a wonderful exhibition, its final effect is thoroughly evil and vicious; that it arouses and strengthens the race prejudice which is so serious a menace both in the North and in the South; that it fans into flame the sectional feeling which all loyal Americans are endeavoring to eliminate; and that its implied justification of the Ku Klux and of lynch law is thoroughly against good morality and law;

"Therefore, be it resolved that we, the Boston Congregational Ministers' Meeting, hereby earnestly petition his excellency, the Governor of the commonwealth, to take such action as is necessary, in the interests of true democracy, justice and morality, to discontinue its presentation.

"Be it further resolved, that copies of this petition be sent to the leading Boston journals."

Boston, Mass.
APR 20 1915

THEATRE.—"The ...on" continues its ...gagement. De... greatest picture ...

BOSTON (Mass.) RECORD
APRIL 20, 1915

Hundreds Flock to City Court

To Hear "Birth of Nation" Case

EXTRA POLICE KEEPS CROWDS IN ORDER

Walsh Determined on New Legislation If Court Takes No Action

Police Commr. O'Meara was visited this morning by a representative of the colored residents of Boston, who are protesting against the photo-play "The Birth of a Nation," and after a short conference a warrant was applied for in the courts for the arrest of those responsible for the exhibition of the film at a local theatre.

The warrant was sought on the ground that the show is a violation of the law which prohibits performances which may be classed as immoral. The decision the court reaches will be submitted to the officials of Boston, by whom further action will then be taken. The report will be made by Commr. O'Meara.

First Skirmish Won By the Opponents

The first skirmish in the court battle was won by the opponents of the film when Judge Dowd in the Municipal Court refused to stay the warrant proceedings at the request of Atty. John F. Cusick, who appeared for the defendants. Atty Cusick asker that the hearing be delayed for 24 hours, saying that ot would take him that length of time to collect his evidence.

Judge Dowd decided to render his decision late this afternoon on the request for warrants for John B. Schoffel and David W. Griffith, respectively proprietor of Tremont Theatre and producer of "The Birth of a Nation."

"This complaint should be heard immediately," said Judge Dowd, "before any more fuel is added to the flames. I will hear the complainants at 2 p.m. if there is any legal obstacle the play should be stopped at once. If there is none the producers of the play should be allowed to continue their performance without being molested."

Atty. Cusick extended an invitation to Judge Dowd and all the judges on the Municipal Bench to attend the show. Judge Dowd said that he would like to see the photo-show, but not until the conclusion of the present hearing.

In the Municipal Court this morning 11 persons were arraigned as a result of the disturbance in front of the Tremont Theatre on Saturday evening.

An extra detail of police was summoned to keep back the throng of colored persons who swarmed into the corridors of the court in Pemberton sq. to attend the arraignment. When court was called the crowd numbered several hundred, each one seeking admission to the court room.

Only a few could be let in, however, and the remainder were ordered back from the doors. The gathering was orderly, but the police were prepared for any untoward demonstration.

As a result of his conference with Gov. Walsh, Monday, Commr. O'Meara will probably have his own opinion at the performances of the photo-play today.

After receiving delegations of colored residents at the State House, Gov. Walsh announced that if the courts ruled that the play was not violating the law he would immediately appeal to the Legislature to pass a law which would prohibit spectacles which threaten to arouse racial antagonism.

Thousands of the curious were in front of the Tremont Theatre, Monday evening among them a few colored people, expecting, perhaps, to see a repetition of the scenes of Saturday night. A squad of police in charge of Supt. Crowley kept the crowd off the sidewalks. There was no disturbance in the lobby of the theatre and when the crowd was informed that there were no more seats for sale, they left quietly.

SPRINGFIELD (MASS.) MOR. UNION
APRIL 20, 1915

The worst feature of the agitation against the production of the film play, "The Birth of a Nation," is that it affords a lot of free advertising for the book on which the objectionable scenes in the production are based. The colored people of Boston may succeed in having the play suppressed or the objectionable scenes expurgated in that city, but by doing so they are calling attention to the book and increasing its sales, and the impression created by reading the book is likely to be more lasting and more prejudicial to their interests than that produced by seeing the play.

Herald. Syracuse N.Y.
Apr. 20 1915

NEGROES PROTEST FILM.

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GLOBE
Boston, Mass.
APR 20 1915

"The Birth of a Nation."

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Nervousness over the reports of opposition and the disturbances of Saturday night were not in the least apparent, and profound interest and much applause marked the view taken by the two big audiences. The large attendance of women at the matinee can no doubt be attributed to the many romantic and pathetic incidents of the play. The desire to see the great film on its merits as a vast spectacle has naturally been augmented by a curiosity on the part of thousands to view a subject that has caused so much discussion.

GLOBE
Boston, Mass.
APR 20 1915

COURT TO RULE ON PHOTO-PLAY

Decision by Governor After Conference.

Colored People Storm State House, but Keep Calm.

O'Meara Looks Over Night Crowd at Theatre.

Yesterday was another eventful day, though not a violently exciting one in the Boston career of Griffith's photo drama, "The Birth of a Nation," which has aroused the resentment of the colored people and of many white people in this city.

The culmination of the day's events was the decision of Gov Walsh expressed in these words to a committee:

"A suggestion has been substantially assented to that your committee, with the assistance of the Police Commissioner of Boston, will apply to the Municipal Court of Boston for a warrant and that in the event that the court shall find a violation of the law the Police Commissioner will at once accept

Continued on the Second Page.

the decision of the court and report the matter to the Mayor of Boston."

Though the person on whom a warrant shall be served was not specified, the law under which the proposed action will be taken is broad enough to include a large number of men connected with the production.

The Persons Liable.

Chapter 212, Section 2, Revised Statutes, as slightly amended by Chapter 367, Acts of 1912, makes liable "whoever as manager, director, agent or in any other capacity proposes, advertises, gives, presents or participates in any lewd, obscene, indecent, immoral or impure show or entertainment," etc.

In the late forenoon and early afternoon a crowd of several thousand colored people and a few whites gathered on the front steps, the portico and sidewalk of the State House and waited while a committee called on Gov Walsh to protest against the further presentation of the photo drama at the Tremont Theatre.

The committee saw the Governor and he told them of the legal effort which is to be made today to stop the production in this city, and if this fails, of the effort he will make to have a law passed by this Legislature that will stop it.

In the meantime the crowd was addressed by a number of speakers until the committee reported the result of the interview with Gov Walsh. Then there was some more speaking and singing of hymns and songs, and the crowd dispersed peaceably.

In the evening several thousand curious people, among them a very few colored, gathered in front of the Tremont Theatre on the Common and waited patiently for something to happen. But nothing happened. It was a fine night and the crowd just hung there.

There was a squad of policemen present to keep the sidewalk clear and the people on the sidewalk moving. Supt Michael H. Crowley was in charge.

O'Meara Looks Crowd Over.

Commissioner O'Meara strolled down the mall of the Common just before 8 o'clock, passed through the crowd, crossed over to the sidewalk near the corner of Tremont and Boylston sts and walked back, hands in overcoat pockets, very leisurely past the theatre, gave the crowd and the entrance and the policemen a careful scrutiny, and then sauntered back to Headquarters without speaking to anybody.

A few policemen and plain-clothes men saw him make his tour, salute, and that was all. No thrills, no excitement, but the crowd still hung on.

The ticket lobby was crowded early and every seat in the house was sold before 8 o'clock. A great many people had evidently purchased tickets in advance.

There was no disturbance in the lobby or on the stairway, and the people departed quietly when informed there were no more seats. There were very few colored people among the ticket purchasers.

Inside the theatre there were no demonstrations and the show passed off quietly.

There was no doubt that the colored people had determined to keep away from the theatre last evening and wait for the law to take its course. They were advised so to do by the speakers at the State House demonstration. They put all their efforts yesterday into the State House protest, and colored men and women came there from all over Greater Boston.

The legal effort which will be made today to stop the production was suggested by Moorfield Storey to Police Commissioner O'Meara. He suggested that the show as presented is a violation of Chapter 367, Acts of 1912, which in substance prohibits a performance that may be regarded as indecent, immoral, impure or suggestive of lewdness or obscenity. The act is rather broad in scope, but the legal opinion has also been advanced that the show can be stopped on the ground of a public nuisance.

Walsh Promises Action.

Gov Walsh went over the whole ground with the committee and pointed out his own position as well as the position of the Mayor and the Police Commissioner under the statute of 1912.

The committee that waited on Gov Walsh consisted of William H. Lewis, Butler Wilson, Rev Samuel Bronson, John W. Schenck and Rev Samuel A. Brown. Besides these about 50 were permitted to attend the conference. Prior to the arrival of the committee the Governor had been in consultation with Police Commissioner O'Meara and Police Supt Crowley.

When the committee and delegates arrived in the conference room Gov Walsh addressed them, saying in part:

"I know the purpose of your visit and I want to say that I am very much pleased that you have come here so peacefully and orderly, that I am very glad to give up my engagements for the morning and to devote even further time to the consideration of the question which you present.

"You, of course, understand that at present this performance is now being carried on under legally licensed authority. I am asked now on one hand to consider and hear your impressions and your views and also the views and authority of other public officials who have given approval to this performance. One of those officials is the Police Commissioner of the city of Boston, whom the Governor appoints to office.

"Chapter 64 of the Acts of 1913 clearly and unmistakably places upon the Police Commissioner and the Mayor of the city of Boston the sole power of deciding what of a theatrical nature is immoral, obscene or tends to injure the morals of the community. These officials, through their representatives, have made findings which in substance mean that there is nothing in this performance, as is now presented, of anything 'obscene, immoral, or tending to injure the morals of the community.'

Warrant to Be Asked.

"You seriously question the finding made by their representatives, as I understand it. We have public authorities on one side and an element in the community making contentions that the facts are not well founded. This morning we have been consulting statutes and decisions of the court to see what could be done.

"A suggestion has been substantially assented to that your committee, with the assistance of the Police Commissioner, will apply to the Municipal Court in Boston for a warrant, and that, in the event that the court shall find a violation of the law, the Police Commissioner will at once accept the decision of the court and report the matter to the Mayor of Boston.

"That is the first step to be taken. I sympathize with you tremendously. I don't propose, while I am Governor, to allow any movement arousing antagonism to any race of people in Massachusetts.

"I want to ask you to be patient, and let us in our own way work out this problem, and if there is not any law, we will try to have some law enacted."

There were remarks by Rev M. A. N. Shaw, Miss E. Putnam, Dr I. L. Roberts, Josiah A. Crawford, Dr Alice W. McCann, Mrs A. Sparrow, Mrs Agnes Adams, Rev E. A. Auten, Rev S. A. Brown, Rev Ormonde Walker, Mrs Anna Phillips Williams, William Munroe Trotter and William Dexter Brigham.

Hisses for "America."

After these addresses the Governor said:

"I don't suppose there was ever before a day like this witnessed in the State House in all its history. Men and women coming here with tears in their eyes, asking the Governor to protect them from race hatred! I hope to God it will never happen again.

"I want you to know that I intend to assert every influence and power that I possess to keep Massachusetts free from race or religious prejudices."

During the conference Nelson P. Brown, first assistant Attorney General, was called in to hear what was said.

In the crowd outside two colored women fainted. Somebody started "America," but it was stopped by a storm of hisses. "The Star Spangled Banner" was treated more courteously, and "We'll Hang Jeff Davis" was sung with a vim, especially when the name "Thomas Griffith" was substituted for "Jeff Davis."

William Monroe Trotter addressed the crowd after the meeting with Mr Walsh, and counseled patience, as the Governor was working to stop the play. He suggested that a subscription be taken up for the colored women who were arrested at the theatre Saturday night. The hat was passed around and the crowd dispersed.

Boston, Mass.
APR 20 1915

Tremont Theatre

Interest in "The Birth of a Nation," the photo-play at the Tremont Theatre, continues unabated. Twice yesterday the auditorium of the house was filled and the performance thoroughly enjoyed. A new film has been incorporated by orders of David W. Griffith showing the progress of the negro race in this country. The record of advancement completed the story from the time the negro, as shown in the first part of the picture, was brought in chains from Africa, up to the present, when he has developed extraordinary industrial resource and skill in the arts, professions, crafts and agriculture. It is now a permanent part of the entertainment.

...1915

...ROWD IN ...OTEST TO WALSH

...RONG AT STATE HOUSE OPPOSES PHOTO-PLAY

Conference Decides That Court Action Against "The Birth of a Nation" Be Started

The sight of a colored man standing on the balcony of Bulfinch front without the Governor's office, where no man has stood to speak in many years, addressing a crowd of 2000 colored men and women gathered on the steps below, came as the climax to the spectacular demonstration made by the negroes in their protest yesterday against the production of the "moving picture drama," the "Birth of a Nation" as at the Tremont Theatre.

As a result of their protest a complaint will be sworn out by representatives of the colored people and a representative from Police Commr. O'Meara's office against some person concerned in the production of the play on the ground that the play is immoral and contrary to the statute of 1909. Then, if the court upholds the complaint, Police Commr. O'Meara will make a finding against the production and so inform the Mayor. Then the play will be stopped.

The action towards prosecution will be taken Tuesday.

The Governor first announced this to a committee of about 100 colored men and women in the Executive Council's room paid cries of "God Bless you, Governor," from women who wept with the joy.

The Governor made this statement to the protesting committee:—

"I know the purpose of your visit. The committee representing you with whom I have been in conference, has informed me of its purpose. I want to say that I am very much pleased that you have come here so peacefully and orderly that I am very glad to give up my engagements for the morning and to devote even further time to the consideration of the question which you present.

"You, of course, understand that at present this performance is now being carried on under legally licensed authority. I am now on the one hand to consider and hear your impressions and your views and also the views and authority of other public officials who have given approval to this performance. One of those officials is the police commissioner of the city of Boston, whom the Governor appoints to office. Chapter 494 of the acts of 1909, clearly and unmistakably places upon the police commissioner and the Mayor of the city of Boston the sole power of deciding what of a theatrical nature is immoral, obscene or tends to injure the morals of the community.

"These officials through their representatives have made findings which in substance mean that there is nothing in this performance, as is now presented of an "obscene, immoral or tending to injure the morals of the community." You seriously question the finding made by their representatives as I understand it. We have public authorities on statutes and decisions of the court to see what could be done.

"A suggestion has been substantially assented to that your committee with the assistance of the police commissioner of the city of Boston will apply to the municipal court of the city of Boston for a warrant and that in the event that the court shall find a violation of the law the police commissioner will at once accept the decision of the court and report the matter to the mayor of Boston.

Outlines Limitations

"That is the first step to be taken, and in the meantime I think possibly it may be desirable to have another person censor the play sometime during the day.

"I want you to know that the law does not give me any power in the premises except to consult with the Police Commissioner, by reason of his receiving his appointment from the state government.

"I sympathize with you tremendously. If there is anything tending more to destroy and undermine American institutions and American liberty it is a race or religious prejudice. I don't propose while I am Governor of this state to allow any movement arousing antagonism to any race of people in Massachusetts. If any such movements are to be carried on in Massachusetts they have got to be carried on underground where the sunlight does not come.

"So I want to ask you to be patient and let us in our own way work out this problem, and if there is not any law we will try to have some law enacted. I hope you will be patient and quiet and try to preserve peace and order.

"Massachusetts has always been a friend of your race and your men have fought and died for Massachusetts as bravely as any other men of any other race, and you are all loyal to her today. The constitution of this government guarantees to every man, woman and child an equal opportunity in life, and those things which tend to and create prejudices and hatred and bigotry must be eliminated not by force but by law. Through your committee I will keep in touch with the situation."

"I don't suppose there was ever before a day like this witnessed in the State House in all its history. Men and women coming here with tears in their eyes, asking the Governor to protect them from race hatred! I hope to God it will never happen again.

"I want you to know that I intend to assert every influence and power that I possess to keep Massachusetts free from race or religious prejudices. If our government has become great and has given to the world evidence of its God-given mission to mankind, it is due chiefly to the fact that here all men and all races are guaranteed equality of opportunity for the enjoyment of the blessings which the framers of our government guaranteed to all our citizens, and for which one hundred and forty years ago today the farmers of Massachusetts struck the first blow at Concord Bridge."

The climax of the day came when W. Monroe Trotter, leader of the delegation, authorized by the governor to give his message to the people outside on the steps chose the most spectacular method and spoke from the balcony far above the steps.

With characteristic daring he stood without the balcony rail on a narrow coping and shouted a report of what the governor had said to the black sea of faces staring up from the steps.

Such a scene has not been enacted in many years at the State House. The sacred Bulfinch front in the foreground, the crowds of negroes shouting thanksgivings and in the background the statue of Col. Robert Shaw and his black soldiers.

Almost equal to this was the hysterical scene in the Council chamber when Governor Walsh explained the new move that would put the matter up to the courts. Cries of "God Bless Our Governor" from the women and the sound of weeping and laughing at the same time echoed through this chamber of calm deliberation. The joy of the colored people seemed to know no bounds for in their enthusiasm they begged the Governor so step to the balcony and make the announcement over again to the people left outside.

It was only after several minutes of argument that the Governor was able to convince them that this would be "too spectacular and would rob the protest of its calm judicial character." They finally accepted his refusal, and the Governor appointed Trotter to tell the people what had taken place.

The new procedure against the play had a history, which the Governor recited to the newspapermen soon after the conference. On Friday, Moorfield Storey, the [illegible] a letter to Commr. O'Meara citing the law and claiming that the performance could be barred, on the ground that it was immoral and contrary to the statute of 1910 governing performances.

O'Meara replied in a letter which has not reached Storey, but which was shown for the first time to the delegation at the Governor's office.

In it he proposed that the court should settle the question. The committee representing the colored people, which consisted of former assistant U. S. Dist. Atty. Lewis, Henry C. Robbins, a stenographer in the Superior Court, Butler R. Wilson and one or two others then decided to follow it out. In the conference at the time was O'Meara and Supt. of Police Crowley, Judge Edward Logan of South Boston and Nelson Brown, first assistant attorney-general.

The Governor said personally that he thought that this was a happy solution of the problem and urged the colored people to be patient. O'Meara and Crowley left the room then and the larger committee of speakers were invited in.

When they were settled in the Council Chamber the Governor came out, but not until the newspaper men had been enticed from the room and the doors shut. Later the decision to bar the newspaper men was reversed, evidently, and while the colored people were speaking the reporters were admitted.

Among the speakers was Miss Anna Phillips Williams, a niece of Wendell Phillips; Joshua Crawford, Alice W. McKane, Mrs. A. Sparrow, Dr. R. L. Roberts, Mrs. Agnes Adams, Mrs. E. Putnam, Rev. E. A. Autem, Rev. Ormond Walker, William D. Brigam and Mr. Trotter.

After they had concluded the Governor retired to his office but not until several women had rushed to shake his hand. One woman fell on her knees grasping the Governor's hands and repeating thrice in a loud voice "God Bless you Governor, I shall pray for you."

Later a collection was taken up to help pay the fines of the men arrested Saturday night at the Tremont Theatre. The crowd started gathering as early at 9 a.m.

The throng consisted largely, if not entirely, of persons who had attended a mass meeting of protest against the play at Faneuil Hall, Sunday. They opposed the play on the ground that it is a scandal to the State, a cause of unrest among the people and a danger to public peace.

The crowd was very orderly, except for one colored man who started a little demonstration, but was quickly quieted. The protestants were largely colored persons, but contained a large sprinkling of whites. A delegation of 50 representing it was admitted to conference with the Governor and talked the matter over with him shortly after 10.30 a.m. This followed a conference of the Governor with Supt. Crowley of the Boston police, who declined to state its result when he left the executive chamber.

One colored man started to make a personal demonstration on the State House steps as the crowd waited, but he was jeered by the crowd and told to "go down to the Tremont Theatre" if he wanted to be a hero. John Noonan, a messenger at the State House, who handled the crowd at the State House, quieted him.

So orderly was the crowd that only two policemen were in evidence for some time, though more were sent for later.

LYNN (Mass.) NEWS
APRIL 20, 1915

WALSH TO ASK LAW TO STOP RACE PLAYS

Governor Walsh will ask the legislature to pass a law to prevent the production of "The Birth of a Nation" and of all plays that tend to raise race or religious prejudice, in the event the courts decide there is no law on the statute books prohibiting such exhibitions.

REPUBLICAN
ess: Springfield, Mass.
APR 20 1915

GOVERNOR GETS PROTEST

HE WANTS FILM SUPPRESSED

IS IN SYMPATHY WITH NEGROES

Says He Will Urge Legislature to Forbid Productions That Raise Race Question.

Gov Walsh summoned Attorney-General Henry C. Attwill, Chief George E. Neal of the state police, Stephen O'Meara, police commissioner of Boston, and Superintendent Michael H. Crowley of the Boston police, to a conference at the statehouse yesterday to determine whether he had authority to prohibit the further exhibition in that city of picture films purporting to portray scenes of the civil war. Resolutions protesting against the pictures were adopted by the New England Methodist conference now in session there, but Mayor Curley decided that he could not stop the production, inasmuch as it was not established that the pictures were obscene.

The governor, after the conference, notified a delegation representing the protestants that he would ask the Legislature to pass a law prohibiting plays or picture exhibitions that raised the race question. Police Commissioner O'Meara told the protestants that he thought a statute enacted in 1910 governing public exhibitions would authorize him to stop the one in question. He asked the committee to call at his office to-day to frame a complaint.

In addressing the committee, Gov Walsh said that the sole reason why he did not act arbitrarily and forthwith to stop the exhibition was because he lacked authority. He advised the committee to make a formal complaint against the exhibitors in the municipal court, and said the police commissioner, who was directly responsible, would accept the court's decision. He added:—

"I sympathize with you tremendously. If there is anything tending to destroy and undermine American institutions and American liberty it is race or religious prejudice. I do not propose while I am governor to allow any movement arousing antagonism to any race of people in Massachusetts. If there is no law covering the subject we will try to have one enacted."

While the governor was closeted with the other officials, several hundred Negroes, waiting to be heard in protest against the exhibition, occupied the steps of the statehouse opposite the memorial to Col Robert Gould Shaw, a white officer who lost his life while leading a Negro regiment in the charge against Fort Wagner. Among them were a number who were arrested following a demonstration at the theater Saturday night. In addition to the Negro protestants there was a white representation also opposed to the pictures. These included Mrs Joseph Williams, a niece of Wendell Phillips; William D. Brigham, secretary of the Wendell Phillips memorial association, and Miss Elizabeth Putnam.

During the wait for the hearing by the governor several speeches were made. The speakers declared that the exhibition was a travesty on history, designed not only to discredit the Negro race, but to hold up to contempt and ridicule the abolitionists of Massachusetts and the Union soldier. They asserted that in addition to intensifying race prejudice, the pictures gave the younger generation a false impression of the war and served to revive the bitterness once existing between the North and South.

National Song Hissed.

Four or five thousand persons, who had stood on the state-house steps for nearly four hours, awaiting the decision of the conference within, applauded and sang when William Munroe Trotter appeared on the balcony and announced the governor's decision. Throughout the morning they had waited on the steps, singing, cheering and listening to speeches. The demonstration was marred only by the hissing of "America" and the "Star Spangled Banner" when some of those in the crowd began to sing.

While the conference was going on within the state-house the throng of 4000 or 5000 Negroes outside on the steps alternately listened to the exhortations and hanged Thomas Dixon, D. W. Griffith or Jeff Davis to a sour apple tree, to the tune of John Brown's body. For a while interest was intense, but, as the hours dragged along, oratory began to lag and even the stimulating music of "The Fight Is Won," led by a sister jammed against the state-house door, lost some of its effect.

The crowd was nervous and excitable. There was so much hissing when "America" was being sung that the leading singers stopped. There was also hissing, though in smaller volume, when "The Star Spangled Banner" was sung.

CROWD AT TREMONT THEATER.

Many Stand in Line to Buy Tickets for Afternoon Exhibition — Police on Hand.

A crowd, made up apparently of persons who were anticipating a repetition of the events of Saturday night, gathered in front of the Tremont theater yesterday afternoon some time before the motion picture performance of "The birth of a nation" was scheduled to begin. Most of the crowd assembled on Lafayette mall, opposite the theater. Many Negroes were included in it. Ten patrolmen were on duty in the lobby and these allowed only ticket holders to enter. Everyone seemed to be in a more or less expectant attitude, but no disturbance of moment occurred.

MINISTERS OPPOSE PLAY.

Congregational Association Calls Upon Governor to Stop It.

The Congregational ministerial association, at its meeting in Pilgrim hall, Boston, yesterday, unanimously adopted resolutions presented by a committee of five persons, who had been appointed to investigate and report upon the moral tendencies of the picture show entitled "The birth of a nation," now being given at the Tremont theater. The resolutions, while admitting the artistic value of the pictures, condemned the exhibition as calculated to create race prejudice and to have a deleterious effect generally, and in view of the fact that Mayor Curley had announced that he could take no action in the matter, called upon Gov Walsh to take any step within his power to suppress the further presentation of the same.

POST
: Boston, Mass.
APR 20 1915

CUT OUT THE RAPE FILMS

The simple and sensible course to pursue in the "Birth of a Nation" controversy is for the management to eliminate at once the objectionable films, showing the two attempts at rape.

These films have given grave offence, not only to colored people in the community, but to a large proportion of the population that sympathizes with them in their indignant protest. The Post is of the opinion that these representations are within the meaning of the law, "obscene, immoral or tending to injure the morals of the community." We believe, if the question goes into court, that it will be so held. But whether this is the case or not from a strictly legal point of view, it is clear that these repulsive scenes are regarded as unfair and insulting by the colored people of Boston and their many friends.

In other respects, this photo-play is one of the most remarkable productions ever seen in Boston. Artistically it represents a notable advance in moving picture development. It is a great pity that it should be marred by slurs upon a race, slurs that arouse racial bitterness and antagonism and tend to injure the well-being of the community.

Without waiting for further agitation or for the decision of any court, the offending films should be promptly and permanently cut out by the management.

EVENING RECORD
: Boston, Mass.
APR 20 1915

Flickerings From Film-land

Mae Marsh, whose spectacular rise to the head of the ranks of motion picture actresses is generally attributed to the training of D. W. Griffith, is possessed of natural capacities of a pre-eminent order, according to Mr. Griffith himself.

"If I have done anything," the great director says, "I have shown this remarkable girl how to get the best out of the unusual talent which is hers. Today she is, perhaps, the best we have. But she owes her success as much to her own perseverance and determination as to any other quality."

Miss Marsh's star has been rising since the production a year ago of "The Escape." Her two recent appearances in the Mutual Masterpictures, "The Outcast," by Thomas Nelson Page, and "The Outlaw's Revenge in the Birth of a New Republic," as well as the electric performance she gave on the film in "The Birth of a Nation," have established her fame securely.

To those who remember her as an awkward school girl who followed her sister to the studio two years ago, the transformation seems almost impossible. Under the tight-coiled hair, D. W. Griffith, however, saw what is now conceded to be the most perfectly shaped head in motion pictures. She has been a mimic from childhood. For Griffith the rest was easy.

HERALD
: Boston, Mass.
APR 20 1915

TREMONT THEATRE

Yesterday the crowds that thronged the matinee and night performances of "The Birth of a Nation" at the Tremont Theatre equalled the record breaking attendance the film picture enjoyed on its opening day. An hour before each performance the sale was exhausted and hundreds turned away. Many outlying towns were represented. Nervousness over the reports of opposition and the disturbances of Saturday night was not in the least apparent. The large attendance of women at the matinee can be attributed to the many romantic and pathetic incidents.

EVENING RECORD
Boston, Mass.
APR 20 191

Hold 2 For Starting Play Riot

At First "Birth of Nation" Hearing

"GOVERNOR'S CASES" HEARD IN AFTERNOON

City Court Crowded With Throng Eager to Attend "Movies" Hearing

This was Municipal Court day in the troubles over the production at the Tremont Theatre of the moving picture play, "The Birth of a Nation," which the negroes of Boston and their sympathizers say does a gross injustice to the colored man. There were two hearings in the city courts on various phases of the case, and they were attended by throngs. The first was the disposition of the cases which resulted from arrests that were made at the Tremont Theatre Saturday night when there was a riot in front of the theatre.

The second, and by far the more important hearing, was one which was the result of the protest of 1200 negroes to Gov. Walsh at the State House on Patriots' Day.

At this second hearing, which came during the afternoon, warrants were asked for the arrest of John B. Schoeffel, manager of the Tremont Theatre, and David W. Griffith, owner of the film. The Governor expected to make a solution of the case if warrants were issued against the theatrical men for running an improper entertainment. If warrants were refused, the Governor said he should seek legislation to prohibit plays that excited race prejudice.

Held in $200 for Inciting Riot

At the first session, that at which the rioting cases were considered, the charges against W. M. Trotter, 43, of 97 Sawyer ave., and Rev. A. W. Puller, 56, of 57 Lyndeboro st., Roxbury, pastor of the People's Baptist Church, were changed from disturbing the peace to inciting a riot. They were held in $200 bonds for hearing April 23.

Joseph Gould, 25, of Norwood, charged with assaulting Police Officer William Berglass by kicking him while he had a prisoner under arrest, pleaded not guilty. His case will be heard Wednesday.

There were several other cases, all of which were continued for hearing until April 23. They were:—

Fred Banks, 23, of 7 Camden st., Roxbury; charged with using profanity.

John Hines, 30, of 8 Concord sq.; charged with sauntering and loitering in violation of the city ordinances.

Clara Fosky of 19 Phillips st., charged with assault and battery on Patrolman

Stewart Massey of Cambridge, charged with attempting to rescue a prisoner; T. Vivens of Cambridge, charged

(Concluded on Page Two)

(Continued from Page One)

with attempting to rescue a prisoner; Lucia Foster, 39 Grove st., charged with attempting to rescue a prisoner; James L. Dunn of West Newton, charged with using profanity; Charles P. Ray, 26, of 815 Tremont st., charged with throwing an egg from the theatre during the performance.

Sergt. King of station 4, who had charge of the prosecution of these riot cases, told the court he seriously objected to a continuance. In view of his objection, the court warned the prisoners to keep away from the Tremont Theatre until their cases were heard.

Ruled There Should Be No Continuance

The so-called Governor's end of the case was soon was not brought about without opposition from the film's representative, Mr. Cusick.

He asked a continuance when the case came up, but Judge Dowd said that he would be tried at once.

He said that if there was any legal objection the play should be stopped at once so as to take the fuel added to the flames of discontent. He also said that if the play was stopped the production the theatre management would be freed from molestation.

This morning's hearing was in the police court room, which is a small one, and Judge Dowd took the bench in the more than 100 persons packed the Boston Municipal auditorium, and Judge Dowd said: "I may say to all that this is a very important hearing and I ask all to avoid any expression of approbation or disapprobation, as the testimony may require it. This court room is at the present time packed beyond all endurance, and I ask, therefore, all persons to keep out of court. Witnesses will be called when they are needed."

The next point the court was cleared of all persons except court officers, members of the press and witnesses.

At the beginning of the hearing Attorney Cusick, for the complainants, stated that he did not want the case to be against the Governor. He held a conference with Attorney Nutter Dick, for the defendants, who said that Mr. Carty was "nearing the producing of the film" than Griffith, the producer. Therefore by an agreement of attorneys, the complaint was made against McCarty instead of Griffith, and was also made against John B. Schoeffel, manager of the

BOSTON AMERICAN
APR 15

TRAVELER & EVE. HERALD
Boston, Mass.
APR 20 1915

ARRAIGN 14 ARRESTED OUTSIDE THEATRE IN RACE FILM MIX-UP

Fourteen men, 13 of them colored, arrested in and about the Tremont Theatre Saturday night, were arraigned in the municipal criminal court before Judge Dowd today. All but three of the cases were postponed until a week from tomorrow. Two of the accused were granted a hearing this afternoon and the third will be tried tomorrow. The two women arrested along with the 14 men have not been arraigned.

Those arrested Saturday night, who were arraigned this morning, a nd the charge or charges against them, follow:

William M. Trotter, editor of the Guardian, charged with causing a riot and disturbing the peace, and also with assault and battery on Patrolman John A. Connare.

Rev Aaron W. Puller, pastor of the People's Baptist Church, Boston, charged with causing a riot and disturbing the peace.

Fred Banks, charged with using profanity.

Charles F. Ray, charged with disturbing an assembly by maliciously injuring a curtain by throwing an egg at it.

James L. Dunn, charged with using profanity.

Stephen Massey, charged with assault and battery on Patrolman Thomas H. Dowling with intent to rescue a prisoner.

James Bivens, attempting to rescue a prisoner.

John Hines, loitering.

William Fry, assault and battery and carrying a revolver.

Daniel Malcolm, assault and battery.

(Continued on Page Seven, Column 5.)

Formal application for summons to bring into court Manager John B. Schoeffel of the Tremont Theatre, and David W. Griffith, producer of the photoplay, "The Birth of a Nation," in the fight which is to be waged to bar further presentation of the film, will be made before Judge Dowd in the municipal court this afternoon. A preliminary skirmish, in which both sides discussed the proposed application for summons, was held in Judge Dowd's chambers this morning.

Atty. John F. Cusick appeared in behalf of the theatre and film producer, while practically all of the colored attorneys of Boston were on hand to represent the applicants, with Atty. Butler R. Wilson as chief counsel.

Considerable discussion followed the application of Cusick to have the hearing on the application for the summons put over until Thursday, it was finally agreed by the court to allow Mr. Cusick until 2 this afternoon. The attorney for the theatre requested that action be deferred until after Judge Dowd had witnessed the photo-play, but the court said he would rather hear the evidence first and then view the film.

Judge Dowd, discussing the necessity for immediate action, said:

"This hearing should be held as soon as possible. It is a matter of exigency and should be heard before more fuel is added to the flames. It is a matter of large importance to both parties. After hearing the evidence I should like to

(Continued on Page Seven, Column 4.)

(Continued from Page One)

James E. Stewart, assault and battery.
Harris McDonald, assault.
James Gould, assault and battery on a police officer.
Charles F. Sullivan, assault.

Clara Foskey, charged with assault on a policeman, and Lucenia Foster, charged with attempting to rescue a prisoner, are the two women arrested, but who have not yet been arraigned. All the defendants, with the exception of Charles F. Sullivan, are Negroes.

Trotter and Puller Released.

Trotter and Puller were released on their own recognizance of $250, and the bail bond of the other accused, upon which they were released following their arrests, is continued in force pending their hearing.

Sullivan and McDonald were crowded their hearing this afternoon. They are accused of mutual assault. The hearing of Gould was continued until tomorrow, while the cases—the other 11 defendants were put over until next week.

Considerable controversy was occasioned in court this morning over the right of attorneys for the defendants for continuances. The police vigorously opposed a continuance, Sergt. King, who swore to the complaints against the 14, demanding that the cases be tried at once. Speaking for immediate action, King said:

"In view of conditions existing with a mob so lawless that it attempts to force an entrance to a theatre we don't know how serious this may become. We ask for a hearing this week and sufficient bonds to hold these people."

Judge Dowd, addressing the defendants, said he would continue the cases with the understanding that the defendants keep away from the Tremont Theatre. "The colored people," he said, "ought to stay away." He agreed with Atty. Benjamin, representing some of the defendants, that this did not apply to those who purchased tickets for the purpose of witnessing the film.

SPRINGFIELD (Mass.) EVE. UNION
APRIL 20, 1915

GOVERNOR ACTS ON FILM PROTEST

Conference at State House May Lead to Ban on Photoplay.

[Special to The Union.]

BOSTON, April 20—"I don't suppose there was ever before a day like this witnessed in the State House in all its history. Men and women coming here with tears in their eyes, asking the Governor to protect them from race hatred. I hope to God it will never happen again." Statement by Gov. Walsh at the close of a conference yesterday with Negro citizens, who protested to him against the further production of the photo-play, "The Birth of a Nation," in the Tremont Theater.

Two thousand Negroes, excitable and demonstrative, accompanied by numerous white persons, had assembled at the State House by 9 o'clock in the morning, acting on the exhortation of speakers at the Sunday Faneuil Hall massmeeting. In the crowd was a band of singers and when they started "America" there was hissing and the singing stopped. There was also hissing, though in smaller volume when "The Star Spangled Banner" was sung. Somebody started the song, "We'll Hang Jeff Davis to a Sour Apple Tree," and many in the gathering substituted the name of Tom Dixon, the author of the play, for that of Davis.

After a long wait 60 persons, constituting the protesting delegation to be received in the Governor's office, headed by William Monroe Trotter, were admitted. Meanwhile the Governor had been in conference with George C. Neal, deputy chief of the State police; Stephen O'Meara, police commissioner; Michael H. Crowley, superintendent of police; William H. Lewis, Butler R. Wilson, Henry C. Robbins and Atty. Gen. Henry C. Attwill.

Informing the delegation that there had been a consultation of the statutes and the decisions of the courts to see what could be done, Gov. Walsh stated the wisest course would be to apply to the Boston Municipal Court for a warrant and that in event that the court should find a violation of the law the police commissioner will report the findings to the Mayor of Boston.

"This is the first step to be taken," the Governor said, "and in the meantime I think possibly it may be desirable to have another person censor the play some time during the day. I want you to know that the law does not give me any power in the premises except to consult with the police commissioner, by reason of his receiving his appointment from the State government."

While the conference was going on in the Governor's office the big crowd in front of the State House began a period of speechmaking and singing that kept the throng of 2000 or more interested. Gospel hymns were sung with fervor and all the speeches were wildly applauded. They seemed to be very nervous and highly excitable.

Shortly after 1 o'clock at the conclusion of the conference Trotter appeared on the balcony of the third floor of the State House and, stepping outside the iron railing, addressed the crowd. He spoke of Gov. Walsh's attitude and said that the Governor had promised to do everything in his power to end the exhibition of the photo-play. Trotter was cheered, as was also the Governor.

Gov. Walsh made it plain that he is personally opposed to any further production of the picture-play in its present form, giving alleged scenes of the reconstruction period of the South. But whether the Governor has any authority to take action against it was the big question, finally settled by the agreement to have the case taken into the local court, which means its [illegible] higher courts, in any

The Governor also made the point that if there is not any law to sustain the court he will try to have some law enacted. He showed that chapter 494 of the acts of 1908 puts it up to the local authorities to determine what of a theatrical nature is obscene, immoral or tends to injure the morals of the community.

If the court finds, after a hearing, that there has been a violation of the law the police commissioner will make a finding that the play is immoral or obscene and will notify the Mayor to that effect. Gov. Walsh said that would be a happy ending of the case. But if the court should make an adverse ruling, then the Governor will send a special message to the Legislature, asking for a new law.

Police Commissioner O'Meara told the protestants that he thought a statute enacted in 1910 governing public exhibitions would authorize him to stop the one in question. He asked the committee to call at his office today to frame a complaint.

In addressing the committee, Gov. Walsh said that the sole reason why he did not act arbitrarily and forthwith to stop the exhibition was because he lacked authority. He advised the committee to make a formal complaint against the exhibitors in the Municipal Court, and said the police commissioner, who was directly responsible, would accept the court's decision. He added:

"I sympathize with you tremendously. If there is anything tending more to destroy and undermine American institutions and American liberty it is race or religious prejudice. I don't propose while I am Governor of this State to allow any movement arousing antagonism to any race of people in Massachusetts. If any such movement is to be carried on in Massachusetts they have got to be carried on underground, where the sunlight does not shine.

"Try to use your good advice and say to your people that the Governor is interested in your welfare and that the sole reason he does not arbitrarily act forthwith is simply that he has not the authority or power; that he can act only through the legal agency which defines his authority. In good time I hope to be able to assist you. So let me ask you to go away peacefully and orderly and conscious of the fact that you enjoy just as full measure of rights as any other class of people and that your race and your color have as much right to be respected as any other race or color, that you have no reason at all to be ashamed or humiliated at the fact that there may be here and there something objectionable to you and your people.

"Massachusetts has always been a friend of your race and your men have fought and died for Massachusetts as bravely as any other men of any other race and you are all loyal to her today. The Constitution of this Government guarantees to every man, woman and child an equal opportunity in life, and those things which tend to and create prejudices and hatreds and bigotry must be eliminated not by force but by law. Through your committee I will keep in touch with the situation.

"The calm and sincere way in which you have presented to me your just grievances is another proof of the fact, if proof be needed, that your people have a right to enjoy the same privileges and rights of any class of people in the community. Perhaps your present misfortune and sufferings, for you evidently are suffering, will do more for the community than you realize. Sometimes even greater prejudices than those which are raised by a situation like this are eliminated and removed for the benefit of other races and classes of people outside of your own, and this agitation may result in a better understanding between all in the community.

"I want you to know that I intend to assert every influence and power that I possess to keep Massachusetts free from race or religious prejudices. If our Government has become great and has given to the world evidence of its God-given mission to mankind, it is due chiefly to the fact that here all men and all races are guaranteed equality of opportunity for the enjoyment of the blessings which the farmers of our Government guaranteed to all our citizens, and 140 years ago the farmers of Massachusetts struck the first blow at Concord Bridge."

FITCHBURG (Mass.) SENTINEL
APRIL 20, 1915

TO ASK COURT FOR WARRANT

Effort to Stop Production of "Birth of a Nation"—Negroes at State House

Boston, April 20.—Following one of the most dramatic scenes in [illegible] house has ever witnessed, during which nearly 2000 negroes surrounded the capitol in protest against the production of "The Birth of a Nation," Governor Walsh announced sympathy with the contention that the pictures tend to incite race prejudice and bigotry, disturbing the [illegible] rights guaranteed to citizens of all classes under the constitution, and promised to use all his power to stop the production of the play.

As the first step toward stopping the production a warrant is to be asked for in the municipal court under chapter 367 of the acts of 1913 relating to immoral entertainments, for the arrest of the promoters of the pictures, against which the protest.

If the court decides that the play is not in violation of the [illegible] Walsh says he will ask the legislature to pass a law which will end the production of the pictures in this state.

While the governor was considering the matter in the executive council chamber with a committee of [illegible] appointed by the protesting negroes, a throng of nearly 2000 waited on the front steps of the capitol. At various times the crowd sang "Onward, Christian Soldiers," and a verse of "John Brown's Body," which voiced the resentment against the showing of The Clansman.

When some one started "America" there was so much hissing that the song was abandoned. There was a like demonstration against the "Star Spangled Banner," but not sufficient to prevent its rendition by the crowd.

The crowd wanted the governor to come out and make a statement, but he refused on the ground that such an appearance by him might lead to demonstrations which would carry the situation beyond that of calm, sound judgment.

The scene presented when William M. Trotter, bearing the protest message, stepped over the rail of the third floor balcony and began his address to the throng below him was extremely dramatic.

After eulogizing Walsh and urging the negroes to proceed in a calm and orderly manner, Trotter branched off into a further attack on the production of "The Birth of a Nation" and spoke for twenty minutes. At the conclusion of his address, the crowd dispersed quietly.

CONSTITUTION
Atlanta, Ga.
APR 20 1915

RECONSTRUCTION FILMS STIR BOSTON NEGROES

Boston, April 19—Governor Walsh today discussed with Attorney General Attwill, Chief Neal, of the state police, Stephen O'Meara, Boston police commissioner, and superintendent Crowley, of the Boston police, the question whether he had authority to prohibit further exhibition here of pictures alleged purporting to portray scenes of the civil war.

Resolutions protesting against the pictures were adopted by the New England Methodist conference, now in session here, but Mayor Curley announced he could not interfere, as it was established that the pictures were not the scene.

While the governor was closeted with the other officials, several hundred negroes, waiting to be heard in protest against the exhibition, occupied the steps of the statehouse. Among them were a number who were arrested after a demonstration at a local theater Saturday night.

The governor, after the conference, notified a delegation representing the protestants that he would ask the legislature to pass a law prohibiting the picture, race question, reconstruction exhibitions that [illegible]

Police Commissioner O'Meara said he thought a statute enacted in 1910 governing public exhibitions [illegible] to stop the sale in

AMERICAN

Boston, Mass.

APR 20 1915

ASK WARRANT IN FIGHT UPON FILM

A representative of the colored residents of Boston, who are protesting against the production at a local theatre of the film play "The Birth of a Nation," will today meet Police Commissioner O'Meara, and with him apply to the courts for a warrant for the arrest of those concerned with the exhibition of the films.

The court will be asked to pass on the question whether the play is immoral within the meaning of the law.

If the court finds that the show is violating the law, Commissioner O'Meara will make an official finding that the play is immoral. That finding wil lbe submitted to the city officials of Boston.

Governor Walsh said, after receiving several delegations at the State House, that if the court should rule that the play is not unlawful, he would at once ask the Legislature for legislation which would specifically forbid spectacles which threaten to arouse racial antagonism.

At a gathering of colored people at No. 1072 Tremont street W. Munroe Trotter, a leader of the colored protestants, declared that the halting of demonstrations against the play was only a truce until the legal battle is concluded.

As a result of the conference with Governor Walsh, Police Commissioner O'Meara will probably have a censor at the performances today.

In the evening several thousand curious people, among them a very few colored, gathered in front of the Tremont Theatre on the Common. There was a squad of policemen present to keep the sidewalk clear. Superintendent Crowley was in charge.

Commissioner O'Meara strolled down the mall of the Common. A few policemen and plain-clothes men saw him make his tour, saluted, and that was all. There were no thrills, no excitement; but the crowd still hung on.

There was no disturbance in the lobby or on the stairway, and the people departed quietly when informed there were no more seats.

There was no doubt the colored people had determined to keep away from the theatre and wait for the low to take its course.

In the criminal court today eleven persons will be arraigned on charges growing from the disturbance in and around the theatre Saturday night.

TIMES

Washington, D. C.

April 21

APR 20 1915

Massachusetts Governor Opposed to Race Films

BOSTON, April 20.—Governor Walsh told several hundred colored people who gathered at the State House to protest against the production in this city of the film "The Birth of a Nation," that he would ask the legislature to pass a law prohibiting plays or picture exhibitions that raised the race question.

In addition to the negroes there was a white representation also opposed to the pictures. These included Mrs. Joseph Williams, a niece of Wendell Phillips; William D. Brigham, secretary of the Wendell Phillips Memorial Association, and Miss Elizabeth Putnam.

Walsh said the sole reason why he did not act arbitrarily and forthwith to stop the exhibition was because he lacked authority. He advised the committee to make a formal complaint against the exhibitors in the municipal court, and said the police commissioner, who was directly responsible, would accept the court's decision.

WORCESTER (Mass.) TELEGRAM

APRIL 20, 1915

May Bar Birth of a Nation,"

Mayor George [illegible] and Chief of police George [illegible] decided yesterday the theatrical exhibition "The birth of a nation" probably would not receive a permit to show in Worcester. The presentation of the show has caused much trouble in Boston.

EVENING TRANSCRIPT

Boston, Mass.

APR 20 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music a [illegible] spectacle.

GOVERNOR WALSH AND COMMITTEE THAT PROTESTED PLAY; PART OF CROWD THAT WAITED OUTSIDE THE STATE HOUSE

From left to right, John W. Schenck, C. Henry Robbins, Governor Walsh, Butler R. Wilson, William H. Lewis, the Rev. Samuel A. Brown.

NEW YORK PRESS

Date ..... APR 20 1915

WALSH AGAINST RACE FILMS

Bay State Governor Will Ask for Law Barring "Birth of Nation."

BOSTON, April 19.—Governor Walsh told several hundred negroes who gathered at the State House to-day to protest against the production in this city of the film "The Birth of a Nation" that he would ask the Legislature to pass a law prohibiting plays or picture exhibitions that raised the race question.

In addition to the negroes there was a white representation also opposed to the pictures. These included Mrs. Joseph Williams, a niece of Wendell Phillips; William D. Brigham, secretary of the Wendell Phillips Memorial Association, and Miss Elizabeth Putnam.

Walsh said the sole reason why he did not act arbitrarily and forthwith to stop the exhibition was because he lacked authority. He advised the committee to make a formal complaint against the exhibitors in the Municipal Court, and said the Police Commissioner, who was directly responsible, would accept the court's decision.

EVENING SUN

New York City

APR 20 1915

MOVIE OPPOSED IN BAY STATE.

Gov. Walsh Fights "The Birth of a Nation."

BOSTON, Mass., April 20.—Several thousand negroes waited on the State House steps here while a delegation lodged a protest with Gov. Walsh against the movie show called "The Birth of a Nation."

The Governor will ask the Legislature to pass a law to prevent the production of this show and of all plays that tend to raise race or religious prejudice in case the courts decide that there is no law prohibiting such exhibitions.

A complaint will be filed and if the court finds that the law has been violated Commissioner O'Meara will report to Mayor Hurley and he can stop its production; otherwise the Governor will ask for a new law.

EVENING WORLD

New York City

APR 20 1915

To Prosecute Producers of "Birth of a Nation."

BOSTON, April 20.—As a result of a protest made at the State House to-day by a crowd of more than 1,000 negroes, Gov. Walsh decided upon a plan of criminal prosecution of the producers of the film "The Birth of a Nation," now being given at the Tremont Theatre. Prosecution will be asked for under section 287 of the acts of 1910, prohibiting "suggestive" entertainments.

News, Yonkers N.Y.
Apr. 20, 1915

NEGROES OPPOSE FILM.

Boston, Mass., April 20.—Several thousand negroes waited on the state house steps yesterday while a delegation lodged a protest with Gov. Walsh against the movie show called "The Birth of a Nation."

The Governor will ask the legislature to pass a law to prevent the production of this show and of all plays that tend to raise race or religious prejudice in case the courts decide that there is no law prohibiting such exhibitions.

Eagle, Pittsfield, Mass. Apr 20, 1915

SHOULD SUPPRESS THE PLAY.

In New York city as careful a newspaper as the World after a first-hand inquiry criticized severely "The Birth of a Nation" as calculated to stir up discord and provoke race feeling. The author of the book upon which the photoplay is based is a southerner who in none of his writings has given the negro his just deserts.

Frank B. Sanborn of Concord bases his objection to the play on the ground that it is historically inaccurate and therefore pernicious in its influence on the youth of the land. If there is perversion of facts in this display which is made for the benefit of the masses who seldom take the trouble to verify their historical impressions, the performance cannot be too severely condemned. Those who applaud the play apparently are as little versed in history as they are in dramatic technic. Mr. Sanborn, who is the last survivor of the famous Boston school of abolitionists and who worked shoulder to shoulder with John Brown in the underground railroad days, writes to the Republican:—

"Upon remonstrances by Mayor Curley, the most dastardly passages have been suppressed, a confession that the original piece was unfit for exhibition. But there still remain things that must give just offense, and should warrant the canceling of the Tremont theatre license. At this theatre twice a day (2.10 and 8.10 p. m.) this mixture of thrilling tragedy and falsified history is presented to hundreds of young persons, as ignorant of their country's history — Charles Fleischer seems to be, and thus made to accept a view of our colored fellow-citizens which has no basis in fact but gives a false color and a distorted scheme of cause and effect. This is not innocent error, as with Mr. Fleischer, who was not born when the events sophisticated took place; but it is malicious perversion for a partisan and evil purpose,— to keep alive a fire of caste and hate, as pernicious to good government as it is forbidden by both the Old and New Testament."

When there is so much that is clean and decent and objectionable in the motion picture world, it seems a crime to both public patience and public morals to attempt to force upon the country [illegible] started product[illegible]

POST
Boston, Mass.
APR 20 1915

SURE VICTORY HAS BEEN WON

Opponents of "Birth of a Nation" Await Court Action Today— No Demonstration Last Night

The protestants to the production of the photoplay, "The Birth of a Nation," rested on their arms last night. They are sure victory has been won and that the play will be stopped.

Following their conference with Governor Walsh yesterday, and the agreement to place the question of the production before the courts, leaders of the opposition urged their followers to refrain from any demonstration until the courts take action on the warrant which will be asked for today.

As a result the show was unmolested last night. Crowds of people, in anticipation of disturbances which marked the course of the performance Saturday night, walked about the sec-

Continued on Page 6—First Column

Continued From First Page

tion of Tremont street near the Tremont Theatre until late at night, but everything was quiet.

MAY FORBID RACE PLAYS

On Governor Walsh the colored and white protestors are pinning their faith for ultimate victory. His promise that if the courts will not sustain the complaint to be made today he will seek a new law which will forbid the future production of race plays was last night hailed as an initial victory by those opposing the film.

But in any event the fight against the "Birth of a Nation" show is to be waged to an end.

This was announced from several sources last evening. At a gathering of colored people at 1072 Tremont street W. Munroe Trotter, a leader of the colored protestants, declared that the halting of demonstrations against the play was only a truce until the legal battle is concluded.

Another Censor Today

As a result of the conference with Governor Walsh, Police Commissioner O'Meara will probably have a censor at the performances today.

Trotter declared to the Post last night that he hoped the court action would halt the play.

"But if it is not stopped by the courts," he stated, "the colored people will not rest until it is stopped. We propose to see this thing through to a finish."

Grounds for Warrant

A warrant will be sought today on the ground that the show is a violation of the law which prohibits a performance which is lewd, obscene, indecent, impure or suggestive of these.

The proponants declare the photoplay comes within the scope of this law and that a warrant can be issued.

Should this fail, the Governor stated that he would try and place a new law upon the statute books which would remedy the production of such plays in the future.

He made his statement to the 40 members of the protesting committee which represented the 200 who marched to the State House in the morning.

Today, also, the cases of the 11 arrested Saturday at the rioting will come before the Municipal Court.

Enter Complaint Today

Probably while this is in progress, a committee representing the protesters will appear before the police commissioner and enter a complaint against the film. It is the wish of those objecting to the photo-play to have the matter brought before the court without delay, so that the exhibition can be stopped immediately if the court decides it is a violation of the law.

The outcome of the court's action is eagerly awaited by the opponents of the show. Should it be unfavorable to them, further action will follow. Just what this will be has not been stated by their leaders.

Theatre Under Guard

Despite the improbability of further disturbance at the theatre, during the legal battle for the suppression of the film, police guards will be maintained about the premises.

Interest this morning will be divided upon the courts which are to hear the two phases of the film protest.

Charged With Rioting

In the criminal court a large following is expected to be present for the disposition of the riot cases. Those who will appear and the charges against them are as follows:

W. Munroe Trotter, 41, of 97 Sawyer avenue, editor of the Guardian and secretary of the National Equal Rights League; charged with disturbing the peace.

The Rev. Aaron W. Puller, 38, of 52 Windsor street, Roxbury, pastor of the People's Baptist Church, Tremont and Camden streets; charged with disturbing the peace.

Fred Banks, 22, of 7 Camden street, Roxbury; charged with using profanity.

Joseph Gould, 25, of Norwood; charged with assaulting Policeman William Harrigan by kicking him while he had a prisoner under arrest.

John Hines, 20, of 6 Concord square; charged with sauntering and loitering in violation of the city ordinances.

Clara Peaky of 19 Phillips street; charged with assault and battery on Patrolman Van Lannighan.

Stephen Massey of Cambridge, charged with attempting to rescue a prisoner; James T. Vivens of Cambridge, charged with attempting to rescue a prisoner; Lugenia Foster, 20 Grove street, charged with attempting to rescue a prisoner; James L. Dunn of West Newton, charged with using profanity; Charles P. Ray, 26, of 815 Tremont street, charged with throwing an egg in the theatre during the performance.

GOVERNOR AROUSED

Outlines Plan of Action to Committee of Protest and Assures Them that if the Present Laws Fail He Will Seek a New Law Covering Case—Crowd Outside State House Hisses "America"

At the conclusion of the protest meeting of both colored and white citizens of the city before Governor Walsh at the State House yesterday, the Governor called the reporters into his executive office and told the newspapermen that a happy temporary solution of the troubles arising over the production of the movie film, "The Birth of a Nation," had finally been reached.

A warrant will be applied for on the grounds that the show is a violation of Chapter 367 of the Acts of 1913, which, in substance, prohibits a performance which is "lewd, obscene, indecent, immoral or impure, or suggestive of lewdness, obscenity, immorality, indecency or impurity." With a warrant served on the management of the show, it is hoped prosecution will be speedy.

Would Seek a New Law

This will mean that the courts will be resorted to to decide whether the production of "The Birth of a Nation" violates the law. The Governor declared that if the court so decided, Commissioner O'Meara "will make a ruling different from that which he has already rendered." The Governor was asked if in the event of the court ruling that the law cannot be so construed as to stop the show, he would try to get legislation passed that would. "I most certainly shall," was his ready response.

During the quiet protest by 40 people in the executive chamber more than 200 people of both races were holding an orderly demonstrative meeting on the great broad steps, in front of the building. One by one the colored speakers would mount the last step and amid occasional cheers and much applause would voice the murmurings of the masses.

Hisses Stop "America"

Mingled with the speeches the vast throng would now and then break forth with a gospel hymn with much fervor. Once someone in the crowd of song leaders started "America," but owing to continued hissing on the steps the leaders at once stopped the song. The "Star Spangled Banner" was also unwelcome, but the hissing at this song was hardly noticeable.

There was one song, however, that was received with much fervor. It was after a song leader had started "We'll Hang Jeff Davis to a Sour Apple Tree." The word was passed along the crowd that they were to change the lines, and soon the entire throng were howling:

And This Is the Song

"We'll hang Tom Dixon to a sour apple tree,
We'll hang Tom Dixon to a sour apple tree,
We'll hang Tom Dixon to a sour apple tree,
While his soul goes marching on."

The crowd, although always orderly, was not in extremely good humor. It was excitable and nervous from the start. The whole affair was the outcome of Sunday afternoon's Faneuil Hall mass meeting where it was voted to visit the State House in a body.

Will Support O'Meara

The suggestion that the prosecution be carried on was made by Police Commissioner O'Meara and a committee of colored citizens including William H. Lewis, Butler R. Wilson and C. Henry Robbins. Mr. O'Meara's explanation of how he proceeded was as follows: "On last Friday I received a letter from Moorfield Storey in which Mr. Storey told me that the moving picture was a violation of the statute, and that it was possible for me to proceed. I replied to Mr. Storey, but the letter did not reach Mr. Storey on Saturday."

Mr. O'Meara is willing to undertake the prosecution of the management of "The Birth of a Nation" but he believes that he should have the support of certain individuals in order that it

SOME OF THE 200 COLORED AND WHITE PEOP
"BIRTH OF A NA

QUINCY (Mass.) LEDGER
APRIL 20, 1915

WILL DISCUSS "BIRTH OF NATION"

The motion picture, "The Birth of a Nation," will be discussed by prominent men at the meeting of the South Quincy Brotherhood in the vestry of the First Presbyterian church this evening. Alexander Cowe, detailed to see the film, will make his report. Among the speakers will be John D. Mackay, chairman of the school committee.

BOSTON (Mass.) MORN. GLOBE
APRIL 20, 1915

"The Birth of a Nation."

Yesterday crowds thronged the matinee and night performances of "The Birth of a Nation" at the Tremont Theatre.

Nervousness over the reports of opposition and the disturbances of Saturday night were not in the least apparent, and profound interest and much applause marked the view taken by the two big audiences. The large attendance of women at the matinee can no doubt be attributed to the many romantic and pathetic incidents of the play. The desire to see the great film on its merits as a vast spectacle has naturally been augmented by a curiosity on the part of thousands to view a subject that has caused so much discussion.

PORTLAND (Me.) EXPRESS & ADV. 707
APRIL 20, 1915

MOVING PICTURE SHOW FIGHT AROUSES NEGROES

Boston Court House Corridors Crowded. Different Phases of Matter Before Two Judges.

BOSTON, April 20.—While one Municipal Court Judge was hearing the application of police officers today for warrants for the arrests of 11 Negroes taken into custody Saturday night in connection with a disturbance at a moving picture exhibition, another Judge was considering the request of attorneys for the Negroes for warrants against the theater managers for producing an objectionable entertainment.

The courthouse corridors were crowded with Negroes and those who sympathized with them, many of whom had attended a meeting at the State House yesterday, when Governor Walsh and Police Commissioner O'Meara suggested legal proceedings to prohibit the show.

THE WEATHER.

Fair and cooler tonight and Wednesday.

LYNN (Mass.) ITEM
APRIL 20, 1915

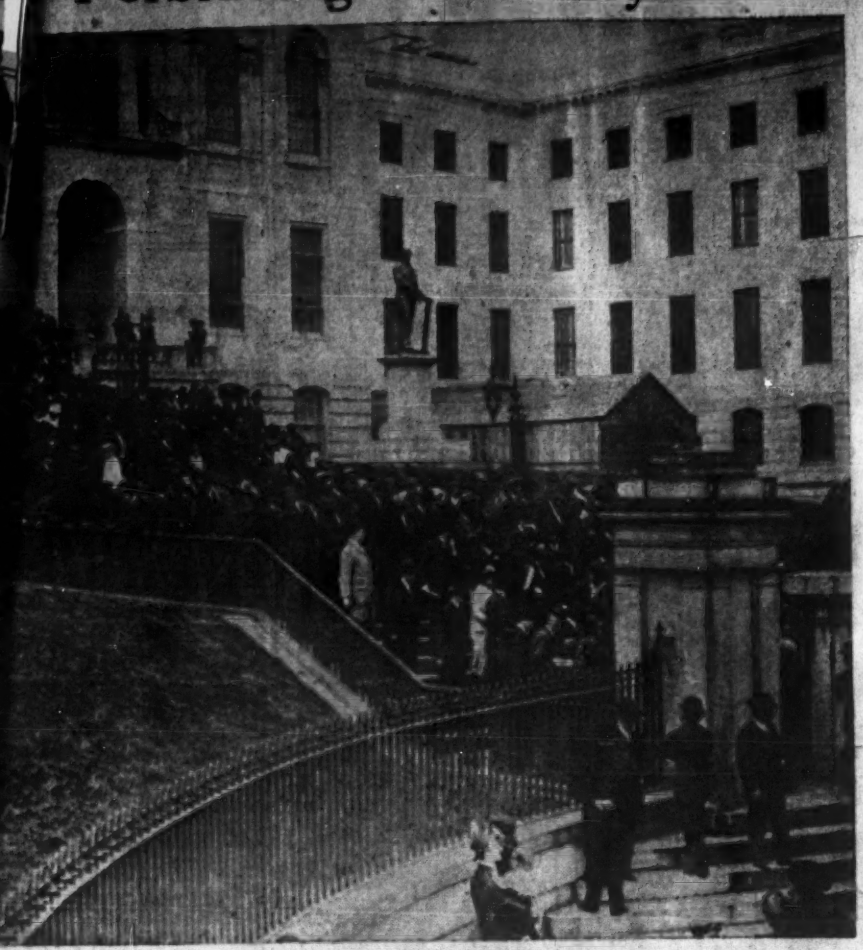
PREJUDICE AND BIGOTRY.

The production of a moving picture play entitled the "Birth of a Nation" has created an excitement in Boston quite out of the ordinary. It is claimed that it tends to invite race prejudice and bigotry. Mayor Curley is criticised because he permits the exhibition to proceed. A mass meeting, that recalled the abolition movement of half a century ago, made a strong protest. On Monday a great body of colored people waited upon the Governor by a delegation and he pronounced his complete sympathy with the contention that the pictures tended to disturb the equal rights guaranteed by the Constitution to citizens of all classes. The case is to be taken into the courts, and if it is decided that the photo play is not a violation of the laws, the Governor will ask the Legislature to enact a law that will end the production of such plays in this State. Race prejudice is becoming too strongly entrenched in the popular mind, and the attempt to inflame it, which is evidently the object of the play, should be discouraged. Governor Walsh is entitled to praise for the manner in which he is handling the case.

Was. Waltham, Mass
apr 20, 1915

there is no doubt that the colored people of Boston are justly protesting against "The Birth of a Nation," their manner of protesting will not gain them much sympathy.

Forbidding Race Plays



ITE PEOPLE WHO CALLED UPON GOVERNOR WALSH YESTERD.. Y TO PROTEST AGAINST TH
OF A NATION" PHOTO-PLAY, LEAVING THE STATE HOUSE.

PORTSMOUTH (N. H.) CHRONICLE 713
APRIL 20, 1915

...free from Prejudice

"I don't suppose there was ever before a day like this witnessed in the State House in all its history. Men and women coming here with tears in their eyes, asking the Governor to protect them from race hatred! I hope it will never happen again.

"I want you to know that I intend to assert every influence and power that I possess to keep Massachusetts free from race or religious prejudices. If our government has become great and has given to the world evidence of its God-given mission to mankind, it is due chiefly that here all men and all races are guaranteed equality of opportunity for the enjoyment of the blessings which the framers of our government guaranteed to all our citizens, and for which 140 years ago today the farmers of Massachusetts struck the first blow at Concord Bridge."

Ministers Say "Stop It"

The Congregational Ministers' Association yesterday adopted a resolution calling upon Governor Walsh to prevent the further production of the photo-play "The Birth of a Nation," now being shown at the Tremont Theatre. The reslution was drawn up by a committee of five persons appointed to view the play and report upon it. The committee reported that the play was calculated to create race prejudice and that its effect was generally deleterious.

An eulogistic resolution upon the death of the Rev. Arthur Little, D. D., was adopted. The following officers were elected for the ensuing year: Moderator, the Rev. Ansel Johnson of Everett; vice-moderator, the Rev. J. H. Quint of Chelsea; secretary, the Rev. D. E. Burtner of Lynn; executive committee, the Rev. Doland B. McLane of Jamaica Plain, the Rev. R. W. Drawbridge of Belmont and the Rev. Isaac Fleming of Canton.

President Marion Leroy Burton of Smith College addressed the ministers on the subject of "Ministers and Educators." He said that the college students of the present day are anxious for enlightenment on religious subjects and advised the ministers to seek them out and to work industriously to bring them into closer touch with the churches.

...not appear as a complaint from ...olice commissioner alone. Several ...ers of the committee of colored ...n will therefore join the commis... tomorrow morning in seeking a ...nt.

Governor Deeply Touched

...the conclusion of the conference ...overnor communicated the result ... larger committee of colored citi... ...nd was not only cheered but cries ...d bless our Governor" were heard ...the room. He said he was deeply ...d by the spectacle of people com... ...the State House with tears in ...es to protest against an outrage ...their race, and added: "I sin... ...ope to God it will never happen ...

After the smaller delegation ...ired the Governor was besieged ...hrong of women who begged the ...executive of the Commonwealth to ...their hand.

...ors of all the colored churches ...ston and a group of prominent ... men and women were on the ...ation of protest. Among the white ...ies were Miss Elizabeth C. Put... ...of No. 104 Mariboro street; Mrs. ... Phillips Williams of No. 505 Bea... ...treet, niece of Wendell Phillips, ...bolitionist; Miss A. E. Fisher of ...n, and Joseph Manning, former ...sentative from Alabama.

Rev. S. A. Brown of St. Mark's ...egational Church was made chair... He also enlisted committee mem... The colored members were: The ... Aaron Puller, pastor of the Peo... Baptist Church; the Rev. M. A. ...aw, pastor of the Twelfth Bap... ...hurch; the Rev. W. A. Thornton, ... of the Charles street A. M. E. ...h; Miss Crosswhite, representing ...olored women's organizations in ...n, and the Rev. Dr. Ray W. ..., pastor of the A. M. E. Church. committee went out on the bal... where William Munroe Trotter, ... as the Gover...or's mouthpiece.

...ERLY (Mass.) TIMES
APRIL 20, 1915

COLORED MEN ARRESTED.

...d Were Being in Plot to Destroy Films.

... men, four colored and one ... were arrested Saturday even... ...what was little short of a riot ... lobby of the Tremont theatre, ... where the Reconstruction ...lay, "The Birth of a Nation," ... produced.

... of the colored men arrested, ...aron W. Puller, pastor of the ... Baptist church in the South ...nd William Munroe Trotter, ...ry of the National Equal ... League, are leaders of the ... Boston.

...theatre management asserts ...plot to destroy the films and ... the production of the play was ... and was stopped only by the ... nearly 200 police officers, who, ...rm and plain clothes, guarded ...atre outside and in.

explained the outcome of the meeting to the waiting throng.

Prosecution Today

Mr. Trotter said:

"Ladies and gentlemen—Your delegation has waited upon the Governor and he has assured us that the management of the Tremont Theatre will be prosecuted tomorrow morning in the criminal courts.

"The law under which this prosecution will take place will be one framed against shows which are lewd or immoral. He assured me that this afternoon or tonight another censor will be sent to see the performance at the Tremont Theatre, and that this censor will not be the censor previously sent by Mayor Curley or Commissioner O'Meara.

Sends Another Censor

"If after this censor has viewed the show and reports that it is not of a fit character to be presented to the public, the Governor stated that he has no doubt a warrant will be issued for the management of the theatre."

The committee of colored citizens in private conference with the Governor included William H. Lewis, Butler R. Wilson, the Rev. Samuel A. Brown and C. Henry Robbins. Meanwhile an opinion had been asked from the Attorney-General's department on the general question of what to do and what was possible. Later an automobile containing Commissioner O'Meara and Superintendent Crowley drove up and the two entered the executive offices.

Gov. Walsh's Statement

Governor Walsh's statement to the committee was as follows:

"I know the purpose of your visit. The committee representing you, with whom I have been in conference, has informed me of its purpose. I want to say that I am very much pleased that you have come here so peacefully and orderly and I am very glad to give up my engagements for the morning and to devote even further time to the consideration of the question which you present.

"You, of course, understand that at present this performance is now being carried on under legally licensed authority. I am asked now on the one hand to consider and hear your impressions and your views and also the views and authority of other public officials who have given approval to this performance. One of those officials is the police commissioner of the city of Boston, whom the Governor appoints to office.

Power Vested in Two

"Chapter 494 of the Acts of 1913 clearly and unmistakably places upon the police commissioner and the Mayor of the city of Boston the sole power of deciding what of a theatrical nature is immoral, obscene or tends to injure the morals of the community. These officials through their representatives have made findings which in substance mean that there is nothing in this performance, as is now presented, of an 'obscene, immoral or tending to injure the morals of the community.' You seriously question the finding made by these representatives, as I understand it. We have public authorities on one side and an element in the community making contention that the facts are not well founded. This morning we have been consulting statutes and decisions of the court to see what could be done.

"A suggestion has been substantially assented to that your committee with the assistance of the police commissioner of the city of Boston will apply to the Municipal Court of the city of Boston for a warrant, and that in the event that the court shall find a violation of the law the police commissioner will at once accept the decision of the court and report the matter to the Mayor of Boston.

"That is the first step to be taken, and in the meantime I think possibly it may be desirable to have another person censor the play sometime during the day.

"I want you to know that the law does not give me any power in the premises except to consult with the police commissioner by reason of his receiving his appointment from the State government.

In Full Sympathy

"I sympathize with you tremendously. If there is anything tending more to destroy and undermine American institutions and American liberty, it is race or religious prejudice. I don't propose, while I am Governor of this State, to allow any movement arousing antagonism to any race of people in Massachusetts. If any such movements are to be carried on in Massachusetts they have got to be carried on underground where the sunlight does not shine.

"So, I want to ask you now to be patient and let us, in our own way, work out this problem, and if there is not any law, we will try to have some law enacted. I hope you will be patient and quiet and try to preserve peace and order.

Enjoy Full Measure of Rights

"Try to use your good advice and say to your people that the Governor is interested in your welfare, and that the sole reason he does not arbitrarily act forthwith is simply that he has not the authority or power; that he can act only through the legal agency which defines his authority.

"In good time I hope to be able to assist you. So, let me ask you to go away peacefully and orderly, and conscious of the fact that you enjoy just as full measure of rights as any other class of people, and that your race and your color have as much right to be respected as any other race or color, that you have no reason at all to be ashamed or humiliated at the fact that there may be here and there something objectionable to you and your people.

Safeguarded by Law

"Massachusetts has always been a friend of your race, and your men have fought and died for Massachusetts as bravely as any other men of any other race, and you are all loyal to her today.

"The Constitution of this government guarantees to every man, woman and child an equal opportunity in life, and those things which tend to and create prejudices and hatreds and bigotry must be eliminated, not by force, but by law. Through your committee I will keep in touch with the situation."

Bring Better Understanding

Governor Walsh said at the close of the hearing:

"The calm and sincere way in which you have presented to me your just grievances is another proof of the fact, if proof be needed, that your people have a right to enjoy the same privileges and rights of any class of people in the community.

"Perhaps your present misfortune and sufferings, for you evidently are suffering, will do more for the community than you realize. Sometimes even greater prejudices than those which are raised by a situation like this are eliminated and removed for the benefit of other races and classes of people outside your own, and this agitation may result in a better understanding between all in the community.

"THE BIRTH OF A NATION" TO BE STOPPED

Boston, April 19.—As a result of a protest made at the state house today by a crowd of over a thousand colored people, Governor Walsh and a committee proposed a plan to the people to prosecute the producers of the film, "The Birth of a Nation," now playing at the Tremont Theatre.

The prosecution will be asked for under section 367 of the Acts of 1910, which prohibits the showing of "suggestive" entertainments and provides for a fine of $500 or imprisonment for one year or both for the producers of such entertainment as shall be proved "suggestive."

A group of colored people on the steps of the state house began to sing "America," but hissing drowned out the singing. The singing of the "Star Spangled Banner" was received in the same manner. A parody on "We'll Hang Jeff Davis to a Sour Apple Tree," substituting the name of Tom Dixon, the author of the "Clansman," from which the play was taken, was sung by nearly the entire crowd.

...dress N... LYNN, MASS
APR 20 1915

RACE FILM FIGHT IN BOSTON COURT TODAY

Boston, April 20.—With the application for warrants against the manager of the Tremont theatre, where the photoplay is being shown, and the producer of the film, the vigorous fight being made to stop the production of "The Birth of a Nation," was transferred to the municipal court today.

With some 800 Negroes and many of their white sympathizers packing the courtroom and corridors of the court house, Sergt. John Anderson of station 4 was designated to represent the police department in the application for the warrants. It was decided to ask for the issuance of warrants against Manager John B. Schoeffel of the theatre and David W. Griffiths, the producer of the film.

J. Mott Hallowell, a former assistant attorney-general, was in charge of the legal forces representing the opposition to the film.

...ress NEWS, RUTLAND, VT
...e APR 20 1915

NEGRO PROTEST ON RACE FILM

Plan to Decide If In Boston by a Court Test

HAS SYMPATHY OF GOVERNOR

Boston, April 20.—Following one of the most dramatic scenes the state house has ever witnessed, during which nearly 2000 negroes stormed the capitol in protest against the production of "The Birth of a Nation," Governor Walsh announced his sympathy with the contention that the pictures tend to incite race prejudice ang bigotry, disturbing the equal rights guaranteed to citizens of all classes under the constitution, and promised to use all his power to stop the production of the play.

As the first step toward stopping the production a warrant is to be asked for in the municipal court under chapter 367 of the acts of 1910, relating to immoral entertainments, for the arrest of the promoters of the pictures against which the negroes protest.

If the court decides that the photoplay is not in violation of that act, Walsh says he will ask the legislature to pass a law which will end the production of the pictures in this state.

While the governor was considering the matter in the executive council chamber with a committee of fifty appointed by the protesting negroes, a throng of nearly 2000 waited on the front steps of the capitol. At various times the crowd sang "Onward, Christian Soldiers," and a version of "John Brown's Body," which voiced the resentment against the author of The Clansman.

When some one started "America" there was so much hissing that the song was abandoned. There was a like demonstration against the "Star Spangled Banner," but not sufficient to prevent its rendition by the crowd.

The crowd wanted the governor to come out and make a statement, but he refused on the ground that such an appearance by him might lead to demonstrations which would carry the situation beyond that of calm, sound judgment.

The scene presented when William M. Trotter, bearing the governor's message, stepped over the rail of the third floor balcony and began his address to the throng below him was extremely dramatic.

After eulogizing Walsh and urging the negroes to proceed in a calm and orderly manner, Trotter branched out into a further attack on the producers of "The Birth of a Nation" and spoke for twenty minutes. At the conclusion of his address, the crowd dispersed quietly.

Mail
Galesburg, Ill.
APR 20 1915

COLORED PEOPLE ENTER PROTEST

Boston, April 19.—As the result of a protest made at the state house today, by a crowd of over 1,000 colored people, Governor Walsh and a committee of the Protesting people agreed upon a plan of criminal prosecution of the producers of the film, "The Birth of a Nation," now being given at the Tremont Theatre.

BOSTON (Mass.) EVE. GLOBE
APRIL 20, 1915

COURT HEARING ON FILM TODAY

Summons to "Birth of a Nation" Producers Requested.

Colored People Crowd Corridors, Awaiting Action.

"This is a matter of emergency and exigency; a matter of much import to both sides, and I think calls for action as soon as possible. I think there should be a hearing on the matter today. Of course, that does not mean that immediately after the hearing a summons or a warrant shall be granted.

"There should be a hearing, however, as soon as possible, because of the public clamor, and either the alleged grievances should be alleviated, or the show allowed to continue without further interference," said Judge Thomas Dowd in relation to "The Birth of a Nation" this morning.

This statement was made in the third session of the Municipal Court, where Sergt Anderson of the LaGrange-St Police Station, and a host of colored leaders crowded about the judicial bench to apply for a summons to John B. Schoeffel, manager of the Tremont Theatre, and David W. Griffiths, producer of the photo-play "The Birth of a Nation."

When attorney John F. Cusick, representing the two theatrical men, approached the bench, a flock of others interested in both sides of the case crowded close behind him.

"I think before the hearing on the granting of the warrant," said attorney Cusick, "that your honor should see the play. I should like to ask for a continuance until Thursday, by which time we will be able to collect evidence on our side of the matter and the court will have a chance to view the play."

One of the opposing faction then said that it was a summons, not a warrant, that was asked for.

Judge Dowd then made the statement quoted above, saying that in his opinion the hearing should take place as soon as possible, preferably today. Attorney Cusick again asked that the judge view the pictures before the hearing.

Just What Are Your Objections?"

To this Butler Wilson shook his head.

"Why do you shake your head, Mr Wilson?" asked Atty Cusick. "Just what are your objections to the court seeing the play before the hearing?"

"I don't think that will make much difference, one way or the other," said Judge Dowd, "after the hearing I think I should like to see the play. It might make some difference and it might not. However ,the hearing should be held at once."

"May I ask then," said Atty Cusick, "that the hearing be held at 2 o'clock?"

"At 2 o'clock, then," replied Judge Dowd.

At this point Michael J. Joradn, National secretary of the United Irish League, counsel for some of those arrested last Saturday night, who was in the large group before the bench, asked that the cases against all persons arrested be held up until after the hearing on the play.

"Warrants have already been granted in those cases," replied the Judge.

Mr Jordan argued on the question.

"Those cases have nothing to do with this matter," said Judge Dowd, "they have no bearing on this case. I have granted the warrants, but I presume they are ready to serve."

In the court room at the time were a large number of representative colored people and some white sympathizers. Prominent among the latter were Rev Horace Bumistead of Brookline, formerly president of Atlanta University; J. Mott Hallowell, an attorney; Rev Herbert S. Johnson, William D. Brigham and Mr Jordan.

Among the prominent colored people in the court room were John Long, who is 92; William Monroe Trotter, Butler Wilson, C. Henry Roubins, Superior Court stenographer; Will L. Reed, one of Gov Walsh's messengers; William H. Lewis, Rev D. O. Walker of Chelsea, Prof Allen Whaley of New York and Dr Alice W. McKane.

Acting Chief George C. Neal of the State police was an interested spectator.

Sergt Anderson Complainant.

The complainant in the case will be Sergt Anderson of Station 4, who viewed the play at the Tremont Theatre yesterday and will base his complaint on that performance.

His seeing the play as a censor was the result of a conference between Gov David I. Walsh, Police Commissioner O'Meara, Chief Neal and the colored leaders who went yesterday to the State House, and with tears in their eyes protested against the play. Gov Walsh told the delegates that although two censors had already viewed the play and had passed it after the elimination of a few scenes, another man would view the play yesterday, and under direction of Commissioner O'Meara application would be made to the courts to grant a warrant for the management of the show.

It was apparent that the colored people present regarded Judge Dowd's decision to hold a hearing immediately as a score in their favor, as the management was striving for a continuance.

After Judge Dowd had announced that the hearing would begin at 2 p m Mr Trotter went about the corridors telling the witnesses to stay around, so that they would surely be present at 2.

Corridors Jammed at 9 A M.

By 9 a m, when the courts opened, the lower corridor was so jammed that one could hardly walk across through into any of the courtrooms. Judge Dowd, sitting in the Domestic Relations Session, was asked by Sergt Martin King of the La Grange-st Police Station and other officers who made arrests Saturday evening to grant warrants for the persons whom they had taken into custody. This was one.

William H. Lewis and William Monroe Trotter asked the judge to grant a warrant for Manager Schoeffel and for the producer of the picture play "The Birth of a Nation," but Judge Dowd said that he would not take that matter up until 11 a m, when attorney Cusick, appearing for the two managers, [illegible] court in their be-

Telegraph.
Lawrence, Mass.
APR 20 1915

Gov. Walsh Taking Right Course.

In granting the appeals of the thousands of colored people of this state who went to the state house yesterday and requested that something be done towards putting an end to the presentation of the play "The Birth of a Nation," Gov. Walsh is taking the right course, a course dictated by considerations of justice and by regard for the rights of a weak race, by regard for the bright record of this commonwealth in all its glorious struggles for freedom and against racial or religious bigotry.

The colored people here in the north have a bitter, a cruelly bitter, road to travel. All of them who have the least sparkof manhood and self respect are humiliated in a thousand ways every day.

They are ostracized openly. They are blackmailed secretly. They are stabbed and derided by the scum of all the white races. And because there is no law against a man or a group of men slandering a whole race in a play or a book they are expected to sit supine and allow the flames of racial hatred to be fanned into still fiercer and more devouring fires.

If a writer or a playwright should in a book, newspaper or in a play libel a single, particular member of the colored race he would be liable at law. He could be sued under the libel law, and made to pay heavy damages.

But the same writer or playwright can safely libel in a book, play or newspaper a whole race because there is no law against it.

That there should be such a law this controversy now going on in Boston over "The Birth of a Nation" proves. It proves it for one reason because of the certainty that if there is no legal way for the colored people to refer to such a play they are prepared to resort to illegal ways to stop it.

Such ways are deplorable as they result in riots and bloodshed. But the history of the world has proved that resort to such illegal methods to have been justified on occasion.

The negro Gov. Walsh received but a small majority of the colored vote cast in Massachusetts a state at the last election it is all the more to his credit that he is broad minded enough, big hearted enough and courageous enough seeing enough to espouse the cause of the poor colored people in this case. Such a controversy.

This film's attitude not only will help the complaint against it but it will help the cause of Griffith's art and what is more it will help John B. Schoeffel, not [illegible] for lawful

BOSTON CHRIS. SCIENCE MONITOR
APRIL 20, 1915

ACTION TO STOP PHOTO-DRAMA IS TAKEN TO COURT

Lawyers Representing Objectors to "The Birth of a Nation" With Police Commissioner Representative in Complaint

Judge Dowd of the municipal court this afternoon is to hear arguments for and against the issuance of a summons into court of the manager of the photo drama, "The Birth of a Nation," David W. Griffith, and the manager of the Tremont theater, John B. Schoeffel, on a complaint that this play is immoral in tendency and tends to corrupt the morals of youth.

The complaint was filed by Sergeant John M. L. Anderson, representing Police Commissioner O'Meara, Butler R. Wilson, William H. Lewis and J. Mott Hallowell. The three men last named represent the citizen remonstrants to the film.

Upwards of 200 negroes thronged the courtroom corridor during the preliminary hearing. Counsel for the theater argued for a continuance, but Mr. Hallowell asserted that the preservation of public peace required immediate consideration of the case.

All the complainants are lawyers. Mr. Hallowell is white, and the grandson of Lucretia Mott, long an active abolitionist. The others are negroes. Before going before the court they said they were undecided whether to ask for a summons or a warrant, preferring to lay the case before the judge first and consider the technical process later. They have agreed that the complaint shall charge the photo-play with being immoral in effect, seeking a ruling under the state laws, chapter 367, acts of 1910.

The action of today grew out of a two-hour audience granted by Governor Walsh Monday to a committee of 6 representing a crowd of 1000 white and negro citizens who went to the State House to ask the Governor's intercession with the city authorities to the end that the show be stopped. They repeated their assertions that this film tends to impair the good repute of the negro race.

At the Boston Congregational ministers meeting Monday resolutions were adopted to the effect that while "The Birth of a Nation" film was artistically admirable, it was not good in its effect because of the face opposition it arouses and because of its implied justification of lynch law.

It was further resolved to ask the Governor to take such action as is necessary, in the "interests of true democracy, justice and morality, to discontinue this presentation."

CHRISTIAN SCIENCE MONITOR
: Boston, Mass.
APR 20 1915

PROTEST OF FILM GOES TO COURT

Application is to be made today in the Boston municipal court for a warrant of complaint against a photo play, "The Birth of a Nation," now being given in a local theater, entered jointly by a group of negro citizens and Police Commissioner Stephen O'Meara.

The complaint is to charge that the attraction is immoral in tendency, and thus comes under the provision of chapter 367 of the acts of 1910.

This course was decided upon Monday following a two-hour conference at the State House with Governor Walsh, to whom the remonstrants appealed to intercede with the city authorities and require the closing of the show.

Upwards of 1000 white and negro citizens waited upon the Governor, and cheered his interest in their complaint that the film play in question tends to degrade the repute of the negro race.

BOSTON (Mass.) AMERICAN
APRIL 20, 1915

2 ARRESTS ASKED FOR FILM PLAY

First steps to bring the fight against the "Birth of a Nation" film before the courts were taken today when formal application was made to Judge Thomas Dowd in the Municipal Court for warrants to bring into court John B. Schoeffel, owner of the Tremont Theatre, and D. W. Griffith, producer of the film.

The application made today by the Boston police was the solution decided upon following the complaint of nearly 2,000 negroes to Governor Walsh that he stop the film. The Governor conferred with Police Commissioner O'Meara and Superintendent of Police Crowley and it was decided that the police could ask for warrants under the law which prohibits "suggestive" entertainments.

Police Sergeant Anderson is the third censor to visit the photoplay, one from the office of Police Commissioner O'Meara and one from the office of Mayor Curley having previously visited the house and ordered changes.

Attorney John Cusack and John B. Graham appeared for the theatre management and J. Mott Hallowell and Michael J. Jordan represented the petitioners.

URGE JUDGE TO SEE FILMS.

Judge Dowd put the hearing over until later in the day and announced to the attorneys for both sides that after hearing the witnesses he might visit the show before passing on the question of granting or refusing the complaints.

Attorney Cusack invited Judge Dowd to see the photo play before he heard the evidence, but counsel for the petitioners objected.

Several prominent ministers were in court to testify for the petitioners, and many leading members of the bar were also present. Mr. Cusack addressing Judge Dowd said:

"We started to produce the play a week ago last Saturday and I would prefer your honor see the show before hearing the evidence. I would like to have until Thursday to prepare my case."

"I think I had better hear the evidence first and then I may visit the show to see for myself," said Judge Dowd.

FAVOR EARLY DECISION.

"I think a hearing should be held at once before more fuel is added to the flame," said Judge Dowd after Attorney Cusack claimed the theatre management were operating a show under license and under the statutes.

"The hearing should also be held as soon as possible because of the public clamor," said Judge Dowd.

Among those in the courtroom ready to testify against the production of the show were the Rev. Horace Bumstead of Brookline, former president of Atlanta University; William L. Reed, messenger to Governor Walsh; Rev. Herbert Johnson; Acting Chief of State Police George C. Neil; Rev. D. O. Walker, Chelsea; Professor Allen W. Whaley, New York; former United States Assist-

ay lewd, obscene, indecent, immoral or impure show or entertainment or in any show or entertainment suggestive of lewdness, obscenity, indecency, immorality or impurity, or in any show or entertainment manifestly tending to corrupt the morals of youth, shall be punished by imprisonment for not more than one year or by a fine of not more than $500 or by both such fine and imprisonment.

SEVEN UNDER ARREST.

The eleven defendants arrested Saturday night and the charges against them, which were scheduled for hearing today, are:

MONROE TROTTER, the colored editor of the Guardian, who was severely rebuked by President Wilson at the White House last November, arrested on charge of disturbing the peace.

REV. AARON W. PULLER, colored, pastor of People's Baptist Church, charged with disturbing the peace.

FRED BANKS, colored, arrested with Pastor Puller on same charge.

JOHN HINES, colored, charged with vagrancy (under new ordinance).

JOSEPH GOULD, white, charged with assault on an officer in kicking Patrolman McGilvray of Eastern.

CHARLES P. RAY, colored, charged with hurling an egg at the screen of Tremont Theatre.

CLARA FOSKI, colored, charged with making a disturbance and resisting Patrolman Van Rannighas of the City Hall avenue station.

STEPHEN MARSET, colored, charged with attempting to rescue Miss Foski.

LUCENIA FOSTER, colored, arrested for trying to rescue Miss Foski.

JAMES L. DUNN, profanity.

JAMES T. RIVENS, colored, charged with attempted rescue of a prisoner.

DENOUNCED BY PASTORS.

The Boston Congregational ministers' meeting, at its Patriots' Day session in Pilgrim Hall, adopted a resolution asking the Governor to stop "The Birth of a Nation" in the interests of true democracy, justice and morality. The resolution in full is:

"Whereas, the photo-drama entitled 'The Birth of a Nation,' now being presented in the Tremont Theatre, has aroused the entire negro population of Boston and created a most unfavorable impression upon many fair-minded persons, irrespective of race or color;

"And, whereas, the committee appointed one week ago to investigate the play and report its findings at this meeting in the feeling that, although from the artistic standpoint it is a wonderful exhibition, its final effect is thoroughly evil and vicious, that it arouses and strengthens the race prejudice which is so serious a menace, both in the North and in the South; that it fans into flame the sectional feeling which all Americans are endeavoring to eliminate; and that its implied justification of the Ku Klux Klan is thoroughly against good morality and law;

"Therefore, be is resolved that we, the Boston Congregational Ministers' Meeting, hereby earnestly petition His Excellency, the Governor of the Commonwealth, to take such action as is necessary, in the interests of true democracy, justice and morality, to discontinue its presentation."

Governor Walsh said, after receiving several delegations at the State House, that if the court should rule that the play is not unlawful, he would at once ask the Legislature for legislation which would specifically forbid spectacles which threaten to arouse racial animosity.

At a gathering of colored people at No. 1077 Tremont street William Monroe Trotter, a leader of the colored protestants, declared that the planning of demonstrations against the play was only a truce until the legislative battle was concluded.

Sun. Apr. 20 1915

MOVIE OPPOSED IN BAY STATE

Gov. Walsh Fights "The Birth of a Nation."

Boston, Mass., April 19—Several thousand negroes waited on the State House steps to-day while a delegation lodged a protest with Gov. Walsh against the movie show called "The Birth of a Nation."

The Governor will ask the Legislature to pass a law to prevent the production of this show and of all plays that tend to raise race or religious prejudice in case the courts decide that there is no law prohibiting such exhibitions.

A complaint will be filed and if the court finds that the law has been violated Commissioner O'Meara will report to Mayor Hurley and he may close the [illegible]

HERALD
Boston, Mass.
APR 20 1915

COURT TO PASS ON PLAY THAT ANGERS NEGROES

Warrant Will Be Asked Today for Promoters Under Statute Suggested by Moorfield Storey—If Effort Fails, Governor Has Promised Demand for Legislation That Will Solve Problem.

STATE HOUSE THRONG PLEADS FOR RELIEF

Walsh Moved by Tears of Men and Women Who Represent That Race Is Libelled in "The Birth of a Nation"—Thousands Sing Hymns in Street While Committees Meet Executive and Cheer When Decision Is Announced from Balcony.

By agreement of state officers and the representatives of the Negroes of Greater Boston who are protesting against the continued exhibition of the photo-play, "The Birth of a Nation," at the Tremont Theatre, the municipal court will be asked today to pass on the question of whether the play is immoral and obscene within the meaning of the law. This request will be made in the form of an application for warrants for the arrest of the promoters of the play.

The agreement for today's action resulted from a series of conferences in the executive chamber at the State House, in which participated Gov. Walsh, Police Commissioner O'Meara and representatives of the colored people. The plan was first suggested by Moorfield Storey, the distinguished attorney who often appears in behalf of the Negro, both at home and in national controversies. Commissioner O'Meara assented to the plan, by letter, last Saturday, and yesterday Butler R. Wilson, an attorney, and William H. Lewis, formerly an assistant attorney-general for the United States, agreed to it on behalf of their fellow-Negroes.

Although there were many Negroes among the 1000 or more persons who gathered on the Common opposite the Tremont Theatre yesterday afternoon, no trouble ensued. Eighty police officers, many of whom were in plain clothes, attended the afternoon performance, but there was no disturbance for them to quell. Not even a hiss disturbed their enjoyment of the show. An equal number of officers outside had only the task of keeping a very good natured crowd moving along the sidewalks or keeping clear the walks on the Common.

The evening performance passed off with even less of the unusual. The crowd was smaller than the holiday crowd of the afternoon, and the colored people were fewer.

Gov. Walsh said yesterday that if the court should rule that the play is not unlawful, he would at once ask the Legislature for legislation which would specifically forbid spectacles which threaten to arouse racial antagonism.

Three Appeals to Walsh.

Three bodies of protestants appealed to the Governor for immediate action, and he heard all of them before he had finished. Butler R. Wilson, William H. Lewis, C. Henry Robbins, the Rev. Samuel A. Brown and John W. Schenck made up the delegation which first visited him. William Dexter Brigham, with a dozen or more at his elbow, representing the Faneuil Hall meeting of Sunday, were in the second group, and William Monroe Trotter with 100 men and women picked from the gathering of more than 1000, which crowded upon the front steps of the State House, made the third.

An appeal to the courts was agreed on at a conference with the first group to which had been added Nelson Brown, an assistant attorney general of the commonwealth, and Judge Edward L. Logan, acting as special counsel for the Governor.

The Governor then announced his decision to the second and third groups which had been assembled in the executive council chamber under the direction of Mr. Trotter.

It was a tense day for all parties at interest. T... vised Sun... the long... was be... night... rive... 8...

street another thousand, chiefly made up of white people, watched and listened.

At one time some of the women started "America" and a number present began to hiss. Whether it was because the song was pitched too high or because of the hissing, the singers desisted. Later, however, they broke out with full fervor into a variation of the words of "John Brown's Body," which they had made over so as to run:

"We'll hang Tom Dixon to a sour apple tree,
We'll hang Tom Dixon to a sour apple tree,
We'll hang Tom Dixon to a sour apple tree,
As we go marching on."

All the while upstairs in the executive chamber the Governor and the Lewis-Wilson delegation were struggling over the law. Nelson Brown of the state law department was the first sent for, and then the Governor called Police Commissioner O'Meara, who brought Superintendent of Police Crowley with him.

Agreement Reached.

A little before 1 o'clock the agreement was reached on court procedure.

A warrant will be asked for on the grounds that the presentation is in violation of chap. 367 of the Acts of 1912, which provides: "Whoever, as owner, manager, director, agent or in any other capacity, prepares, advertises, gives, presents or participates in any lewd, obscene, indecent, immoral or impure show or entertainment or in any show or entertainment suggestive of lewdness, obscenity, indecency, immorality or impurity, or in any show or entertainment manifestly tending to corrupt the morals of youth, shall be punished by imprisonment for not more than one year or by

(Continued on Page Four, Column 4.)

(Continued from Page One.)

a fine of not more than $500 or by both such fine and imprisonment."

The Governor was greeted with applause when he stepped into the council chamber to announce what had been done. The room was packed with men and women.

"I know the purpose of your visit," he said. "I want to tell you I am very much pleased that you have come here so peacefully and so orderly.

"You, of course, understand that at present this performance is now being carried on under legally licensed authority.

"Chapter 494 of the acts of 1908 clearly and unmistakably places upon the police commissioner and the mayor of the city of Boston the sole power of deciding what of a theatrical nature is immoral, obscene or tends to injure the morals of the community. These officials through their representatives have made findings which in substance mean that there is nothing in this performance, as it is now pre... moral or tending ... of the community.

"A suggestion ha... assented to that yo... the assistance of ... sioner of the city of ... to the municipal c... Boston for a warra... event that the cour... tion of the law the... will at once accep... court and report ... mayor of Boston.

"That is the fi... and in the mean... it may be desir... person censor the ... the day.

Expresse...

"I sympathize ... If there is anyt... destroy and unde... tutions and Ame... or religious preju... while I am Gov... allow any moves... nism to any ra... chusetts. If an... to be carried on in Massachusetts, they have got to be carried on under ground, where the sunlight does not shine.

"So I want to ask you now to be patient, and let us, in our own way, work out this problem, and if there is not any law, we will try to have some law enacted. I hope you will be patient and quiet and try to preserve peace and order.

"Try to use your good advice and say to your people that the Governor is interested in your welfare and that the sole reason he does not arbitrarily act forthwith is simply that he has not the authority or power; that he can act only through the legal agency which defines his authority.

"The calm and sincere way in which you have presented to me your just grievances is another proof of the fact, if proof be needed, that your people have a right to enjoy the same privileges and rights of any class of people in the community. Perhaps your present misfortune and sufferings, for you evidently are suffering, will do more for the community than you realize. Sometimes even greater prejudices than those which are raised by a situation like this are eliminated and removed for the benefit of other races and classes of people outside of your own, and this agitation may result in a better understanding between all in the community.

"I don't suppose there was ever before a day like this witnessed in the State House in all its history. Men and women coming here with tears in their eyes, asking the Governor to protect them from race hatred! I hope to God it will never happen again."

White Sympathizers.

During the time the Governor was in the council chamber he was addressed by a dozen or more speakers, among whom were various white persons who sympathized with the colored people. Among those were William D. Brigham, secretary of Wendell Phillips Memorial Association, who introduced the speakers, and Mrs. Anna Phillips Williams, a niece of the famous abolitionist; Elizabeth C. Putnam, Mrs. A. Sparrow and Mrs. Agnes Adams. They urged the Governor to do all in his power to stop the production of the play on the grounds that it tends to incite racial prejudice and bigotry.

"The court settlement," the Governor explained, "is the result of a suggestion first made last Friday by Moorfield Storey in a letter to Police Commissioner O'Meara. Mr. Storey cited the chapter of the statute in question, and gave it as his opinion that there were grounds for action. Commissioner O'Meara, Gov. Walsh told the reporters, answered this letter Saturday noon, assenting to the court trial plan, but unfortunately his letter did not reach Mr. Storey until yesterday.

Cheers for Governor.

Shortly after 1 o'clock, at the conclusion of the conference between the Governor and committee, W. Munroe Trotter appeared on the balcony of the third floor of the State House, and, stepping outside the iron railing, addressed the crowd, which by this time numbered close to 1500 persons. He spoke of Gov. Walsh's attitude toward the photo-play and said that the executive had promised to do everything within his power to prohibit a further showing. Trotter was cheered, as was also the Governor.

The speaker renewed the warning given earlier in the day against any demonstration. A collection was taken up among the crowd which is to be used in paying the fines of the several women arrested in connection with the disturbance at the Tremont Theatre Saturday night, if they are found guilty and fined.

Acting Chief George C. Neal of the state police said yesterday: "It is my opinion that this play violates the law."

Interest attaches to Neal's opinion because it puts him on an opposite side to Mayor Curley and the Boston police authorities, who have decided that the play does not conflict with the law.

No Trouble at Theatre.

Supt. Crowley was in command of the officers at the theatre yesterday after-

[redacted] from 01/25

... outer and inner doors of ... called on everybody to "show you tickets, please," but people moved in rapidly and there was little confusion.

Crawford Is Doubtful.

At about 8 o'clock Joshua M. Crawford, colored Republican leader of ward 18, and bail commissioner, arrived at the theatre. After some conversation with a police sergeant he was escorted to the ticket window, but was assured that there was no gallery seat left for the evening. He then bought a ticket for tonight.

In reply to questions, he said: "I was at the State House and heard what Gov. Walsh proposed. While the colored people generally seem to be satisfied that something will be accomplished in the way of stopping the play, I confess that I feel mighty uncertain about it. The plan, as I understand it, is to apply to the court for a warrant and bring the managers of the play in court on the charge of giving an obscene production; then if the court decides it is not obscene the Governor will send a special message to the Legislature urging a law to prohibit the production of plays tending to incite race prejudice.

"But the trouble is that all this will take time. If the court should decide in our favor the theatre would take an appeal. By the time the matter would reached in the superior court it would be June, and the theatre would be ready to close anyway. The same is true of a new law. There is bound to be delay in its passage."

Manager J. B. Schoeffel of the Tremont Theatre said:

"We welcome any appeal to the courts. This play has been censored by the legal authorities of the city and is now being produced with and under their approval."

Patrolman "Moves" O'Meara.

All the evening Gov. Walsh received abundant advertising by the strident cries of the newsboys—"Extra, Gov. Walsh's story of "The Birth of a Nation.'"

Police Commissioner O'Meara and Superintendent Crowley were on the scene several times during the evening. The commissioner made his first round just as the crowd poured out of the theatre, a few minutes before 10 o'clock, and the commissioner was met by who was requested by a patrolman to "Move along, please."

"All right," answered the commissioner, and promptly moved.

Expressions of surprise are heard that Moorfield Storey is not going to be in charge of the case in the court. The brunt of the proceeding, it is stated, will fall on Edgar Benjamin. If a warrant is obtained, and the prosecution is subsequently successful, there will be no such delay as was predicted by Commissioner Crawford, for Commissioner O'Meara on any ruling by the court that the play is improper will at once notify Mayor Curley that he ... commissioner) agrees with the ... and the issue will thus be placed squarely up to the mayor.

Union
SPRINGFIELD, MASS.
APR 20 1915

GOVERNOR ACTS ON FILM PROTEST

Conference at State House May Lead to Ban on Photoplay.

[Special to The Union.]

BOSTON, April 19—"I don't suppose there was ever before a day like this witnessed in the State House in all its history. Men and women coming here with tears in their eyes, asking the Governor to protect them from race hatred. I hope to God it will never happen again." Statement by Gov. Walsh at the close of a conference today with Negro citizens, who protested to him against the further production of the photo-play, "The Birth of a Nation," in the Tremont Theater.

Two thousand Negroes, excitable and demonstrative, accompanied by numerous white persons, had assembled at the State House by 9 o'clock this morning, acting on the exhortation of speakers at the Sunday afternoon Faneuil Hall massmeeting. In the crowd was a band of singers and when they started "America" there was hissing and the singing stopped. There was also hissing, though in smaller volume, when "The Star Spangled Banner" was sung. Somebody started the song, "We'll Hang Jeff Davis to a Sour Apple Tree," and many in the gathering substituted the name of Tom Dixon, the author of the play, for that of Davis.

After a long wait 60 persons, constituting the protesting delegation to be received in the Governor's office, headed by William Monroe Trotter, were admitted. Meanwhile, the Governor had been in conference with George C. Neal, deputy chief of the State police; Stephen O'Meara, police commissioner; Michael H. Crowley, superintendent of police; William H. Lewis, Butler R. Wilson, Henry C. Robbins and Atty. Gen. Henry C. Attwill.

Informing the delegation that there had been a consultation on the statutes and the decisions of the courts to see what could be done, Gov. Walsh stated the wisest course would be to apply to the Boston Municipal Court for a warrant and that in event that the court should find a violation of the law the police commissioner will report the findings to the Mayor of Boston.

"This is the first step to be taken," the Governor said, "and in the meantime I think possibly it may be desirable to have another person censor the play some time during the day. I want you to know that the law ... give me any power in the premises except to consult with the police commissioner, by reason of his receiving his appointment from the State government."

While the conference was going on in the Governor's office the big crowd in front of the State House began a period of speechmaking and singing that kept the throng of 2000 or more interested. Gospel hymns were sung with fervor and all the speeches were wildly applauded. They seemed to be very nervous and highly excitable.

Shortly after 1 o'clock at the conclusion of the conference Trotter appeared on the balcony of the third floor of the State House and spoke to the crowd outside the iron railing, addressing the crowd. He spoke of Gov. Walsh's attitude and said that the Governor had promised to do everything in his power to end the exhibition of the photo-play. Trotter was cheered, as was also Governor.

Gov. Walsh made it plain that he was personally opposed to any further production of the picture-play in its present form, giving alleged scenes of the reconstruction period of the South, but whether the Governor has any authority to take action against it was the big question, finally settled by the agreement to have the case taken into the municipal court, which means its appeal to the higher courts, in any event.

The Governor also made the point that if there is not any law he sustains the court he will try to have some law enacted. He showed that chapter 494 of the acts of 1908 puts it up to the local authorities to determine what part of a theatrical nature is obscene, immoral or tends to injure the morals of the community.

If the court finds, after a hearing,

Review, Atlantic City, Apr 21, 1915

BOSTON, MASS.

Boston, Mass., April 19.—The GLOBE to-day says:—

Mayor Curley announces the benefactor of the unemployed as George A. Gardner, at dedication of "Gardner Way" South Boston.

New municipal building in ward 17 dedicated.

The 19th annual marathon run was won by Edouard Fabre, of Montreal, in 2 hours, 31 minutes and 4 11-5 seconds.

Jacob P. Bates, president of Cobb, Bates Yerxa Company is dead.

Governor Walsh promised negro delegation he will do anything possible to meet their demands for suppression of "The Birth of a Nation" film.

Galen C. Moses, business man and banker of Bath, Maine, is dead.

Hour
NORWALK, CONN.
APR 20 1915

WRITS AGAINST PICTURE MEN.

Boston, April 20.—William H. Lewis, former assistant United States district attorney and W. Monroe Trotter, the colored editor of the Guardian, applied at 10 o'clock this morning to Judge Dowd in the third session of Boston municipal criminal court for warrants against Proprietor Schoeffel of the Tremont theatre and D. W. Griffith, owner of the photo-film play "The Birth of a Nation" under the statute relating to immoral entertainments. Judge Dowd said he would hear the applications at 11 o'clock.

Union
SPRINGFIELD, MASS.
APR 20 1915

The worst feature of the agitation against the production of the film play, "The Birth of a Nation," is that it affords a lot of free advertising for the book on which the objectionable scenes in the production are based. The colored people of Boston may succeed in having the play suppressed or the objectionable scenes expurgated in that city, but by doing so they are calling attention to the book and increasing its sales, and the impression created by reading the book is likely to be more h... prejudice ... to ... product... the Nation ... as many pa...

HERALD NEWS
TAUNTON, MASS.
APR 20 1915

ASK COURT WARRANT TO CLOSE UP MOVING PICTURE SPECTACLE

Effort to Stop Production of "Birth of a Nation"

NEGROES AT STATE HOUSE

Two Thousand Storm Capitol While Committee Confers With Governor, Who Says He Will Appeal to Legislature If Necessary to Prevent Photo-Play in Massachusetts Cities

Boston, April 20.—Following one of the most dramatic scenes the state house has ever witnessed, during which nearly 2000 negroes stormed the capitol in protest against the production of "The Birth of a Nation," Governor Walsh announced his sympathy with the contention that the pictures tend to incite race prejudice ang bigotry, disturbing the equal rights guaranteed to citizens of all classes under the constitution, and promised to use all his power to stop the production of the play.

As the first step toward stopping the production a warrant is to be asked for in the municipal court under chapter 367 of the acts of 1910, relating to immoral entertainments, for the arrest of the promoters of the pictures against which the negroes protest.

If the court decides that the photoplay is not in violation of that act, Walsh says he will ask the legislature to pass a law which will end the production of the pictures in this state.

While the governor was considering the matter in the executive council chamber with a committee of fifty appointed by the protesting negroes, a throng of nearly 2000 waited on the front steps of the capitol. At various times the crowd sang "Onward, Christian Soldiers," and a version of "John Brown's Body," which voiced the resentment against the author of The Clansman.

When some one started "America" there was so much hissing that the song was abandoned. There was a like demonstration against the "Star Spangled Banner," but not sufficient to prevent its rendition by the crowd.

The crowd wanted the governor to come out and make a statement, but he refused on the ground that such an appearance by him might lead to demonstrations which would carry the situation beyond that of calm, sound judgment.

The scene presented when William M. Trotter, bearing the governor's message, stepped over the rail of the third floor balcony and began his address to the throng below him was extremely dramatic.

After eulogizing Walsh and urging the negroes to proceed in a calm and orderly manner, Trotter branched out into a further attack on the producers of "The Birth of a Nation" and spoke for twenty minutes. At the conclusion of his address, the crowd dispersed quietly.

CHELSEA (Mass.) RECORD
APRIL 20, 1915

JOINED IN THE PROTEST

Local Pastor Among Those Who Opposed Presentation of "The Birth of a Nation"

The Rev. Ormonde D. Walker, pastor of the people's A. M. E. Church, this city, was among those who went to the Tremont Theatre on Saturday

REV. ORMONDE D. WALKER

evening to protest against the presentation of the photo-play, "The Birth of a Nation."

Mr. Walker witnessed the arrests that were made and he is very indignant over the treatment received by the colored people. He says that the idea was to make a peaceful protest against the picture which, he declares is untrue to history and productive of evil results.

MOBILE (Ala.) REGISTER
APRIL 20, 1915

OBJECT TO FILMS ON RACE QUESTION

Massachusetts Authorities Seek Law to Prohibit Pictures That Cause Feeling

BOSTON, April 19.—Governor Walsh today discussed with Attorney General Attwill, Chief Neal of the state police, Stephen O'Meara, Boston police commissioner, and Superintendent Crowley of the Boston police the question whether he had authority to prohibit further exhibition here of picture films purporting to portray scenes of the Civil war. Resolutions protesting against the pictures were adopted by the New England Methodist conference, now in session here, but Mayor Curley decided he could not interfere, as it was not established that the pictures were obscene.

While the governor was closeted with the other officials, several hundred negroes, waiting to be heard in protest against the exhibition, occupied the steps of the state house. Among them were a number who were arrested after a demonstration at a local theater Saturday night.

The governor, after the conference, notified a delegation representing the protestants that he would ask the legislature to pass a law prohibiting plays or picture exhibitions that raised the race question.

Police Commissioner O'Meara said he thought a statute enacted in 1910 governing public exhibitions would authorize him to stop the one in question.

There was no intention to destroy the film or any other property. Mr. Walker says that the police were unduly zealous making arrests without provocation and interferring with the rights of other people. Mr. Walker states that clergymen, physicians, lawyers, officers of several churches and the best type of negro citizenship were represented in the crowd at the theatre. They feel that "The Birth of a Nation" does a great injustice to their race and in this feeling they are supported by a large number of white people.

EVENING TRANSCRIPT
Boston, Mass.
APR 20 1915

NEGROES ASK WARRANT

In Endeavor to Prevent the Photoplay

Move Against Producer and Theatre Manager

Cases Arising from Saturday's Riot Heard

Black Men Again Denounce "Birth of Nation"

Negroes crowded almost to the point of suffocation the small poor-debtor room of the Municipal Court when Judge Thomas Dowd began the hearing this afternoon on the request, resulting from the production of "The Birth of a Nation," for a warrant for John B. Schoeffel, manager of the Tremont Theatre, and David W. Griffith, producer of the film. All seats in the room were taken, every bit of standing space was utilized and more than one hundred persons were gathered in the corridor round the door leading to the courtroom. Judge Dowd immediately ordered the room cleared, and all present, except the witnesses and those occupying seats were obliged to leave.

The court warned the spectators to remain quiet while the testimony was being given and not to express approval or disapproval. John F. Cusick appeared for the theatrical people and J. Mott Hallowell and Butler R. Wilson for the negroes. Sergeant Anderson of the La Grange-street station appeared for the Government and presented the complaint to the court. A long hearing appeared inevitable.

Mr. Cusick told the Court that Mr. Griffith was in California and asked whether Mr. Schoeffel was needed for the purposes of the case. Mr. Hallowell thought not. It was agreed to substitute for Griffith the name of James J. McCarthy, who is supposed to be closely identified with the film.

The first witness called was Rev. Horace Bumstead of Brookline. He had witnessed the play. Questions asked resulted in an almost continuous wrangle on the part of the attorneys as to the admission of the witness's testimony. The Court upheld many of the objections, saying he was trying to get an unprejudiced and unbiased opinion. The judge ruled that the witness must describe what he saw, and must not characterize the scenes. The witness had tried to describe his impression of one scene in which a negro is pursuing a white girl.

No Trouble at Theatre

Curious Gather Round Building, but There Is No Demonstration

Although crowds gathered last evening round the Tremont Theatre, where "The Birth of a Nation" is being presented, there was no demonstration, and the police had little difficulty in keeping the sidewalk clear. Only a few negroes were in the gathering.

The ticket office was crowded early, and every seat was sold before eight o'clock. There was no disturbance in the lobby and the people departed quietly when informed that there were no more seats.

Police Commissioner O'Meara strolled

NEGROES ASK WARRANT

CONTINUED FROM PAGE ONE

by shortly before eight o'clock, gave the crowd, the theatre entrance and the policemen a careful scrutiny and then sauntered back to police headquarters.

The negroes have decided to keep away from the theatre until the court has acted on the case.

BATES BILL A SOLUTION

Measure Placing Motion-Picture Censorship in State Board May Meet Demands of Negroes

Senator Sanford Bates's bill to have the State Board of Labor and Industries license motion-picture films, which was heard by the Senate Committee on Ways and Means this morning, may prove the solution of the whole disturbance created by the "Birth of a Nation." The Bates bill says that the State Board of Labor and Industries shall license every film to be shown unless the film is "obscene, indecent, immoral, inhuman or is of such character that its exhibition would tend to impair the health or corrupt the morals of children or of adults, or to incite to crime."

Senator Bates said today that no special message from the governor upon this subject would be necessary if the Legislature acted favorably upon this measure which was substituted by the Senate for an adverse committee report last week. He felt that this would meet the demands of the negroes who are opposed to the production of the film now being shown at the Tremont Theatre. Several of those who visited the governor yesterday were present at the hearing.

Whether this bill gives the State board any broader powers than those now held by the police commissioner of Boston in reference to the censorship of motion-picture films is somewhat questionable, but at any rate it places the whole question in the hands of the State rather than with the local authorities.

Those who spoke in favor of the measure were Senator Bates, Secretary Ralph S. Thompson of the Children's Welfare League, Mrs. Julius Andrews of the Federated Women's Clubs, Dr. John B. Hall of Roxbury, Rev. William McLane of Cambridge and Rev. T. A. Auten of Cambridge, the last three negroes. The sponsors for the bill stated that the Board of Labor had been chosen by a process of elimination, and because Pennsylvania and Ohio have similar provisions.

Mr. Thompson gave statistics to show the expenses necessary to carry on this work in the other States. Mr. McLane denounced "The Birth of a Nation" as not being true to history, and declared that it was a libel on the black people and a slap on the face of every white man in the North.

The measure was opposed by acting Chief Neal of the District Police, who said that the present law was even more strict than the one proposed. He said that no two persons agreed on questions of what was right for the child to see, and he felt that it was foolish to transfer the duties from the district police, who have a thorough knowledge of every theatre in the city. Former Senator John Gartland also opposed the bill, and asked for a continuation of the hearing until Thursday.

ADDITIONAL CHARGES AGAINST NEGRO LEADERS

TROTTER AND PULLER ACCUSED OF INCITING RIOT AS RESULT OF TREMONT THEATRE DISTURBANCE

Charges of inciting a riot, in addition to the original charge of disturbance, were placed against William Munroe Trotter and Rev. Aaron W. Puller when they, with eight other persons, were arraigned before Judge Sheehan in the Municipal Court this afternoon, as a result of the disturbance Saturday evening in front of the Tremont Theatre, where "The Birth of a Nation," is being shown. Mr. Trotter was also charged with assault on patrolman John A. Connare, who was on duty at the theatre box office. The cases were continued until April 28.

MANCHESTER (N. H.) MIRROR
APRIL 20, 1915

Heard Complaint Against the Film

By The Associated Press.

Boston, April 20.—Governor Walsh summoned Attorney-General H. C. Attwill, Chief Geo. E. Neal of the state police, Stephen O'Meara, police commissioner of this city and Supt. of Police Michael H. Crowley to a conference at the state house yesterday to determine whether he had authority to prohibit the further exhibition in this city of picture films purporting to be scenes of the civil war. Mayor Curley has decided that he cannot stop the production, inasmuch as it is not established that the pictures are obscene.

While the governor was closeted with the other officials several hundred negroes waiting to be heard in protest against the exhibition occupied the steps of the state house opposite the memorial to Col. Robert Gould Shaw, the white officer who lost his life while leading a negro regiment in the charge against Fort Wagner. Among them were a number who were arrested following a demonstration at the theatre Saturday.

In addition to the negro protestants there was a white representation also opposed to the pictures. These included Mrs. Joseph Williams, a niece of Wendell Phillips, William D. Brigham, secretary of the Wendell Phillips Memorial association, and Miss Elizabeth Putnam.

During the wait for the hearing by the governor several speeches were made. The speakers declared that the exhibition was a travesty on history designed not only to discredit the negro race but to hold up to contempt and ridicule the abolitionists of Massachusetts and the Union soldiers. They asserted that, in addition to intensifying race prejudice, the pictures gave the younger generation a false impression of the war and served to revive the bitterness once existing between the North and South.

RUTLAND (Vt.) NEWS
APRIL 20, 1915

"BIRTH OF A NATION"

Photo-Play Boston Theatre Denounced In Mass Meeting

Boston, April 19.—A crowd which packed Faneuil hall beyond its capacity and swarmed into the street, where an overflow meeting was conducted, cheered, applauded, hooted and hissed as speaker after speaker denounced the photo-play "Birth of a Nation," now running at the Tremont theatre, its promoters and the authorities who permit it to be continued.

The claim was made that Mayor Curley had been called upon repeatedly to halt the production of "The Birth of a Nation," but had dodged the issue.

The name of President Wilson, who was quoted as endorsing the play, was hissed repeatedly. The bitterest feeling was shown at the mention of the name of Curley, jeers and hisses mingling. About a third of the audience was composed of white persons, the rest being negroes.

SPRINGFIELD (Mass.) NEWS
APRIL 20, 1915

...d Films That Carry Racial Offense.

...w of the action of Mayor ... long ago in placing the ..., "The Nigger," on the ban, ... likely that any attempt will be ... produce the photoplay, "The ... a Nation," in this city and ... imbroglio in Boston over the ... spectacle we may well be spared ... effort to bring "The Birth of a Nation" to Springfield. It will be recalled that a previous mayor, Francke W. Dickinson, prohibited the presentation of "The Clansman," the drama upon which "The Birth of a Nation" is ... from being done here and the company was forced to go to Holyoke, where the colored population is so insignificant that no objections were raised against it.

The demonstration against "The Clansman" as a drama was rather spectacular. It was whispered that it was originally incited by the managers and press agents of the production which was commonplace as drama. The managers, it was hinted, hoped to create talk as the piece had little to ... it along on its own merits. They ... in their purpose, but did not ... bargain for the demonstrations that followed and which eventually put them to considerable monetary loss.

While passing no personal opinion upon "The Birth of a Nation" as a picture, it was inevitable that being ... upon "The Clansman" it would ... a storm of protest among the colored people. It is unfortunate, therefore, that so much labor and money should have been spent on such a subject, the film being generally admitted to be the most stupendous thing that has yet been undertaken by American film producers. In point of ... beauty of photography and picturesqueness of effects it has been said that "The Birth of a Nation" is the greatest motion picture yet produced by an American film manufacturer. It must be extraordinary when the managers are able to charge $2—and get it—to witness it. What a pity, then, that some other big, vital subject could not have been treated, or that the reconstruction period having been seized upon it could not be done in such a manner as to rob the film of flagrant offense against the colored race.

It is cheerfully admitted that riotous in order to voice racial protest is always to be condemned, and it is evident that some of the Boston rioters were led by a hot-head or two. But that does not alter the fact that theatrical performances of any kind that are violently offensive to any race should at least be kept out of communities where the race impugned is numerous. That will be one way to avoid such trouble as occurred in Boston Saturday night.

BEVERLY, MASS
TIMES
APR 20 1915

COLORED MEN ARRESTED.

...ged With Being in Plot to Destroy Films.

...ve men, four colored and one ... were arrested Saturday even... what was little short of a riot ... lobby of the Tremont theatre, ... where the Reconstruction ...play, "The Birth of a Nation," ...ing produced.

...me of the colored men arrested, ... Aaron W. Fuller, pastor of the ... Baptist church in the South ... and William Munroe Trotter, ...ary of the National Equal ... League, are leaders of the ... in Boston.

...he theatre management asserts ... plot to destroy the films and ...vent the production of the play was ... and was stopped only by the ... of nearly 200 police officers who, ...iform and plain clothes, guarded ...eatre outside and in.

Newspaper Cutting Bureau, 10 Ferry Hill
STANDARD
NEW BEDFORD, MASS
APR 20 1915

WILL AID NEGROES.

GOVERNOR WILL ASK FOR LAW TO STOP PHOTO PLAY.

Throng Cheers Executive When Announcement is Made—Court Action to be Tried First—Crowd Hisses "America."

Boston, April 20.—Governor Walsh will ask the legislature to pass a law to prevent the production of "The Birth of a Nation" and of all plays that tend to raise race or religious prejudice. In the event the courts decide there is no law on the statute books prohibiting such exhibitions. His announcement to that effect, made in the state house yesterday before a committee of sixty Negroes and white persons, was met with cries of "God save our governor," cheering and weeping by many of the delegation which had assembled in the executive chamber.

Four or five thousand persons, who had stood on the state house steps for nearly four hours, awaiting the decision of the conference within, applauded and sang when William Munroe Trotter appeared on the balcony and announced the governor's decision. Throughout the morning they had waited on the steps, singing, cheering and listening to speeches. The demonstration was marred only by the hissing of "America" and the "Star Spangled Banner" when some of those in the crowd began to sing.

It is possible that legal proceedings will be begun tomorrow to prevent the production of the much-discussed film. Governor Walsh said that Commissioner O'Meara, who conferred with the governor this morning, proposes that the court could settle the question, under chapter 367 of the acts of 1910. He suggested, according to the governor, that representatives of the Negro race meet at his office tomorrow and apply for a complaint. If the court finds, after a hearing, that the law has been violated, Mr. O'Meara will make a finding that the play is immoral and obscene and will notify Mayor Curley to that effect. Governor Walsh said he thought this would be a happy solution of the entire problem. If the court should make an adverse ruling, then the governor will send a special message to the legislature asking for a new law.

The committee representing the Negro citizens of Boston was asked to assemble in the executive council chamber at 11:30 a. m., after waiting for nearly three hours in Doric hall to meet the governor. Shortly before the governor received the committee the newspaper men were asked to leave the council chamber. The governor intended to have a stenographer prepare the statement for the newspapers, but it was not ready at 2:30 p. m., because of changes which Mr. Walsh made in the original copy. After the governor had concluded his address the reporters were permitted to re-enter the council chamber, and hear the impassioned speeches of the committee members.

Elizabeth Putnam thought the play was decidedly immoral, saying she never saw anything quite "so low."

"The question has been whether the play is injurious or is liable to cause race hatred," said a Dr. Roberts. "The demonstration before the theatre Saturday night answers both questions. Some way must be found to stop the production of the film. The play is affecting 10,000,000 people in the United States. We ask you to use your influence in putting through some law to stop any play that will cause race hatred or riots."

Goddard Spofford said: "This play is an attack on the public and is a menace to the colored people. Men and boys shout at us on the streets as we pass by. I fear that the Boston police have not given the colored people proper protection since this play began here. The play is a menace to the public peace of Boston.

"This play is a studied political trick," shouted a Dr. McKay. "It is aimed at you, governor, just as much as it is aimed at us. I say it is a trick by certain southerners to capture the north."

A Rev. Mr. Horton of Cambridge declared that speakers had come to Cambridge schools and urged the pupils to see the film. He asserted that race prejudice should not be instilled in the hearts of school children.

Mr. Trotter said that almost all Negroes thought an outrage had been committed against the state by allowing the production of the play. "We ask you to stand up and protect the history, the name and the ideals of this commonwealth," he said. "We are glad that you are our governor at a time like this."

Another speaker alleged that the intent of the play was to arouse public sentiment so that all colored people would be deported from the country. C. H. Dickinson of Alabama, a school superintendent, said the respected people of the south derided all plays similar to that under discussion.

When the speaking had been concluded, Mr. Trotter asked the governor to appear on the state house steps and speak to the crowd. The governor declined, saying that such action might call forth criticism that he did so for sensational purposes. He authorized Mr. Trotter to speak for him.

While the conference was going on within the state house the throng of four or five thousand Negroes outside on the steps alternately listened to the exhortations and hanged Thomas Dixen, D. W. Griffith or Jeff Davis to a sour apple tree, to the tune of John Brown's body. For a while interest was intense, but, as the hours dragged along, oratory began to lag and even the stimulating music of "The Fight Is Won," led by a sister jammed against the state house door lost some of its effect.

The crowd was nervous and excitable. There was so much hissing when "America" was being sung that the leading singers stopped. There was also hissing, though in smaller volume, when "The Star Spangled Banner" was sung.

William Munroe Trotter presided at the speaking outside the state house, and Joseph A. Crawford, Rev. Ormond Walker, Rev. Benjamin W. Swain addressed the crowd, denouncing "The Birth of a Nation." Professor Allen W. Whaley of New York had the hardest task, for he attempted to talk until the governor's decision should be handed down. He did it, but he took the Negro race through history from the time it left Africa up to the present, and, through the throng occasionally preferred a little more "John Brown's body," to his oratory, he was not discouraged, and continued when the singing let up.

"We are engaged in the greatest work the Negro has undertaken since he came from chattel slavery," he said. "We are here to tell not only Governor Walsh, but the whole nation, that we want justice and that we have been downtrodden long enough, and will stand no more. The Negro has unsheathed his sword. We are here to tell Thomas Dixon and his damnable crowd that the American Negro is great enough and powerful and rich enough to scatter in 10,000 pieces such work as he has done. When we are through with him he will look like an infuriated, sheep-and rogue. We do not propose to ...lute blockhead, time-served, hypocrite ...stop until "The Birth of a Nation" is removed from the stage, not only of Massachusetts, but of the United States."

William D. Brigham spoke briefly, and William H. Lee made a vigorous plea against race prejudice. He was still talking when cheers from the Negroes on the steps announced the appearance in the balcony above of Mr. Trotter, who announced the governor's action on the protest. Cheers greeted this announcement and the assemblage broke up quietly.

The Negroes went to the state house by exhortation of the speakers at the Sunday afternoon Faneuil Hall mass meeting. At that meeting a committee of twenty was appointed to wait upon the governor. Today on the state house steps the original committee was somewhat ignored. W. Munroe Trotter read a list of sixty persons who would constitute the protesting delegation. Later W. D. Brigham, one of the committee named at Faneuil Hall, made a protest to the governor's office that he and his associates had been obliged to wait two hours while the governor was in conference with city and state officials.

This lack of harmony in arrangements was noticeable in the big crowd outside the state house. The conference with the governor was supposed to take place at nine o'clock. But at that time the governor was conferring with Deputy Chief George C. Neal of the state police, who has been acting chief since the death of Chief Whitney; Police Commissioner Stephen O'Meara, Superintendent of Police Crowley, William H. Lewis, Butler R. Wilson, Henry C. Robbins and Attorney General Attwill. The Negroes' delegation of sixty was allowed to pass into the state house, and they stood in Doric hall for more than two hours waiting for the first conference to end.

In addressing the committee, Governor Walsh said that the sole reason why he did not act arbitrarily and forthwith to stop the exhibition was because he lacked authority. He instructed the committee to make a formal complaint against the exhibitors in the municipal court and said the police commissioner would accept the decision of the court. He said, in part:

"I sympathize with you tremendously. If there is anything tending to destroy and undermine American institutions and American liberty it is race or religious prejudice. I do not propose while I am governor to allow any movement arousing antagonism to any race of people in Massachusetts. If there is no law covering the subject we will try to have one enacted."

Sup. N. Y. Up to date Boston

MOVIE OPPOSED IN BAY STATE.

Gov. Walsh Fights "The Birth of a Nation."

BOSTON, Mass., April 19.—Several thousand negroes waited on the State House steps to-day while a delegation lodged a protest with Gov. Walsh against the movie show called "The Birth of a Nation."

The Governor will ask the Legislature to pass a law to prevent the production of this show and of all plays that tend to raise race or religious prejudice in case the courts decide that there is no law prohibiting such exhibitions.

A complaint will be filed and if the court finds that the law has been violated Commissioner O'Meara will report to Mayor Hurley and he can stop its production; otherwise the Governor will ask for a new law.

AMESBURY (Mass.) NEWS
APRIL 20, 1915

NEGRO PROTEST ON RACE FILM

Plan to Decide It In Boston by a Court Test

Executive Thinks Photo-Play of "Birth of a Nation" Disturbs Equal Rights Guaranteed to Citizens of All Classes—Two Thousand Negroes Storm State House During Hearing

Boston, April 20.—Following one of the most dramatic scenes the state house has ever witnessed, during which nearly 2000 negroes stormed the capitol in protest against the production of "The Birth of a Nation," Governor Walsh announced his sympathy with the contention that the pictures tend to incite race prejudice ang bigotry, disturbing the equal rights guaranteed to citizens of all classes under the constitution, and promised to use all his power to stop the production of the play.

As the first step toward stopping the production a warrant is to be asked for in the municipal court under chapter 367 of the acts of 1910, relating to immoral entertainments, for the arrest of the promoters of the pictures against which the negroes protest.

If the court decides that the photoplay is not in violation of that act, Walsh says he will ask the legislature to pass a law which will end the production of the pictures in this state.

While the governor was considering the matter in the executive council chamber with a committee of fifty appointed by the protesting negroes, a throng of nearly 2000 waited on the front steps of the capitol. At various times the crowd sang "Onward, Christian Soldiers," and a version of "John Brown's Body," which voiced the resentment against the author of The Clansman.

When some one started "America" there was so much hissing that the song was abandoned. There was a like demonstration against the "Star Spangled Banner," but not sufficient to prevent its rendition by the crowd.

The crowd wanted the governor to come out and make a statement, but he refused on the ground that such an appearance by him might lead to demonstrations which would carry the situation beyond that of calm, sound judgment.

The scene presented when William M. Trotter, bearing the governor's message, stepped over the rail of the third floor balcony and began his address to the throng below him was extremely dramatic.

After eulogizing Walsh and urging the negroes to proceed in a calm and orderly manner, Trotter branched out into a further attack on the producers of "The Birth of a Nation" and spoke for twenty minutes. At the conclusion of his address, the crowd dispersed quietly.

JOURNAL
Lewiston, Me
APR 20 1915

GREAT ADVERTISING.

The owners of a moving picture show, which is endorsed by President Wilson, are getting a lot of advertising gratis. It is only necessary to raise objections to a show to elicit large attendance. The more the censor threatens, the more the public swarm.

The fact that President Wilson endorses the picture show known as "The Birth of a Nation," leads a protesting and tumultuous crowd of 2000 colored men in Boston to swarm outside the theater and later at the State House. They claim the "Birth of a Nation" which reproduces one of Shakespeare's plays, exposes the colored race to contumely. Everybody is going to see the photoplay except the colored men. The 2000 negroes who stormed the State House, got assurance from Governor Walsh that he opposes the picture show which the colored men protest, if for nothing else—that it tends to excite race prejudice and bigotry. He will do all he can to prevent the further production of the show. The State police will not interfere with the daily performances. The case, it is thought, will probably go to the court. Meanti... everyone wants to kno... Birth of the Nation ... as many pa...

Boston Journal. April 19, 1915

...ncluding instalment of
...lary's Story
... printed on Page 4

PRICE ONE CENT

BIG NEGRO MASS MEETING DENOUNCES PHOTO-PLAY

F. B. Sanborn and J. C. Manning Condemn "Birth of Nation" in Faneuil Hall---Curley and Wilson Hissed.

THE FILM VILIFIES COLORED RACE, SAYS CONCORD'S SAGE

Delegation to Call on Governor Walsh Today to Urge Him to Stop Exhibition of the Picture.

"It is an assassination of history and a vilification of the colored race," were the words of Frank B. Sanborn, the Sage of Concord, in an address yesterday afternoon at the meeting in Faneuil Hall to protest against the photo-play, "The Birth of a Nation."

"If this play is not stopped it means the birth of hell and damnation in this country," said J. C. Manning of Alabama. "The picture is a wilful lie . . . . designed to support the hellish conditions in the South. If it leads to anarchy and lawlessness, the men who produced the photo-play are responsible. It is a desecration to the men of the North who fought for freedom."

The names of President Wilson and Mayor Curley were hissed.

WILL PROTEST TO GOVERNOR TODAY

...ces, both col-
...ored and white, attended yesterday's
meeting, which was supplemented with
an overflow meeting outside the hall,
where more than 500 persons, unable to
gain entrance, had gathered.

At both meetings enthusiasm ran
high and a bitter feeling of protest was
constantly manifest. Frank B. San-
born, the only living "original" New
England Abolitionist, and president of
the Wendell Phillips Memorial Associa-
tion, under which name the meeting
was held, presided. William M. Trot-

Calls It Un-American

"The danger of the picture is that the
masses of people who see it do not read
or hear about the other side of the case.
It is unfair and un-American as well
as being a libel.

"Take it from me, there is more be-
hind this picture than is apparent.
Those men responsible for the anti-
negro agitation in the South have come
to the North to [illegible]

Applaud Denunciations

The throng that filled the floor and
galleries of Faneuil Hall applauded

the men of the North who made it pos-
sible to preserve the Union. It is a
desecration to every monument to the

Baseball Results
Sporting Bulletins

NATIONAL LEAGUE

Chicago 3, Pittsburg 1 (10 innings).
Cincinnati 6, St. Louis 2.

AMERICAN LEAGUE

Detroit 8, Chicago 7.
Cleveland 6, St. Louis 1.

TY Cobb's throw from deep center field cutting off "Shano" Collins at plate, saves game for Detroit.

Manager Carrigan of Red Sox not pinch hitted over Manager Gleason's head on use of "emery" ball.

Applaud Denunciations

The throng that filled the floor and galleries of Faneuil Hall applauded every denunciation of the play made by the speakers.

The meeting in the hall was addressed by Mr. Ashborn, J. C. Manning of Alabama, former member of the Alabama Legislature; William D. Haywood, secretary of the Wendell Phillips Memorial Association; Michael J. Jordan of the Irish Land League; William Trotter, Boito Colombo, associate editor of the Centralization; A. P. Russell, Jr., and the Rev. William M. Thornton.

The photoplay was characterized by Mr. Ashborn as "an assassination of history and a villification of the colored race." eit sharply scored those responsible for its production, saying that they "have the aim of an assassin and the instincts of a forger."

"Why do they call it 'The Birth of a Nation,' when this nation was born in the time of Washington, Franklin and Jefferson, all of whom detested slavery," he said.

Reform It Altogether

"They should be compelled by a united public sentiment to take Hamlet's advice—Reform it altogether." Pruning the play in parts will do no good. Take away this shooting iron, aimed at 16,000,000 good Americans; give it a new locle, stock and barrel and aim it at some of the flagrant national vices which exist in this country today.

"The men who are responsible for this picture despise the negro race and would restore slavery if they could. They are such disciples as Judas was—they value their 30 pieces of silver more than they do the Sermon on the Mount.

"I used to say before slavery was abolished that the last defender of slavery would be found in Boston, and this play seems to justify that prediction."

Mr. Ashborn asserted that if the Irish race was depicted as the negro race is in the photo-play there would be both-ering left of the theatre.

"I have seen the 'Birth of a Nation,' which, if it is not stopped, will mean the birth of hell and damnation in this country," said Mr. Manning. "The picture is an infamous, contemptible, will-

"We claim that any production which represents the men of one race assaulting the women of another should be forbidden in a country where all lives are supposed to be protected by the constitution will hover be as the Boston of old to the colored people that live here."

He asserted that the attitude of Mayor Curley has changed, and that the colored people of the city simply wanted to know why. He reiterated this again and again, each time greeted with applause.

The Rev. William M. Thornton told of his experience at the Tremont Theatre on Saturday night. He asserted that he secured a ticket for the performance, but that the door was shut in his face before he could gain entrance.

"The challenge is now down and men we must meet it," he concluded.

Tends to Immorality

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His Mayor's Name

At his first meeting of Mayor Curley's name the audience hissed.

"Don't hiss," Trotter said. "the mayor has yet a chance to stop the play. We have asked him to lay aside the technicalities of the law in this case and request that the play be stopped. He has stopped other plays without invoking the law.

Anything Can Happen

"If this picture can be presented in Boston, what can happen to America liberty. If you can be insulted to your face and your ideals destroyed, then, I say, anything can happen. Sometimes protest is permissible, as when our forefathers threw the tea into Boston harbor, and if all and see this picture people of this city at all be impossible for you to enjoy your due, the time will come when it will be as impossible for you to enjoy your rights in Massachusetts as it is in Mississippi."

He sharply criticised President Wilson for approving the film and urged the audience to show their feeling in this regard by voting against the President in 1916.

When he came from the meeting outside, W. M. Trotter, one of those who were arrested in the riot at Tremont Theatre Saturday night, was cheered by the audience in the hall.

"In endeavoring to have The Birth of a Nation suppressed, we are fighting for the fair name of Boston," he said. "We are fighting to keep unsullied the traditions of abolitionism and to maintain our own birthright."

EVENING RECORD
ress: Boston, Mass.
APR 30 1915

Describe Near Riot at Theatre

At "Birth of Nation" Trial

THEATRE MEN GIVE THEIR VERSION

One Claims Trotter Dared Police Officer to Knock Him on the Jaw

The trial of William Monroe Trotter, editor of a paper published in the interest of colored persons, and Rev. Aaron Puller, pastor of a church in the South End for colored persons, was resumed today at the special session of Municipal Court, Judge Brackett presiding, to hear cases resulting from the near riot at the Tremont Theatre April 17, growing out of the presentation of the photo-play, "The Birth of a Nation."

Henry L. MacMahon of New York, manager and press agent for the production, said that he arrived at the theatre about 5.30 p.m., and at that time immediately went into conference with Supt. Crowley of the Boston Police Department; Manager Schoeffel of the theatre; Atty. Cusick for the production, and Treas. Sheehan of the theatre. He then went home and took a nap, returning to the theatre about 7.25 p.m. As he arrived at the theatre he saw a large crowd about the street in the vicinity of the theatre, "the larger proportion blacks, the smaller proportion whites."

He said he saw "negroes hogging" the lobby, but Judge Brackett ordered this stricken out of the testimony. "Well, then," said the witness, "there were negroes sufficient to fill about seven-eighths of the lobby there were about 10 to 20, possibly 40 whites in the crowd. There was a sort of a line, but not a well-defined line; only one person in 10 or 20 was a white."

He said that a crowd was blocking the box office window, pushing, dodging and swarming around. He had to push his way through the crowd to get into the theatre, but he "rather enjoyed it."

Sale of Seats Stopped For All Performances

"The crowd was making a medium loud noise, but I heard no single remarks at that time that stamped themselves on my memory. In actions, and vocally, it was an unquiet crowd. When I saw the conditions I ordered the nearest subordinate to me to have the sale of all tickets, for all performances, to all persons stopped. I then went to the picture booth, looked all around, and put both police officers and attaches of the theatre on duty for the protection of the booth."

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Claimed Right to Buy Same as White Persons

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He says further that the drama deals with an historic episode, and, although it may be as distasteful to the colored race as the persecution of the Quakers and witchcraft is to New Englanders, it is a matter of actual history and cannot be denied.

He takes the negroes to task for requesting the members of the Legislature not to inspect the film, and says that they might just as well request a jury not to visit the scene of a crime.

Lewis of Boston Asks About Films Shown to Wilson

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BOSTON TRAVELER
APRIL 30, 1915

MAYOR, POLICE HEAD AND JUDGE TO PASS ON PLAYS

Legislative Committee to Report Bill Providing Triple Authority—Unanimous Vote Necessary to Kill Production.

The legislative committee on judiciary, after deliberating at length in executive session today on the various bills to prohibit the production of "The Birth of a Nation" or similar plays, voted to report a bill vesting the censorship of all plays in Boston with the mayor, police commissioner and chief justice of the municipal court and giving them unlimited power.

The bill provides, however, that before the new censorship triumvirate can stop the production of a play, its decision must be unanimous. No provision is made in the bill for an appeal from the decision of the censors.

At present, censorship of plays in Boston is vested jointly in the mayor and police commissioner, but their authority is limited in that they cannot stop the production of a play unless it is obscene or immoral.

Representatives Abbott of Haverhill and Bowser of Wakefield will be recorded as dissenters to the bill.

Representative Burr of ward 11 was instructed to report the bill in the House.

The fact the new bill continues the police commissioner as a censor caused some surprise, as Police Commissioner O'Meara is reported to be desirous of being eliminated as a censor in Boston.

M. Sumner Coggan, counsel for the Tremont Theatre, where "The Birth of a Nation" is being shown, declined to express an opinion on the bill until he had had an opportunity to study it.

Put Film Protest up to Curley Again Today

Once again the fight to bar the photoplay, "The Birth of a Nation," from further showing in Boston, will be put up to Mayor Curley. A committee of 100 citizens, led by the Rev. Samuel A. Brown, as chairman, today will call upon the executive, and urge him to stop the play at once, this action being the outcome of a mass meeting held last night in the Twelfth Baptist Church, Shawmut avenue, Roxbury.

Early today a sub-committee of the main body will call on the mayor and request him to fix a time when it will be convenient for him to receive the larger committee. The committeemen will invade the mayor's sanctum armed with a mass of protests and denunciations of the photoplay and will use every effort to induce him to put an immediate stop to further showing of the film in the Tremont Theatre.

More than 700 citizens attended the meeting in the Roxbury church last night. Emery F. Morris of Cambridge presided. Many of the speakers characterised as "an attempt at bribery," the invitation of the theatre and photoplay management to the members of the Legislature to witness a free private showing of the film on Monday morning. The Rev. Dr. Brown said it was evidently the purpose of the theatre management and the film producers, to influence the legislators to pass a law that should be favorable to the protested play, and that such influence was in the nature of a bribe.

What is believed by opponents of the photo-play will be one of the largest and most enthusiastic mass gatherings yet held in protest of "The Birth of a Nation" will take place at 3 o'clock Sunday afternoon in Tremont Temple. The speakers have not as yet been decided upon, but it is announced they will be men of state and national prominence, whose support in the crusade against the film has been enlisted, and who will wax eloquent in their condemnation of the play.

The announcement late yesterday that the legislative committee on judiciary

(Continued from Page One.)

would take up the new Hallowell bill in executive session today was greeted as cheering news by the opponents to the play. The proposed measure would eliminate the commissioner of police from participating in the censorship of plays and photo-plays, vesting the mayor with entire authority, and also would give the state police, through its chief, power to exercise its censorship on week days as well as on Sundays.

J. Mott Hallowell, framer of the new bill, and many of his supporters look for favorable action on the part of the Judiciary committee. What is especially gratifying to them is that the committee has decided to take action without waiting for the private showing of the play which has been arranged for next Monday.

Individual protests against their viewing the film Monday as the guests of the management were entered last night with each member of the Legislature by Butler R. Wilson, attorney, who addressed to each of the legislators a letter in which he denounced the invitation as nothing more than an attempt to in[illegible]

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The legislative committee on judiciary, after deliberating at length in executive session today on the various bills to prohibit the production of "The Birth of a Nation" or similar plays, ... to report a bill vesting the censorship of all plays in Boston with the mayor, police commissioner and chief justice of the municipal court and giving them unlimited power.

The bill provides, however, that before the new censorship triumvirate can stop the production of a play, its decision must be unanimous. No provision is made in the bill for an appeal from the decision of the censors.

At present, censorship of plays in Boston is vested jointly in the mayor and police commissioner, but their authority is limited in that they cannot stop the production of a play unless it is obscene or immoral.

Representatives Abbott of Haverhill and Bowser of Wakefield will be recorded as dissenters to the bill.

Representative Burr of ward 11 was instructed to report the bill in the House.

The fact the new bill continues the police commissioner as a censor caused some surprise, as Police Commissioner O'Meara is reported to be desirous of being eliminated as a censor in Boston.

M. Sumner Coggan, counsel for the Tremont Theatre, where "The Birth of a Nation" is being shown, declined to express an opinion on the bill until he had had an opportunity to study it.

Put Film Protest up to Curley Again Today

Once again the fight to bar the photoplay, "The Birth of a Nation," from further showing in Boston, will be put up to Mayor Curley. A committee of 100 citizens, led by the Rev. Samuel A. Brown, as chairman, today will call upon the executive, and urge him to stop the play at once, this action being the outcome of a mass meeting held last night in the Twelfth Baptist Church, Shawmut avenue, Roxbury.

Early today a sub-committee of the main body will call on the mayor and request him to fix a time when it will be convenient for him to receive the larger committee. The committeemen will invade the mayor's sanctum armed with a mass of protests and denunciations of the photoplay and will use every effort to induce him to put an immediate stop to further showing of the film in the Tremont Theatre.

More than 700 citizens attended the meeting in the Roxbury church last night. Emery F. Morris of Cambridge presided. Many of the speakers characterized as "an attempt at bribery," the invitation of the theatre and photoplay management to the members of the Legislature to witness a free private showing of the film on Monday morning. The Rev. Dr. Brown said it was evidently the purpose of the theatre management and the film producers, to influence the legislators to pass a law that should be favorable to the protested play, and that such influence was in the nature of a bribe.

What is believed by opponents of the photo-play will be one of the largest and most enthusiastic mass gatherings yet held in protest of "The Birth of a Nation" will take place at 3 o'clock Sunday afternoon in Tremont Temple. The speakers have not as yet been decided upon, but it is announced they will be men of state and national prominence, whose support in the crusade against the film has been enlisted, and who will wax eloquent in their condemnation of the play.

The announcement late yesterday that the legislative committee on judiciary

(Continued from Page One.)

would take up the new Hallowell bill in executive session today was greeted as cheering news by the opponents to the play. The proposed measure would eliminate the commissioner of police from participating in the censorship of plays and photo-plays, vesting the mayor with entire authority, and also would give the state police, through its chief, power to exercise its censorship on week days as well as on Sundays.

J. Mott Hallowell, framer of the new bill, and many of his supporters look for favorable action on the part of the Judiciary committee. What is especially gratifying to them is that the committee has decided to take action without waiting for the private showing of the play which has been arranged for next Monday.

Individual protests against their viewing the film Monday as the guests of the management were entered last night with each member of the Legislature by Butler R. Wilson, attorney, who addressed to each of the legislators a letter in which he denounced the exhibition as nothing more than an attempt to in-

ADVERTISER
Boston, Mass.
APR 2 1 1915

Church Federation Acts

At a meeting of the directors of the Federation of Churches in Greater Boston, held yesterday afternoon in Trinity Parish House, the following vote was passed: "That the directors of the federation express in their strongest terms their disapproval of the photo-play, 'The Birth of a Nation,' considering it contrary to good public policy and, in any broad sense of the term, injurious to public morality, and they trust that some way will be found to prevent its further production."

Star - N.Y. apr 21, 1915

MAYOR CURLEY PERMITS

After eliminating several scenes which he regarded as being offensive Mayor Curley of Boston will permit D. W. Griffith's motion picture "The Birth of a Nation," to be shown to the Boston public. He does not however, say the picture is obscene or immoral.

HERALD
Boston, Mass.
APR 2 1 1915

INTRODUCES BILL AIMED AT "BIRTH OF A NATION"

Representative Sullivan of Boston filed a bill in the House yesterday relative to the production of "The Birth of a Nation." His bill adds to the present statute, which is aimed wholly at immoral or obscene performances, the words "or any show or entertainment which tends to excite racial or religious prejudice, or tends to a breach of the public peace." The measure was sent to the rules committee.

BOSTON (Mass.) MORN. HERALD
APRIL 21, 1915

EXPRESS DISAPPROVAL OF "BIRTH OF A NATION"

At a meeting of the directors of the Federation of Churches in Greater Boston, an organization of which the Rev. Dr. Alexander Mann is president, and the Rev. Christopher R. Eliot, secretary, in the Trinity parish house yesterday, the following resolution was passed unanimously: "Resolved, That the directors of the federation express in the strongest terms their disapproval of the photoplay, 'The Birth of a Nation,' considering it contrary to good public policy and in any broad sense of the term, injurious to public morality; and trust that some way will be found to prevent its further production."

ADVERTISER
Boston, Mass.
APR 2 1 1915

HOUSE READY TO ACT ON FILM LEGISLATION

That the House and he personally is ready to admit legislation that will make impossible the exhibition of such film plays as the "Birth of a Nation" is the statement of Speaker Channing Cox in a special interview on the subject.

BOSTON (Mass.) ADVERTISER
APRIL 21, 1915

Bill Is Introduced

As a result of the agitation over the film play, the "Birth of a Nation," Rep. Lewis R. Sullivan of Dorchester has introduced in the House a bill, which will add to chapter 467 of the Acts of 1910, governing censorship, the words "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." It was referred to the Committee on Rules.

By some members of the House the bill was considered too broad, and it was claimed that it would bar such a play as the "Merchant of Venice."

Journal Boston, Mass
Apr. 21, 1915

"CLANSMAN" STARTS RIOT

Negro Agitation in Boston Results in Riot Followed by Arrests

BOSTON (Special).—Agitation started by local negroes over "The Birth of a Nation" resulted in a row in the theater lobby Saturday evening which resulted in several arrests. W. Monroe Trotter, who had trouble at the White House recently, when President Wilson alleged that he insulted him, was among the twelve arrested. The lobby was quickly cleared and the performance went on without interruption.

The management of the picture say that they had received information that an attempt was going to be made to break up the show.

BOSTON (Mass.) RECORD
APRIL 21, 1915

Church Federation Acts

At a meeting of the directors of the Federation of Churches in Greater Boston held yesterday afternoon in Trinity Parish House, the following vote was passed: "That the directors of the federation express in their strongest terms their disapproval of the photoplay, 'The Birth of a Nation,' considering it contrary to good public policy and, in any broad sense of the term, injurious to public morality, and that some way will be found to prevent its further production."

FILES BILL AIMED AT PHOTO-PLAY

Sullivan's Measure Would Stop "Birth of Nation" If Passed.

A bill designed to stop the production of "The Birth of a Nation" and similar plays in the future was filed in the House yesterday by Representative Lewis R. Sullivan of Boston.

The measure as presented would add to the present statute, which prohibits the production of entertainments which tend to immorality, a prohibition of "any show or entertainment which tends to excite racial or religious prejudice, or tends to a breach of the public peace."

The bill was referred to the committee on rules on the question of suspending the rules for its consideration at this session.

That measures designed to prevent such productions will not be lacking in support in the Legislature is evidenced by a statement by Speaker Cox yesterday, in which he said:

"Several of the members of the House, some representatives of the colored race and others interested, have asked me what my position would be as to the admission of new legislation which would prohibit entertainments or plays which tend to excite race prejudice or which tend to injure the feelings of any particular race.

"So far as I have been able to learn, there is a general feeling of regret on the part of the members of the Legislature that a performance should be permitted in our city which is so objectionable to so large and responsible a class of our citizens, and the temper of the House, so far as I am able to ascertain, is such that any move to secure legislation to make such performances impossible will receive strong support.

"If it is true that there is being offered twice daily a great insult and a great injustice to a large number of our colored citizens within Massachusetts, I shall, for one, stand ready to aid any attempt to make such performances impossible."

BOSTON (Mass.) JOURNAL
APRIL 21, 1915

CHURCH FEDERATION OPPOSES PHOTO-PLAY

A protest against "The Birth of a Nation" as "contrary to good public policy and injurious to public morality," was unanimously voted yesterday afternoon by the directors of the Federation of Churches and Religious Organizations of Greater Boston, representing all the Protestant denominations. Rev. Alexander Mann is president and Rev. Christopher R. Elliot secretary of the federation. The vote is as follows:

"Voted, That the directors of the federation express in the strongest terms their disapproval of the photo-play, 'The Birth of a Nation,' considering it contrary to good public policy and, in any broad sense of the term, injurious to public morality, and they trust that some way will be found to prevent its further production."

NO DISTURBANCE AT THE TREMONT THEATRE

Although a throng of curious spectators gathered on the Common opposite the Tremont Theatre again last night, not the slightest disturbance occurred. A few groups that gathered in discussion early in the evening were quickly dispersed by the police, a large detail being still on duty at the theatre.

Judge Dowd, who is hearing the petition for a warrant against the producers of the photo-play, attended the performance last night. Deputy Chief George C. Neal of the Massachusetts District Police, and the Rev. Herbert S. Johnson of the Warren Baptist Church, who will testify today, also attended. Some officials of the State police were on duty at the theatre. A few negroes were present.

BOSTON (Mass.) ADVERTISER
APRIL 21, 1915

CONGREGATIONAL CLERGY PROTEST PHOTO-PLAY

Pass Resolutions Asking Gov. Walsh to Stop Production

The Boston Congregational Ministers' Club has joined the ranks of the numerous organizations, and public spirited citizens, protesting the further allowance of the photo-play, "The Birth of a Nation," to be presented in Boston.

At a meeting of the club yesterday resolutions were passed denouncing the picture play, and it was voted to request Gov. Walsh to take every action within his power to stop the production in Boston and the State.

The resolutions set forth that:—

"Whereas, the photo-drama entitled 'The Birth of a Nation,' now being presented in Tremont Theatre, has aroused the entire negro population of Boston and created a most unfavorable impression upon many fair-minded persons irrespective of race or color;

"And, whereas, the committee appointed one week ago to investigate this play and report its findings is unanimous in the feeling that, although from the artistic standpoint it is a wonderful exhibition, its final effect is thoroughly evil and vicious; that it arouses and strengthens the race prejudice which is so serious a menace both in the North and in the South; that it fans into flame the sectional feeling which all loyal Americans are endeavoring to eliminate; and that its implied justification of the Ku Klux and of lynch law is thoroughly against good morality and law;

"Therefore, be it resolved that we, the Boston Congregational Ministers' Meeting, hereby earnestly petition his excellency the Governor of the Commonwealth, to take such action as is necessary, in the interests of true democracy, justice and ... to discontinue its ...

POST
Boston, Mass.
APR 2 1 1915

JUDGE DOWD VIEWS "BIRTH OF A NATION"

Opens Hearing on Application for Warrants for Theatrical Men, Decides to See Play

AMERICAN
ss Boston, Mass.
APR 2 1 1915

RESUME HEARING ON FILM PROTEST

The hearing before Judge Thomas H. Dowd, to whom a request for warrants for the producers of the photoplay, "The Birth of a Nation," has been made, will be resumed today, following a visit of the judge to the theatre where the film objected to by the colored residents is being shown.

Among the witnesses expected to appear today are former Assistant United States District Attorney William H. Lewis, Deputy Neal of the State police and several colored pastors.

An interested spectator at the hearing was Superintendent of Police Crowley. The complaint is brought in the name of the Commonwealth, and the official complainants are the police.

Scenes of the play were described, and summonses were asked for the appearance of John B. Schoeffel, owner of the Tremont Theatre, and J. J. McCarthy, traveling manager of the film, on the allegation that they were giving an immoral performance.

BILL IN LEGISLATURE.

A bill bearing on the situation has been filed in the House by Representative Lewis R. Sullivan of Boston. It would add to the present statute, which prohibits the production of entertainments which tend to immorality, a prohibition of "any show or entertainment which tends to excite racial or religious prejudice, or tends to a breach of the public peace."

The management of the Tremont Theatre, in a statement, says, in part:

"The mere fact that 'The Birth of a Nation' happens to show a few members of one of the races of the United States in an unpleasant light is no argument whatever. If this factor is to be seriously considered, there is hardly any limit to which official regulation may not go. If Africans are to have their say and oppose the production of a play to which they object, why should not the Jews, Hungarians, Czechs, Teutons, French, Italians, Slavs, Scandinavians, Irish and Anglo-Saxons have the same privilege?

"If the film be suppressed, we shall be serving notice on the motion picture and theatrical managers that they may only produce plays that are absolutely and unquestionably offensive to nobody. The result will be a thoroughly colorless, innocuous mediocrity that will be the death of true stage art."

PROTESTS BY PASTORS.

At a meeting of the directors of the Federation of Churches of Greater Boston, of which the Rev. Alexander Mann is president, the following resolution was passed:

"Voted, that the directors of the Federation of Churches of Greater Boston express in the strongest terms their disapproval of the photo-play, 'The Birth of a Nation,' considering it contrary to good public policy and, in every broad sense of the term, injurious to public morality, and they trust that some way will be found to prevent its further production."

D. W. GRIFFITH,
Producer of "The Birth of a Nation."

Judge Thomas H. Dowd, to whom a request for warrants for the producers of the photoplay, "The Birth of a Nation," has been made, and who opened a hearing on the question yesterday, was in the audience at the Tremont Theatre last night, in order, as he said, "to become fully acquainted with the presentment upon which this court is taking evidence."

Among others in last night's audience were the Rev. Herbert S. Johnson, who is expected to be a witness against the play; William D. Brigham, who condemned the play at the Faneuil Hall meeting Sunday, and Frank B. Sanborn, the "Sage of Concord," one of the few abolitionists now living.

There was no disorder at the theatre last night. Several hundred gathered, expecting trouble, but were disappointed. A few colored people attended the play, but made no demonstration.

LEGAL ACTION STARTED

Legal action was instituted yesterday against the management of the Tremont Theatre and the producers of the photo-play, to determine whether the play will be permitted to continue in Boston.

This action was taken by Sergeant Anderson of the Boston police, at the direction of Commissioner O'Meara and with the consent and advice of Governor Walsh, who advised that committees representing the colored population of Boston to act along legal lines in their efforts to stop the play when they waited upon him at the State House Monday.

Fourteen men and women, charged with offences growing out of the demonstration against the film Saturday night, were arraigned in the first and second sessions of the Central Municipal Court yesterday.

Charge Inciting Riot

Additional complaints of inciting a riot were preferred against William Monroe Trotter, editor and publisher of the Guardian, and the Rev. Aaron W. Fuller, pastor of the People's Baptist Church. The first complaints against them were of disturbing the peace.

WORCESTER (Mass.) POST
APRIL 21, 1915

"BIRTH OF NATION" FILMS ARE O. K'D

Judge Dowd Rules in Boston Petition

BOSTON, April 21. — Municipal Court Judge Thomas H. Dowd, before whom a delegation of Negroes instituted legal proceedings to prohibit exhibition of moving pictures which they alleged were objectionable and tended to create race prejudice, declined today to issue summonses to the proprietors of the show and ruled that the pictures may be displayed if a certain scene is eliminated.

The judge heard evidence in the case yesterday and viewed the films last night. In announcing his decision today he said:

"The element of race does not enter into the controversy for the law knows no race nor creed in Mas...

EVENING TRANSCRIPT
Boston, Mass.
APR 2 1 1915

NOT THE SPIRIT OF OLD

[From the Worcester Telegram]

The "Birth of a Nation" as it is played on the stage in Boston today is a good deal different from the real stuff which was started 139 years ago in the same section of the country. Then the patriots had something of importance to attend to. Today some of the people are presuming to remember the heroic deeds of the patriots who began the American fight for independence. They do it almost entirely at play and call it sport. But they have not forgotten how to ride an ...

(Mass.) ADVERTISER
APRIL 21, 1915

SSES IN PLAY
T CASE HEARD

for Arrest of Manager
of Tremont Theatre
Are Sought

WO MEN FREED OF THE CHARGE OF DISTURBANCE

Court Sessions Are
Crowded During Three Ses-
sions of Hearing

rising over the Boston pro-
the "Birth of a Nation" took
part of the time in three ses-
Municipal Court yesterday,
before Judge Dowd on the
grant warrants for the arrest
John B. Schoeffel of the Tre-
re and J. J. McCarthy of the
Co. took up the entire after-
on and will be continued at
.

, one white and one colored,
not guilty on the charge of
ult and battery during the
Saturday night at the Tre-
re. The cases of 11 others
ued by Judge Sheehan. The
at two women who were ar-
day night in connection with
were also continued by Judge

before Judge Dowd on the
granting a warrant was by far
important. The hearing was the
protest made to Gov. Walsh
House Patriots' Day.
nor expected to make a solu-
case if warrants were issued
theatrical men for running an
ntertainment. If warrants were
Governor said he should seek
to prohibit plays that excited
.

esses were called to testify
e Dowd by Atty. Hallowell,
earing for the complainants.
es were Rev. Horace Bum-
ookline; Rev. Samuel A. Brown,
56 Columbus ave., Roxbury,
Marks Congregational Church
or Harry Atkinson of Natick
Police, who saw the show un-
rection of Deputy Chief Neal.
clusion of yesterday's hearing,
said that he intended to see
last night.

n proved to be the star witness
plainants. He gave a careful
of the various reels and laid
s on the parts which depicted
of the white girl by "Gus,"
e Negro, which culminated in
the girl from the cliff to the
. All the witnesses spent much
careful description of this scene
scene in which Silas Lynch is
carrying a bound and struggling
from his office to a bedroom.
n illustrated his description of
in which the negresses in the
the State Legislature deported
by swinging their legs over the
the court room.

earing in the afternoon was not
out objection from Atty. Cusick,
sentative of the film company.
ed a continuance when the case
up, but Judge Dowd said that
should be tried at once.

that if there was any legal ob-
play should be stopped at once
more fuel added to the flames of
He also said that if the play
per production the theatre man-
d be freed from molestation.

noon's hearing was in the poor
court room, which is a small
hen Judge Dowd took the bench
more than 100 persons packed
small auditorium, and Judge
"I may say to all that this is
portant hearing and I ask all to
rom any expression of approba-
disapprobation, as the testimony
ted. This court room is at the
me packed beyond all endurance,
, therefore, ask all persons to
court. Witnesses will be called
are needed."

point the court was cleared of
ding court officers, members of
and witnesses.

beginning of the hearing Atty.
, for the complainants, stated
d not want the case to be against
He held a conference with Atty.
r the defendants, who said that
than Griffith, the "producer."
by an agreement of attorneys,
aint was made against McCarty
Griffith, and was also made
hn B. Schoeffel, manager of the
Theatre.

witness called was Rev. Horace
of Brookline, who said he had
motion picture play.

rd this as brutal," Bumstead said.
Judge Dowd replied, "You can
what you saw, but you must not say
it was brutal or kind."

a negro pursuing a white girl,"
inister said. "She finally threw her-
from a cliff. I saw also at the end of
the figure of Jesus Christ brought
a manner which I think—"

ject," said Atty. Cusick.

ver to a question from Butler Wil-
colored attorney, the witness said
uing negro on the screen was lust-
Judge Dowd ordered the word "lust-
ck out.

was the name of the negro?"
tty. Mallowell.

replied the witness.

witness described the white girl
her house and her pursuit by the
The court warned him to be ac-
n his description, and not to ex-
ersonal opinions, as Judge Dowd
t he himself would see the play.
witness told of the girl going to
spot, and on being asked to de-
said several times that he could
out infringing on the court's in-
, which were for him not to
his personal opinions.

d the scene culminated with th
owing hands over the cliff, b
witness
remark

LEWISTON (Me.) JOURNAL
APRIL 21, 1915

MAY SHOW FILM IF ONE SCENE IS ELIMINARED

BOSTON, April 21.—Municipal Court Judge Thomas H. Dowd, before whom a delegation of Negroes began legal proceedings to prohibit the exhibition of picture films which they allege were objectionable and tended to create race prejudice, ruled today that the films may be shown if a certain scene is eliminated.

Judge Dowd heard evidence in the case yesterday, and last night attended the theater where the pictures were displayed.

In announcing his decision, the court said that the pictures were not forbidden under the law. "There may be things which incite the colored people to protest," he said, "but these things are not covered by statute. The element of race does not enter into the controversy at all for the laws knows no race nor creed in Massachusetts."

Traveler & Eve. Herald

TRAVELER & EVE. HERALD
Boston, Mass.
APR 21 1915

GRAND ARMY HEAD SCORES RACE FILM

Alfred H. Knowles.

JUDGE DOWD RULES RACE HATE ISSUE OUT OF COURT'S PROVINCE

Deplores Outburst of Racial Feeling, but Finds Rest of Film Not in Law's Scope

Judge Dowd, who yesterday heard witnesses at the opening of the fight to stop the showing of the photo-play, "The Birth of a Nation," and last night attended the Tremont Theatre to see the picture play himself, today ordered the management to cut out one of the scenes to which the strongest objection was made. If this order is complied with no summons will be issued for Proprietor John B. Schoeffel of the theatre and Manager J. J. McCarthy of the film company.

The scene the judge has ordered eliminated is that in which the renegade Negro "Gus" pursues a young white girl until she hurls herself to death over a cliff.

In announcing his decision in court today, Judge Dowd said, "I am convinced there is one scene which is obscene and immoral. This is the scene in which the Negro "Gus" pursues the white girl.

"Lust Written on Face."

"Animal passion and lust are written all over his countenance and the scene leaves nothing to imagination but the visualization. The little girl, to escape him, makes the greatest sacrifice a woman can make—her destruction, to save her honor. He is actuated by the lowest passion."

Judge Dowd announced at noon today, when attorneys were ready to continue the hearing on the application for summonses, that he had reached his decision. He said that, except for the scene mentioned, he found nothing else in the production which needed legal pruning.

"I will give time for the elimination of that scene," he said," before I take any action on the summons application. I find nothing else in the play which comes under the law. There may be things which incite the colored people to protest, but these things are not covered by statute. Our stage has descended to filth, with productions such as 'Traffic in Souls' and other villainous things. This play, however, has been complained of. It is a splendid production—one of the best I have seen—but that doesn't alter the fact that this scene offends from the point of view of the law."

The colored protestors against the film, represented by Atty. J. Mott Hallowell, asked Judge Dowd to issue the summonses despite his statement that he proposed to give time for the elimination of this scene, and have the case tried on its merits.

Look Door to Bar Crowd.

The poor debtor session door to the corridor was locked today to keep the court room from being overrun by interested spectators, but the witnesses who expected to be heard were on hand, being conducted to the court room by another route. Among these was William E. Lewis, formerly a United States assistant attorney-general, and he provided the only tilt when he interrupted a statement Atty. Cusick, who represents the film producers, was making.

Atty. Cusick had stated he wanted the court and the public to understand there were three miles of film in the production, when Lewis, who was near him, called out quickly, "Three miles of film or of filth, Mr. Cusick?"

Cusick turned like a shot and answered quickly, "You are an able colored man, Mr. Lewis, and oughtn't to make a statement like that."

(Continued on Page Two, Column Two)

Notify Curley "Chase Scene" Will Be Cut Out

Atty. John F. Cusick, counsel for producers and managers of "The Birth of a Nation," today notified Mayor Curley that the scene that is objected to, known as the "chase scene," will be eliminated from the film. This is the result of several conferences between the mayor and the producers' managers.

G. A. R. Leader Flays Film

Declares He'll Condemn "Birth of Nation" at Every Gathering Where He Has Chance.

Alfred H. Knowles of Arlington, commander of the Department of Massachusetts, G. A. R., added his voice today to the volume of protest against "The Birth of a Nation."

While Commander Knowles spoke as an individual, his protest was particularly significant in that he said he proposed to condemn the photo-play in talks with his G. A. R. comrades, and this may result in official protests from G. A. R. bodies.

"I believe this play is a reflection on one of the great principles for which the Grand Army of the Republic fought," decladed Commander Knowles. "This principle was and is Liberty and equal rights for all.'

"I haven't seen this play myself, but from all that I have heard about it, and all it has stirred up, I want to be placed on record as opposed to it and as condemning it with all the force at my command.

"I am speaking as an individual, you understand; but I will say that wherever I go and am called upon to talk, I shall express my condemnation of this play.

"I also propose to inculcate in the hearts and minds of my Grand Army comrades opposition to this play, and I don't think I shall have very much trouble."

Commander Knowles is particularly interested in the matter, because after he enlisted in 1861 in the 24th Massachusetts regiment he was later commissioned a second lieutenant in Col. Robert Gould Shaw's 54th (Negro) regiment. Because of delay in receiving his commission Commander Knowles was not able to join this notable regiment until its arrival at Morris Island in South Carolina. Commander Knowles later became the first lieutenant and commander of company A of this regiment, and the records show he served with distinction and gallantry. He was wounded Dec. 3, 1864, at Gainsville, S. C., and was discharged as the result of his wounds. When he recovered he returned and served on the staff of the 9th army corps of Gen. Park until the close of the war.

ORDERS "CHASE SCENE" CUT FROM BIRTH OF NATION

(Continued from Page One.)

"You can cut out the 'colored,' answered Lewis quietly.

Praises Film.

Judge Dowd, speaking of his reasons for considering the pursuit scene the only one which came within the law, decried the racial disturbance which the photo-play has aroused and said it was a fine production, one of the finest he had ever seen. He declared the element of race doesn't enter into the question at all; that the law knows no color nor creed, and, that as a matter of fact, hundreds of plays and picture productions have been given in Boston in which white actors only appear which have been morally much worse than this play.

Judge Dowd's remarks in part were: "This is not a question of race at all. It is a question of the decency and morality of this play. The element of race doesn't enter into the controversy at all, for the law knows no race nor creed in Massachusetts. The only question is, 'Does the production of the play violate any statute, or rather the one upon which the applications for the summons are based?'

Atty. Cusick then stated that the question of the elimination of this particular scene, judicially objected to, had been a matter of discussion between the theatre management and Mayor Curley for four days, and that a satisfactory ending of the conference had been arrived at. He did not state what the result was, however. He said that the theatre management did not admit the conclusions of the court in regard to this scene, but that it wanted the court and the public to understand it meant to have nothing upon its screen which was not within, not only the purely legal law, but the ethical law as well.

Atty. J. Mott Hallowell, representing the Negro protesters, said that although Judge Dowd had heard a few witnesses, he wished it understood their testimony was a mere fragment of the evidence he was prepared to offer if the case came to trial. He said his clients believed the play violated the law in many other respects than the scene which the court stipulated should be eliminated, and asked that summons be issued and that the case be tried on its merits.

Judge Dowd answered that there was much feeling in the case which should not crop out in court. He did not make the remark as a rebuke, but to indicate that the judicial point of view was not one of color, but was purely legal. Hallowell then asked to be heard in argument and Judge Dowd granted his request.

Discharge 2 of 16 Held In Theatre Disturbance

Two of the 16 persons arrested Saturday night in and about the Tremont Theatre, during the disturbance precipitated by the showing of the photo-play "The Birth of a Nation," were discharged in court yesterday, after being tried on a charge of mutual assault. The defendants were Charles F. Sullivan, white, and Harris McDonald, colored. With one exception, all of the other cases were postponed until Wednesday of next week.

William M. Trotter, editor of the Guardian, and the Rev. Aaron Puller, both colored, who were among those arrested and who are charged with inciting a riot and disturbing the peace, were released from custody on their personal recognizance. The bail furnished for the other defendants following their arrest, was allowed to stand.

The case of James Gould, charged with assault and battery on a police officer, was set for a hearing this morning.

LEADING FIGHT ON "BIRTH OF A NATION"

The Rev. Aaron W. Puller.

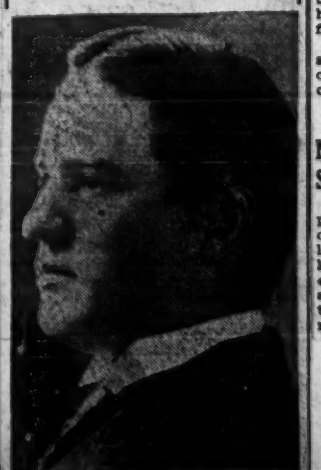
William M. Trotter.

CHARGE 15 HIRED TO EJECT NEGROES

NEW YORK, April 21—It was charged in the Jefferson Market police court yesterday that the Liberty Theatre, where the film "The Birth of a Nation" is being showed, had employed 15 private detectives to eject Negroes who do not like the picture play. The charge was made in the case of John Thompson against Howard Schaeffle, who said he came here from Boston.

Schaeffle is charged with throwing eggs at the screen while the film was being shown on the night of April 13. A part of the evidence was heard yesterday. Then the case was adjourned until Monday on motion of the defence, so as to allow former Congressman W. S. Bennet to be present to represent Schaeffle.

JUDGE WHO WENT TO SEE DISPUTED FILM



Judge Thomas H. Dowd, Hearing Protest Over "The Birth of a Nation."

EVENING RECORD
Boston, Mass.
APR 2 1 1915

Must Cut One Scene From Film

Ruling In "Birth of Nation" Case

OTHERWISE WARRANTS WILL BE ISSUED

Court Holds Episode of Renegade Negro "Gus" Is Immoral

One of two things will happen to "The Birth of a Nation," the photo-picture play now being shown at the Tremont Theatre. Either the scene in which "Gus," a renegade negro, pursues a white girl, after which she hurls herself to death over a cliff, will be entirely eliminated or else warrants will be issued for the arrest of Manager John B. Schoeffel of the Tremont Theatre, and Joseph J. McCarthy, traveling manager of the film company.

The warrants, if issued, will be issued on the ground that Schoeffel and McCarthy are producing an immoral entertainment. This announcement was made this afternoon by Judge Dowd in the City Court. Judge Dowd has been hearing the case in which police authorities have sought warrants against the theatrical men on the ground that they are running an immoral entertainment.

The Court has heard the testimony of several witnesses who represent Boston negroes and those who sympathize with the negroes in their belief that the play is a libel on the colored race. Last evening Judge Dowd himself saw the play. He said, when court opened today, that he did not think it would be necessary for him to hear any more evidence.

"I am convinced," said Judge Dowd, "that there is one scene, at least, which is immoral. In this scene to which I refer, the pursuit of a 12-year-old white girl by the negro, Gus, nothing is left to the imagination. This negro chases the girl with lust and animal passion written on his face. There is no question from his acts and from his facial expressions as to the reason why he chases her.

"I will give the management 24 hours to remove this scene. If it is not done the warrants will be issued."

Three Miles of Films Or of Filth?

"The one scene is disgusting, nauseating and leaves a stench in the nostrils of the spectators," said the judge.

"The photo-play, however, is no worse than hundreds of others, such as 'Traffic in Souls,' which are corrupting the youth of the nation.

"As to the rest of the 'Birth of a Nation' (excepting the 'Gus' episode), I think it is magnificent, inspiring, the best photoplay, perhaps, I have ever seen.

"The management of the play," said Atty. Cusick, who represents the photoplay, "does not want to produce anything that will be disgusting to the people of this state. There are three miles of films."

"Three miles of filth," interjected former U. S. Dist. Atty. William H. Lewis.

"You are an educated colored man, Mr. Lewis," said Atty. Cusick, "I did not expect that from you."

Atty. J. M. Hallowell, who is appearing for the protestants, then stated that he wished to introduce evidence to have the entire play stopped.

In reply to Atty. Hallowell's request, Judge Dowd said that there were worse scenes portrayed on the stage where white people alone appear. He said that the matter of color or creed must not be taken into consideration but that the question of morality alone should be considered.

HOLYOKE (Mass.) TRANSCRIPT
APRIL 21, 1915

THE ORACLE.

In view of the action of Mayor Stagg not long ago in placing the photoplay, "The Nigger," on the ban, it is unlikely that any attempt will be made to produce the photoplay, "The Birth of a Nation," in this city and after the thorough [illegible] Boston over the latter spectacle we may well be spared any effort to bring "The Birth of a Nation" to Springfield. It will be recalled that a previous mayor, Francke W. Dickinson, prohibited the presentation of "The Clansman," the drama upon which "The Birth of a Nation" is based, from being done here and the company was forced to go to Holyoke, where the colored population is so insignificant that no objections were raised against it. —Springfield News.

WORCESTER (Mass.) POST
APRIL 21, 1915

Director David W. Griffith, whose big production, "The Birth of a Nation," is making such [illegible] in Boston and other cities, is said to be the highest-paid man in the movies. Yet picture-producing six or seven years ago when he, then a stranded actor, cast his lot with the movies, was [illegible] all beer and skittles. Director Griffith was put to it many times for [illegible] people—actors and actresses [illegible] but sometimes something else besides [illegible] actors to roll their eyes [illegible]

GLOBE
Boston, Mass.
APR 21 1915

STARTS HEARING WITHOUT DELAY

Judge Dowd Also Sees "Birth of a Nation."

Will Pass as Soon as Possible on Request for Warrant.

Dr Bumstead's Testimony Causes Verbal Clashes.

"I shall visit the play in person tonight," announced Judge Thomas H. Dowd as he arose from the bench at the adjournment of the Third Session of the Municipal Court yesterday afternoon.

All afternoon he had presided at a hearing on Sergt Anderson's request that a summons or warrant be issued for John B. Schoffel, manager of the Tremont Theatre, and for David Griffith, producer of the film play, "The Birth of a Nation."

"May I suggest that Your Honor ask another member of the Municipal Bench to accompany you?" asked attorney Cusik, representing the management.

"I don't think that will be necessary, as I shall come to a decision without fear or favor," replied Judge Dowd.

Yesterday afternoon's session was entirely taken up with the direct and cross-examination of three witnesses for the Government, Rev Dr Horace Bumstead of Brookline, Rev Samuel A. Brown of St Mark's Congregational Church, Roxbury, and Harry Atkinson of Natick, employed in the State Police office.

This morning when court is convened Judge Dowd will hear Acting Chief Neal of the State Police and other witnesses for Sergt Anderson and witnesses for the management.

There were some verbal clashes during the hearing, but the order in the courtroom was excellent except for the crowding.

McCarthy in Griffith's Place.

Sergt Anderson of the Lagrange-st Police Station mentioned the names of Manager John B. Schoeffel and Producer David W. Griffith as possible defendants should the summons or warrants be granted.

Attorney Cusick asked that the name of J. J. McCarthy, another representative of the film owners, be substituted for that of Griffith, who is at present in California. J. Mott Hallowell, appearing as counsel for the Government, objected, but withdrew this objection when it was stated that McCarthy would be held fully accountable.

JUDGE THOMAS H. DOWD.

When Rev Dr Bumstead began to give testimony, the little Domestic Relations Session, where the hearing was being held, was pretty well filled, but when Dr Brown, the second witness, began, standing room was at a premium. There are but half a dozen settees and perhaps a dozen chairs in this little Third Session Courtroom, and these were filled with men and women, most of them colored.

An imposing array of counsel, colored and white, sat within the tiny bar inclosure. The door leading into the examination room of the Poor Debtors' Court was left open, and packed into this were half a hundred more spectators, mostly colored women.

Struggle for Places Near Door.

Outside in the main corridor hundreds of colored men and women crowded about the door of the little courtroom, each striving to get to a place near the door. The courtroom was so well filled that not another person could have been accommodated. Every now and then some adventurous person would push open the door and try to work his way in, but without success. At length Judge Dowd objected to the noise which court officers were making in trying to explain to the crowd outside that there was no room, and the little door was locked from the inside.

Supt of Police Michael Crowley, who arrived while Dr Bumstead was finishing his testimony, could not find a seat, and was forced to stand. Acting Chief Neal of the State Police, one of the witnesses who was not reached yesterday, first occupied a seat up against a radiator wall, and later sat on a crowded settee.

Butler Wilson sat inside the bar inclosure next to counsel Hallowell, while William H. Lewis and William Munroe Trotter occupied rear seats. Rev Herbert S. Johnson stood in a corner, an interested spectator.

Told He Is Witness, Not Judge.

Rev Dr Bumstead, ex-president of Atlanta University, was the first witness called by the Government, and his testimony resulted in several verbal clashes. Judge Dowd several times told Bumstead that he was a witness, not the judge of the case, and some of witness' testimony as to what he thought about the pictures was ruled out.

Rev Dr Bumstead's testimony dealt chiefly with the two scenes in the play, one where a negro pursues a white girl who throws herself from a high cliff, and the other where a picture of the Savior is thrown on the screen.

Rev Dr Bumstead said that in the picture the negro was meanly dressed, and characterized the expression on the negro's face as "brutal and fiendish," and by another term which was later stricken from the records. He twice told what he imagined was in the negro's mind, and twice was this ordered stricken from the records. He said that Jesus Christ was portrayed as giving benediction. Further testimony on this subject, which Rev Dr Bumstead gave, was ordered stricken out.

Dr Brown's Description Vivid.

Rev Dr Samuel A. Brown of St Mark's Congregational Church, Roxbury, the next witness, gave a vivid description of the whole of the second part of the "Birth of a Nation." So complete was Dr Brown's description of the sections of the photo-play to which objection has been made that Judge Dowd was moved to say, "After listening to this lucid description I hardly know as I need to attend a performance of the play."

Rev Dr Brown described the scene of the negro, "Gus," chasing the white girl who later jumps from the cliff; a scene in a legislature composed of colored men; and a scene in which a colored official forces his unwelcome attentions upon a white girl, who is saved from a hasty marriage with a negro by the arrival of the Ku Klux Klan.

Only two or three times in the dramatic recitation which Rev Dr Brown gave was he interrupted by objections from counsel.

Several times when attorney Hallowell asked him to characterize certain features he replied sharply that he couldn't tell that, which caused much amusement to the spectators.

The third witness of the day was Harry Atkinson of Natick, employed in the State Police office, who said he frequently censors films used for Sunday performances. He described the second part of the film, adding little to what the other two witnesses had said. At the conclusion of his cross examination Judge Dowd adjourned court until this morning.

Crowd on Hand Early.

Interest in the outcome of the case heard before Judge Dowd, and in the cases of those arrested last Saturday in connection with disturbances over the production of the "Birth of a Nation" caused hundreds of colored persons and their sympathizers to flock to the Courthouse in Pemberton sq early yesterday morning. Long before the courts opened there was a big gathering in Pemberton sq.

When, at 9 o'clock, the courts opened, the lower corridors about the three Municipal Courts were packed, so that it was difficult to get into that section of the building.

Shortly before noon Judge Dowd granted applications for warrants for those arrested during Saturday evening's disturbances.

A little later he was asked about the hearing on the granting of warrants against the manager of the theatre and the producer of the film. Attorney Cusic pleaded that Judge Dowd see the play before the hearing, but counsel for the petitioners objected to this.

"I think a hearing should be held at once, before more fuel is added to the flames," said His Honor, "this is a matter of emergency and exigency; a matter of much import to both sides, and I think it calls for immediate action. I think there should be a hearing on the matter today.

"Of course that does not mean that summones or warrants shall be granted immediately after the hearing. There should be a hearing, however, because of the public clamor, and either the alleged grievances should be alleviated or the show allowed to continue without interference."

After considerable argument on both sides Judge Dowd set the hearing for 2 o'clock.

Refuses to Hold Back Warrants.

Michael J. Jordan, National secretary of the United Irish League, counsel for some of the defendants arrested Saturday night, then asked that the cases of those arrested Saturday night be held up until after the hearing. Judge Dowd said that the two matters were in no way connected and had no bearing on each other. He had already granted the warrants, he said, and they were ready to serve.

On warrants granted by Judge Dowd, Rev A. W. Puller and William Monroe Trotter accordingly were arraigned before Judge Sheehan in the First Session of the Municipal Court. Counsel Jordan asked for a continuance until a week from Thursday, and urged that the men be let go on their personal recognizance.

Counsel Graham, representing the theatre management, and Sergt Martin King of the Lagrange-st Police Station objected, the former asking for immediate trial and the latter wanting the prisoners to be bonded. Judge Sheehan asked that the men promise to keep away from the Tremont Theatre.

After an argument all round Judge Sheehan continued the cases of the two defendants, and of nine other men and two women arrested in connection with the disturbance April 3. The case of Joseph Gould, a white man, charged with assaulting an officer, will be heard today by application of counsel.

In the first two cases tried before Judge Sheehan late yesterday afternoon, Charles F. Sullivan, a white man, and Harrison McDonald, a negro, were the defendants, charged with mutual assault and battery, were discharged.

McDonald's counsel wished his client's case continued, but Sullivan, who had no counsel, insisted upon immediate trial, as he is compelled to go away on a business trip. Judge Sheehan ruled that Sullivan was entitled to immediate trial if he wished.

JUDGE DOWD AT THEATRE.

Big Force of Police on Hand, but There Is No Disturbance Inside or Out Last Evening.

Judge Thomas H. Dowd attended the photo play, "The Birth of a Nation," at the Tremont Theatre last evening.

At the performance were also present many lawyers and clergymen and people who have become interested in the production from either the standpoint of law or morals. Among the clergymen was Rev Herbert S. Johnson of the Warren Avenue Baptist Church, who is to be called as a witness in the case today. With him were several of his parishioners.

A crowd of several hundred curious persons—practically all whites—stood on the mall of the Common opposite the theatre from about 7:30 until 8:30, but there was no excitement.

The entire house was "sold out" long before 8 o'clock, and 1000 or more persons were turned away. There was a large force of policemen both inside and outside the theatre, before and during the performance, and there were a number of plain clothes men on hand, also several State policemen with Chief Neal, who seemed to be very much interested in the performance. Other than an occasional burst of applause, nothing of moment happened in the theatre. Everything went off in a quiet, dignified way. And nothing happened when the audience left the theatre.

Rev Herbert S. Johnson said after the performance that as he was to be a witness he could not make any comparisons between last evening's performance and the performance he saw a week ago. He would say, however, "that the play has created a great deal of feeling among the colored people of Boston. I fear that unless this play is stopped in a week or 10 days there is grave danger of trouble in Boston."

NEW BILL INTRODUCED.

Legislators Declare Readiness to Prevent Performances Which Are Likely to Cause Race Hatred.

Representative Lewis R. Sullivan yesterday filed in the House of Representatives a bill to amend the existing law regarding public amusements by the addition of a clause to prohibit "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." The bill was referred to the Committee on Rules.

Speaker Cox gave out a statement yesterday declaring himself ready to aid any attempt to make impossible performances which stir up race hatred.

A bill which would transfer the censorship of the moral features of moving pictures from the Mayors of cities and the Licensing Boards of cities and towns to the State Board of Labor and Industries was given a hearing yesterday morning by the Senate Committee on Ways and Means.

Those who favored the measure were Senator Bates of Boston; Ralph A. Thompson, secretary of the Children's Welfare League; Mrs Julia Andrews, Legislative agent for the Federation of Women's Clubs; Dr John B. Hall of Roxbury, Rev William McLane of Cambridge and Rev T. A. Auten of Cambridge, the last three being colored men. John J. Gartland opposed the bill.

Acting Chief Neal of the District Police said that the present act was stronger than the bill proposed by the petitioners.

Action by Federation of Churches.

At a meeting of the directors of the Federation of Churches of Greater Boston, held yesterday afternoon in the parish house of Trinity Church, it was voted that the directors of the federation express, in the strongest terms, their disapproval of the photo-play "The Birth of a Nation."

NEWBURYPORT (Mass.) NEWS
APRIL 21, 1915

TWO PICTURES ARE FORBIDDEN

There will be no local production of "The Birth of a Nation" nor the Willard-Johnson fight. In order to save any unpleasantness over the matter, Mayor Fogg has caused local managers to be made aware of his wishes in the matter.

Telegram
Toronto, Can.
APR 21, 1915

The Governor of Massachusetts seeks to prohibit the moving pictures, "The Birth of a Nation" in the Bay St[illegible]

BOSTON CHRIS. SCIENCE MONITOR
APRIL 21, 1915

SCENE ORDERED CUT FROM FILM BY JUDGE DOWD

Pending Further Consideration of "Birth of a Nation" Omission Required

Pending further consideration [illegible] arguments of J. Mott Hallowell [illegible] the legal responsibility of the [illegible] ment of the photo-drama "The Birth of a Nation," now being shown at a local theater, Judge Dowd [illegible] notified the management of [illegible] inary ruling that they must [illegible] an episode depicting a [illegible] a white woman.

J. Mott Hallowell began [illegible] in which he said he would [illegible] that the film play [illegible] sponsible under the revised [illegible] for presenting an entertainment [illegible] gestive of immorality.

Judge Dowd witnessed [illegible] evening. The Rev. Herbert [illegible] is expected to appear for the [illegible] ants, also attended, as did Paul [illegible] Born, one of the original [illegible] and William D. Bridges [illegible] speakers against the film at [illegible] hall meeting Sunday.

On complaint filed by [illegible] son of the Boston police [illegible] sons protesting the film [illegible] granted immediate hearing [illegible] afternoon. The session [illegible] with examination of witnesses [illegible] the government, the Rev. [illegible] Bumstead of Brookline, the Rev. [illegible] A. Brown of St. Mark's Congregational church, Roxbury, and Harry [illegible] of Natick, employed in the state police office.

A bill designed to stop [illegible] of "The Birth of a Nation" or [illegible] plays in the future was filed in the House yesterday by Representative Lewis R. Sullivan of Boston. [illegible] ure as presented would [illegible] ent statute, which prohibits [illegible] duction of entertainments [illegible] to immorality, a problem [illegible] show or entertainment which would excite racial or religious prejudices [illegible] finds to a breach of the public peace."

APRIL 21 1915

BOSTON AGREES WITH

In view of the [illegible] Boston [illegible] the city [illegible] the Tremont theater, [illegible] claimed that this film, which [illegible] opposed by the colored people [illegible] stage and by many [illegible] religious organizations, will be [illegible] ance of being shown in this city [illegible] per believes that the type of [illegible] uld be barred from local [illegible] y yesterday that the Boston [illegible] ation against "The Birth of a [illegible] as to his mind, a complete [illegible] his action in forbidding the [illegible] "The Nigger" here.

WORCESTER (Mass.) GAZETTE
APRIL 21, 1915

[illegible] dge Dowd [illegible] Dowd, a Tremont [illegible] boy, [illegible] deciding over the [illegible] dons [illegible] Boston to determine [illegible] warrant shall be issued [illegible] est of man responsible for [illegible] duction of the showing [illegible] "The Birth of a Nation." He [illegible] ves up [illegible] his decision is [illegible] inister a little twilight [illegible] [illegible] the disturbance which [illegible] aused in Beacon[illegible]

[illegible] to secure the passage [illegible] islation aimed at the [illegible] Birth of a Nation" [illegible] have been introduced [illegible] Representative Lewis R. Sullivan of Dorchester filed a bill in the [illegible] ibit "any show or [illegible] which tends to excite racial or [illegible] prejudice or tends to a breach of the public peace."

LEGISLATIVE

...IAL
...ston, Mass.
APR 21 1915

PRODUCER OF "BIRTH OF A NATION"

DAVID W. GRIFFITH
Who staged the great photo-play which is objected to by Boston negroes.

COURT TO RULE TODAY ON "BIRTH OF NATION"

Negroes Crowd Court House at Hearing on Request For Warrant Against Producers—Cases of Men Accused of Inciting Riot Continued for Week.

Judge Thomas Dowd today is expected to announce his decision, in a special session of the municipal criminal court, as to the granting of a warrant against the producers of the photo-play, "The Birth of a Nation." A complaint was made yesterday by Detective Sergt. Anderson of the Lagrange street station, on behalf of the State, for negro citizens of Boston. Several witnesses were heard yesterday afternoon, and the hearing will be resumed this morning at 10 o'clock.

Yesterday morning, 11 men, two of them white and the rest negroes, who were arrested Saturday night in the vicinity of the Tremont Theatre, where the motion picture is being produced, were arraigned at the first session, before Judge Sheehan. All but three of these cases were continued for one week from today. One of the defendants, Joseph H. Gould of Norwood, will be tried today, charged with assault on Officer Hartigan of the Lagrange street station, while placing a prisoner under arrest.

Before continuing the other cases for trial, Judge Sheehan had a long conference at the bench with the police, attorneys for the theatre and for the defense. At the end his decision was as follows:

"I will continue these cases for a week from this Wednesday on one consideration. That is that Trotter and Puller, the men charged with inciting a riot, and the other defendants, keep away from the theater. Colored people may go to the theatre to attend the performance, but they must not congregate outside this theatre, or in the immediate vicinity, so as to attract a crowd, or create a disturbance."

Court Room Crowded

The arraignment of the fourteen defendants arrested last Saturday night was the most spectacular ever witnessed in the Suffolk court, according to old attaches and police officers. Over 2000 negroes, men, women and even children, crowded the lower corridor and fought for admittance to the first session. All available court officers were posted at the gate which leads to the door of this court, and the crowd became so big and crushing that police officers, under sergeants who were present to try cases, were called upon to assist the court officers.

It was early in the afternoon when Clerk Lord called "William M. Trotter and Aaron W. Puller." They responded, as did Sergt. Martin King of the Lagrange street station, the prosecuting officer.

"Both of these men, your honor, are charged with being the cause of a riot, and additional warrants on other charges are on hand," said the clerk to Judge Sheehan. Attorney Benjamin and Attorney Michael Jordan, appearing for them, immediately entered a plea of "not guilty" and waived a reading of the complaint, saying they wished the cases tried after the finding of Judge Dowd on the warrant against the theatre.

Sergt. King and Attorney Graham, for the theatre, both fought against a long continuance, which was first asked. Sergt. King said: "In the first place this mob last Saturday night became so wild that they started to take the law into their own hands. They attempted to storm the theatre and assault anyone who attempted to stay their progress. In the second place the patrons of this theatre should have some consideration. You do not know how serious this thing will become or what offenses will be committed before next week. Last week we had to disperse the negroes gathered opposite the theatre."

Two Are Discharged

Charles F. Sullivan, a white man of Cambridge, insisted that his case be tried at once. He was charged, with Harrison McDonald, colored, of 21 Brunswick street, with assault and battery by Patrolman Newell of the LaGrange street station. Later this case was tried, Attorney John W. Schenck appearing for McDonald. After a long hearing both men were found not guilty and discharged.

The afternoon session before Judge Dowd proved to be more interesting than the arraignment of the alleged rioters. Before the case began court officers excluded those standing up, although they allowed a dozen or two to stand in a doorway of an adjoining ante-room.

Judge Dowd cautioned all that there should be no demonstration. He had to repeat this warning several times.

Detective-Sergeant Anderson of the LaGrange street station, representing the government, presented the complaint, which was brought under chapter 367 of the Acts of 1920, relating to immoral entertainments.

After Rev. Horace Bumstead had been called to the stand by Detective Anderson, M. M. Hallowell, a white lawyer, who was appearing against the photo-play, said he did not want the charge to be against one man. David Griffiths, the producer of the play, being in California, as eliminated, and J. J. McCarthy, his partner, together with John B. Schoeffel, manager of the Tremont Theatre, were named as the defendants. Attorneys John F. Cusick and Graham appeared for them.

...the court he had seen the play on the afternoon of its first public appearance in this city.

"I regard it as brutal," said Bumstead.

"You can say what you saw, but you must not say whether it was brutal or kind," interjected Judge Dowd.

"I saw a negro pursuing a white girl," continued the witness, "and she finally threw herself over a cliff. I saw also at the end of the play the figure of Jesus Christ brought in a manner I think—"

"I object," said Attorney Cusick.

Words Stricken Out

Judge Dowd had this stricken out, and said he was trying the case on evidence, not on the opinions of people who had seen the play. Butler R. Wilson, a negro attorney, asked the witness about the chase of the negro "Gus" after this white girl. Bumstead said that "Gus'" face was "lustful." Again Attorney Cusick objected, and Judge Dowd ordered this word struck out. Bumstead used the words "brutal" and "fiendish," but they were also treated in a like manner.

At last Judge Dowd said: "This witness wants to give his opinion and argue it out that way. I am here to listen to evidence, not to hear the opinions of any man who does not like the production and argues along that line."

Rev. Samuel A. Brown, colored, pastor of the St. Mark's Congregation Church, Columbus avenue said he had seen the play once. He admitted to Attorney Cusick that he was in the crowd last Saturday night at the Tremont Theatre. He told the lawyer he had been refused a ticket. Later he admitted that he did not reach the box office. Judge Dowd interposed and said, "The riot case is being tried in another court, you can go after that when this is over."

Brown told about every scene in the second part of the photo-play, describing it minutely with the help of the two lawyers, Butler R. Wilson and J. Mott Hallowell.

Censor on Stand

The last witness of the afternoon was Harry Atkinson of Natick, building inspector, attached to the office of the State police and who acted as censor of the play last Thursday night. He said that he was the regular censor for Sunday films, as well as being a building inspector.

"Your memory is pretty good, Mr. Atkinson?" asked Attorney Cusick.

"I've known it to fail," said the witness.

"You saw President Lincoln shot in the picture?" he was asked.

"Yes," said the building inspector-censor.

"Well, now suppose you tell the court about that," said Attorney Cusick.

This Atkinson did. He also admitted, on cross-examination by Cusick, that the negro "Gus," much referred to by the opponents of this production, was dressed as any man might be and in a regular street custom.

At 4 o'clock the hearing adjourned, with the complainants only producing three witnesses. They have several more who will be called today. In closing, Judge Dowd said:

"I am going to the Tremont Theatre tonight to see this play. I will see what you have been trying to explain to me. The hearing will commence about 10 o'clock tomorrow morning."

Statement of Management

The management of the Tremont Theatre issued the following statement last night:

"'The Birth of a Nation' was brought here in good faith. The judgment of the censors appointed by the mayor and police commissioner was asked before the firs tpublic performance. We have made all the changes they requested. We have added title material showing the progress of the negro since Reconstruction. Beginning this (Wednesday) afternoon, we shall show pictorial scenes further illustrating their progress.

"This play is not a commercial proposition in the sense of aggrandizing any stranger at the expense of Boston. Practically all the money being expended is turned back to the citizens of Boston, through our payroll of 127 local employes and other legitimate expenses. It would be a civic calamity to drive this play from Boston on unjust and prejudiced grounds.

"David W. Griffith, the author of this play, is not a sectionalist, but an artist. He cares not from what period he takes the source of his plays, so long as they afford strong drama. He found what he required for dramatic purposes in the story of the Lost Cause and of Reconstruction. Love of our great and glorious heritage of Union nationality breathes in every fiber of his being. Mr. Griffith thought no more of giving two of his five villains in the play black skins that he had thought previously of making the redskins or Indians the villains of his earlier plays. The sections of these aforesaid negro villains are no more and no less objectionable than the actions of the ordinary white villains in the conventional melodrama.

"We firmly and sincerely believe that those trying to stop the play on the alleged ground of immorality are badly advised. The charge, we think, is a pretext to excuse their dislike of another view of reconstruction to what they have been accustomed. There were many who disliked Sir Walter Scott's romance of the Highlanders and the Stuart kings in the Waverley novels. But we never heard that those were suppressed by order of official authorities.

"The mere fact that 'The Birth of a Nation' happens to show a few members of one of the races of the United States in an unpleasant light is no argument whatever. If this film be suppressed, we shall be serving notice upon all moving picture and theatrical managers that they may only produce plays that are absolutely and unquestionably offensive to nobody. The result will be a thoroughly colorless, innocuous mediocrity that will be the death of true stage art."

...to substitute a bill

CHURCH FEDERATION OPPOSES PHOTO-PLAY

A protest against "The Birth of a Nation" as "contrary to good public policy and injurious to public morality," was unanimously voted yesterday afternoon by the directors of the Federation of Churches and Religious Organizations of Greater Boston, representing all the Protestant denominations. Rev. Alexander Mann is president and Rev. Christopher R. Elliot secretary of the federation. The vote is as follows:

"Voted, That the directors of the federation express in the strongest terms their disapproval of the photo-play, 'The Birth of a Nation,' considering it contrary to good public policy and, in any broad sense of the term, injurious to public morality, and they trust that some way will be found to prevent its further production."

NO DISTURBANCE AT THE TREMONT THEATRE

Although a throng of curious spectators gathered on the Common opposite the Tremont Theatre again last night, not the slightest disturbance occurred. A few groups that gathered in discussion early in the evening were quickly dispersed by the police, a large detail being still on duty at the theatre.

Judge Dowd, who is hearing the petition for a warrant against the producers of the photo-play, attended the performance last night. Deputy Chief George C. Neal of the Massachusetts District Police, and the Rev. Herbert S. Johnson of the Warren Baptist Church, who will testify today, also attended. Some officials of the State police were on duty at the theatre. A few negroes were present.

ADVERTISER
s: Boston, Mass.
APR 21 1915

WITNESSES IN PLAY RIOT CASE HEARD

Warrants for Arrest of Manager Schoeffel of Tremont Theatre Are Sought

TWO MEN FREED OF THE CHARGE OF DISTURBANCE

Municipal Court Sessions Are Crowded During Three Sessions of Hearing

Trouble arising over the Boston production of the "Birth of a Nation" took the greater part of the time in three sessions of the Municipal Court yesterday. The hearing before Judge Dowd on the request to grant warrants for the arrest of Manager John B. Schoeffel of the Tremont Theatre and J. J. McCarthy of the Mutual Film Co. took up the entire afternoon session and will be continued at 11 a.m. today.

Two men, one white and one colored, were found not guilty on the charge of mutual assault and battery during the disturbance Saturday night at the Tremont Theatre. The cases of 11 others were continued by Judge Sheehan. The cases against two women who were arrested Saturday night in connection with the trouble were also continued by Judge Duff.

The hearing before Judge Dowd on the question of granting a warrant was by far the most important. The hearing was the result of a protest made to Gov. Walsh at the State House Patriots' Day.

The Governor expected to make a solution of the case if warrants were issued against the theatrical men for running an improper entertainment. If warrants were refused, the Governor said he should seek legislation to prohibit plays that excited race prejudice.

Three witnesses were called to testify before Judge Dowd by Atty. Hallowell, who is appearing for the complainants. The witnesses were Rev. Horace Bumpstead of Brookline; Rev. Samuel A. Brown, colored, of 856 Columbus ave., Roxbury, pastor of St. Marks Congregational Church and Inspector Harry Atkinson of Natick of the State Police, who saw the show under the direction of Deputy Chief Neal. At the conclusion of yesterday's hearing, Judge Dowdd said that he intended to see the show last night.

Rev. Brown proved to be the star witness for the complainants. He gave a careful discription of the various reels and laid great stress on the parts which depicted the pursuit of the white girl by "Gus," the renegade Negro, which culminated in the leap of the girl from the cliff to the rocks below. All the witnesses spent much time of a careful discription of this scene and of the scene in which Silas Lynch is shown as carrying a bound and struggling white girl from his office to a bedroom.

Rev. Brown illustrated his description of the manner in which the negresses in the gallery of the State Legislature deported themselves by swinging his legs over the railing in the court room.

The hearing in the afternoon was not called without objection from Atty. Cusick, the representative of the film company.

He wanted a continuance when the case first came up, but Judge Dowd said that the case should be tried at once.

He said that if there was any legal obstacle the play should be stopped at once and no more fuel added to the flames of discontent. He also said that if the play was a proper production the theatre manager should be freed from molestation.

This afternoon's hearing was in the poor debtors' court room, which is a small room. When Judge Dowd took the bench there were more than 100 persons packed into the "small auditorium" and Judge Dowd said "I may say to all that this is a most important hearing and I ask all to refrain from any expression of approbation or disapprobation, as the testimony is presented. This court room is at the present time packed beyond all endurance, and I must, therefore, ask all persons to leave the court. Witnesses will be called as they are needed."

At this point the court was cleared of all excepting court officers, members of the press and witnesses.

At the beginning of the hearing Atty. Hallowell, for the complainants, stated that he did not want the case to be against one man. He held a conference with Atty. Cusick, for the defendants, who said that the film" than Griffith, the "producer." Therefore by an agreement of attorneys, the complaint was made against McCarty instead of Griffith, and was also made against John B. Schoeffel, manager of the Tremont Theatre.

The first witness called was Rev. Horace Bumstead of Brookline, who said he had seen the motion picture play.

"I regard this as brutal," Bumstead said. To which Judge Dowd replied, "You can say what you saw, but you must not say whether it was brutal or kind."

"I saw a negro pursuing a white girl," the minister said. "She finally threw herself from a cliff. I saw also at the end of the play the figure of Jesus Christ brought in in a manner which I think—"

"I object," said Atty. Cusick.

In answer to a question from Butler Wilson, a colored attorney, the witness said the pursuing negro on the screen was lustful. Judge Dowd ordered the word "lustful" struck out.

"What was the name of the negro?" asked Atty. Mallowell.

"Gus," replied the witness.

The witness described the white girl leaving her house and her pursuit by the negro. The court warned him to be accurate in his description, and not to express personal opinions, as Judge Dowd said that he himself would see the play.

The witness told of the girl going to a lonely spot, and on being asked to describe it, said several times that he could not without infringing on the court's instructions, which ... express his perso...

He said the scene culminated with the girl throwing herself over the cliff, but as the witness could not remember what words were thrown on the screen before her act.

Rev. Bumpstead was followed to the stand by Rev. Brown. The witness told how the play showed the formation of the Ku Klux Klan and the punishment meted out to Gus when he was captured by a band under the leadership of the dead girl's brother.

HERALD
Boston, Mass.
APR 21 1911

JUDGE IS TOLD WHY NEGROES ARE OFFENDED

Scenes from Films of "The Birth of a Nation" Described in Hearing on Application for Warrants on Ground That the Production Is of Immoral Nature.

WILL PASS JUDGMENT AFTER SEEING THE SHOW

Eight hundred Negroes and their white supporters thronged the corridors of the municipal court yesterday, striving to gain admission to the hearing before Judge Dowd, at which leading men of the colored people and others began their legal fight to end the run of the photo-play of "The Birth of a Nation."

Scenes of the play were described, and summonses were asked for the appearance of John B. Schoeffel, owner of the Tremont Theatre, and J. J. McCarthy, traveling manager of the film, on the allegation that they were giving an immoral performance. After considerable evidence had been given, the case was continued until today.

Testimony centred around the Negro character "Gus," who pursues a white girl until she dashes over a cliff, and "Lynch," the Negro elected Lieutenant-Governor, who carries a white girl in his arms. Both scenes were declared to be depictions of immoral acts, such as the statute was intended to prohibit.

On Governor's Suggestion.

All efforts to suppress the play were based on this hearing, which resulted from the suggestion of Gov. Walsh and Commissioner O'Meara that legality of the picture should be passed upon by the courts. The complainants appeared ready for action at the opening of the court, but had to wait until the afternoon, partly that the cases of the 14 arrested in the disturbance at the Tremont Theatre on Saturday night might be considered.

Of those defendants two were dismissed. They were Charles F. Sullivan (white) and Harris McDonald (colored), who were charged with mutual assault. The others were held for hearing on various dates, but only after a sharp controversy between a number of lawyers and Sergt. King, the police complainant, who asked for immediate trial.

In the corridors, while these cases were on, the leaders in the fight against the film were formulating their campaign. Appearing for the applicants for the summonses against the theatrical managers, were Atty. E. P. Benjamin, Atty. J. M. Hallowell, former assistant attorney general, and Atty. Butler R. Wilson.

Atty. John F. Cusick appeared for the Tremont Theatre and the photoplay interests. On the side lines, championing the rights of the colored people, were a dozen or more colored lawyers, prominent among them former U. S. Dist.-Atty. William H. Lewis.

Postponement Asked.

An opening skirmish came at noon when Atty. Cusick went into Judge Dowd's chambers and asked that the hearing be postponed until Thursday. He wanted the court to go to the theatre and see the performance. Judge Dowd said he would rather hear the evidence first and then he might see the play, believing that it would help him.

"This hearing is of great importance to both sides," he said, "and should be held as soon as possible. It is a matter of exigency and should be settled before more fuel is added to the flames." He then ordered the hearing to proceed at 2 o'clock.

The courtroom was filled long before that hour, the greater number of spectators being colored people, although there was a large number of white men, among them those who have been identified with movements for the uplift of the Negro.

Among the interested persons on hand were the following: The Rev. Horace Bumstead, former president of Atlanta University; William L. Reed, messenger to Gov. Walsh; John Long, 92 years old, the oldest colored resident of Boston; C. Henry Robbins, a superior criminal court stenographer; Prof. Allen Whaley, a New York attorney; Michael J. Jordan, secretary of the United Irish League; Rev. Herbert S. Johnson, Rev. D. D. Walker of Chelsea; Mrs. Susie Craig and Mrs. Jane Possey; William Brigham, secretary of the Wendell Phillips Association, and Mrs. Charles Moore.

Substitute Allowed.

The complaint asked for summonses for W. J. Griffiths, the owner of the film, and Manager Schoeffel, but Atty. Cusick, in opening, requested that J. J. McCarthy, the traveling manager, be allowed to substitute for Mr. Griffiths, as the latter was not in Boston, and this was assented to. Then testimony of the first witness, the Rev. Horace Bumstead, began.

In his examination, by E. P. Benjamin for the complainants, he was inclined to characterize the picture, and this brought several objections from Atty. Cusick and an order from the court, not to give his impressions, but to tell only what he saw and what he heard.

He began with the description of the pursuit of the white girl by "Gus," the Negro. On the screen was flashed the words, "Don't come near me or I'll jump," and, as the Negro followed her up a steep incline, she hurled herself off a cliff.

Later, he said, there was a scene in which a northern girl came to the office of "Lynch," elected Lieutenant-Governor. The latter approaches the girl, he said, with an offer of marriage. She refuses him with indignation, and is bound to a chair and carried into another room. At another point, there is a white woman carried in the arms of the Negro Lieutenant-Governor.

Calls Expression "Fiendish."

"What were the facial expressions?" asked Atty. Benjamin.

"Fiendish, brutal," he answered, and Atty. Cusick objected.

During the discussion between court and counsel, Judge Dowd told Dr. Bumstead to confine himself to the impression the picture produced upon him.

"We don't want what you thought. What was your impression?"

"My impression," replied Dr. Bumstead, "was that of a Negro trying to attack a white girl."

Judge Dowd—That is excluded. I think we had better narrow down to what was seen of that picture.

Dr. Bumstead proceeded to describe the pursuit of the girl by the Negro. He said it happened in a lonely spot where there were woods and trees and a spring of water, with no other animal near it except a chipmunk. The girl had gone for water. As she was drawing it, the Negro "Gus" appeared. As soon as she saw him she left the pail of water and started to run. The Negro pursued, and that pursuit was followed by a scene in which the girl threw herself from the cliff. Witnes saw another scene in which there was a senator and a colored woman, but could not remember what the colored woman did.

Colored Pastor a Witness.

A colored pastor, Samuel Albert Brown of Roxbury, was the next witness. He visited the play Saturday afternoon, April 10. Describing the pursuit by the Negro, he said: "The girl came to the spring, and there was no other living creature in sight. As she started to raise the pail the saw the face of the Negro 'Gus.' She turned and ran in an opposite direction. There was a thrilling chase."

"Thrilling chase" was objected to. The witness proceeded: "The woman ran and Gus ran and went through the strip of wood. He followed in her wake, she looking back and running. Finally, the girl was seen climbing from one stone to another, with 'Gus' at a respectful distance, still following, until at last she was seen on high stones at the top of the cliff. He goes near behind her, and then appear these words on the screen: 'Don't come near me or I'll jump.'

"Gus reached forward and then the girl took a plunge into the depths beneath. Afterwards her brother comes to the top of the cliff and looks down. Scenes had been shown before that to show that the men of the white race were planning some kind of an organization."

Judge Dowd here complimented the witness on his testimony, saying: "It is so lucid that I might not need to see the play for myself."

The witness went on to describe the preparation of the white garments for the Ku-Klux-Klan and the capture of "Gus" by masked men in white. On his calling a group on one of the scenes carpet-baggers, Judge Dowd remarked that they are not peculiar to any clime.

QUINCY (MASS.) LEDGER
APRIL 21, 1915

DISAPPROVE OF PICTURE "BIRTH OF A NATION"

John D. McKay Against Luring to Church With Smokers

John D. Mackay, chairman of the school committee, in discussing the purposes of men's clubs before the South Quincy Brotherhood at the First Presbyterian church Tuesday night said he believed attendance should be assured without the inducements of suppers and smoking because they tended to decrease the sacredness of an edifice.

Mr. Mackay's statement was made during his discussion of the changes in the world's social industrial and political aspects and of the greater opportunity in recent years for men in general, through clubs and other ways, to assist in the adjusting of matters.

No action was taken on the question as to whether or not the Brotherhood should protest against the continuance of the motion picture, "Birth of A Nation." Alexander Cowe who

JUDGE IS TOLD WHY THE NEGROES ARE OFFENDED

(Continued from Page One.)

Gaze Intense and Prolonged.

Speaking of Salla Lynch, the colored man elected Lieutenant-Governor, Stoneham the white man, and his daughter, witness said: "She would come and speak to her father when the two were in conference. The moment the white girl came in, Lynch ceased looking at the papers, but looked at the girl with a gaze so intense and prolonged that her father would look up to see why there was no response. Later when the girl had to see Lynch in his office he approached her in a somewhat hesitating way. She withdrew as if afraid. He approached her a little more, and she moved round the room until finally he did come near to her.

"The colored people were called in, and it was stated on the screen that a marriage was to be arranged. During the arrangements for the marriage Lynch continued to press his suit. The girl was running about the room, sometimes in fright, sometimes as if she were going to protect herself. She was seized at one time—tied in a chair—and about her were two or more attendants, colored people. A little late Lynch was seen taking her up and walking with her in his arms toward the door or through the door. The scene culminates in the rescue of both Stoneham and his daughter by the Ku-Klux Klan."

Typical Representative.

Witness recalled what he saw of the white senator and the mulatto woman. "I cannot describe her," he said, "except to say that she was a typical representative of the under world. When any one came into the room she acted as if she knew them. When the senator came to have a conference with Stoneham he was met by this mulatto woman. There were afterwards these words on the screen: "Stoneham's office, which his daughter never visits.'"

Cross-examined by Atty. Cusick, witness admitted that Lynch proposed marriage to the girl, telling her that he would build a black empire with her as its queen seated at his side. In reply to Atty. Hallowell, witness said that Lynch made advances before there was any proposal of marriage. The girl rejected the proposal and showed indignation from the beginning. It was after that rejection that she was bound and carried off. Witness had not seen the play since April 10.

As Seen by Censor.

Harry Atkinson of Natick, inspector of the district police department and censor of plays offered for exhibition on Sundays, testified that he saw "The Birth of a Nation" last Thursday. He described the scenes showing the pursuit of the girl by the Negro. "In the scene with Lynch," he said, "there are two rooms. In one there is the Lieutenant-Governor and a number of colored women. When the white girl makes her appeal to him he says he will do what he can to assist her and proposes marriage as one of the stipulations for his aid.

She is very much disgusted. He tries to approach the girl and she tries to evade him, making a rush for the outer door. He gets there before her and locks the door so that she cannot escape. He succeeds in getting hold of her, calls for assistance from the adjoining room, and dispatches them for someone to perform a forced marriage ceremony. She is gagged and taken to the next room, where she is attended to by several colored women."

Witness admitted in cross-examination that he went to censor the play, not in order to meet any demand for Sunday performances by the promoters of the play, but in the interest of the Elks.

The hearing was then adjourned until this morning. Judge Dowd intimating that he would see the play himself that evening. Atty. Cusick suggested that it might be well to have two of his associate judges accompany him. Judge Dowd said he must decline to accept the suggestion, adding: "I shall see the play myself and determine on the evidence presented."

The hearing will be resumed this morning. Among the witnesses who will appear are former Assistant U. S. Dist.-Atty. William H. Lewis, Deputy Neal of the state police and several colored pastors. An interested spectator at the hearing was Supt. M. H. Crowley. The complaint is brought in the name of the commonwealth, and the official complainants are the police, although they have practically no part in the proceedings. All preparation and gathering of witnesses is in the hands of the group of attorneys headed by Butler R. Wilson.

In the early proceedings where those arrested in Saturday's disturbance were taken into custody, William M. Trotter, editor of "The Guardian," and the Rev. Aaron W. Puller, pastor of the Calvary Baptist Church, were held for a hearing Thursday. They were released on their personal recognizance. The other cases were also continued, with the understanding that colored people keep away from the Tremont Theatre.

The management of the Tremont Theatre issued the following statement last night:

"'The Birth of a Nation' was brought here in good faith. The judgment of the censors appointed by the mayor and police commissioners was asked before the first public performance. We have made all the changes they requested. We have added little material showing the progress of the Negro since reconstruction. Beginning this (Wednesday) afternoon, we shall show pictorial scenes further illustrating their progress.

Not a Commercial Proposition.

"This play is not a commercial proposition in the sense of aggrandizing any stranger at the expense of Boston. Practically all the money being expended is turned back to the citizens of Boston, through our payroll of 127 local employes and other legitimate expenses. It would be a civic calamity to drive this play from Boston on unjust and prejudiced grounds.

"David W. Griffith, the author of this play, is not a sectionalist, but an artist. He cares not from what period he takes the source of his plays, so long as they afford strong drama. He found what he required for dramatic purposes in the story of the Lost Cause and of reconstruction. Love of our great and glorious heritage of Union nationality breathes in every fibre of his being. Mr. Griffith thought no more of giving two of his five villains in the play black skins than he had though previously of making the redskins of Indians the villains of his earlier plays. The actions of these aforesaid Negro villains are no more and no less objectionable than the actions of the ordinary white villains in the conventional melodrama.

"We firmly and sincerely believe that those trying to stop the play on the alleged ground of immorality are badly advised. The charge, we think, is a pretext to excuse their dislike of another view of reconstruction to what they have been accustomed. There were many who disliked Sir Walter Scott's romance of the Highlanders and the Stuart kings in the Waverley novels. But we never heard that these were suppressed by order of official authorities.

Free from Suggestion.

"There are no rape scenes depicted in 'The Birth of a Nation.' The scene of the villain detaining the girl, after having proposed marriage to her, is entirely conventional and free from lustful suggestion. A similar scene appears in 'The Story of the Rosary' and 'The Yellow Ticket' of this season's playsand from 'The Two Orphans' down. As to the situation of the girl being frightened into a leap to her death through the approach of the Negro Gus, there is an exact parallel in Scott's 'Ivanhoe,' where the Jewish girl Rebecca threatens to leap from the battlements of the castle on the approach of the Christian Knight Templar. If the one be allowed to be presented, why not the other? The chief difference is, in the one case an African villain against a white girl, and in the other case a Christian villain against a Jewish girl.

"The mere fact that 'The Birth of a Nation' happens to show a few members of one of the races of the United States in an unpleasant light is no argument whatever. If this factor is to be seriously considered, there is hardly any limit to which official regulation may not go. If Africans are to have their say and oppose the production of a play to which they object, why should not the Jews, Hungarians, Czechs, Teutons, French, Italians, Slavs, Scandinavians, Irish and Anglo-Saxons have the same privilege? If this film is suppressed, we shall be serving notice on all motion picture and theatrical managers that they may only produce plays that are absolutely and unquestionably offensive to nobody. The result will be a thoroughly colorless, innocuous mediocrity that will be the death of true stage art."

SPEAKER COX FAVORS RESTRICTIVE LEGISLATION

Says He Thinks the House Would Support Such Action.

Speaker Channing H. Cox is in favor of legislation which would regulate such performances as the "Birth of a Nation." He declares:

"Several of the members of the House, some representatives of the colored race and others interested, have asked me what my position would be as to the admission of new legislation which would prohibit entertainments or plays which tend to excite race prejudice or which tend to injure the feelings of any particular race. So far as I have been able to learn, there is a general feeling of regret on the part of the members of the Legislature that a performance which is so objectionable to so large and responsible a class of our citizens should be permitted in our city, and the member of the House, so far as I am able to ascertain, is such that any move to secure legislation to make such performances impossible will receive strong support.

"If it is true that there is being offered twice daily a great insult and a great injustice to a large number of our colored citizens within Massachusetts, I shall, for one, stand ready to aid any attempt to make such performances impossible.

"Of course, it has been said that the license could be revoked in five minutes by the proper authorities, but the mere statement of a possible remedy does not satisfy the feelings of outraged citizens."

BOSTON (Mass.) EVE. GLOBE
APR 21 1915

FEW COLORED PEOPLE AROUND COURTHOUSE

Although it is not to be expected that some time today the question of whether or not a summons or warrant will be granted against the manager of the Tremont Theatre, and the producer of "The Birth of a Nation," will be decided by Judge Thomas Dowd of the Municipal Court, there were comparatively few colored people around the Courthouse early this morning.

The corridors presented a striking contrast to conditions [illegible] from early morning until the afternoon session closed late [illegible] thronged with colored people. This morning [illegible] people were [illegible] when Judge Dowd [illegible] large [illegible]

[illegible] natural, and while the [illegible] our colored brethren and may think [illegible] part of good sense and human decency [illegible] their feelings by such exhibitions.

ON (Mass.) AMERICAN
APRIL 21, 1915

WILL NOT CLOSE UP FILM PLAY

At the opening of the continued hearing on the southern photoplay, "The Birth of a Nation," before Judge Thomas H. Dowd in the city criminal court today, Judge Dowd said that, if the scene where "Gus," a colored film character, chases a white girl to suicide over a cliff is eliminated, he would not issue warrants for the management of the film or theatre.

The police, on complaint of 2,000 or more Boston negroes, backed by several white sympathizers, asked for warrants for arrest of J. J. McCarthy, traveling manager of the film, and of Proprietor John B. Schoeffel of the Tremont Theatre, where the film is running.

When Judge Dowd made his conditional ruling on the film, counsel for the theatre said the management did not propose to show anything illegal.

The police application was based on the statute regarding immoral or suggestive entertainment.

Judge Dowd said that the film was "a magnificent production" and that there was no race question at issue but merely the morality of the scenes.

COURTROOM FILLED.

Today's session on the debated film began at 11:30. The attendance was much less than the jam of the day before, but the court room was well filled.

Mayor Curley announced today that he conferred with the management of the film, that the management has agreed to certain changes and that, so far as the Mayor's office goes, the film may continue.

At the opening court session yesterday Judge Dowd heard three witnesses for the negroes and the police, then adjourned court, saying he would see the film for himself at night. He attended the show last night. When the hearing began today Judge Dowd, addressing counsel for both sides, said:

"Gentlemen, I don't think I will hear any more evidence, as I have witnessed the film. The question of race is not involved. It is a question entirely of the decency and morality of the play.

"It is a magnificent production; one of the finest I have ever seen.

"If the management will eliminate the scene of the chase of the white girl by the character 'Gus,' where he chases her to a cliff where she jumps off and is killed, I will not issue a summons."

John P. Cusick, counsel for the theatre: "The scene referred to by Your Honor has been before Mayor Curley and the management for four days. The management wishes to say that they do not propose to show anything except what is within the law. In this picture there are over three miles of film——"

"Filth!" interjected William H. Lewis, colored, the former-Assistant United States District Attorney, who sat directly back of Cusick.

Cusick turned and said sharply: "You're an educated colored man, Mr. Lewis, and ought not to say that."

Judge Dowd: "I don't think there was any open attempt on the part of the management to violate the law."

WANT CASE TRIED.

J. Mott Hallowell, counsel for the petitioners: "We ask that summonses issue and that the case be tried on its merits as we believe that other scenes are as objectionable as those referred to by the court."

Judge Dowd: "There are over one thousand scenes where white people are portrayed, worse than appear in this play, and we should not allow the color question to arise. Owing to the amount of money involved the management should be given a chance to eliminate objectionable scenes."

Mr. Hallowell asked for ten minutes in which to argue. Judge Dowd allowed the request, cautioning Mr. Hallowell that the only question was that of the time to be allowed for elimination of the cliff scene.

BIDDEFORD (Me.) RECORD
APRIL 21, 1915

The photo-play, "The Birth of a Nation," caused a riot in Boston upon its initial presentation there. Some of the colored ladies in the cast must have let their stockings slip

REPUBLICAN
Springfield, Mass.
APR 21 1915

LEGISLATIVE AFFAIRS

COMING RUN TO SECOND

WORKING FOR HIGHWAY BILL

Sectarian Issue Over Public School Teachers—Senate Debate Milk Problem.

From Our Special Reporter.

BOSTON, Tuesday, April 20.

Carrying out the first illustration of the western highway bill as making a run of bases, the feature of the situation to-day is that of a runner at first making ready for a dash to second. His friends crowd up as close as possible and say everything they think wise and encouraging so as to land him safe on second. To-day's calendar in the House covered six pages, and this bill was in the middle of the last page. When the calendar was called the first time Speaker Cox said that the bill was in the hands of the committee on bills in the third reading, and hence it could not be called on the question of being passed to be engrossed. Mr Allen of Newton is the chairman of the third reading committee, and he is unusually broad in this view of his responsibilities and unusually active in the discharge of his duties. His faithfulness was the subject of good-natured bantering to-day by Mr Washburn of Worcester, for several others bills are held by the committee, as well as the western highway bill. Former Representatives Hardy of Huntington and Barry of Agawam have been here to-day looking over the ground and making sure that the bill makes a good run to second base. As far as can be seen, the bill has a strong position. Certainly its friends feel in a happy frame of mind and are awaiting the next move with confidence.

Quite a debate occurred over the bill to forbid the asking of questions of applicants for teachers' positions in the public schools regarding their religious belief. It was evident that the feelings which were stirred up by the debate over the sectarian amendment are still hot. The old issue of Catholic or Protestant was again brought into the open. No decision was reached, for the bill was put at the end of the calendar, on motion of Mr Lomasney of Boston.

The milk problem was debated in the Senate, and the milk producers were decisively defeated. So the fight will be transferred to the House.

THE SENATE.

Liquor Transportation Bill Passed — Hotel Registration Bill Accepted.

Mr Doyle of Bristol moved to put over until to-morrow the enacting of the bill to regulate the transportation of liquor, but it was defeated, 10 to 24, as follows:

Yeas—Messrs Bagley, Doyle, Fitzgerald, Green, Leonard, McGonagle, McLane, Sullivan, Tetler, Tinility—10.

Nays—Messrs Bartlett, Bates, Baxter, Beal, Bean, Cavanagh, Clark, Cummings, Eldridge, Ellis, Fay, Gorst, Gifford, Gordon, Haigis, Hobbs, Jackson, Martin, Mason, Norwood, Perley, Tufts, Wells—24.

The bill was then passed to be enacted.

On the bill to prohibit the sale or delivery of milk or cream produced under unhealthful conditions, Mr Cummings of Worcester opposed any further legislation as entirely unnecessary and as bearing too hardly upon the farmers. Such legislation would increase the cost of milk to the consumer. He criticized the association pushing this measure as spending much money for this legislation that might better have gone for pure milk for babies. This bill is also objectionable as opposed to home rule. His own town has inspectors that are doing their duty and more legislation is not needed. The producers of milk wish to be let alone for this year at least, and when legislation is had it should be by joint action of producers and consumers, and not along lines proposed only by a paid association. He favored the resolve of Mr Gordon of Hampden for an investigation of this subject, with a report to the next General Court.

Mr Gordon of Hampden withdrew his proposed substitute resolve for an investigation.

Mr Norwood of Essex spoke for the pending bill as giving the state board of health only such authority as is needed to protect the public.

Mr Cummings moved to amend by providing that milk shall not be handled except under permit, as provided by the law of 1914, stating that it is not produced or handled under insanitary, unclean or unhealthful methods.

Mr Clark of Plymouth opposed the bill and said it gave no authority for the state board to make investigation.

Mr Norwood said no defect in the bill has been pointed out, and that its sole purpose is to bring producers out of the state up to the standard required of Massachusetts producers.

Mr Kimball of Middlesex opposed any legislation this year.

Mr Ellis of Middlesex said the bill that bears hardest upon the farmer, by giving an advantage to the farmers living furthest from the consumers, was the "Saunders" milk bill which was passed at the demand of the farmers and of the master of the state grange. The pending bill is a step in the right direction, but does not go far enough. Producers and consumers should now work together, to get milk, the cheapest food, as cheap as possible. He sells milk with 5 per cent butter fat at 12 cents, but is not making a business profit. He is not supporting this bill from a financial standpoint, but for the advantage of the consumer as well as the producer.

Mr Gifford of the Cape opposed legislation as not in the interest of the farmers, who have to sell milk at 3½ cents a quart. The agitation against poor milk has about killed the whole business.

Mr Bates of Suffolk said that if injurious milk is being sold it is time to put a stop to it. He opposed any amendment to the pending bill. Mr Garst of Worcester feared the new bill would not give as good inspection as the present law. Mr Norwood said the new bill would not affect the local inspection provided under the present law.

Mr Cavanaugh of Middlesex favored the bill and all legislation to protect the public health, especially the infants.

Mr Tufts of Middlesex said he could get no proof that there is any real need of this legislation in this state, and that the bill has too drastic provisions. The state authorities can give no names of persons producing milk under unsanitary conditions.

Mr Ellis of Middlesex said there are plenty of dairies in this state with unsanitary conditions. Mr Cavanaugh of Middlesex quoted names of such dairies from a public health bulletin.

The amendment of Mr Cummings was rejected, 12 to 21.

Mr Cummings of Worcester then offered the substitute withdrawn by Mr Gordon. It was rejected, 12 to 21.

The bill was then ordered to a third reading without a count.

Mr Leonard of Suffolk then moved to substitute for an adverse report on a bill asked by Mayor Curley of Boston for the inspection of dairies and milk plants outside the state, but it was refused by this vote:—

Yeas—Messrs Bates, Cavanaugh, Ellis, Fay, Fitzgerald, Green, Hays, Jackson, Langeller, Leonard, Mason, McGonagle, Sullivan, Tetler, Tinility—15.

Nays—Messrs Bagley, Bartlett, Baxley, Beal, Bean, Clark, Cummings, Doyle, Eldridge, Farnsworth, Garst, Gifford, Gordon, Haigis, Hobbs, Kimball, Marchand, Martin, McLane, Norwood, Perley, Tufts, Wells—23.

The House bill on admission to the bar was favored by Mr Norwood of Essex and was opposed by Messrs Hobbs of Worcester and Bates of Suffolk.

All hotel guests in this state would be required to register under their own names under the provisions of a bill passed by the Senate to-day. The House already has passed the bill. Provision is made for a fine of $25 upon the hotel management for each violation discovered.

Mr Hobbs of Worcester had the orders put upon the table so that the Pittsfield sewerage bill could be enacted.

New Boston and Maine Bill Reported.

The committee on railroads then reported the new bill for the reorganization of the Boston and Maine railroad system. From this report, Mr Cowls of Amherst dissents and two senators, McLane and Timilty, and representatives Meuray and McLaughlin, reserve the right to dissent from any of its provisions.

The only important change for House bill 2048, already published, is in regard to the Hampden railroad. The new bill recognizes that corporation and provides that the Boston and Maine company may issue preferred stock, bonds and notes to equal the fair cost of the road as the public-service commission may determine, with accrued interest at not over 5 per cent. The bill goes into the calendar to-morrow.

A message from the governor was received on the subject of taxation, which was read in full and was then referred to the committee on taxation.

By a vote of 20 to 17, the House bill on admission to the bar was ordered to a third reading.

Mr Hobbs of Worcester made the point of order against the bill in relation to the intervention of the Southern New England railroad corporation in the abolishing of certain grade crossings in Southbridge that it had not been properly advertised, and had the matter put over until to-morrow, pending a ruling on the point of order.

The bill to provide supervision and regulation of innholders was passed to be engrossed, 29 to 6, on party lines.

The bill to regulate the manufacture of bread was put over until to-morrow with a couple of amendments pending.

Mr Gorst of Worcester spoke for making the cost of the new bridge over Lake Quinsigamond at $285,000, and it was put over until to-morrow by Mr Hobbs of Worcester.

THE HOUSE.

Education Bill Rejected, 128 to 79.

The recommitted resolve for an investigation relative to the expediency of taking Mount Holyoke as a state reservation came back again from the committee on ways and means reported by Mr Lyman of Easthampton, with the statement that it ought not to pass.

The committee on banks and banking, by Mr Wilson of Boston, with the dissent of Mr Mildram of Boston, reported favorably the recommitted bill for the erection of a building by the Fall River five cents savings bank for its own use.

Mr Belcher of Randolph for the committee on education, supported the appropriation for the benefit of poor towns and cities, which pay over $4 on $1000 for their public schools. He urged it as a matter of public policy, admitting that the rich places would have to pay what the poor ones do not. Mr L. R. Sullivan of Boston, against the bill, which the ways and means committee reported adversely, said it would cost Boston $783,000. Messrs Caro of Chelsea and Greenwood of Everett supported the bill as a sound measure of public policy. Mr Giblin of Boston, believed that the bill would cost Boston $1,000,000 a year. Mr Robinson of Chelsea said the bill ought to pass and incidentally mentioning Springfield among other places, he said it was the most beautiful city, in his opinion, in this state, or any other. Mr Smith of Provincetown was strongly for the bill and said that all parts of the state contribute to the wealth of Boston by sending young people to it to finish their education. After further debate, Mr Atwood of Boston, in charge of the adverse report of the ways and means committee, following Mr Belcher of Randolph, who had the five minute close for the education committee in favor of the bill, told of a long list of places which would lose money if the bill passed. On a rising vote on the rejection of the bill there were 87 yeas to 62 nays. On a roll-call there were 125 yeas to 79 nays.

A long debate on the Salisbury beach constitutional amendment resulted in a roll-call of 102 yeas to 108 nays.

Mr Dowse of Sherborn tried to get a bill substituted for an adverse report on his petition for an examination of water and water courses by the state department of health. Nobody spoke against him, but he failed by 48 yeas to 51 nays in his motion to substitute a bill.

Mr Quinn of Swampscott urged the House not to reject the bill to forbid school authorities to ask questions regarding the religious belief of applicants for positions as teacher in the public schools, as recommended by the third reading committee on the ground that the attorney-general had given an opinion that the bill was unconstitutional. Mr Quinn said that if the bill were not rejected he would move to amend it so as to remove any unconstitutionality. Mr Allen of Newton, who was in charge of the adverse report, read the opinion of Attorney-General Attwill against the bill, and opposed it still for the reason it would be bad policy to stir up any needless animosity over religious questions. Mr Armstrong of Somerville was against the bill as likely to stir up religious antipathy. Mr Caro of Chelsea was for the bill. Mr Lomasney of Boston made the point that religious questions were not permitted on civil-service blanks and he thought the bill ought to be adopted. Mr Allen of Newton, against the bill, said it was aimed first at teachers' agencies, and the attorney-general thought it was unconstitutional. He was opposed to any religious legislation. Mr Dowse of Sherborn, against the bill, thought it would fan the flames of bigotry. Finally, in order to give Mr Lomasney time to read the attorney-general's opinion, the bill was put at the end of the calendar.

Mr Mulveny of Boston had the jitney "bus license bill put at the end of the calendar.

"A nigger in the woodpile" was proclaimed to exist in the Senate bill to enlarge the powers of the public service commission relative to new railroads which shall cross existing railroads and the identity was affirmed to be that of the East Boston land company, of which Eugene N. Foss is a prominent member, which was said to have tried unsuccessfully several times in the open to get what it wants in way of crossing the narrow gauge road at grade, and now tried on the sly. The bill was attacked all along the line and was killed by a unanimous voice vote.

Mr Washburn of Worcester had the apple grading bill put at the end of the calendar in order to give time to read it.

Red flag legislation had the floor during the last part of the session, the Senate bill to permit the use of red flags under certain restrictions being under debate. The red flag was debated pro and con, in fun and in earnest. No vote was reached.

Just at the end of the session a bill was reported on the governor's message relating to boiler inspection, and L. R. Sullivan of Boston put in a petition for action on the case of "The birth of a nation" films.

DRAMATIC MIRROR
ss: New York City
APR 21 19

BOSTON

"Siegfried" at the Stadium in June—Whites and Blacks Hiss President's Book

BOSTON, April 20 (Special).—At the Majestic, April 19, Julia Dean began an engagement in "The Law of the Land," and Ethel Barrymore came to the Hollis for a fortnight in "The Shadow." Christie MacDonald began a single week's engagement at the Colonial in "Sweethearts," which was popular when heard here before. The Alcazar opera company sang "Tales of Hoffman" at the Boston.

Last Friday the English company at the Plymouth gave the first performance in Boston of Stanley Houghton's comedy of "The Younger Generation," and the next evening the Fay put on "The Duchess of Dublin," a musical play by M. Isong as Flattery. "A Pair of Sixes," at the Wilbur, is still filling the house, and "Common Clay," at the Castle Square, is continuing on the even tenor of its way. The special matinees that Mr. Craig announced some time ago are still eagerly awaited by Boston playgoers.

Columns could be written about the controversy over "The Birth of a Nation," at the Tremont Theater. Before the pictures were shown there were vigorous protests from the negroes, then came more vigorous protests from the whites, with letters in all the papers and discussions in halls and churches. Of course, the publicity man did not discourage this, but instead gave a private view of the pictures the night before the regular performance began. The city censors were there, and they reported that while there was nothing immoral in the pictures, yet there were certain scenes that might well be eliminated, so some of the pictures were cut out. Meanwhile meetings continue and the protests fill the newspapers.

The annual benefit for the Actors' Fund takes place on Friday afternoon at the Boston Theater. There is a long and varied bill in preparation, and Julia Arthur will return to the stage for this occasion and appear in the balcony scene from "Romeo and Juliet."

Hon. Archibald Clavering Gunter, the well-known writer and editor, has made a striking Greek play out of two of Browning's poems, "Balaustion's Adventure" and "Aristophanes' Apology," calling it "Balaustion's Adventure." The play is full of the spirit of Greek drama and abounds in possibilities for marvelous stage effects. It was produced at the Plymouth Theater April 20, a matinee. It was a benefit performance, under the auspices of the Boston Browning Society, the proceeds to be divided between the fund for the Emerson College of Boston and the fund for the Women's Peace Party.

Plans for the construction of the New Opera House, the estimated cost of $250,000 have been approved, and work will start at once.

On Saturday evening there was trouble at the Tremont. The Birth of a Nation. A large crowd of negroes stormed the box office of the Tremont Theater, and tried to get tickets, claiming discrimination, as they contended that white people were securing seats, while colored people had been refused. There was a call for the police, and 150 to 200 were required to keep the negroes away from the house. Men and women, white and colored, were among those arrested. A colored man was ejected from the theater for setting off an acid bomb in the balcony, and near the end of the play an ozz was thrown at the stage by another negro, who was arrested. The police handled a serious situation with tact and judgment.

At the cost of the new musical play of "A Modern Eve" bids fair to be a winner.

J. B. CLAPP.

"CLANSMAN" STARTS RIOT

Negro Agitation in Boston Results in Riot Followed by Arrests

BOSTON (Special).—Agitation started by local negroes over "The Birth of a Nation" resulted in a row in the theater lobby Saturday evening which resulted in several arrests. W. Monroe Trotter, who had trouble at the White House recently, when President Wilson alleged that he insulted him, was among the twelve arrested. The lobby was quickly cleared and the performance went on without interruption.

The managements of the picture say that they had received intimations that an attempt was going to be made to break up the show.

EVENING TRANSCRIPT
Boston, Mass.
APR 21 1915

PHOTOPLAY MAY GO ON

No Warrant for "Birth of a Nation" Management

One Scene, However, Court Orders Eliminated

This Will Be Done by Theatre Interests

Judge Dowd Decides After Seeing Film

With the elimination of one scene, the photo play, "The Birth of a Nation," that is being produced at the Tremont Theatre, will go on and no warrant will be issued against John B. Schoeffel, manager of the theatre, and J. J. McCarthy, representing the owner of the film, as asked by Boston negroes. This was the decision announced by Judge Thomas H. Dowd this afternoon, when he resumed the hearing on the petition for a warrant or summons. He made known his finding without taking further testimony, for he had himself viewed the film, last night.

Following the announcement of his decision Judge Dowd agreed to listen to arguments of counsel, and J. Mott Hallowell for the complainants and John F. Cusick spoke briefly, concluding their arguments when court adjourned. When court came in again at two o'clock the judge reiterated his previous decision, adding that the objectionable part of the film must be removed before 2.30 o'clock tomorrow, or a warrant will be issued.

It was subsequently announced at City Hall that the management would do as the court decreed, indeed it had already agreed to do this in response to objections raised by Mayor Curley. This scene was the final objection raised by the mayor. In place of the scene to be eliminated the management will introduce a new picture showing the accomplishment of the negro since the days of reconstruction.

There was a rumor, however, that in view of the attitude of the court the film management might change its plan and decline to remove the scene, permitting the issuance of a warrant, and the trial of the case on its merits. It was said that this attitude would be taken not only for the protection of "The Birth of a Nation" but for the benefit of future photoplays that may come to Boston.

The scene which the judge orders eliminated is that in which a negro named Gus is depicted as spying upon a young white girl, and afterwards chasing her with evident evil intent, until she throws herself from the top of a cliff and is killed Judge Dowd held that this scene comes within the prohibition of the statute upon immoral, obscene and lewd plays, and only that scene. While there are some other parts of the show that may be unpleasant to certain citizens, they do not in the opinion of the Court come within the prohibition of the statute.

When it became known that the court had declined to order the issuance of a warrant, the negro leaders and others went to the State House to seek special legislation on the subject. At the conference with Governor Walsh Monday he told the negroes first to seek a remedy in the courts, and if that failed he would send a special message to the Legislature.

On account of the routine work in his session, Judge Dowd was unable to reach "The Birth of a Nation" case until noon. All the forenoon long counsel waited about and the corridor outside was jammed with negroes anxious to attend the hearing. Spectators were not admitted, however, beyond the seating capacity of the little court room.

When he reached the case, Judge Dowd called counsel to the bench and made a statement in which he said:

"This is not a question of race, it is one of the decency and morality of the play; the element of race does not enter into its decision; there is no recognition of race or color in our laws. I am convinced that the statute covers this play. One scene is offensive and immoral, it leaves nothing to the imagination but actual passion. This scene shows the negro Gus pursuing a little white child of twelve years; every expression of his face delineates lust. The little girl to escape and preserve her honor has to bring about her own destruction. There is no question why the man is pursuing her, he is actuated by the lowest of human passions.

"I will give the defendants time to eliminate that scene. There is nothing else within the statute. While there are things that might excite the colored people, they do not come within the law. It is unfor-

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tunately true that in many cases our stage is descending to filth. This play is no worse than hundreds of others that corrupt the morals. It is a splendid production, though that does not condone the nauseating stench the objectionable scene leaves in the mind. I will allow the management to eliminate the scene or will issue the warrant."

John F. Cusick, counsel for the theatre interests, said that the matter of the scene objected to by the court had been up for four days between the film managers and the mayor, and he did not know what determination had been reached. While the management does not admit the conclusion reached by the court in regard to that scene, it does not purpose to put on anything except what is absolutely within the law and the ethical law. He said he would take up the matter immediately with the management and notify the court of its

Judge Dowd said that he did not think there was in the play any deliberate, overt attempt to violate the law but the scene must be eliminated.

J. Mott Hallowell, of counsel for the petitioners for a warrant, said that he could prove the case on its merits if the Court would allow the trial on the merits. He had much evidence, he said, and he believes that the play violates the statute in many other respects than that found by the Court.

Judge Dowd replied hat he would not change his decision. He said he had considered the play as if written in a book. There are thousands of worse scenes in plays in which only white people appear. The element of color must not be allowed to enter here. In view of the large investment involved he thought the management ought to have a chance to meet the finding of the Court.

Mr. Hallowell requested an opportunity to argue, and the Court consented.

Mr. Hallowell held that other parts of the play come within the scope of the law, in that they are immoral, and he proceeded to attempt to prove that the word immoral should be construed in its broad sense as anything hostile to the welfare of the general public or contrary to good order and public welfare. He asserted also that the play is not historically accurate, and went at some length into the history of the period immediately following the close of the war. He characterized the play as an "abominable slander so far as it purports to be an historical representation of the era of reconstruction." He held, further, that the play does not represent the majesty of the law, but glorifies lynch law, which is not for the welfare of the public. The play, he said, teaches contempt of the coruts. The play also teaches forcible intimidation of voters. It suggests indecency.

Judge Dowd replied that many plays are suggestive, and cited "Otello" as an instance. Hundreds of plays in which only white people appear are worse.

That does not affect this issue, said Mr. Hallawell, for this play has been complained against; it reeks with suggestion all through.

Mr. Cusick said that in the statute it was not intended that the word "immoral" should be construed broadly; it should be construed in its narrow sense. He contended that Mr. Hallowell was wrong in his history, and said that the play had given no offence to the great majority of the people, but only to a small part, and they have incited the trouble. He exhibited a negro publication containing a poem entitled "The White Witch" and asked if counsel for the complainants wished him to read it. They did not object, but the Court said it was not material.

At this point adjournment was reached.

The cases of the men arrested Saturday night near the Tremont Theatre were called in another session of the Municipal Court. Charles F. Sullivan, white, and Harris McDonald, negro, charged with mutual assault, were dismissed. One case was continued until today and the rest went over until next Wednesday.

At a meeting of the directors of the Federation of Churches of Greater Boston, yesterday afternoon, in the parish house of Trinity Church, it was voted that the directors of the federation express, in the strongest terms, their disapproval of the photo-play, "The Birth of a Nation."

Another Photoplay Bill Filed

A bill designed to stop the production of "The Birth of a Nation" and similar plays has been filed in the House by Representative Lewis R. Sullivan. The measure would prohibit "any show or entertainment which tends to excite racial or religious prejudice, or tends to a breach of the public peace."

BROCKTON (Mass.) ENTERPRISE
APRIL 21, 1915

Judge Dowd Sits at Film Play Hearing

Sees "Birth of a Nation" on Which Protest Is Made.

Judge Thomas H. Dowd, formerly of Brockton, brother of Ex-City Solicitor James J. Dowd of this city, is presiding in the Third Session of the Municipal court of Boston in the hearing over the issuance of a summons or warrant for the arrest of those showing the film play, "The Birth of a Nation," on Monday night he attended the performance. Tuesday was taken up in court with hearing several witnesses for the government.

This morning Acting Chief Neal of the State police was a witness, and witnesses for Sergeant Anderson of the Boston police, who applies for a summons or warrant, were heard.

Representative Lewis R. Sullivan has filed in the House of Representatives a bill to amend the existing law regarding public amusements by the addition of a clause to prohibit "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

Speaker Cox gave out a statement declaring himself ready to aid any attempt to make impossible performances which stir up race hatred.

LYNN (Mass.) NEWS
APRIL 21, 1915

If one may contemplate the agitation caused by the presentation of the picture of "The Birth of a Nation" in Boston, the wisdom of Deputy Chief Neal of the state police in refusing a license for the play in this city is well justified.

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BOSTON (Mass.) EVE. GLOBE
APRIL 21, 1915

ONE SCENE MUST BE CUT OUT

It Is That of Negro's Pursuit Of Little Girl.

Judge Dowd Thinks He Need Not Hear Any Evidence.

Provided the scene in "The Birth of a Nation" wherein the negro Gus pursues a young girl, who finally throws herself from a high cliff, is eliminated, the film play may continue to be produced in Boston.

Judge Thomas Dowd announced this decision in the third session of the Municipal Court this morning. Atty Cusick then explained to Judge Dowd that this scene had been under consideration by the theatre management and Mayor Curley for some days, and that it was probable that by this time some decision has been reached. He also thanked the court.

"I don't think I shall hear any future evidence, gentlemen," said Judge Dowd when the case was called this morning; "I don't think the question of race is involved. It is a question entirely of the decency and the morality of the play. The element of race has not been considered in reaching a decision.

"I am convinced that the statute covers this play. There is one scene which is offensive and immoral. This is the scene where the renegade and degenerate negro, 'Gus,' pursues a child of 12 years, with an expression upon his face which leaves no doubt of his state of mind. There is not any question of his purpose in pursuing the white girl; he is plainly actuated by the lowest passions of mankind. This would be the same were be a white man.

"This is the only scene which in my mind is covered by the statutes. There is nothing else in the play covered by the statutes. I have no doubt that parts of it are more or less disgusting to colored people; but there is nothing in the statutes which covers them.

"No Worse Than Hundreds."

"It is unfortunate, in my opinion, that our stage has descended to dealing with filth. This play is no worse than hundreds of others, where things are portrayed, which corrupt our morals and our souls.

"This is a splendid production. I will say one of the most magnificent I have ever witnessed. This does not mean that I condone the nauseating scene I have mentioned. But I would say that with the exception of that scene the play is within the law. It must be remembered that in reaching this decision I have not taken into account any question of color.

"I think, therefore, that the management should be given a chance to eliminate the objectionable scene within a certain time."

Attorney Cusick then stated that the scene had been under consideration between Mayor Curley and the management. He stated that it was not the purpose of the management to present, here or elsewhere, anything that was not within the law. He stated that there are three miles of film in the play.

William H. Lewis, sitting directly behind Cusick, asked in an audible voice, "Three miles of filth?" This led to a short exchange of words between Lewis and Cusick and the court.

Judge Dowd then stated that he did not think there was any deliberate overt attempt to violate the law, on the part of the managment.

Attorney Hallowell then said: "We believe that the statutes are violated. We have additional witnesses, and I am going to ask Your Honor to issue summonses that we may have a more extended hearing."

"Not Letting Color Interfere."

Judge Dowd: "I don't think I will do that. There is a degree of feeling in this case not warranted by the evidence. I have considered the play as if it were a book, and each of the actors spoke certain lines. There have been scenes a thousand times worse enacted in plays on the local stage where only white people took part. I am not letting the element of color interfere in this case, regardless of the fact that it may incite certain elements of the population.

"The great amount of money expended by the management, although it should not be allowed to interfere with the law is nevertheless worthy of some consideration. I shall, therefore, give the management a certain time in which to eliminate the objectionable scene."

Atty Cusick then asked permission to be heard for 10 minutes.

Some Feeling Shown by Counsel.

J. Mott Hallowell, appearing on the Government side as attorney for the colored people interested, was granted the 10 minutes for which he asked, but spoke for nearly a half hour. He said that the film placed the colored race in a false light, and that it was not a play of the reconstruction period but a rank slander on history. He said it advocates lynch law.

Atty Cusick was then granted speech by the court. He denied the allegations of Atty Hallowell. Waving in his hand what he described as a publication of the National Society for the Advancement of Colored People, Atty Cusick said that in that publication was immoral matter which ought to prevent its passage through the mails.

Attorney Hallowell told him to read it to the court. Attorney Cusick said that that was impossible, but that he would give it to the court, that the court might read a piece called "The White Witch." He offered the paper to Butler Wilson, who sat next to attorney Hallowell, but the latter refused to take it.

Attorney Cusick then asked the court

if the latter wished it read. The court replied that it might only add fuel to the flame of feeling already in the case.

"It would add fuel, Your Honor," replied attorney Cusick, "and that's the reason I declined to read it."

When attorney Cusick had finished speaking, Judge Dowd said that he would make a final decision in the case at 2 p m.

Attorney Cusick asked the court if a decision had not already been rendered. Judge Dowd replied that after hearing arguments of counsel he wished to think the matter over, although these arguments might not affect the final decision.

Crowds of Colored People.

Just before noon time colored people began to reach the Courthouse in large numbers. The door leading to the little courtroom from the main corridor was locked from the inside, and court officers stood guard over the side door leading through the examination room, so that only those needed in the case could enter the courtroom.

The crowd in the corridor was orderly, and awaited quietly the result of the hearing. Supt Crowley, Rev Herbert Johnson, John M. Casey, official censor of Mayor Curley; Acting Chief Neal of the State police and a number of colored leaders were interested spectators in the courtroom.

...Bureau in the World

BUI...

Lawrence, Mass.

APR 21 1915

Have you cleaned up the backyard yet?

The "Birth of a Nation" has stirred up a "hornet's nest" in the Hub.

NEWS

Addres NEWBURYPORT, MASS.

ite APR 21 1915

TWO PICTURES ARE FORBIDDEN

There will be no local production of "The Birth of a Nation" nor the Willard-Johnson fight. In order to save any unpleasantness over the matter, Mayor Fogg has caused local managers to be made aware of his wishes in the matter.

Paper Cutting Bureau in the World
ION'S HERALD
BOSTON, MASS.
APR 2 1 1915

Exciting Race Prejudice

TON Negroes, joined by large numbers of white persons, have been protmost emphatically against the conexhibition of the photo-play, "The th of a Nation," which has been shown e days at one of the local theaters. erse demonstration that took place y evening came near being atby serious results. This was folon Sunday by a meeting in Faneuil which was held under the auspices of ndell Phillips Memorial Association, rank B. Sanborn, of Concord, pre- Mr. Sanborn is the last of the f New England abolitionists which William Lloyd Garrison and Wenillips. The New England Conferthe Methodist Episcopal Church resolutions on the subject during k, protesting against the exhibithese films anywhere in New Eng The play is said to represent some worst elements in human nature, make them typical of the colored us having the tendency to engender judice, than which there is nothing ontemptible. We join most emly in raising our voice against anyhich in any way will array class

t class, or race against race. It is too te in the history of the American nation y one to do anything to raise prejagainst the Negro, and particularly is rue in New England, which has ly been called "freedom's birthplace." Anything which tends to bring this nefarious result is worthy of mnation, and should be abolished as ly as the law can be made to reach it.

EVENING
Boston

Boston Traveler April 22, 1915

EARS BOSTON LYNCHING
F FILM PLAY GOES ON

H. Lewis, Former U. S. Assistant Attorney-General, Says "Birth of Nation" Is Attempt to Justify Southern Hangings and "We May Have One on Common."

Colored citizens and many others disappointed at the refusal of the Boston city authorities and municipal court to prohibit the further showing of what they declare are scenes libeling the negro race in "The Birth of a Nation," are now resting their hopes of relief for speedy action by the Legislature.

Vigorous campaigns in behalf of two measures, the advocates of which believe will prevent the showing of such productions as "The Birth of a Nation" in this state in the future, were begun at the State House today.

The speedy enactment of such a law would, of course, probably halt the scheduled run of "The Birth of a Nation" in Boston.

A number of opponents of the photoplay appeared before the Senate ways and means committee today in favor of the Bates bill to transfer the committee of moving pictures from the state police to the state board of labor and industries. Advocates of the bill believe it will result in better and more strict regulation and censorship.

William H. Lewis, formerly an assistant United States attorney-general, declared the film was an attempt by the south to justify lynching of the Negro. "If this thing goes on we may have a lynching on Boston Common," declared Lewis, with emotion. "Who knows?" As the result of efforts made by members of the Legislature, who are opposed to the production of "The Birth of a Nation," the House and Senate today concurred today in admitting for consideration, as recommended by the House committee on rules the Sullivan bill. The purpose of this bill is to amend the present law forbidding the exhibition of plays of an immoral or obscene nature so the law will also apply to plays causing religious or racial prejudice.

The Sullivan bill was referred to the committee on judiciary, which will hold a public hearing on the matter at the State House tomorrow morning, beginning at 10:30.

Hope Special Message.

Opponents of the film objected to any appeal to Gov. Walsh will send to the Legislature a special message to the Legislature urging action on proposed remedial legislation.

Advocates of the Bates bill to appear in its favor before the Senate committee on ways and means today pointed out that the state police department at present has only the power to stop the production of objectionable films on Sundays. It can interfere with the production of such films on weekdays provided they conflict with the general laws. They felt that either the state police should be given more power, or else the Bates bill, which they felt would remedy the situation as far as weekdays are concerned, should be passed.

It was told how Acting Chief George F. Neal of the state police had branded "The Birth of a Nation" as unfit for Sunday production and had also declared that in his opinion its production was in violation of the state law prohibiting plays of an immoral or obscene nature. This opinion of Acting Chief Neal, it should be stated, was given before Judge Dowd of the municipal court ordered the scene showing a degenerate negro chasing a white girl cut out of the film. This decision, the protesters say, the film clique does not go far enough.

Butler R. Wilson, an attorney, said, in appearing before the Senate ways and means committee today:

"When we go to the mayor of Boston we are chloroformed by promises; when we go to the police commissioners, we are told he is lacking in authority. They do have censors, but they maintain that a censor's opinion is part of his very soul and cannot be moved by the laws of this state."

William H. Lewis, a former assistant attorney-general of the United States and one of the leaders in the fight to stop the production of the film, presented the case of his side against the play. "The Birth of a Nation," he declared, was really an attempt on the part of the South to justify lynching.

"This film is a libel on history and a villainy on the colored man," declared Mr. Lewis.

"In one scene it depicts Wendell Phillips with his arms thrown about a colored man's neck. It pictures Senator Sumner manifesting either an aversion for a colored woman or else trying to make goo-goo eyes at her. The film advertises to present history, but these events certainly never took place in recorded history. These scenes are a direct insult to Massachusetts and two of her notable sons.

Sees Lynching on Common.

"If this film goes on we may have a lynching on Boston Common. Who knows?"

"This picture is put out to justify lynching. It is to justify the southern program for future lynchings, and to incite the approval of the voters of the North. And there it is on us, and they continue, but we are not to be surprised to see the lynching of colored men on Boston Common.

"The South has opposed everything about the colored man. The prejudice is now, as conveyed in this picture film, in to make it appear to the people of the North that the negro men want to marry into the white race by marrying his daughter. It does not

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DOVER (N. H.) DEMOCRAT
APRIL 23, 1915

PHOTO-PLAY TO CONTINUE

One Scene to Be Eliminated From "Birth of a Nation"

Boston, April 22.—With the elimination of one scene, the photo-play, "The Birth of a Nation," that is being produced at the Tremont theatre, will go on and no warrant will be issued against John B. Schoeffel, manager of the theatre, and J. J. McCarthy, representing the owner of the film, as asked by Boston negroes.

This was the decision announced by Judge Dowd when he resumed the hearing on the petition for a warrant or summons. He made known his finding without taking further testimony, for he had himself viewed the film.

The scene which the judge orders eliminated is that in which a negro is depicted as spying upon a young white girl, and afterwards chasing her with evident evil intent, until she throws herself from the top of a cliff and is killed.

Telegraph

EVENING

Sept 21 1915

"BIRTH OF A NATION" O. K.

(Special Dispatch to The Morning Telegraph.)

BOSTON, April 21.—The production of the photo-play, "The Birth of a Nation," may go on at the Tremont Theatre, acording to a decision by Judge Thomas H. Dowd, in the City Criminal Court to-day. When he made known his finding, Judge Dowd announced that he would not issue warrants for Proprietor John B. Schoeffel, of the Tremont Theatre, and Manager J. J. McCarthy, of the film company.

Judge Dowd made known his ruling to-day without taking any further evidence, as he had himself viewed the film last night. Previously, he spent nearly the whole day listening to evidence.

REPUBLICAN

s: Springfield, Mass.

APR 22 1915

COURT ORDERS ONE SCENE CUT

MOOT PHOTOPLAY MAY CONTINUE

Decision by Municipal Court Judge at Boston in Case of "Birth of a Nation."

Municipal Court Judge Thomas H. Dowd, before whom a delegation of Negroes instituted legal proceedings to prohibit an exhibition of moving pictures which they alleged were objectionable and tended to create race prejudice, decided at Boston yesterday to issue summonses for the proprietors of the show and ruled that the pictures may be displayed if a certain scene is eliminated. The judge heard evidence in the case Tuesday and viewed the films Tuesday night. In announcing his decision he said:—

"The element of race does not enter into the controversy, for the law knows no race nor creed in Massachusetts."

It was subsequently announced that the management would do as the court decreed, indeed it had already agreed to do this in response to objections raised by Mayor Curley. This scene was the final objection raised by the mayor. In place of the scene to be eliminated the management will introduce a new picture showing the accomplishment of the Negro since the days of reconstruction.

The scene which the judge orders eliminated is that in which a Negro named Gus is depicted as spying upon a young white girl, and afterward chasing her with evident evil intent, until she throws herself from the top of a cliff and is killed. Judge Dowd held that this scene comes within the prohibition of the statute upon immoral, obscene and lewd plays, and only scene. While there are some other of the show that may be implicated certain citizens, they do not in the of the court come within the provisions of the statute.

count of the routine work in his Judge Dowd was unable to reach birth of a Nation" case until noon. afternoon long counsel waited about a corridor outside was jammed negroes anxious to attend the hear- Spectators were not admitted, however, beyond the seating capacity of the court-room. When he reached the case, Judge Dowd called counsel to the bench and made a statement in which he said:—

"This is not a question of race, it is one of the decency and morality of the play; the element of race does not enter into its decision; there is no recognition of race or color in our laws. I am convinced that the statute covers this play. One scene is offensive and immoral, it leaves nothing to the imagination but actual passion. This scene shows the Negro Gus pursuing a little white child of 12 years; every expression of his face delineates lust. The little girl to escape and preserve her honor has to bring about her own destruction. There is no question why the man is pursuing her, he is actuated by the lowest of human passions.

"I will give the defendants time to eliminate that scene. There is nothing else within the statute. While there are things that might excite the colored people, they do not come within the law. It is unfortunately true that in many cases our stage is descending to filth. This play is no worse than hundreds of others that corrupt the morals. It is a splendid production, though that does not condone the nauseating stench the objectionable scene leaves on the mind. I will allow the management whi to eliminate the scene, or will issue the sion warrant."

girl to bring no q he pa

HERALD

Boston, Mass.

APR 22 1915

The Herald begs leave to suggest to its readers that it cannot provide space in this column for further discussion of the "Birth of a Nation" episode, on either side. We have been inundated with letters on the subject. We feel that the dispute finds its proper handling in the news columns, and in that we have not been remiss.—Ed.

NEW YORK HERALD

APR 22 1915

"Birth of a Nation" Wins in Boston.

BOSTON, Mass., Wednesday.—Municipal Court Judge Thomas H. Dowd, before whom a delegation of negroes instituted legal proceedings to prohibit an exhibition of moving pictures of "The Birth of a Nation," tended to arouse race prejudice, decided to-day to issue summonses for the proprietors and ruled that the pictures may be displayed if a certain scene is eliminated. The judge heard evidence in the case Tuesday and viewed the films Tuesday night. In announcing his decision he said:

"The element of race does not enter into the controversy, for the law knows no race nor creed in Massachusetts."

It was subsequently announced that the management would do as the court decreed, indeed it had already agreed to do this in response to objections raised by Mayor Curley. This scene was the final objection raised by the mayor. In place of the scene to be eliminated the management will introduce a new picture showing the accomplishment of the Negro since the days of reconstruction.

The scene which the judge orders eliminated is that in which a Negro named Gus is depicted as spying upon a young white girl, and afterward chasing her with evident evil intent, until she throws herself from the top of a cliff and is killed. Judge Dowd held that this scene comes within the prohibition of the statute upon immoral, obscene and lewd plays, and only scene. While there are some other of the show that may be implicated certain citizens, they do not in the of the court come within the provisions of the statute.

AMERICAN

Boston, Mass.

APR 22 1915

THEATRE YIELDS ON FILM PROTEST

According to agreements with Mayor Curley and Judge Dowd of the Municipal Court, the photo play, "The Birth of a Nation," to certain parts of which colored residents of Boston objected, will be presented this afternoon with the episode wherein the character "Gus" pursues a white girl until she dashes herself over a cliff eliminated.

The Tremont Theatre management, in a statement saying this matter has been under advisement for ten days, continues:

"Counsel has informed the management that the court, in the complaints against John B. Schoeffel and J. J. McCarthy, has made a finding, in substance, that after viewing the show and hearing the evidence he does not believe that any part of the show comes within the act of 1910 except that scene which represents the pursuit of the young girl by the negro and the court has made a finding that if the scene is eliminated the complaints will not be entertained by the court.

"Counsel advises the management that in his opinion no part of this show is within the meaning of that statute, including the scene which is going to be elimiated, but in view of the negotiations of the management with Mayor Curley and the striking coincidence of the opinion of the court with the Mayor's suggestion, the management has decided to eliminate it."

Mayor Curley declared:

"This will remove the only cause of complaint which has any semblance of justice, and it will not impair the value or attractiveness of the play in the slightest degree. This concession of the management is not required by law, as I am advised, and the fact that it is voluntary on the part of the management is creditable to them."

A large gathering of colored people appeared before the Legislative Committee on Rules and asked that the committee permit a late entry of the petition of Representative L. H. Sullivan of Dorchester. This petition would confer on authorities the right to stop any performance which tends to create religious or racial feeling. The present law provides only against objectionable scene.

Lieutenant-Governor Cushing appeared as its champion. "We must get speedy action on this matter," he said. "There is no reason why the proper bill cannot be put through within three or four days."

EVENING RECORD

Boston, Mass.

APR 22 1915

Movies Hearing on Friday

A hearing on the Sullivan "Birth of a Nation" bill will be given by the Committee on Judiciary in Room 249 of the State House Friday morning. The Sullivan bill amends the act of 1910 by adding that pictures that stir up race or religious prejudice shall be barred by the censor.

WALTHAM (Mass.) FREE PRESS

APRIL 22 1915

DANGEROUS LEGISLATION.

The House Committee on Rules of the Massachusetts Legislature yesterday afternoon voted to admit the bill directed at the "Birth of a Nation," which measure provides for an amendment to the existing statutes by the addition of the clause "or any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

We hope the General Court will give any such bill a large amount of consideration before passing it. It is a very serious and dangerous affair. It will be quite impossible to fairly determine what will or will not tend to excite racial or religious prejudice," and there is the opportunity for so much latitude and divergence of opinion that there will inevitably be trouble in enforcing such a statute. What might make trouble in one community would pass unnoticed in another. What might make a disturbance in some conditions of public mind would not ruffle it in the least under other circumstances. There are always, in every community, people whose sensibilities in some directions are abnormally developed; are they to be the judges of such alleged disturbing influences?

JOURNAL

Boston, Mass.

APR 22 1915

'BIRTH OF NATION' CAN CONTINUE IS COURT'S RULING

Orders Scene of Chase by Negro Eliminated, However.

GIVES 24 HOURS TO MAKE CHANGE

Producers Agree and Will Cut Film to Comply With the Law.

The photo-play, "The Birth of a Nation," will continue at the Tremont Theatre. This afternoon, by order of Judge Dowd of the Municipal Court, the management will eliminate that scene of the film which portrays the pursuit of the young white girl by the renegade negro, "Gus." This decision came after a two-day court hearing.

Judge Dowd viewed the pictures Tuesday night and when he continued the hearing yesterday morning informed both the defendant and complainants that he would render a decision in the afternoon, and on what he had seen only. Long before the doors of the courtroom were opened the corridors and anteroom were jammed with spectators, a large majority of whom were negroes. The courtroom was closed to all but lawyers and newspaper men. Even then these men practically had to fight their way through the immense throng around the courtroom doors. The exclusion of spectators caused some ill feeling in the crowd. At Tuesday's hearing colored women were even sitting on the floor about the judge's bench.

Praises Photo-Play

In his decision yesterday, Judge Dowd asserted that the proto-play, "The Birth of a Nation," was one of the best he had ever witnessed, save for the part where the negro chases the young white girl, and which he has ordered eliminated.

The court also cautioned the negroes against any demonstration. He said: "The place for redress is in the courts, not on the street, with your fists. If this occurs, we have police officers, vested with the proper authority by the courts."

Judge Dowd handed down his decision shortly after 2 o'clock. There was a short wait before Attorneys Graham and John F. Cusick, for the defense, arrived. Then Judge Dowd said:

"This is not a case where color or race is concerned. It is the question of the decency and morality of this play. The element of race does not enter into the controversy at all, for the law knows no race or creed in Massachusetts. The only question is, 'Does the production of the play violate any statute, or rather the one upon which the application is based?'

One Scene Immoral

"I am convinced that there is one scene at least that is immoral. In the scene to which I refer, the pursuit of a 12-year-old girl by the renegade negro "Gus," nothing is left to the immagination. This negro chases the girl with animal passion written on his face. There is no question from his acts and his facial expressions as to the reason

(Continued on Page 5, Column 1.)

why he chases her. This part is not only disgusting, but it is immoral.

"This is the only scene which in my mind is covered by the statutes. I have no doubt that parts of it are more or less disgusting to colored people; but there is nothing in the statutes that covers them. I also grant that there might be a great deal to excite colored people. If it had been a white man who perpretated these deeds then there might have been no trouble. The colored people cannot avail themselves of this statute, for this State knows no color, creed nor race.

"It is unfortunate, in my opinion, that our stage has descended to dialing with filth. This play is no worse than hundreds of others, where things are portrayed, which corrupt the morals and souls.

"This is a splendid production. I will say one of the most magnificent I have ever seen. This does not mean I condone the nauseating scene I have mentioned. But I would say that with the exception of that scene the play is within the law. It must be remembered that in reaching this decision I have not taken into account any question of color. I think, therefore, that the management should be given a chace to eliminate the objectional scene within a certain time.

Under 24 Hours to Cut Scene

"I do not think this play was written with intent to harm anyone. I will give the management 24 hours to eliminate the objectionable scene wherein the negro pursues the white girl, who throws herself from the top of the cliff, and if this is not done, a summons will issue. That is the decision of this court, gentlemen."

"When does this 24 hours begin, your honor?" asked Attorney Cusick.

"It is now 2.30 o'clock," said Judge Dowd. "The scene must be eliminated by 2.30 tomorrow afternoon. The play after that will be liable to censorship."

There was some demonstration among the throng of negroes gathered outside the court room when they heard the decision. They were quickly hurried away from the doors, however, by the court officers.

Management to Comply

The management of the Tremont Theatre and "The Birth of a Nation" declared yesterday afternoon, just after the decision of Judge Dowd, that an arrangement had already been made between Mayor Curley and the management of the film company whereby the scene of the pursuit would be cut from the film. This matter had been under advisement of both parties for about ten days, so they asserted.

Yesterday a conference was held between the mayor and one of the company's New York managers, Martin W. Littleton, a former colleague of the mayor's in Washington, who came to Boston for the purpose. After going over this part of the story thoroughly it was found that dropping the pursuit episode would in no way interfere with the logical progress and development of the drama.

Mayor Curley issued the following statement last evening:

"I am pleased to announce that the management of the Tremont Theatre has agreed to comply with my original suggestion that the part of the film which depicts the negro, Gus, chasing a white girl, be eliminated. This will remove the only cause of complaint which has any semblance of justice, and it will not impair the value or attractiveness of the play in the slightest degree. This concession on the part of the management is not required by law, as I am advised, and the fact that it is voluntary on the part of the management is creditable to them.

"So much has been said in criticism of my action in this case, and so unjustly, that I request the press, in fairness to me, to emphasize the fact that the elimination, which has now been assented to, was suggested by me in the beginning. The law did not require me to suggest any elimination as the opinions of the censors of the mayor's office and the police commissioner established the legality of the play.

"I am glad to learn that the judge who has heard the evidence of both sides in the case has confirmed my view that only the scene in question could possibly be regarded as offensive in the eye of the law, and it would be well if all public officials like the judge in the case, would decline to decide important questions offhand on the ex-parte statements of witnesses who are laboring under the stress of violent emotions."

Police Commissioner O'Meara last night sent a letter to Mayor Curley, in which he asserted that the part of the photo-play objected to by Judge Dowd was "obscene or immoral, and tends to injure the morals of the community." In his communication, the commissioner tells of receiving a letter from Moorfield Storey, asking that he stop the play.

TRAVELER & EVE. HERALD

Boston, Mass.

APR 22 1915

FIGHT FOR NEW LAW IN WAR ON 'BIRTH OF NATION'

Colored citizens and many others, disappointed at the refusal of the Boston city authorities and municipal court to prohibit the further showing of what they declare are scenes libelling the Negro race in "The Birth of a Nation," are now resting their hopes of relief in speedy action by the Legislature.

Vigorous campaigns in behalf of two measures, the advocates of which believe will prevent the showing of such productions as "The Birth of a Nation" in this state in the future, were begun at the State House today.

The speedy enactment of such a law, would, of course, probably halt the scheduled rule of "The Birth of a Nation" in Boston.

A number of opponents of the photo-play appeared before the Senate ways and means committee today in favor of the Bates bill to transfer the censorship of moving pictures from the state police to the state board of labor and industries. Advocates of the bill believe it will result in better and more strict regulation and censorship.

William H. Lewis, formerly an assistant United States attorney-general, declared the film was an attempt by the South to justify its lynching of the Negro.

"If this thing goes on we may have a lynching on Boston Common," declared Mr. Lewis, with emotion. "Who knows?"

EVENING TRANSCRIPT
Boston, Mass.
APR 22 1915

SOLONS HUSTLE TO GAME

Hold Early Sessions to See Baseball Opening

Few Important Matters Acted Upon

House Admits "Birth of a Nation" Bill

Tinkham Trust Bill Will Become a Law

Baseball had its innings in the Legislature today, the House and Senate holding early sessions so the members could reach Fenway Park in time to witness the throwing of the first ball in the opening game of the American League season in Boston. There were few matters of importance on either calendar.

The House postponed action for one week on the "jitney bus" bill, after reconsidering its action of yesterday in passing the measure to be engrossed. It suspended the rule to admit for consideration the Sullivan bill to regulate public entertainments such as "The Birth of a Nation," and referred the matter to the Committee on Judiciary, which will hold a public hearing tomorrow at 10 A. M.

By a vote of 77 to 73, the House refused to reject the resolve authorizing the State forester to investigate the advisability of making Mount Holyoke as a State reservation. After some debate the assembly by a voice vote rejected the bill to make workmen's compensation compulsory upon all employers. The so-called Kearney amendment, prohibiting employers from carrying their own insurance, was defeated on a voice vote.

The bill authorizing the Fall River Five Cents Savings Bank to erect a building costing more than the statutory limit of $200,000 was ordered to a third reading, despite the opposition of Mr. Mildram of Boston, who contended that it was an entering wedge in the direction of permitting savings banks to go into the real estate business. Mr. Wilson of Boston said the directors of the bank have an opportunity, by enlarging the new building, to rent a part of it at an advantageous rate.

Mr. Frost of Somerville offered an amendment to the Wellington bridge bill providing that the cost should be apportioned upon all cities and towns which benefit from the bridge, while the bill limits the apportionment to communities in Middlesex County. Mr. Bothfeld said the purpose of the amendment was to include Boston in the apportionment. The amendment was rejected and the bill was passed to be engrossed.

The Tinkham bill relative to officers, directors and employees of trust companies was engrossed without debate. Mr. Sawyer of Ware moved to substitute for the report on the governor's inaugural recommendation on milk, a resolve authorizing the governor to appoint a commission of three to investigate the whole milk question. The matter was postponed to the end of the calendar. The bill extending the period for which the Metropolitan Park Commission may make contracts for lighting the reservations under its control was rejected.

Four Motions for Reconsideration

Motions for the reconsideration of four matters acted upon yesterday were made in the Senate today, and all were postponed for further consideration until Tuesday. Senator Perley made this motion in regard to the bill extending the time within which the Boston & Eastern Electric Railroad may file its bond. Senator Sullivan moved reconsideration of the measure for the reappointment of the expenses of Suffolk County; Senator Garst moved reconsideration of the Quinsigamond bridge bill; and Senator Hays reconsideration of the Sunday bakers' bill.

An order was offered by Senator Hobbs calling for an opinion of the Supreme Court on the constitutionality of the modified railroad "spotters" bill, and it was referred to the Committee on Rules. No action was taken on the bill changing the requirements for admission to the bar, as the measure is still in the hands of the Committee on Rules in the third reading.

A bill was substituted on the motion of Senator Fay for the measure making the compensation of minors working under the Compensation Act $10 weekly, to provide that, in computing the compensation, the natural increase of wages which his age would render probable shall be taken into account.

Quite a lengthy debate took place on the measure recommended by the special Committee on Legislative Precedure, which would require the filing of petitions on or before the third Wednesday preceding the convening of the Legislature. Senators Wells and Tufts spoke in favor, while Senators Cavanagh and Martin were opposed. On a rollcall vote of 20 to 16, the Senate refused to adopt the Cavanagh Amendment making the time the first Saturday following the meeting of the Legislature. The recommendations were then adopted.

The resolve for a constitutional amendment for an income tax was postponed until tomorrow on the motion of Senator Gifford.

The bill to change the harbor line in Boston Harbor on the southerly and easterly sides of East Boston was ordered to a third reading.

The rollcall vote on the Cavanagh amendment to the recommendations of the Committee on Legislative Procedure was:

Yes—Bartlett, Bates, Bassity, Beal, Bean, Cavanagh, Clark, Cummings, Eldridge, Gifford, Leonard, Martin, Mason, McGlaughlin, Sheehan, Sullivan—16.

No—Bagley, Doyle, Ellis, Farnsworth, Fay, Fitzgerald, Gordon, Halpin, Hays, Hobbs, Jackson, Kimball, Langeller, Marshall, McLane, Perley, Teller, Tinkham, Wells—16.

Paired For—Green, Tufts.

Voting—Garst, Coolidge, (President).

ANOTHER "MOVIE" HEARING

Senate Ways and Means Hears Three Speakers in Regard to the Bates Bill for Photoplay Censorship

Another brief hearing was given today by the Senate Committee on Ways and Means on the Bates bill to place the censorship of motion picture films in the hands of the State Board of Labor and Industries. As the time of the committee was limited, owing to the morning session of the Senate, only three speakers were heard—William H. Lewis and Butler R. Wilson, both negroes, in favor of the bill; and Orrin G. Cox, advisory secretary of the National Board of Censorship, in opposition.

Mr. Lewis, who has been one of the leaders against the production of "The Birth of a Nation" at the Tremont theatre, declared that there was public necessity for such a bill. A motion picture, he said, is a thing manufactured by some film factories, and the only idea of producing it, is to get up something that will sell. It is nothing to the manufacturer whether the play is immoral or obscene, being purely a business proposition. The general public welfare requires that there should be some authority to pass upon the films before they are shown. Congress has passed a bill recently prohibiting the production of the recent fight films and simply on the grounds that it would tend to raise race prejudice.

Mr. Lewis said that he had in mind the moving picture show at the Tremont Theatre, which he declared was a "moving" picture—"It moves some people to admiration," he said, "and it moves others to shame. I come within the latter class." He claimed that no one had the right to exhibit anything which reflected upon every class of individuals, because it tended to create unhappiness. A mutual respect for the rights and interests of each other, he said, requires that decent respect be paid to every class of citizens in the United States where there is such a mixture of races and nationalities.

Mr. Lewis declared that "The Birth of a Nation" was a libel on history, a calumny on the negro race and an insult to Massachusetts. It was staged, he said, to make the North believe that the action of the South in segregating the negroes and lynching them was all right."

Mr. Wilson suggested that the censorship be placed in the hands of the district police rather than in the hands of the State Board of Labor and Industries, for the former was more familiar with such matters and had shown good judgment in refusing to allow the production of "The Birth of a Nation" at Lynn on Sunday. He declared that there never had been a fight for democracy in the United States when the negro was not on the right side.

Mr. Cox opposed the measure from the viewpoint of an expert censor, and told the committee of the work which his board was carrying on. He said that the question of censorship involved the possible criticism of 7000 or 8000 distinct subjects which must be considered from all sides, and especially from that of public opinion. He said that where the subjects touched upon the real things of life, it was inevitable that there should be some degree of contention, and that the board could not decide upon pictures from the standpoint of a personal whim. It is essential, he added, that there should be common sense criticism.

When asked how the Ohio and Pennsylvania laws work, he replied that it was impossible to view pictures day in and day out with a fresh mind, and that in those States, the films were not half censored.

BILL AIMED AT PHOTOPLAY

Committee Will Admit Measure Forbidding Plays Which Excite Racial Prejudice

Following a hearing yesterday afternoon, the House Committee on Rules of the Legislature voted to admit the bill, directed at "The Birth of a Nation," to amend the existing statutes by adding a clause to prohibit a show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace. Conspicuous among those supporting the proposition was Lieutenant Governor Cushing. Three hundred negroes attended the meeting.

POST
Boston, Mass.
APR 22 1915

Denies Statement of Photo-Play Manager

To the Editor of the Post:

Sir—In your issue of April 17 an article signed by the manager of "The Birth of a Nation" company stated that I had called on him. The statement is not true, nor any other portion of it, when he states: "Among those who called on me and said they thought 'The Birth of a Nation' presentation was historical and would have good effect."

Last week I wrote both the Mayor and Censor Casey condemning the drama. I trust you will give this denial the largest possible publicity, as I am bitterly opposed to any movement which stirs up strife and race hatred as Manager Henry MacMahone is doing here in this play. Respectfully yours, PHILIP J. ALLSTON.

Boston.

GLOBE
Boston, Mass.
APR 22 1915

FIGHT IS TAKEN TO STATE HOUSE

Court Will Not Stop "Birth of Nation."

Requirement That a Scene Be Cut Out Will Be Obeyed.

Opponents of Photo-Play Seeking Legislation.

Judge Dowd of the Municipal Court said yesterday afternoon that the most objectionable feature of the photo-play, "The Birth of a Nation," was the scene in which the white girl jumps from a rocky cliff to escape her colored pursuer, and unless this scene were eliminated within 24 hours he would issue the warrants requested for the arrest of those concerned in the production.

Judge Dowd had seen the production the previous evening in the Tremont Theatre and this particular scene appeared to him to be an offense against the existing law. Otherwise he regarded the production as within the law.

The management agreed to cut the scene from the film in the time specified by Judge Dowd. In fact, the management had already agreed, on suggestion of Mayor Curley, to cut this scene from the film.

The committee that sought to have the play stopped through Judge Dowd lost no time in making another effort along a different line. They went directly to the State House and were given a hearing by the Committee on Rules, which has under consideration a bill, the enactment of which would stop the production of "The Birth of a Nation" in this State.

After Judge Dowd's decision Police Commissioner O'Meara informed Mayor Curley that if the objectionable scene was not cut out in this afternoon's performance he would have the play stopped.

Then it transpired through a communication to the press that Martin Littleton of New York, a legal representative of the corporation, which is producing the film, had come over to consult with Mayor Curley Tuesday afternoon and that on request of the Mayor, it had been decided to eliminate the very scene objected to by Judge Dowd.

Meantime the afternoon performance at the Tremont Theatre went on as it has been going to a crowded house and without disturbance. The same was true of the evening performance. The house was sold out for the evening performance 15 minutes before the curtain went up.

A number of policemen were present both inside and outside the theatre, but those outside returned to the station before 9 o'clock, as there were not a half dozen persons in front of the theatre.

Manager J. J. McCarthy said: "Judge Dowd's mandate will be obeyed to the letter."

FOR ADMISSION OF BILL.

House Committee on Rules Votes on Measure to Forbid Plays Exciting Racial Prejudice.

The House Committee on Rules of the Massachusetts Legislature yesterday afternoon voted to admit the bill directed at the "Birth of a Nation," which measure provides for an amendment to the existing statutes by the addition of the clause "or any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

Filled with dissatisfaction at the decision of Judge Dowd in the Municipal Court, fully 200 colored men and women made their way up to the State House about 2 o'clock yesterday afternoon where they waited until the Rules Committee could convene and give a hearing on the bill filed yesterday by Representative Lewis R. Sullivan and which has been described above.

Conspicuous among those who urged the admission of the Sullivan bill or one of similar purport was Lieut Gov Grafton D. Cushing.

Lieut Gov Cushing put it squarely up to the committee to act. "I am familiar with Legislature procedure," he said, "and I know that it ought not to take more than two or three days to pass a measure which will give the proper authority to the proper officials.

"I have not been to see the play because my curiosity does not run along that line, but I am certainly opposed to the production of anything that tends to stir up race hatred and prejudice. You can readily see from the numbers gathered here today that there is necessity for some action."

Representative Sullivan, Representative Fred P. Greenwood, Rolfe Cobleigh, Sherwin L. Cook, Clement G. Morgan, William H. Lewis, Joseph C. Manning, an ex-member of the Alabama Legislature; Butler R. Wilson, William D. Brigham, William Monroe Trotter and Rev Benjamin W. Swain were among those who favored the bill. Several of the speakers came under the auspices of the National Independence Equal Rights League and were introduced by Joshua A. Crawford, treasurer of the Boston branch of that organization.

Only one opponent appeared. He was a young man who gave the name of Richard A. Callahan. Mr Callahan, in a brief speech, said: "I think this is more the outcome of the Willard-Johnson fight than anything else. I know the night after the fight a bunch of negroes tackled me on Shawmut av and beat me up. I think they're just looking for trouble." Several attempts were made to interrupt Callahan with questions, so he cut short what he had to say and took his seat.

Prior to the hearing Mr Trotter led a delegation in to see Gov Walsh. The Governor advised them to appear before the Committee on Rules and, if the Sullivan bill was admitted, to ask for such an amendment as seemed necessary to accomplish the desired end. At the conclusion of the hearing the delegation returned to the Governor again.

Mr Trotter stated later that the delegation had told the Governor that the appeal to the court had not resulted satisfactorily to them. That the Governor again promised them to use his influence in behalf of a new bill governing the censorship of plays.

SCENE WILL BE CUT OUT.

Mayor Says This Will Remove Only Cause of Complaint With "Any Semblance of Justice."

Mayor Curley announced last night in relation to "The Birth of a Nation" that the management of the Tremont Theatre had agreed to comply with his original suggestion, namely, that the part of the film which depicts the negro, Gus, chasing a white girl, be eliminated.

Said the Mayor: "This will remove the only cause of complaint which has any semblance of justice, and it will not impair the value or attractiveness of the play in the slighest degree. This concession on the part of the management is not required by law, as I am advised, and the fact that it is voluntary on the part of the management is creditable to them.

"So much has been said in criticism of my action in this case, and so unjustly, that I request the press, in fairness to me, to emphasize the fact that the elimination, which has now been assented to, was suggested by me in the beginning. The law did not require me to suggest any elimination, as the opinions of the censors of the Mayor's office and the Police Commissioner established the legality of the play.

"I am glad to learn that the judge who has heard the evidence of both sides in the case has confirmed my view that only the scene in question could possibly be regarded as offensive in the eye of the law and it would be well if all public officials, like the judge in the case, would decline to decide important questions onhand on the exparte statements of witnesses who are laboring under the stress of violent emotions."

O'MEARA WRITES TO CURLEY.

Gives Notice That Section of the Production Is Considered Injurious to Morals.

Soon after Judge Dowd of the Municipal Court announced that if within 24 hours the scene in the "Birth of a Nation" which he thought was a violation of the statutes was not eliminated from that production a summons would issue for the management of the Tremont Theatre and of the production, Police Commissioner Stephen O'Meara prepared a letter to Mayor Curley.

This letter says that "guided by the finding of the court," and as authorized by the statutes, he states that the section of the production mentioned is "obscene, or immoral, or tends to injure the morals of the community."

This formal communication that the part of the performance meant is covered by the statutes placed the Mayor in a position to order the theatre closed if the part of the film to which objection is made is not eliminated.

The commissioner in his letter says he received a letter April 17, signed by Moorfield Storey, rejecting the tests of immorality usually applied to stage performances and protesting that the play "shown as it is multitudes of children and young people who know nothing of the truth will exercise a baneful influence upon them and make them hate their neighbors."

The commissioner says he offered to have an officer apply for a warrant if Mr Storey or other counsel would state the case and cause the necessary evidence to be presented. He said Mr Storey declined in writing to proceed with the matter personally, but other lawyers accepted the proposal and the plan was carried out.

GIVES 24 HOURS TO DO IT.

Judge Dowd Announces as Soon as Court Opens That Photo-Play Must Be Cut.

The matter of granting warrants against the producers of the photoplay, "The Birth of a Nation," came up on continuance before Judge Thomas Dowd in a special session of the Municipal Criminal Court yesterday morning, but without hearing additional evidence beyond that presented Monday he declared:

"I will give the management 24 hours to eliminate the objectionable scene wherein the degenerate negro pursues the white girl, who throws herself from the top of a cliff, and if this is not done a summons will issue. I have rendered my decision and will not change it. If it is not satisfactory to you you must take it to a higher authority.

"I don't think the question of race is involved," he continued. "It is a question entirely of the decency and the morality of the play. The element of race has not been considered in reaching a decision. I am convinced that the statute covers this play. There is one scene which is offensive and immoral. This is the scene where the renegade and degenerate negro 'Gus' pursues a child of 12 years, with an expression upon his face which leaves no doubt of his state of mind. There is not any question of his purpose in pursuing the white girl. He is plainly actuated by the lowest passions of mankind. This would be the same were he a white man."

With the exception of that scene he said the play was within the law.

Judge Dowd said the objectionable scene must be removed from the film by 2:30 this afternoon or he would issue a summons.

Arguments in the matter were heard, in spite of the judge's previous declaration, attorney Hallowell pleading for the granting of warrants, saying that the play placed the colored race in a false light and that it was not a play of the reconstruction period, but a rank slander on history. Attorney Cusick for the company denied the allegations made by Mr Hallowell.

After hearing the arguments Judge Dowd announced that he would make a final decision in the matter at 2 o'clock.

When court opened in the afternoon Judge Dowd confirmed his decision given earlier in the day. A crowd gathered about the Courthouse and anxiously awaited the judge's decision in the afternoon but remained order[illegible]

WALTHAM (Mass.) NEWS
April 22 1915

To stop the production of "The Birth of a Nation" will be a difficult task. Only by the most drastic stretch of the imagination can any of its scenes be called obscene or suggestive, and in however poor taste it may be, in that it is calculated, and apparently deliberately calculated, to arouse the passions of the Negroes, there is no law regulating taste except the law of public opinion. It is probably impossible for the average white man to appreciate the intensity of the feeling aroused. It may be reprehensible but it is natural, and while the majority race may not be in full sympathy with their colored brethren, and may think they are over-sensitive, it is the part of good sense and human decency to avoid injuring [illegible] by such exhibitions.

EVENING RECORD
ss: Boston, Mass.
APR 22 1915

New Movies Board Not Practical

Cox Points Out the Difficulties

If the photo play, "The Birth of a Nation," is allowed to continue, there may yet be a lynching on Boston Common, said ex-Asst. U. S. Dist. Atty. William H. Lewis, before the Senate Ways and Means Committee, at the hearing on the Carstens bill transferring the censorship of moving pictures to the State Board of Labor and Industries.

The hearing was a continued one, but was very short because the Senate had a morning session. Mr. Lewis declared that he did not believe any theatre management has the right to produce anywhere a photo play that reflects injuriously on the character of any individual for the reason that the production of such a film leads to a disturbance of the peace, order and happiness of the whole community.

A decent respect, he said, should be paid to all the classes that make up American citizenship.

Referring to the film now being shown of the "Birth of a Nation," Lewis declared that it was a libel on American history, a vile calumny of the colored race and reflects seriously on the commonwealth of Massachusetts and its ideals.

"It is calculated," he said, "to arouse sympathy with the 'lynch law' of the South.

"If this thing keeps on," said Mr. Lewis, "we may have a lynching on Boston Common, who knows?"

Mr. Lewis said that the scenes depicted in the film never happened and characterized the whole production as a villainous lie.

Orrin G. Cox, advisory secretary of the national board of censorship, submitted testimony showing that the proposed law is unwise.

Cox Points Out Some Practical Difficulties

Mr. Cox questioned whether the government could properly step in as the supervising agent in a matter having to do with the public morals and cited numerous obstacles that would confront a small board of three men appointed to censor all the films shown in a state as large as Massachusetts.

The censoring of moving pictures, Mr. Cox said, is attended with enormous eye strain and a tired person would be unable to decide nice questions of morality that would be continually cropping up in the pictures. A person would be unable to detect, he said, the fine moral points in two pictures shown simultaneously, and he doubted if one individual could pass on more than three reels an hour if the proper attention were to be given to the moral side of the subjects.

Mr. Cox said he believed there should be a large amount of freedom in the moving pictures as there is in the press and speech and declared that it is inevitable that sects and classes will sometimes be dissatisfied with the production of certain films.

To delegate to three persons, Mr. Cox said, with their personal whims and idiosyncrasies the business of passing upon moral questions for 3,500,000 inhabitants of the state is embarking on a programme dangerous from the standpoint of democracy.

Mr. Cox in the course of questions put by Senator Sheehan of Holyoke said the film referred to had been passed by the National Board of Censorship after it had been revised to meet certain specific objections.

POST
Boston, Mass.
APR 22 1915

JUDGE DOWD'S DECISION

The management of the photo-play, "The Birth of a Nation," takes the correct action in promptly accepting the decision of Judge Dowd of the Municipal Court without attempting any appeal to a higher court. That portion of the film which the court denounces, and which has been the chief cause of the indignant protests, is to be eliminated.

This settlement of the matter may not be entirely satisfactory to the extremists among the critics of the production, but it apparently meets the actual requirements of the law.

As the Post has heretofore remarked, it was very unfortunate that so notable a development of the moving picture art should have been marred by ill-advised and unjust reflections upon the negro race. But the incident serves to demonstrate that in this city the colored element of the population, in its steady and commendable upward progress, has attained a position and influence that command respect.

EVENING RECORD
Boston, Mass.
APR 22 1915

Wants Probe Of Cost of Boston Gas

Sullivan Would See If Company Is Controlled by a Voluntary Assn.

Another move for cheaper gas in Boston was made by Rep. Lewis R. Sullivan in the House this morning. He offered an order for an investigation by the gas and electric light commissioners of the cost of producing gas for Boston, particularly as to whether it has been increased or reduced since 1906, when the sliding scale went into effect. It also inquired if the Boston Consolidated Gas Co. is controlled by a voluntary association and relative to the financial relations of the company with such association. The order was referred to the committee on rules.

The Sullivan amendment to Chapter 367 of the Acts of 1910, which would allow the authorities to bar the "Birth of a Nation" photoplay was allowed entrance by the Committee on Rules, and was then referred to the Committee on Judiciary. The bill now goes to the Senate for concurrence on the suspension of the rules permitting its entrance into the Legislature and also for concurrence in the reference to the committee.

Both the Senate and House adjourned at 2 p.m. by special vote in order to attend the ball game as guests of the management.

The vote passing the "jitney bus" bill to engrossment was reconsidered in order that the opinion of the attorney-general may be received. The bill to make workmen's compensation compulsory upon all employers was rejected.

CHELSEA (Mass.) RECORD
APRIL 22, 1915

COURT ORDERS ONE SCENE ELIMINATED

No Warrant For Producers of "Birth of a Nation."

Boston, April 22.—With the elimination of one scene, the photo-play, "The Birth of a Nation," that is being produced at the Tremont theatre, will go on and no warrant will be issued against John B. Schoeffel, manager of the theatre, and J. J. McCarthy, representing the owner of the film, as asked by Boston negroes.

This was the decision announced by Judge Dowd when he resumed the hearing on the petition for a warrant or summons. He made known his finding without taking further testimony, for he had himself viewed the film.

The scene which the judge orders eliminated is that in which a negro is depicted as spying upon a young white girl, and afterwards chasing her with evident evil intent, until she throws herself from the top of a hill and is killed.

REVIEW
ATLANTIC CITY, N J
APR 22 191

BOSTON, MASS.

Boston, Mass., April 21.—The GLOBE says:—

Judge Dowd to-day gave producers of "The Birth of a Nation" until 2.30 to-morrow to eliminate one objectionable scene, failure to do which will result in a warrant of arrest.

The bill for seventy-cent gas in Boston was beaten in the House to-day, 92 to 35.

R. W. Emmons, 2d, announced to-day that the cup defender yacht Resolute and Vanitie will have four weeks of racing in July and August.

The 130th annual session of the Massachusetts Episcopal Diocese Convention opened to-day, with an address by Bishop Lawrence, reports and matter of administration occupied the balance of the day.

Action toward a monument to Ex-Governor Curtis Guild will be taken at a meeting to-morrow.

Captain Walter I. Rrand was thought found guilty of fraud in selling thousands of "lucky stones" at $1 each.

SUN
Lawrence, Mass
APR 22 1915

The "Birth of a Nation" which brought forth a "near riot" in Boston Saturday night still hold the boards at the Tremont theatre and for a time at least S. R. O. signs may be expected daily. What a lot of free advertising has come to the Tremont.

NORTHAMPTON (Mass.) HERALD
APRIL 22, 1915

THEATER MEN TO ELIMINATE PART OF PHOTO-PLAY

"Birth of a Nation" Controversy in Boston Seems to be Practically Brought to an End

BOSTON, April 22.—"The Birth of a Nation" will be given without interference, but with a single scene cut out—that showing the negro, Gus, pursuing a 12-year-old white child till she jumps over a cliff to escape his attack.

Judge Thomas H. Dowd has decided that he would not issue the summonses for John B. Schoeffel, manager of the Tremont theater or for J. J. McCarthy, representing the film owner, provided they agree to eliminat this scene.

The scene was not cut out at last night's performance. Judge Dowd has given the management till 2.30 today in which to do so. That the management intends to comply fully is shown by a statement issued from the theater.

The following statement was issued by the management of "The Birth of a Nation:"

"In full accordance with the decision of Judge Thomas H. Dowd of the Municipal court, an arrangement has been reached between Mayor Curley and the management of 'The Birth of a Nation' company, whereby the scene of the girl, Flora, being pursued by a negro, will be cut out of the film.

"This matter has been under advisement between the parties for about 10 days.

"After going over this part of the story thoroughly, it was found that dropping the pursuit episode would in no way interfere with the logical progress and development of the drama."

William Munroe Trotter, a leader of the Boston colored people, said, referring to Judge Dowd's demand and the play:

"This is the less objectionable of two scenes. The worst one is retained—that showing a colored man forcing a white woman into marriage. We might excuse the brutality of the uneducated negro in the excised scene, but the one showing the educatd negro full of the same instincts is a libel and a vilification.

"The scene that is to be cut out is only one in a mass of injurious perversion scattered through two hours and a half."

NORTHAMPTON (Mass.) HERALD
APRIL 22, 1915

TEMPEST IN A TEAPOT

It looks now as if the trouble that has arisen over the big photo-drama, "The Birth of a Nation," will subside, and that the films can be shown in Boston without any interference on the part of any body of people of any particular race. It is well that any further controversy over this subject should come to an end.

Mayor Curley of Boston, however, probably for the sake of offering a slur at Gov. Walsh, does not seem to be wholly reconciled to the practical agreement reached between the court and the management of the theater, and it really looks as if he would like to see more trouble. He says that the people who have objected to the picture-play are inclined to look upon the elimination of the single scene as merely a palliative, and not a justification of their complaints. However, under the law prohibiting improper pictures, Judge Dowd explained that only this scene could be objected to, and he therefore ordered its elimination. This is not the proper attitude for the executive of a city to assume. He should rather congratulate all concerned that a way has ben found to eliminate friction.

The cutting out of a scene, which, in the opinion of the court is offensive to some people, shows that the theater management is willing to do the right thing. As a matter of it is hardly probable that any part of the film can come within the provision of the statute, but in deference to public opinion certain concessions are willingly made. Now let the unpleasant incident be closed.

BOSTON CHRIS. SCIENCE MONITOR
APRIL 22, 1915

PROTESTED FILM SCENE CUT AFTER COURT WARNING

Legislative Committee Takes Up Bill Aimed to Censor Plays Arousing Race Prejudice or Disturbing Peace

Complying with a warning given by Judge Thomas H. Dowd Wednesday, the management of the photo-drama, "The Birth of a Nation," now being presented in a local theater, today announced that the episode showing the pursuit of a white girl by a negro has been cut out. According to Judge Dowd's ruling of yesterday, this action will result in the dismissal of an application for court summons of the management on a charge of offering a theatrical entertainment immoral in tendency.

In making his ruling yesterday, Judge Dowd said that under the statute invoked by the complainants against the film only moral phases of the situation could be considered, since the statute makes no mention of the arousal of race prejudice or religious prejudice by a theatrical performance as being actionable.

Propose Amendment

The Lewis J. Sullivan bill, filed Tuesday at the State House, aims to provide an amendment to cover just such complaints as those entered against "The Birth of a Nation," by the addition to the existing statute, which prohibits all entertainments of immoral tendency, the clause "or any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

The committee on rules gave a hearing yesterday afternoon on the question of the admission of this amendment for consideration at the present session. Fully 300 persons, mostly negroes, attended.

Lieutenant-Governor Cushing was prominent among those who argued for the admission of the amendment, saying that appropriate legislation could be put through in three or four days under suspension of the rules. He said: "I have not been to see the play because my curiosity does not run along that line, but I am certainly opposed to the production of anything that tends to stir up race prejudice. You can readily see from the numbers gathered here today that there is necessity for some action."

Representative Sullivan, Representative Fred P. Greenwood, Rolfe Cobleigh, Sherwin L. Cook, Clement G. Morgan, William H. Lewis, Joseph C. Manning, an ex-member of the Alabama Legislature; Butler R. Wilson, William D. Brigham, William Munroe Trotter and the Rev. Benjamin W. Swain were among those who favored the bill. Several of the speakers came under the auspices of the National Independence Equal Rights League, and were introduced by Joshua A. Crawford, treasurer of the Boston branch of that organization.

A delegation of negroes then waited on the Governor, and were assured by him that he would use every influence to secure state laws aimed at broader regulation and censorship of plays.

Mayor Asked Cut

It has developed that Mayor Curley 10 days ago requested the film play management to eliminate the scene that has now been finally cut, but that the management postponed action by keeping up "negotiations" with the mayor's office.

In commenting up the case before making his ruling, Judge Dowd said that complaints against "The Birth of the Nation" would have to be considered under the law purely in their moral aspects, without consideration of race distinctions.

He continued to the effect that there should be a more inclusive censorship of motion picture plays and other theatrical entertainments, because of the too frequent portrayal of disgusting, and shocking episodes.

In his opinion no person under 18 should be permitted to see "The Birth of a Nation" or any of numerous theatrical offerings that are steadily current in local places of amusement. Despite the frequent performance of photo plays of commendable ethical quality, this form of entertainment has almost forfeited its claim to educational value because of the numerous motion pictures that portray incidents of plunder and other sensational scenes of violence, he said.

SPRINGFIELD (Mass.) MOR. UNION
APRIL 22, 1915

Municipal Court Judge ... of Boston voiced a ... and ... ple yesterday when, in an ... his decision on the applica... ing his decision on the applica... tion for summons for the proprie... tors of the photo-play, "The Birth of a Nation," he declared that "the law knows no race nor creed in Massachusetts." In other words the law is the same for all men, of whatever race, color, condition or religious belief. It cannot be invoked especially and exclusively in behalf of one class and to the detriment or injury of another. His decision in regard to the play itself was also sound and sensible. He refused to entertain a complaint against the proprietors and ruled that the pictures may be displayed if one objectionable scene is eliminated. It was this scene alone that cause the violent protest of the colored people of Boston and their white sympathizers; the rest of the play is not only unobjectionable but really instructive, artistic and inspiring. With the elimination of the offending portion of the production the people of Boston, white or colored will have no further cause for complaint, and what is good in the play will continue to be shown for the entertainment and edification of all persons that care to see it.

Call. N.Y. Apr 22/15

,000 Demand Close Of Anti-Negro Film

18

From The Call's Boston Bureau.

BOSTON, April 21.—"The Birth of a Nation" photo play premiered with ... tense ... ...

BOSTON (Mass.) JOURNAL
APRIL 22, 1915

The photo-play, "The Birth of a Nation," will continue at the Tremont Theatre, this afternoon, following the decision of Judge Dowd in the Municipal Court. The management will eliminate that scene of the film which portrays the pursuit of the young white girl by the renegade negro, "Gus." This the producers had previously decided to do upon the suggestion of Mayor Curley.

Judge Dowd viewed the pictures Tuesday night and when he continued the hearing yesterday morning informed both the defendant and complainants that he would render a decision in the afternoon, and on what he had seen only. Long before the doors of the courtroom were opened the corridors and anteroom were jammed with spectators, a large majority of whom were negroes. The courtroom was closed to all but lawyers and newspaper men. Even then these men practically had to fight their way through the immense throng around the courtroom doors. The exclusion of spectators caused some ill feeling in the crowd. At Tuesday's hearing colored women were even sitting on the floor about the judge's bench.

Praises Photo-Play

In his decision yesterday, Judge Dowd asserted that the proto-play, "The Birth of a Nation," was one of the best he had ever witnessed, save for the part where the negro chases the young white girl, and which he has decided should be eliminated.

The court also cautioned the negroes against any demonstration. He said: "The place for redress is in the courts not on the street, with your fists. If this occurs, we have police officers, vested with the proper authority by the courts."

Judge Dowd handed down his decision shortly after 2 o'clock. There was a short wait before Attorneys Graham and John F. Cusick, for the defense, arrived. Then Judge Dowd said:

"This is not a case where color or race is concerned. It is the question of the decency and morality of this play. The element of race does not enter into the controversy at all, for the law knows no race or creed in Massachusetts. The only question is, 'Does the production of the play violate the law?' I have seen the play and I am of the opinion that it does violate the law. The only objectionable scene is that in which the negro pursues the white girl, who throws herself from the top of the cliff, and if this is not done, a summons will issue. That is the decision of this court, gentlemen."

"When does this 24 hours begin, your honor?" asked Attorney Cusick.

"It is now 2.30 o'clock," said Judge Dowd. "The scene must be eliminated by 2.30 tomorrow afternoon. The play after that will be liable to censorship.'

There was some demonstration among the throng of negroes gathered outside the court room when they heard the decision. They were quickly hurried away from the doors, however, by the court officers.

Management to Comply

The management of the Tremont Theatre and "The Birth of a Nation" declared yesterday afternoon, just after the decision of Judge Dowd, that an arrangement had already been made between Mayor Curley and the management of the film company whereby the scene of the pursuit would be cut from the film. This matter had been under advisement of both parties for about ten days, so they asserted.

Yesterday a conference was held between the mayor and one of the company's New York managers, Martin W. Littleton, a former colleague of the mayor's in Washington, who came to Boston for the purpose. After going over this part of the story thoroughly it was found that dropping the pursuit episode would in no way interfere with the logical progress and development of the drama.

Mayor Curley issued the following statement last evening:

"I am pleased to announce that the management of the Tremont Theatre has agreed to comply with my original suggestion that the part of the film which depicts the negro, Gus, chasing a white girl, be eliminated. This will remove the only cause of complaint which has any semblance of justice, and it will not impair the value or attractiveness of the play in the slightest degree. This concession on the part of the management is not required by law, as I am advised, and the fact that it is voluntary on the part of the management is creditable to them.

"So much has been said in criticism of my action in this case, and so unjustly, that I request the press, in fairness to me, to emphasize the fact that the elimination, which has now been assented to, was suggested by me in the beginning. The law did not require me to suggest any elimination as the opinions of the censors of the mayor's office and the police commissioner established the legality of the play.

"I am glad to learn that the judge who has heard the evidence of both sides in the case has confirmed my view that only the scene in question could possibly be regarded as offensive in the eye of the law, and it would be well if all public officials, like the judge in the case, would decline to decide important questions offhand on the ex-parte statements of witnesses who are laboring under the stress of violent emotions."

Police Commissioner O'Meara last night sent a letter to Mayor Curley, in which he asserted that the part of the photo-play objected to by Judge Dowd was "obscene or immoral, and tends to injure the morals of the community." In his communication, the commissioner tells of receiving a letter from Moorfield Storey, asking him to stop the play.

BOSTON (Mass.) POST
APRIL 22, 1915

THEATRE TO OBEY COURT

Pursuit Scene to Be Eliminated—Mayor Takes Rap at Governor for Attitude Toward Photoplay

"The Birth of a Nation" will be given without interference, but with a single scene cut out—that showing the negro, Gus, pursuing a 12-year-old white child till she jumps over a cliff to escape his attack.

Judge Thomas H. Dowd yesterday decided that he would not issue the summonses for John B. Schoeffel, manger of the Tremont Theatre, or for J. J. McCarthy, representing the film owner, provided they agree to eliminate this scene.

The scene was not cut out at last night's performance. Judge Dowd has given the management till 2:30 today in which to do so. That the management intends to comply fully is shown by a statement issued last night from the theatre.

RAP AT GOVERNOR

The excitement of the day was occasioned by the lively hearing at the State House on the bill proposed by Representative Lewis R. Sullivan, and intended to prohibit the showing of "inciting" or offensive pictures or plays.

A statement issued by Mayor Curley—in which was concealed what some regard as a rap at Governor Walsh—added to the tenseness of the situation.

The colored people who have objected to the picture-play are inclined to look upon the elimination of the single scene as merely a palliative, and not a justification of their complaints. However, under the law prohibiting obscene pictures, Judge Dowd explained that only this scene could be objected to, and he therefore ordered its elimination.

The following statement was issued yesterday afternoon by the management of "The Birth of a Nation":

Theatre's Statement

"In full accordance with the decision of Judge Thomas H. Dowd of the Municipal Court, an arrangement has been reached between Mayor Curley and the management of 'The Birth of a Nation' Company, whereby the scene of the girl, Flora, being pursued by an negro, will be cut out of the film. This matter has been under advisement between the parties for about 10 days.

"Yesterday a conference was held between the Mayor and one of the company's New York managers, the Hon. Martin W. Littleton, a former colleague of the Mayor in Congress, who came up for that purpose. After going over this part of the story thoroughly, it was found that dropping the pursuit episode would in no way interfere with the logical progress and development of the drama. The Mayor congratulated the management on the voluntary agreement made. He thought the story would be more closely knit together by omitting this somewhat time-worn 'movie' motif of a chase, while, at the same time, the removal of the episode is in deference to the wishes of several persons who have written the Mayor and pointed out that the play would be far more meritorious and, to their thinking, more seemly without it.

Will Eliminate Scene

"Counsel has just informed the management that the court in the complaints against John B. Schoeffel and J. J. McCarthy has made a finding in substance that after viewing the show and hearing the evidence he does not believe that any part of the show comes within the Act of 1910, except that scene which represents the pursuit of the young girl by the negro, and the court has made a finding that if that scene is eliminated the complaints will not be entertained by the court. Counsel advises the management that in his opinion no part of this show is within the meaning of that statute, including this scene which is going to be eliminated, but in view of the negotiations of the management with Mayor Curley and the striking coincidence of the opinion of the court with the Mayor's suggestion, the management has decided to eliminate it."

There was no excitement last night at the theatre. The number of policemen was cut down and the crowd loitering outside consisted entirely of white persons. The audience numbered comparatively few negroes.

The cutting out of the one scene leaves the play, declare many of the leading colored people, practically where it was in atmosphere and flavor. They therefore are pinning all their hopes on the passage of Sullivan's bill, or one similar to it, which would prohibit any plays or movies that are offensive to any race or portion of the citizenship.

Play Still Objectionable

William Munroe Trotter, a leader of the Boston colored people, last night said, referring to Judge Dowd's demand and the play:

"This is the less objectionable of two scenes. The worst one is retained—that showing a colored man forcing a white woman into marriage. We might excuse the brutality of the uneducated negro in the excised scene, but the one showing the educated negro full of the same instincts is a libel and a vilification. The scene that is to be cut out is only one in a mass of infamous perversion scattered through two hours and a half."

With this in mind, a committee, Joshua Crawford, Clement G. Morgan and W. Munroe Trotter, called on Governor Walsh yesterday and asked him to send a special message to the Legislature in support of some such measure as the Sullivan bill.

Governor Walsh replied that he could take the matter under consideration. He informed the committee that he was heartily in favor of putting the censorship of plays and moving pictures wholly into the hands of the mayor, as it is done in most other cities in the Commonwealth. He said he doubted the value of dividing responsibility, as Boston does, between the Mayor and the police. He believed, he said, in giving the Mayor the widest latitude in such matters.

Hearing at State House

The interview with Governor Walsh preceded the hearing, which began at 2 o'clock, before the legislative committee on rules. A big crowd was unable to gain admittance to the hearing, which was conducted at the request of the Boston branch of the National Independent Equal Rights League.

As a result of the hearing, the committee voted unanimously to admit the petition.

Lieutenant-Governor Grafton D. Cushing was present at the hearing, and declared his willingness to assist the colored people in drafting a bill which will cover the desired ground if the petition were admitted. He said:

"I have not seen the play because my curiosity does not run along that line, but I am certainly opposed to the production of anything that tends to stir up race hatred and prejudice. You can readily see, from the numbers here today, that there is necessity for some action."

Representative Sullivan's petition is designated to prevent the exhibition of theatrical performances or moving picture plays that would tend to "incite racial or religious prejudices" or disturb the public peace. Appearing in favor of the petition were Representative Lewis R. Sullivan of Boston, the petitioner; Sherwin L. Cook, Clement G. Morgan, Representative Fred P. Greenwood, William H. Lewis, Joseph C. Manning, a former member of the Alabama Legislature; Lieutenant-Governor Grafton D. Cushing, Butler R. Wilson, William D. Brigham, William Munroe Trotter, the Rev. Benjamin W. Swain, and others.

Want Authority Changed

The colored people were not wholly satisfied with the Sullivan petition, for it simply provided for court redress. While provision was thus made for the interference with exhibitions through more or less lengthy legal processes, there was no provision made for the immediate suppression of such plays by some authorized person, and it left the authority where it now rests, in the hands of the Mayor and police. The colored people are anxious to make one man responsible, with power to act, and it was to gain the Governor's support in this matter that they called upon him and asked his views.

When Richard A. Callahan—the only objector to the bill, and who said that negroes had beaten him up after the Willard-Johnson fight—said that he thought the "negroes were looking for trouble," and added—sotto voce—that "he thought they were likely to get it!" Several colored men rose to their feet, hisses were audible, and it looked as though there might be trouble.

Sherwin Cook, an attorney, demanded that this remark be included in the records of the hearing, but the chairman ruled that it should not be, and ordered it stricken out.

Callahan declared that all the trouble was being caused, not so much by the play, "The Birth of a Nation," as by the activities of the negroes themselves. He then made the remark that furnished the thrill of the hearing.

Quotes Author of Novel

Rolfe Cobley, a speaker, declared he had talked with Thomas Dixon, author of the novel, "The Clansman," from which the play was dramatized, and that Dixon had actually informed him that the purpose of the play was to exterminate the colored race in America.

William H. Lewis, former Harvard football star, declared before the committee that his race is patient and long suffering as a rule, but are aroused today as they have never been before in Boston. He said the producers of the play are the real disturbers of the peace, and that the colored people would not be worthy of consideration

Not Compelled to Act

"So much has been said in criticism of my action in this case, and so unjustly, that I request the press, in fairness to me, to emphasize the fact that the elimination which has now been assented to was suggested by me in the beginning. The law did not require me to suggest any elimination as the opinions of the censors of the Mayor's office and the police commissioner established the legality of the play.

"I am glad to learn that the judge who has heard the evidence of both sides in the case has confirmed my view that only the scene in question could possibly be regarded as offensive in the eye of the law, and it would be well if all public officials, like the judge in the case, would decline to decide important questions offhand on the ex-parte statements of witnesses who are laboring under the stress of violent emotions."

In a letter to Mayor Curley, made public last night, Police Commissioner O'Meara tells of his part in the matter at length. The letter is written to the Mayor voluntarily, in order that he may be familiar with what transpired.

O'Meara Reviews Case

Commissioner O'Meara says that on April 9, Mr. Casey, the Mayor's secretary, asked him to send someone to see the play, but the commissioner informed him that as the play was said to be a "public exhibition," as defined by Chapter 264, Acts of 1913, he would not act officially, but agreed to let his secretary to see the play if he wished, and report privately to Mr. Casey. This was done.

On April 17 the commissioner received a letter from Moorfield Storey, in which Mr. Storey rejected the ordinary interpretation of the word "immoral" as applied to stage performances, and quoted to the commissioner a much broader dictionary meaning.

Mr. O'Meara, in reply, to make sure of the actual meaning of the word in law, offered to meet Mr. Storey before the courts and apply for a warrant for the theatre manager's arrest on a charge of using the "immorality" code. Mr. Storey replied that he would not go any further in the matter, but, with others, for years, the proposal was carried out, with the decision of Judge Dowd follows.

THEATRE BILL IS ADMITTED TO HOUSE

The protest against the production of "The Birth of a Nation" was made more emphatic yesterday when the House committee on rules, after a hearing, voted unanimously to admit the Sullivan bill to prohibit entertainments tending to produce racial or religious prejudice for consideration by the Legislature.

Lieut. Gov. Cushing appeared before the committee in advocacy of the admission of the bill.

"I have not seen the play," he said, "because my curiosity does not run along that line, but I am certainly opposed to the production of anything that tends to stir up race hatred and prejudice. You can readily see from the numbers gathered here today that there is necessity for some action."

The lieutenant governor emphasized the importance of admitting the Sullivan petition and bill and the quick passage of legislation to stop the production.

Following the hearing before the rules committee, several colored men conferred with the governor again, informed him of their appearance before the committee, the action of Judge Dowd of the Municipal Court, and asked him to send a special message to the Legislature urging the passage of a bill to stop the production.

The governor read the Sullivan bill and remarked:

"This measure is all right as far as it goes, but you should also see to it that legislation is passed which will make the laws now in force in the other cities of the State applicable in Boston.

Regarding the special message, the governor said:

"I think you had better leave it to me to decide when a special message is necessary. I have found that many times the special message is more effective when opposition develops to the passage of any particular measure. Leave that matter with me, now that your proposition is to come before the Legislature under the form of a bill."

The delegation present was unanimous in its agreement with the governor and there were further expressions of gratitude to him for the assistance he has rendered.

At the hearing before the rules committee, the largest hearing room in the State House was packed with negroes and their supporters.

Ralph Cobleigh, white, said he had a talk with Thomas Dixon, author of "The Clansman," in which the latter admitted his motive was definitely to create race prejudice.

William H. Lewis, former assistant United States district attorney, reviewed the incidents in the play as tending to arouse race prejudice, and emphasized the contemptuous manner in which the colored soldiery is depicted.

"If those pictures suggest the colored soldier," he said, "tear down the Shaw monument at once. It is but a mockery."

LEOMINSTER (Mass.) ENTERPRISE
APRIL 22, 1915

PHOTO-PLAY TO CONTINUE

One Scene to Be Eliminated From "Birth of a Nation"

Boston, April 22.—With the elimination of one scene, the photo-play, "The Birth of a Nation," that is being produced at the Tremont theatre, will go on and no warrant will be issued against John B. Schoeffel, manager of the theatre, and J. J. McCarthy, representing the owner of the film, as asked by Boston negroes.

This was the decision announced by Judge Dowd when he resumed the hearing on the petition for a warrant or summons. He made known his finding without taking further testimony, for he had himself viewed the film.

The scene which the judge orders eliminated is that in which a negro is depicted as spying upon a young white girl, and afterwards chasing her with evident evil intent, until she throws herself from the top of a cliff and is killed.

Telegram
PORTLAND, OREGON
APR 2[illegible] 191[illegible]

Pictures Barred on Sunday.

The state police of Massachusetts have decided there must be no Sunday exhibitions of the film, "The Birth of a Nation." Mayor Curley, of Boston, has been appealed to, but has announced he has no jurisdiction. The state police have authority only over Sunday exhibitions. Protests had been filed with the state police by negroes who object to the film.

TON (Mass.) MORN. HERALD 1702
APRIL 22, 1915

CHASE SCENE IS CUT FROM FILM AS IMMORAL

Negroes Still Incensed at "The Birth of a Nation" Exhibits and Are Working to Have Law Amended Quickly so That the Entire Play May Be Prohibited.

A statement was sent out from the Tremont Theatre last night, saying that the managers of the photo-play, "The Birth of a Nation," in their agreements with Mayor Curley and Judge Dowd of the municipal court, and will eliminate the episode wherein the Negro character "Gus" pursues a white girl until she dashes herself over a cliff.

This was the scene Judge Dowd earlier in the day declared "immoral and obscene." He said that if it were eliminated, no summonses would be issued against the producers. He based his finding on his view of the picture at the Tremont Theatre Tuesday night. While other parts, he said, might be of a nature to incite the colored people to protest, they do not come within the scope of the Massachusetts law, which knows neither race nor creed.

Before the ruling was given, an attempt to amend the law in this respect was begun before the legislative committee on rules at the State House. A large gathering of colored people appeared in room 240 and asked that the committee permit a late entry of the petition of Representative L. H. Sullivan of Dorchester. This petition would confer on authorities the right to stop any performance which tends to create religious or racial feeling. The present law provides only against indecency.

Favored by Cushing.

Lieut.-Gov. Cushing appeared as its champion. "We must get speedy action on this matter," he said. "From my own experiences, I know that there is no reason why the proper bill cannot be put through within three or four days."

The committee room was thronged throughout the hearing and several speeches were made. Mrs. Alice W. Kane, a colored woman, said:

"Forget that I am a Negress, forget that I am black; consider me a Jewish woman, an Irish woman, or of any race that you will, but listen to me in my plea for justice. For 300 years the colored men have been loyal, and now I ask you to come forward and give them the protection from insult that they desire."

Among those present who spoke were Sherwin L. Cook, Clement G. Morgan, Representative Fred P. Greenwood, William H. Lewis, Joseph C. Manning, a former member of the Alabama Legislature; Butler Wilson, William D. Brigham, William Munroe Trotter, the Rev. Benjamin Swain.

Lays Trouble to Willard.

The only opponent was Richard A. Callahan, who said he had been beaten up by Negroes the night after the Willard-Johnson fight and he said he thought the fight had more to do with the activities of the Negroes than the "Birth of a Nation."

The speakers, most of whom had seen the performance, declared that the play is cleverly designed to stir up racial hatred against the colored people. They objected, perhaps most of all, to the scene in which the brother of the girl, who has cast herself over the cliff, dips a stick in the girl's blood and dashes it before the Ku Klux Klan, to inflame them into seeking revenge against the renegade "Gus."

"As a result the Klan rushes madly after the Negro, and nothing in the photo-play excites more applause than that scene. It is patently a glorification of the lynch law and can have no other effect than to create a favorable impression for mob law. We hold, I believe rightly, that it is immoral within the meaning of the statute, to glorify mob rule, that it is subversive to our theories of government by law.

"I have heard that Thomas Dixon, Jr., author of 'The Clansman,' on which the photoplay is based, declared in Boston within two weeks, that if the piece was permitted to continue in Boston, it could be shown in any city in the country. He said, according to my informant, that he did not care whether the photoplay made money here or not. All he wanted was to see it passed here.

"I therefore contend that the attempt to present that play here is an attempt to gather money at the expense of the feelings of thousands of citizens of this state."

Negroes Throng Corridors.

Judge Dowd's decision came at the resumption of the hearing begun Tuesday afternoon. Hundreds of Negroes and white people thronged the corridors, eager to obtain admission to the proceedings, and to prevent the courtroom being overcrowded, the doors were locked and witnesses and other interested persons were admitted through a side entrance. To this gathering Judge Dowd announced that he had seen the photoplay on Tuesday evening, and that he considered the taking of further testimony unnecessary. He said:

"This is not a question of race or creed. It deals solely with the morality of the play, for the laws of Massachusetts know no race or creed. The question is: Does this play violate a statute?

"I am convinced that there is one scene that is obscene and immoral. That is the scene in which 'Gus,' the renegade Negro pursues the white girl up the cliff. Animal passion is written all over his face, and it is patent that he is actuated by the lowest motives. Nothing is left to the imagination, and in the climax the girl makes the supreme sacrifice of self destruction to save her honor.

"I will give 24 hours for the elimination of that scene before issuing summonses for the appearance of Messrs. Schoeffel and McCarthy.

"Otherwise I find nothing in that film that comes under the law. There may be things which incite the colored people to protest, but these things are not covered by statute. Our stage has descended to filth with productions such as 'Traffic in Souls' and others. This play, however, in a splendid thing, one of the best I have ever seen, but that doesn't alter the fact that it offends from the standpoint of law in one scene."

Obscenity Not Prerequisite.

Atty. J. Mott Hallowell for the complainants argued that the court did not have to find that a photo-play was obscene in order to declare it immoral. He read from an authority to show that the legal definition of immoral was "hostile to the welfare of the general public," and from another authority that the definition was "contrary to good order or public welfare; inimical to the rights or common interests of others."

Under these definitions, he argued, the court could justly say that the play was immoral and contrary to the statute in that there was an attempt to glorify the deeds of the Ku Klux Klan, and the operation of the lynch law.

Atty. John F. Cusick, who appeared for the theatre and photo-play interests, assented to the ruling of the court, without admitting that the episode in question was immoral.

"We want the court and the public to understand," he said, "that we do not intend to show on the screen, anything that is not within the common law, or the ethical law as well."

He went on to explain the magnitude of the film. He said: "There are three miles of film—"

"Three miles of film, or filth?" interjected Atty. William H. Lewis.

Cusick flushed. "Mr. Lewis," he said, "you are an educated colored man; you should not talk like that."

"You can cut out the 'colored'," answered Lewis, and the incident passed off.

Letter from O'Meara.

Later Commissioner O'Meara issued a statement in the form of a letter to Mayor Curley. It went on to say that he had received a request from Censor Casey to send a man to see the film, and gave permission to his secretary to see the photo-play and communicate with Mr. Casey. This was followed by protests from Butler R. Wilson and Moorfield Storey, declaring the performance immoral. He wrote them that he would arrange to send a police officer with them to the municipal court, that they might make a complaint against the management for conducting an illegal performance. Those gentlemen did not accept his offer, but other lawyers did, and as a result of the complaint, there was a finding against the episode concerning the Negro "Gus." On this point the commissioner officially advises the mayor of the court decision.

CONGREGATIONALIST
BOSTON, MASS.
APR 22 1915

EDITORIAL

The Birth of a Nation

The moving picture play, The Birth of a Nation, to which we referred in an editorial note in our issue of April 8, has been met by a storm of protests in Boston. Before the run in Boston began the Boston Branch of the National Association for the Advancement of Colored People, headed by Butler R. Wilson, was granted a hearing by Mayor Curley, and the aldermanic chamber was crowded with those who opposed the exhibition of the film in Boston. Among those present were clergymen, lawyers and other leaders of the colored people and many prominent white citizens. A delegation from the National Independent Equal Rights League, headed by W. M. Trotter, joined in the protest. Several who had seen the play in New York were present and expressed their condemnation of it. Many letters and several affidavits were included in the evidence. One of the strongest letters condemning the play was from Dr. Macfarland, secretary of the Federal Council of the Churches of Christ in America. Mr. Griffith, the motion-picture producer, was present with legal counsel representing his own interests and those of the local theater.

Mayor Curley expressed doubt as to being able to find legal grounds for action against the play. After he had seen it he suggested several omissions, but the police commissioner and city censor passed it as within the law. At a later protest hearing the Mayor said that he considered The Birth of a Nation an outrage against the Negro race, and said that if a law could be found under which he could stop it, he would do so. Police Commissioner O'Meara is quoted as having made a similar statement. Governor Walsh has become interested in the case, and while he has no authority to act officially, is trying to find a way to suppress the play in Massachusetts.

In the meantime, some of the Boston newspapers are publishing letters of protest pouring in from the citizens, who are up in arms against this appeal to race prejudice. A deplorable fact in connection with the presentation of The Birth of a Nation in Boston is the approval or editorial silence of most of the Boston newspapers. It seems significant that broadsides of advertising of the play have appeared in these papers. Before it came to Boston the Boston *Post* denounced it, but not since then. Both before and since it came the Boston *Traveler* has expressed its editorial disapproval. A danger is that the general public might be favorably influenced by favorable newspaper comment in Boston and New York and by letters of commendation which have been secured from some prominent people, including Dr. Charles H. Parkhurst of New York; and although not at liberty to quote President Wilson, Mr. Griffith and others declare that The Birth of a Nation was exhibited in the East Room of the White House before the President and his Cabinet, and that Mr. Wilson indicated his complete approval. Unsuccessful attempts have been made to stop the play in New York and Los Angeles. Thomas Dixon, whose play, The Clansman, is the basis of The Birth of a Nation, states that, if the protests are kept up his opponents will succeed in making him a millionaire; nevertheless such protests should be continued, and no stone should be left unturned to check the course of this pernicious play.

The Birth of a Nation is one of the most costly and elaborate motion picture plays that has ever been produced. The first act is chiefly devoted to the Civil War from the Southern point of view. It includes many battle scenes and attempts to reproduce the assassination of President Lincoln. The second act is devoted to the Reconstruction Period in the South. It represents the emancipated Negroes in political control, disfranchising the whites and indulging in continual orgies of dissipation, abuse of white people, destruction of property and bent on intermarriage with the whites. Assaults and attempted assaults on white girls by colored men are given long and startling prominence, and throughout the play the colored people shown are vicious and disgusting.

The only good Negroes are of the most servile type, and spectacular and harrowing scenes are presented at great length showing colored people in the worst possible light, grossly misrepresenting as well as exaggerating the history of the period, which the play pretends faithfully to represent. Meantime, the white people of the South are represented by the finest, most attractive men, women and children. The Ku Klux Klan appears to have been organized by the chivalric flower of Southern manhood to rescue and avenge the white girl victims of black brutes, to quell Negro riots, to disarm the blacks and to restore the government to white citizenship. Incidentally, lynching is glorified and the Ku Klux Klan appears in impossible legions of semi-religious crusaders with the emblem of the Cross.

The chief villain of the play, Stoneman, boss of Congress, is really intended to represent Thaddeus Stevens, according to Thomas Dixon; and he is made to appear as wicked and disgusting as possible, inciting the Negroes to their alleged reign of terror. His own immorality is repeatedly emphasized by the appearance of his colored mistress, whose conduct is disgustingly suggestive. The solution of the race problem appears to be complete white supremacy and ultimately the deportation of colored Americans.

The alleged purpose of the authors of this production is to present with historical accuracy the facts of the Reconstruction Period and to stop the mixing of white and colored blood, which they represent is sought by colored people generally through intermarriage. It is also claimed that the play teaches peace, removes sectionalism and honors Lincoln. As a matter of fact, the play distorts, exaggerates and grossly misrepresents the historical facts of the Reconstruction Period, bad as they were in some respects; encourages mob law and lynching, causes sectional feeling, brings out the influences of base immorality and causes race prejudice against the American Negro in its most vicious and wicked form. It is untruthful, un-American, un-Democratic and un-Christian.

Transcript Apr 22, 15

ANOTHER "MOVIE" HEARING

Transcript Apr 22

Senate Ways and Means Hears Three Speakers in Regard to the Bates Bill for Photoplay Censorship

Another brief hearing was given today by the Senate Committee on Ways and Means on the Bates bill to place the censorship of motion picture films in the hands of the State Board of Labor and Industries. As the time of the committee was limited, owing to the morning session of the Senate, only three speakers were heard—William H. Lewis and Butler R. Wilson, both negroes, in favor of the bill; and Orrin G. Cox, advisory secretary of the National Board of Censorship, in opposition.

Mr. Lewis, who has been one of the leaders against the production of "The Birth of a Nation" at the Tremont theatre, declared that there was public necessity for such a bill. A motion picture, he said, is a thing manufactured by some film factories, and the only idea of producing it, is to get up something that will sell. It is nothing to the manufacturer whether the play is immoral or obscene, being purely a business proposition. The general public welfare requires that there should be some authority to pass upon the films before they are shown. Congress has passed a bill recently prohibiting the production of the recent fight films and simply on the grounds that it would tend to raise race prejudice.

Mr. Lewis said that he had in mind the moving picture show at the Tremont Theatre, which he declared was a "moving" picture—"It moves some people to admiration," he said, "and it moves others to shame. I come within the latter class." He claimed that no one had the right to exhibit anything which reflected upon every class of individuals, because it tended to create unhappiness. A mutual respect for the rights and interests of each other, he said, requires that decent respect be paid to every class of citizens in the United States where there is such a mixture of races and nationalities.

Mr. Lewis declared that "The Birth of a Nation" was a libel on history, a calumny on the negro race and an insult to Massachusetts. It was staged, he said, to make the North believe that the action of the South in segregating the negroes and lynching them was all right."

Mr. Wilson suggested that the censorship be placed in the hands of the district police rather than in the hands of the State Board of Labor and Industries, for the former was more familiar with such matters and had shown good judgment in refusing to allow the production of "The Birth of a Nation" at Lynn on Sunday. He declared that there never had been a fight for democracy in the United States when the negro was not on the right side.

Mr. Cox opposed the measure from the viewpoint of an expert censor, and told the committee of the work which his board was carrying on. He said that the question of censorship involved the possible criticism of 7000 or 8000 distinct subjects which must be considered from all sides, and especially from that of public opinion. He said that with the subjects touched upon the real things of life, it was inevitable that there should be some degree of contention, and that the board could not decide upon pictures from the standpoint of a personal whim. It is essential, he added, that there should be common sense criticism.

When asked how the Ohio and Pennsylvania laws work, he replied that it was impossible to view pictures day in and day out with a fresh mind, and that in those States, the films were not half censored.

BILL AIMED AT PHOTOPLAY

Committee Will Admit Measure Forbidding Plays Which Excite Racial Prejudice

Following a hearing yesterday afternoon, the House Committee on Rules of the Legislature voted to admit the bill, directed at "The Birth of a Nation," to amend the existing statutes by adding a clause to prohibit a show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace. Conspicuous among those supporting the proposition was Lieutenant Governor Cushing. Three hundred negroes attended the meeting.

POST
WORCESTER MASS.
APR 22 1915

That Is True Americanism, Judge Dowd!

"The law knows no race, nor creed in Massachusetts," well said Judge Thomas H. Dowd of the Boston Municipal Court in ruling yesterday on the case of the "Birth of a Nation" moving pictures, whose suppression was demanded because they were claimed to be insulting to Negroes and tending to create race prejudice.

It may be a mere truism that this former Worcester boy uttered from the bench, but it was a timely and needed truism, besides following the statute that gives no power of censorship except against obscene representations.

On the fundamental principle involved, Judge Dowd is right, and Governor Walsh erred, as The Post has pointed out, in his promise to seek amendment of the law in case of judicial finding that it is now insufficient to prevent incitement of race antagonism.

We may properly sympathize with Negroes who are misrepresented in such shows. So we should also sympathize with an Irishman, German, Jew, Protestant or Catholic, or anybody else who can truthfully make a like complaint. The law of libel is already sufficient for the protection of anybody injured. To go further and allow any public authority to say what shall be seen or heard or read, would be a policy that would have no definite limit, and would practically operate to increase the very evil aimed at. Wholesome public opinion is the only thing to rely on in such matters, and it will be sufficient in the long run.

LAWRENCE (Mass.) SUNAMERICAN
APRIL 22, 1915

The "Birth of a Nation" which brought forth a "near riot" in Boston Saturday night still hold the boards at the Tremont theatre and for a time at least S. R. O. signs may be expected daily. What a lot of free advertising has come to the Tremont.

REPUBLICAN Weekly
Springfield, Mass.
APR 22 1915

If any proof were needed of the undesirability of permitting the exhibition in Boston of the "Birth of a Nation" photoplay, to which Negroes have made strong objection, the disturbance of Saturday night at the Tremont theater has furnished it. The form of the protest may be open to criticism, but the fact that it seemed a last resort should not be lost sight of. Mayor Curley exercised all the authority that he had in procuring the excision of objectionable features, but how limited his authority is will appear in Mr Sanborn's letter, elsewhere printed, which was written before the outbreak had added another chapter to the entanglement. The theater people had made ample preparations to meet trouble, and as always in such cases there is much divergence in the stories told by the two parties to the fracas—but the most effective way to check the threatened discord would have been to withdraw the offending display. Mr Sanborn writes with all the heat of an early abolitionist, and Mr Trotter is not the most discreet of leaders, but the root of the trouble lies back of them in the insistence upon going on with that which gave such bitter cause for offense. It is not good public policy deliberately to invite breaches of the peace. The desirable end was to be served by giving further vogue to the partisan and misleading Dixon play, whose bias cannot be discounted and allowed for by the average audience.

PORTSMOUTH (N. H.) CHRONICLE
APRIL 22, 1915

PHOTO PLAY MAY BE CONTINUED

JUDGE DOWD ORDERS ONE SCENE ONLY CUT FROM FILM

Boston April 21—If the management of the photo play "The Birth of a Nation" that is being produced at the Tremont Theatre will eliminate one scene the play will be allowed to go on and no warrant will be issued against John B. Schoeffel manager of the theatre and J. J. McCarthy representing the owner of the film as asked by Boston negroes. This was the decision announced by Judge Thomas H. Dowd this afternoon when he resumed the hearing on the petition for a warrant or summons. He made known his finding without taking further testimony for he had himself viewed the film last night.

The scene which the judge ordered eliminated is that in which a negro named Gus is depicted as spying upon a young white girl and afterwards chasing her with evident evil intent until she throws herself from the top of a cliff and is killed. Judge Dowd held that this scene comes within the prohibition of the statute upon immoral obscene and lewd plays and only that scene. While there are some other parts of the show that may be unpleasant to certain citizens they do not in the opinion of the Court come within the prohibition of the statute. The representative of the photoplay agreed to take up the matter with the management immediately.

The cases of the men arrested Saturday night near the Tremont Theatre were called in another session of the Municipal Court. Charles F. Sullivan, white, and Harris McDonald, negro, charged with mutual assault were dismissed. One case was continued until today and the rest went over until next Wednesday.

At meeting of the directors of the Federation of Churches of Greater Boston, yesterday afternoon, in the parish house of Trinity Church, it was voted that the directors of the federation express, in the strongest terms, their disapproval of the photo-play "The Birth of a Nation."

HOLYOKE (Mass.) TELEGRAM
APRIL 22, 1915 40

"BIRTH OF A NATION."

Judge Dowd of the municipal court in Boston gave the producers of the picture film, "The Birth of a Nation," 24 hours in which to eliminate the first scene, showing the pursuit of a young white girl by a colored man and her suicide by leaping off a cliff. The hearing was on the question of issuing warrants for the arrest of the producers of the film and the manager of the theater.

The showing of the film at Boston came near causing a race riot. It finally resulted only in giving a fellow named Trotter, of Washington notoriety, and a few others a chance to "shoot off their mouths."

We believe the court did well to have the scene eliminated, and no harm would befall if the entire photo-play was cut out, and Boston would doubtless be pleased if Trotter and his ilk were squelched.

HOLYOKE (Mass.) TELEGRAM
APRIL 22, 1915

As a result of the agitation over the film play, the "Birth of a Nation," Representative Lewis R. Sullivan of Dorchester has introduced in the House a bill, which will add to chapter 367 of the Acts of 1910 governing censorship, the words "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." It was referred to the committee on rules. By some members of the House the bill was considered too broad.

NEW BEDFORD (Mass.) MERCURY
APRIL 22, 1915

Governor Walsh, his friends maintain, has made a fortunate political stroke in his attitude over the "The Birth of a Nation" film. The colored voters, who have not supported Governor Walsh heretofore, will do all in their power to help him this fall.

Record April 22
BOSTON (Mass.) TRANSCRIPT 170
APRIL 22, 1915

New Movies Board Not Practical

Cox Points Out the Difficulties

If the photo play, "The Birth of a Nation," is allowed to continue, there may yet be a lynching on Boston Common, said ex-Asst. U. S. Dist. Atty. William H. Lewis, before the Senate Ways and Means Committee, at the hearing on the Carstens bill transferring the censorship of moving pictures to the State Board of Labor and Industries.

The hearing was a continued one, but was very short because the Senate had a morning session. Mr. Lewis declared that he did not believe any theatre management has the right to produce anywhere a photo play that reflects injuriously on the character of any individual for the reason that the production of such a film leads to a disturbance of the peace, order and happiness of the whole community.

A decent respect, he said, should be paid to all the classes that make up American citizenship.

Referring to the film now being shown of the "Birth of a Nation," Lewis declared that it was a libel on American history, a vile calumny of the colored race and reflects seriously on the commonwealth of Massachusetts and its ideals.

"It is calculated," he said, "to arouse sympathy with the 'lynch law' of the South.

"If this thing keeps on," said Mr. Lewis, "we may have a lynching on Boston Common, who knows?"

Mr. Lewis said that the scenes depicted in the film never happened and characterized the whole production as a villainous lie.

Orrin G. Cox, advisory secretary of the national board of censorship, submitted testimony showing that the proposed law is unwise.

Cox Points Out Some Practical Difficulties

Mr. Cox questioned whether the government could properly step in as the supervising agent in a matter having to do with the public morals and cited numerous obstacles that would confront a small board of three men appointed to censor all the films shown in a state as large as Massachusetts.

The censoring of moving pictures, Mr. Cox said, is attended with enormous eye strain and a tired person would be unable to decide nice questions of morality that would be continually cropping up in the pictures. A person would be unable to detect, he said, the fine moral points in two pictures shown simultaneously, and he doubted if one individual could pass on more than three reels an hour if the proper attention were to be given to the moral side of the subjects.

Mr. Cox said he believed there should be a large amount of freedom in the moving pictures as there is in the press and speech and declared that it is inevitable that sects and classes will sometimes be dissatisfied with the production of certain films.

To delegate to three persons, Mr. Cox said, with their personal whims and idiosyncrasies the business of passing upon moral questions for 3,500,000 inhabitants of the state is embarking on a programme dangerous from the standpoint of democracy.

Mr. Cox in the course of questions put by Senator Sheehan of Holyoke said the film referred to had been passed by the National Board of Censorship after it had been revised to meet certain specific objections.

Protested Photo Play Shown With Chase Scene Out

The photoplay, "The Birth of a Nation," which has aroused a storm of protest among the colored residents of Boston, was shown this afternoon at the Tremont Theatre with the scenes showing the chase of a white girl by the negro "Gus" cut out.

This action on the part of the theatre managers was the result of an agreement with Mayor Curley and Judge Dowd of the municipal court, from whom a warrant was sought for the arrest of two of the theatrical men.

A statement was given out at the Tremont Theatre saying that the question of deleting the parts of the picture which were classed as objectionable had been under advisement for 10 days.

Telegram
Holyoke, Mass.
NOV 22 1915

As a result of the agitation over the film play, the "Birth of a Nation," Representative Lewis R. Sullivan of Dorchester has introduced in the House a bill, which will add to chapter 367 of the Acts of 1910 governing censorship, the words "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." It was referred to the committee on rules. By some members of the House the bill was considered too broad.

ANOTHER "MOVIE" HEARING

Senate Ways and Means Hears Three Speakers in Regard to the Bates Bill for Photoplay Censorship

Another brief hearing was given today by the Senate Committee on Ways and Means on the Bates bill to place the censorship of motion picture films in the hands of the State Board of Labor and Industries. As the time of the committee was limited, owing to the morning session of the Senate, only three speakers were heard—William H. Lewis and Butler R. Wilson, both negroes, in favor of the bill and Orrin G. Cox, advisory secretary of the National Board of Censorship, in opposition.

Mr. Lewis, who has been one of the leaders against the production of "The Birth of a Nation" at the Tremont theatre, declared that there was public necessity for such a bill. A motion picture, he said, is a thing manufactured by some film factories, and the only idea of producing it, is to get up something that will sell. It is nothing to the manufacturer whether the play is immoral or obscene, being purely a business proposition. The general public welfare requires that there should be some authority to pass upon the films before they are shown. Congress has passed a bill recently prohibiting the production of the recent fight films and simply on the grounds that it would tend to raise race prejudice.

Mr. Lewis said that he had in mind the moving picture show at the Tremont Theatre, which he declared was a "moving" picture—"It moves some people to admiration," he said, "and it moves others to shame. I come within the latter class." He claimed that no one had the right to exhibit anything which reflected upon every class of individuals, because it tended to create unhappiness. A mutual respect for the rights and interests of each other, he said, requires that decent respect be paid to every class of citizens in the United States where there is such a mixture of races and nationalities.

Mr. Lewis declared that "The Birth of a Nation" was a libel on history, a calumny on the negro race and an insult to Massachusetts. It was staged, he said, to make the North believe that the action of the South in segregating the negroes and lynching them was all right."

Mr. Wilson suggested that the censorship be placed in the hands of the district police rather than in the hands of the State Board of Labor and Industries, for the former was more familiar with such matters and had shown good judgment in refusing to allow the production of "The Birth of a Nation" at Lynn on Sunday. He declared that there never had been a fight for democracy in the United States when the negro was not on the right side.

Mr. Cox opposed the measure from the viewpoint of an expert censor, and told the committee of the work which his board was carrying on. He said that the question of censorship involved the possible criticism of 7000 or 8000 distinct subjects which must be considered from all sides, and especially from that of public opinion. He said that where the subjects touched upon the real things of life, it was inevitable that there should be some degree of contention, and that the board could not decide upon pictures from the standpoint of a personal whim. It is essential, he added, that there should be common sense criticism.

When asked how the Ohio and Pennsylvania laws work, he replied that it was impossible to view pictures day in and day out with a fresh mind, and that in those States, the films were not half censored.

BILL AIMED AT PHOTOPLAY

Committee Will Admit Measure Forbidding Plays Which Excite Racial Prejudice

Following a hearing yesterday afternoon, the House Committee on Rules of the Legislature voted to admit the bill directed at "The Birth of a Nation," to amend the existing statutes by adding a clause to prohibit a show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace. Conspicuous among those supporting the proposition was Lieutenant Governor Cushing. Three hundred negroes attended the meeting.

Telegram, Holyoke, Mass. Apr. 22, 1915.

"BIRTH OF A NATION."

Judge Dowd of the municipal court in Boston gave the producers of the picture film, "The Birth of a Nation," 24 hours in which to eliminate the first scene, showing the pursuit of a young white girl by a colored man and her suicide by leaping off a cliff. The hearing was on the question of issuing warrants for the arrest of the producers of the film and the manager of the theater.

The showing of the film at Boston came near causing a race riot. It finally resulted only in giving a fellow named Trotter, of Washington notoriety, and a few others a chance to "shoot off their mouths."

We believe the court did well to have the scene eliminated, and no harm would befall if the entire photo-play was cut out, and Boston would doubtless be pleased if Trotter and his ilk were squelched.

Journal Pittsfield Mass.
Apr 22 1915

"BIRTH OF A NATION" BILL IS TOO BROAD

Boston, April 22.—As a result of the agitation over the film play, the "Birth of a Nation," Representative Lewis R. Sullivan of Dorchester has introduced in the House a bill, which will add to chapter 367 of the Acts of 1910 governing censorship, the words "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." It was referred to the Committee on Rules, and it was claimed that it would bar such a play as the "Merchant of Venice."

Cutting Burgess the Wors
NEWS
Fitchburg.
APR 22 1915

Refused Warrants For Picture Men

BOSTON, April 21.—Judge Dowd of the municipal court today gave the producers of "The Birth of a Nation" twenty-four hours in which to eliminate the first scene, showing the pursuit of a young white girl by a colored man and her suicide by leaping off a cliff. The hearing was in the question of issuing warrants for the arrest of the producers of the film and the managers of the theatre.

The showing of the film here came near causing a race riot.

News.

As a result of the agitation over the film play, the "Birth of a Nation," Representative Lewis R. Sullivan of Dorchester has introduced in the house a bill, which will add to Chapter 367 of the Acts of 1910 governing censorship, the words "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." It was referred to the committee on rules. By some members of the house the bill was considered too broad, and it was claimed that it would bar such a play as the "Merchant of Venice."

LYNN (Mass.) ITEM
APRIL 22, 1915

Protest Meeting Called Off.

There is to be no protest meeting of the Lynn colony of the colored race against the motion picture film, "The Birth of a Nation," which is now playing at a Boston theatre. An effort was made on the part of a Lynn colored citizen, the latter part of the past week, to create interest for such a meeting in Lynn. This party had even gone so far as to announce that the protest meeting would be held on Wednesday evening, in the Malley Street A. M. E. church. Several persons called at the church last evening, only to find the place in darkness. As far as could be learned, no such meeting was held in this city and even the pastor of this church, Rev. James Henry Gordon, D. D., did not know of any intention on the part of Lynn members of his race to hold any such meeting.

FITCHBURG (Mass.) NEWS
APRIL 22, 1915

As a result of the agitation over the film play, the "Birth of a Nation," Representative Lewis R. Sullivan of Dorchester has introduced in the house a bill, which will add to Chapter 367 of the Acts of 1910 governing censorship, the words "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." It was referred to the committee on rules. By some members of the house the bill was considered too broad, and it was claimed that it would bar such a play as the "Merchant of Venice."

Governor Walsh showed on Patriots' Day a wonderful example of what a public official can do with a crowd with a just grievance and a habit of asking embarrassing questions. His ability, as demonstrated on Monday with the Negroes, to find some way out of the difficulty that other officials had pronounced insoluble is liable to make him the target for other delegations. His speech to the delegation was also of a nature to attract many persons to him with their troubles. It was placid, soothing and assuring without committing the governor very definitely to anything.

Union
SPRINGFIELD, MASS.
APR 22 1915

ORDERS SCENE OUT OF MOTION PICTURES

Boston Municipal Court Judge Acts on Protest Against Photoplay.

(Special to The Union.)

BOSTON, April 21—With the elimination of one objectionable scene that leaves a "nauseating stench" in the mind, the production of the photo-play, "The Birth of a Nation," may go on at the Tremont Theater, according to a decision by Judge Thomas H. Dowd in the Municipal Court today.

When he made known his finding Judge Dowd announced that he would not issue warrants for Proprietor John B. Schoeffel of the Tremont Theater and Manager J. J. McCarthy of the film company. The police, on complaint of 2000 or more Boston Negroes, applied for summonses on the statute regarding immoral or sugestive entertainment.

Judge Dowd made known his ruling today without taking any further evidence, as he had himself viewed the film last night. Previously he spent nearly the whole day listening to evidence condemning it.

The scene which he ordered cut out is that in which a Negro named Gus is depicted as spying on a young white girl and afterward chasing her with evident evil intent, until she hurls herself from the top of a cliff and is killed. That scene, the court held, came within the prohibition of the statute upon immoral, obscene and lewd plays.

Following the court's decree, the theater management announced that it will comply with the judge's order. Counsel stated that the management did not propose to do anything illegal and that it had already agreed to eliminate this scene on suggestion of Mayor Curley.

Another great rush of Negroes anxious to attend the court hearing occurred today, but spectators were not admited beyond the seating capacity The corridors of the Pemberton Square Court House, consequently, were jammed all day.

When Judge Dowd had disposed of routine business and reached the case he called counsel to the bench and made this statement:

"This is not a question of race, it is one of the decency and morality of the play; the element of race does not enter into its decision; there is no recognition of race or color in our laws. I am convinced that the statute covers this play. One scene is offensive and immoral; it leaves nothing to the imagination but actual passion. This scene shows the Negro, Gus, pursuing a little white child of 12 years; every expression of his face delineates lust. The little girl to escape and preserve her honor has to bring about her own destruction. There is no question why the man is pursuing her; he is actuated by the lowest human passion.

"I will give the defendants time to eliminate that scene. There is nothing else, within the statute. While there are things that might excite the colored people, they do not come within the law. It is unfortunately true that in many cases our stage is descending to filth. This play is no worse than hundreds of others that corrupt the morals. It is a splendid production, though that does not condone the nauseating stench the objectionable scene leaves in the mind. I will allow the management to eliminate the scene or will issue the warrant."

BEVERLY (Mass.) TIMES
APRIL 22, 1915

"Birth Of Nation" May Be Continued

The photo-play, "The Birth of a Nation," will continue at the Tremont Theater, Boston. This afternoon, by order of Judge Dowd of the Municipal Court at Boston, the management will eliminate that scene of the film which portrays the pursuit of the young white girl by the renegade negro "Gus." This decision came after a two-day hearing.

LAWRENCE (Mass.) SUN-AMERICAN 460
APRIL 22, 1915

"BIRTH OF A NATION."

Spectacular Picture Play Founded on Rev. Thomas Dixon's Story, "The Clansman", Has Stirred Up Much Race Bitterness in Boston and Other Cities of the Country.

NOT SINCE MODERN PICTURE PLAYS BECAME POPULAR WITH THE PUBLIC has a "movie" stirred up such resentment and CREATED SUCH VIOLENT OPPOSITION to its presentation as has been manifested toward the photo-play called "The Birth of a Nation."

The stupendous spectacle—for that is just what it is—has been staged recently in Boston, and the colored people of that city, together with many of their white friends, have asked that the play be stopped.

The making of the films for this famous picture drama represents A STAGGERING AMOUNT OF TIME AND MONEY. It reproduces entire battle scenes and complex historic events.

It is founded on Rev. Thomas Dixon's story "The Clansman." The play is an interpretation of the RELATIONS OF THE NORTH AND SOUTH AND THEIR BEARING ON THE NEGRO.

The judge before whom the question was heard of stopping further presentation of the play in Boston, on the ground that it tended to create race prejudice, ruled yesterday that with the elimination of one scene the play may be shown.

"There may be things which incite the colored people to protest," he said, "but these things are not covered by statute. The element of race does not enter into the controversy at all for THE LAW KNOWS NO RACE NOR CREED IN MASSACHUSETTS."

"In 'The Birth of a Nation' Mr. Dixon protests that his drama 'is not meant to reflect in any way on any race or people of today,' says a critic in reviewing the drama. "And then he proceeds to give to the negro a kind of malignity that is really a revelation of his own malignity.

"Passing over the initial gibe at the negro's smell, we early come to a negrophile senator whose mistress is a mulatto. As conceived by Mr. Dixon and as acted in the film, this mulatto is not only a minister to the senator's lust but a woman of inordinate passion, pride and savagery. Gloating as she does over the promise of 'negro equality,' she is soon partnered by a male mulatto of similar brute characteristics.

"Having established this triple alliance between the 'uncrowned king,' his diabolic colored mistress and his diabolic colored ally, Mr. Dixon shows the revolting processes by which the white South is crushed 'under the heel of the black South.' 'Sowing the wind,' he calls it.

"On the one hand we have 'the poor bruised heart' of the white South, on the other 'the new citizens inflamed by the growing sense of power.'

"We see negroes shoving white men off the sidewalk, negroes quitting work to dance, negroes beating a crippled old white patriarch, negroes slinging up 'faithful colored servants' and flogging them till they drop, negro courtesans guzzling champagne with the would-be head of the Black Empire, negroes 'DRUNK WITH WINE AND POWER,' negroes mocking their white master in chains, negroes 'crazy with joy' and terrorizing all the whites in South Carolina.

"We see the blacks flaunting placards demanding 'equal marriage.'

"We see the black leader demanding a 'forced marriage' with an imprisoned and gagged white girl.

"And we see continually in the background the white Southerner in 'AGONY OF SOUL OVER THE DEGRADATION AND RUIN OF HIS PEOPLE.'

"Encouraged by the black leader, we see Gus the renegade hover about another young white girl's home. To hoochy-cooohy music we see the long pursuit of the innocent white girl by this lust-maddened negro, and we see her fling herself to death from a precipice, carrying her honor through 'the opal gates of death.'

"Having painted this insanely apprehensive picture of an unbridled, bestial, horrible race, relieved only by a few touches of low comedy, 'the grim reaping begins.' We see the operations of the Ku Klux Klan, 'the organization that saved the South from the anarchy of black rule.' We see Federals and Confederates uniting in a Holy War 'in defence of their Aryan birthright,' whatever that is. We see the negroes driven back, beaten, killed. The drama winds up with a suggestion of 'Lincoln's solution'—back to Liberia—and then, if you please, with a film representing Jesus Christ in 'the halls of brotherly love.'

Union
SPRINGFIELD, MASS.
APR 22 1915

Municipal Court Judge Thomas H. Dowd of Boston, voiced a sound and just principle yesterday when, in announcing his decision on the application for a summons for the proprietors of the photo-play, "The Birth of a Nation," he declared that "the law is the same for all men, of whatever race, color, condition, or religious belief. It cannot be invoked especially and exclusively in behalf of one class and to the detriment or injury of another, His decision in regard to the play itself was also kind and sensible. He refused to entertain a complaint against the proprietors and ruled that the pictures may be displayed if one objectionable scene is eliminated. It was this scene alone that caused the violent protest of the colored people of Boston and their white sympathizers; the rest of the play is not only unobjectionable but really instructive, artistic and inspiring. With the elimination of the offending portion of the production the people of Boston, white or colored, will have no further cause for complaint, and what is good in the play will continue to be shown for the entertainment and education of all persons that care to see it.

DEMOCRAT
APR 22 1915

Stirring Up Race Troubles.

It is difficult to understand how a man who makes any pretense to decency and intelligence, and as an American citizen must be presumed to have the welfare of his country at heart, can bring himself to the point of deliberately stirring up race prejudices. Here, Thomas H. Dixon's moving-picture play, "The Birth of a Nation," supposed to deal with events in the South's period of reconstruction following the Civil war, has caused trouble wherever it has been shown. Its production in the Boston hall to riots in which some of the most respectable members of the colored population were involved. Boston's negro colony has stood very high in intelligence and culture, and has been law-abiding and orderly. But Mr. Dixon's play brought latent race hatred to the surface, and brought bitterness, humiliation on respectable colored people. Love of notoriety and greed for money may excuse some things, but they do not escape this kind of mischief. Mr. Dixon would be less of a menace if he were to juggle dynamite on Boston's

Gazette

TAUNTON, MASS

APR 22 1915

WANT "MOVIE" LAW

To Prohibit Photo Plays Tending to Create Race Feeling.

(By United Press.).

BOSTON, April 22.—A law that would prohibit the photo-play, "The Birth of a Nation," being shown in Massachusetts, and to prevent the production of similar plays tending to create race or religious feeling, will be demanded of the legislature by those who have united in an attempt to stop the showing of the photo-play at the Tremont theatre.

The negroes of Boston and those in sympathy with them are not satisfied with the action of Judge Dowd in ordering a single scene removed from the play.

The so-called Sullivan bill, it was said by William H. Lewis, former assistant attorney general of the United States, serves the purpose.

The Sullivan bill is to amend the present state law prohibiting the production of plays of an immoral or obscene nature so that the law will also prohibit plays causing religious or racial prejudice.

The hearings on the so-called Bates bill for the transfer of censorship of moving pictures and stage productions from the state police to the state board of labor and industries, was attended today by a delegation representing the opposition to "The Birth of a Nation.

(N.Y.) Buffalo. News Apr 22, 1915

STOPPING A FILM BY LAW.

Governor Walsh has stopped the showing of a movi[illegible] in Massachusetts until the court has decided at his request whether or not the picture is to be excluded under a law covering incitement to riot. The picture is one that stirred up the negroes of New York city. It is based upon one of Thomas Dixon's books and is decidedly offensive to the colored people.

Governor Walsh believes the law covers the case but is prepared in the ovent the decision is adverse to ask the Legislature to pass a measure to meet the situation.

The bulletin just issued by the government on negro statistics is very gratifying to friends of the colored race. It shows increasing tendency to home ownership, a marked increase in the percentage of schools, an increase in church membership, a decided decrease in illiteracy and a decrease in the mortality record.

Those interested in the advancement of the race point to the home buying tendency. In 1910 there were in the Southern States 1,917,391 negro homes of which 430,449, or 22.4, were owned by negroes. In Virginia the percentage rises to 41 per cent. It is a very hopeful sign.

Newspaper Clipping Bureau in the World

Item

LYNN, MASS.

APR 22 1915

Urge Bill Against Certain Movies

BOSTON, April 22, 1915.—A large delegation of colored citizens appeared before the legislative committee on rules yesterday afternoon to urge the admission of the Sullivan petition designed to prevent the production in Massachusetts of theatrical performances or photo plays that would tend to "incite racial or religious prejudice" or disturb the public peace. Representative Lewis R. Sullivan of Boston, the petitioner, Sherwin L. Cook, Clement G. Morgan, Rep. Fred P. Greenwood, William H. Lewis, Joseph C. Manning, a former member of the Alabama Legislature, Lieutenant Governor Grafton D. Cushing, Butler R. Wilson, William D. Brigham, William Munroe Trotter, Rev. Benjamin W. Swain and others appeared in favor of legislation that would stop the performance of the "Birth of a Nation" or any similar performances.

The only opponent was Richard A. Callahan, who said that he had been beaten by negroes the night after the Willard-Johnson fight and he said he thought the fight had more to do with the activities of the negroes than the "Birth of a Nation." He said he thought the negroes were looking for trouble and added in an "aside" that they were likely to get it. An ominous stir among the colored men present was apparent, several rose to their feet and many hissed Callahan, but the chairman obtained order by a few lusty strokes of his gavel.

Rolfe Cobley said that he had talked with Thomas Dixon, the author of the "Clansman," on which the "Birth of a Nation" is founded, and had been definitely informed that the purpose of the play was to exterminate the colored race in America.

The speakers, most of whom had seen the performance, declared that the play is cleverly designed to stir up racial hatred against the colored people. They stated that certain portions of it are detrimental to the public morals and dangerous to the public peace.

Union
SPRINGFIELD, MASS.
APR 23 1915

SAYS FILM MIGHT INCITE LYNCHINGS

Lewis Bitterly Refers to Photoplay in Supporting Carstens Bill.

[Special to The Union.]

BOSTON, April 22—William H. Lewis of Cambridge, former assistant United States attorney general, speaking today before the Senate Ways and Means Committee on the Carstens bill to give the State Board of Labor and Industries jurisdiction over motion picture films in Massachusetts, made a bitter reference to the photoplay, "Birth of a Nation," now being shown in a Boston theater.

Speaking of the objection to this film on the part of the colored people, Mr. Lewis affirmed that it is a libel of American history, a vile calumny on the colored race and reflects seriously on the Commonwealth of Massachusetts and its ideals.

Mr. Lewis declared this film is calculated to arouse sympathy in the North with the "lynch law" of the South.

"If this thing goes on," said Mr. Lewis, "we may have a lynching on Boston Common. Who knows?"

Mr. Lewis said that the scenes depicted in the objectionable film never happened and characterized the whole production as a villainous lie.

Butler R. Wilson said that he believed the bill should be amended so as to make the censoring agent the district police rather than the Board of Labor and Industries. The district police, he said, now have the machinery to censor motion pictures.

Speaker Cox questioned whether the Government could properly step in as the supervising agent in a matter having to do with the public morals and cited numerous obstacles that would confront a small board of three men appointed to censor all the films shown in a State as large as Massachusetts.

The censoring of motion pictures, Mr. Cox said, is attended by enormous eye strain and a tired person would be unable to decide nice questions of morality that would be continually cropping up in the pictures. A person would be unable to detect, he said, the fine moral points in two pictures shown simultaneously, and he doubted if one individual could pass on more than three reels an hour if the proper attention were to be given to the moral side of the subjects.

Mr. Cox said he believed there should be a large amount of freedom in the motion pictures as there is in the press and speech, and declared that it is inevitable that sects and classes will sometimes be dissatisfied with the production of certain films.

To delegate to three persons, Mr. Cox said, with their personal whims and idiosyncrasies the business of passing upon moral questions for 2,500,000 inhabitants of the State is embarking on a program dangerous from the standpoint of democracy.

Mr. Cox in the course of questions put by Senator John F. Sheehan of Holyoke, said the film referred to had been passed by the national board of censorship after it had been revised to meet certain specific objections.

EUGENE W. MASON.

PITTSFIELD (Mass.) EAGLE
APRIL 23, 1915

LEWIS WELL KNOWN HERE

William H. Lewis, who made the protest at Boston yesterday against "The Birth of a Nation," is well known in Pittsfield, has spoken here on at least three occasions. He was here for a Lincoln observance, and gave his address on "Lincoln" at a Y. M. C. A. meeting and he spoke at street rallies one Saturday night in the Wilson-Roosevelt-Taft campaign. In his Harvard days he was famous as 'varsity football center, and in after years was appointed an assistant United States attorney general. He is an orator of ability. In his Boston speech yesterday he said that the toleration of the photo play might mean that there would be a lynching on Boston common.

LYNN (Mass.) ITEM
APRIL 23, 1915

"BIRTH OF A NATION."

The moving picture show has come to stay. The photoplay has achieved a popularity that insures its permanency. The censorship of these plays and, in fact, all of the productions of the movies is essential to the best interests of the community. The photoplay entitled "The Birth of a Nation," now on exhibition in a Boston theatre, has been found to contain several pictures that give offence to a body of people whose feelings should be considered the same as those of any of the races that make up American audiences, and any entertainment should be discontinued if found to be calculated to arouse race prejudice or weaken the morals of the community.

Courier
LOWELL, MASS.
APR 2 3 1915

THE OWL THEATRE.

A show with a punch is the Owl's specialty. Three extra big features are shown today. "The Radium Thieves," a Broadway Star feature—Vitagraph is to be shown in three parts. Henry B. Walthal, the famous lead in Griffith's big spectacular production, "The Birth of a Nation," will be seen in "Rods of Wrath," a three-part feature. These two alone would make up

NEWS
NEWBURYPORT, MASS.
APR 23 1915

Gov. Walsh Taking Right Course.

In granting the appeals of the thousands of colored people of this state who went to the State House yesterday and requested that something be done towards putting an end to the presentation of the play "The Birth of a Nation," Gov. Walsh is taking the right course, a course dictated by consideration for the rights of a great race.—Lawrence Telegram.

DOVER (N. H.) DEMOCRAT
APRIL 23, 1915

PHOTO-PLAY TO CONTINUE

One Scene to Be Eliminated From "Birth of a Nation"

Boston, April 22.—With the elimination of one scene, the photo-play, "The Birth of a Nation," that is being produced at the Tremont theatre, will go on and no warrant will be issued against John B. Schoeffel, manager of the theatre, and J. J. McCarthy, representing the owner of the film, as asked by Boston negroes.

This was the decision announced by Judge Dowd when he resumed the hearing on the petition for a warrant or summons. He made known his finding without taking further testimony, for he had himself viewed the film.

The scene which the judge orders eliminated is that in which a negro is depicted as spying upon a young white girl, and afterwards chasing her with evident evil intent, until she throws herself from the top of a cliff and is killed.

LOWELL (Mass.) SUN
APRIL 23, 1915

FIGHT ON FILMS

The need for some adequate system of moving picture censorship is once again emphasized by the agitation in Boston. There, a large and most successful production, described as a great example of the art which it represents, is being strongly opposed by the members of a race who feel themselves insulted and misrepresented in the presentation. On this point, the opinion of the public is not unanimous, for some of the leading men of the country have expressed their approval of the films. Even official Boston seems divided, as some political notables appear to be deeply shocked, while others, including Mayor Curley, seem to regard the opposition as unjustifiable.

This point is indeed a delicate one, and it is difficult to draw the line beyond which writers and play producers may not go. Anything that is meant to offend the susceptibilities of any race should certainly be eliminated, but on the other hand a point of view may be cultivated with which any racial group would see evil where no evil was meant. We can have no art of the theatre without types of villainy to contrast with the virtuous, and no race has a monopoly on either vice or virtue. Thus, for the future of literature, the stage and the race, it is well that the extremities of vulgarity, realism, and false idealism be avoided alike in play presentations.

Altogether aside from the merits of the case, it is evident that the complaints of any large group cannot be satisfactorily answered while there is no adequate system of censorship. Were there some central body such as that which now exists in name, Boston, Lowell and other cities would be relieved of a weight of responsibility which now occasionally troubles their officials. That there is something radically wrong with the present arrangement is eloquently proved by the recent protest of the Middlesex Women's club in this city and the more recent protest in Boston.

WALTHAM (Mass.) NEWS
APRIL 23, 1915

WOULD PUT STOP TO EVIL FILMS

An amendment of the law so that productions such as "The Birth of a Nation" may be stopped in Massachusetts on the ground that they tend to racial or religious prejudice was under consideration before the committee on the judiciary this morning, when the bill of Representative Lewis R. Sullivan of Boston was heard.

The bill was admitted in the Legislature yesterday under the suspension of the rules and in anticipation of a large attendance the committee hearing today will be in Room 240, the largest in the State House.

Negroes Attend.

Yesterday a delegation of negroes appeared before the Senate committee on ways and means in favor of the bill for State censorship of moving pictures. William H. Lewis and Butler R. Wilson were the only speakers, and the bill was opposed by Orrin G. Cox, advisory secretary of the National Board of Censorship.

Mr. Lewis said he didn't believe any theatre management has the right to produce anywhere a photo play that reflects injuriously on the character of any individual for the reason that the production of such a film leads to a disturbance of the peace, order and happiness of the whole community. A decent respect, he said, should be paid to all classes that make up American citizenship.

Mr. Lewis declared this film is calculated to arouse sympathy in the North with the "lynch law" of the South.

"If this thing goes on," he said, "we may have a lynching on Boston Common. Who knows?"

Wants State Police Censors.

Mr. Wilson suggested that the censorship be placed in the hands of the district police rather than in the hands of the State Board of Labor and Industries, for the former was more familiar with such matters and had shown good judgment in refusing to allow the production of "The Birth of a Nation" at Lynn on Sunday. He declared that there never has been a fight for democracy in the United States when the negro was not on the right side.

Mr. Cox opposed the measure from the viewpoint of an expert censor, and told the committee of the work which his board was carrying on. He said that the question of censorship involved the possible criticism of 7000 or 8000 distinct subjects which must be considered from all sides, and especially from that of public opinion. He said that where the subjects touched upon the real things of life, it was inevitable that there should be some degree of contention, and that the board could not decide upon pictures from the standpoint of a personal whim. It is essential, he added, that there should be common sense criticism.

When asked how the Ohio and Pennsylvania laws work, he replied that it was impossible to view pictures day in and day out with a fresh mind, and that in those States, the films were not half censored.

BROCKTON, MASS.
APR 23 1915

Judge Dowd's order to cut out the legally objectionable scene from the films of "The Birth of a Nation" was carried out to the letter Thursday in Boston and the afternoon and evening performances of the photo-play were held without interruptions or disturbance.

DEMOCRAT
Dover N. Hamp
APR 23 1915

PHOTO-PLAY TO CONTINUE

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The scene which the judge orders eliminated is that in which a negro is depicted as spying upon a young white girl, and afterwards chasing her with evident evil intent, until she throws herself from the top of a cliff and is killed.

WORCESTER, MASS.
APR 23 1915

The Birth of a Nation" film has ...ered several amputations so that it ...kept in motion. Usually an ...on works the other way.

NORTHAMPTON (Mass.) HERALD
APRIL 23, 1915

As a result of the agitation over ...e film play, the "Birth of a Na...n," Representative Lewis R. Sulli...n of Dorchester has introduced in ... House a bill, which will add to ... chapter governing censorship, the ...rds: "any show or entertainment ...ich tends to excite racial or re...ous prejudice or tends to a breach ...the public peace," people may ... their own opinions as to the ne...ity for such an addition to the ...

WORCESTER (Mass.) GAZETTE
APRIL 23, 1915

...Birth of a Nation" film has ...several amputations so that it ...kept in motion. Usually an ...on works the other way.

SUN
LOWELL, MASS.
APR 23 1915

BILL AIMED AT FILM

BOSTON, April 22.—Without a dissenting vote the house and senate yesterday voted to suspend the rules and permit a late entry of Representative L. R. Sullivan's bill to prohibit theatrical performances that tend to create religious or racial feeling. This is the measure asked for by the negroes and others who sought to suppress "The Birth of a Nation," at the Tremont theatre, and found that the present statute did not cover their cause.

After the favorable action in both branches, the committee on judiciary voted to hold a hearing on the bill at 10 o'clock this morning in room 240, the largest committee room at the state house.

Negroes appeared before the senate ways and means committee to renew their demand for proper censoring laws for motion pictures. The committee had before it the Bates bill which was filed some time ago on the initiative of the Federation of Women's clubs. This seeks to transfer the business of censoring motion picture films from the state police to the state board of labor and industries.

William H. Lewis, formerly an assistant United States attorney general, with Butler H. Wilson, has also been interested in the fight against "The Birth of a Nation" appeared before the committee to advocate the strengthening of the law

LAWRENCE (Mass.) TRIBUNE
APRIL 23, 1915

BIRTH OF A NATION LAWFUL

Boston, April 22—Municipal Court Judge Thomas H. Dowd, before whom a delegation of negroes began legal proceedings to prohibit the exhibition of picture films which they alleged were objectionable and tended to create race prejudice ruled today that the films may be shown if a certain scene is eliminated.

Judge Dowd heard evidence in the case yesterday and last night attended the theatre where the pictures were displayed. In announcing his decision the court said that the pictures were not forbidden under the law.

"There may be things which incite the colored people to protest," he said, "but these things are not covered by statute. The element of race does not enter into the controversy at all for the law knows no race nor creed in Massachusetts."

WORCESTER (Mass.) TELEGRAM
APRIL 23, 1915

Without opposition the house suspended its rules to admit the petition of L. R. Sullivan of Boston [illegible] such productions as "The birth of a nation."

BOSTON (Mass.) TRANSCRIPT
APRIL 23, 1915

MOVIE HEARING PACKED

"The Birth of a Nation" Is Bitterly Denounced

The Negroes Not Alone in Their Opposition

Hon. Samuel W. McCall Also Against Photoplay

Mr. Storey and Lieut. Gov. Cushing Speak

Perhaps even more enthusiasm was expressed this morning at the hearing before the Joint Committee on Judiciary in reference to the Sullivan and Hallowell bills which have been presented to put an end to the production of the photoplay, "The Birth of a Nation," than at the hearing on the sectarian amendment. Room 240 was packed to its capacity with negroes and whites alike, and the hand-clapping and cheers following the address of William H. Lewis, former assistant attorney general of the United States, expressed the sentiment of those present. The negroes were not alone in their protest against the photoplay, for Lieutenant Governor Grafton D. Cushing, Moorfield Storey, J. Mott Hallowell, Dr. Rowley of the Society for the Prevention of Cruelty to Animals, Joseph Lee and Rev. Herbert A. Johnson of the Warren Avenue Baptist Church were among those who appeared in favor of some legislation which would remedy the situation.

Butler R. Winslow, of Boston, who conducted the hearing, pointed out the defects in the law of 1908 and declared that he objected to the dual authority now placed in the mayor and police commissioner of Boston. Both the governor and lieutenant governor have decried "The Birth of a Nation," he said, in unmeasured terms, and many other authorities have expressed their opposition to it. He, therefore, asked for an amendment to that law so as to cover the situation.

J. Mott Hallowell outlined the existing acts and explained the change which he offered. There are two laws, he said, applicable to the production of films, one for Boston and another for other communities, besides the police law in putting an end to obscene productions. The law applying to outside communities permits the mayor or selectmen to revoke a license at pleasure.

The Hallowell Amendment

The law applying to Boston, however, is different. For revocation of a license, the mayor and police commissioner must act jointly, and then only when the production is immoral, obscene or tending to injure the morals of the community. The proposed amendment would affect section 2 of 1908, and would give the mayor the right to suspend a theatre's license if the production tends to create disturbance, incite riots or cause public disquiet, after the producers refuse to comply with the request of the mayor or chief of the district police. Boston attracts many people from outside districts and, therefore, he said, there should be some person who is interested more than locally and who should have authority to revoke licenses.

Lieutenant Governor Cushing said that the situation which has arisen shows that there is no authority upon which to place any responsibility. The protest, he declared, did not come from the negro alone, but from many persons whom he formerly represented in the Legislature, and, although he had not seen the production, he felt that it should be stopped. He said that it was for the committee to give some one that authority which the law does not provide. If the motion pictures are not good for the morals—in many cases in his charitable work he has found that they were not—they should be stopped. The interpretation of immorality should be something broader than sexual immorality, he thought. After somewhat lengthy questioning as to what changes he might suggest, the lieutenant governor said that he would submit a bill to the committee for its consideration.

Moorfield Storey declared that the present law covered only cases of obscenity, and yet the chief of police has failed to consider the crime of rape immoral. He quoted Rabbi Wise of New York, who was greatly opposed to the production, and declared that the white people owed more to the negro than to any other race, and yet they were doing everything in their power to degrade and ridicule him. Here in Boston, he said, the play is intended to instill into the young man the idea that the negro was all right when he was a slave, but that when he was freed he showed his desires in a lust for white women. Furthermore, he said, the pictures of the Ku Klux Clan are not true, for that organization had spent its force before the negroes came into power at all.

He thought that there should be the same law in Boston in reference to productions as in the rest of the State, and that a power should be vested in some board to put an end to the outrage. He declared that there was an enormous mass of financial power behind the producers which influenced the press to keep silent, and that those people who had the power could care for themselves, while the negro who was being libelled was forced to suffer. He said that the best thing which the Legislature could do would be to teach the producers that they could not make money by ridiculing a race.

If he were the mayor of he would stop the play. I that he most certainly

then read a letter from V. McCall protesting uction of the play, in

"I very much regret that I cannot be at the hearing tomorrow but I have speaking engagements at Yale University today and tomorrow and cannot break them. I have not seen The Birth of a Nation' film but if as reported to me on excellent authority it palliates the Ku-Klux Clan and insults and revives a race comprising 10,000,000 of our population it should not be permitted to be ehibited. As to the Ku-Klux Clan, if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes let him read the reports of theh trials in the U. S. Circuit Court at Columbia at the November term of 1871. It is a gross offence against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any favorable light: As to the negro race after the wrongs it has suffered, if there is anyone in the country who can revile it and especially in connection with its struggle into citizenship after generations of slavery he should do his reviling in some other State than Massachusetts whose chief glory it is that she was the forefront of those who led that race out of bondage."

Dr. Rowley of the S. P. C. A., said that the excitement in the audience when he saw the play was proof of the feeling which it aroused. nI answer to questions by Chairman Kennard, he said that any pictures which tended towards cruelty to animals were objectionable.

Joseph Lee questioned the advisability of placing the crime of lynching in such an exalted light. He, therefore, asked for a law which would adequately cover the situation.

Miss Adeline Moffatt said that of all the plays she has seen, she had never seen anything so insidiously immoral. She cited two instances of reaction which she had heard. As a Southerner, she said that every family had some pride, but that there as not one which was willing to acknowledge an ancestor who was a member of the Ku Klux Klan, which has been pictured in an absolutely untruthful light.

William H. Lewis said that an attempt is being made to degrade and belittle the negro in the eyes of his friends. The play has been brought to Boston that Massachusetts may put its stamp of approval upon it. It is a pretty strong personality which can go to that play and come out feeling more friendly towards the negro, he said. The play was written out of race hatred and by the most notorious "negro fobist" living, Thomas Dixon.

"We are not satisfied," he said, "by what has been cutout by order of the court in the deletion of the "Gus" scene. The place to cut off a snake's tail is at his neck. You have scenes, disgusting and degrading, in the play which never hapepned. Not only that but New England is held up to ridicule, by the depiction of Thaddeus Stevens and Charles Sumner. We object to this play for the propaganda which it presents and which tends to raise prejudice against the negro. The bill which may be drawn makes no difference, so long as we get relief. Massachusetts has a history to sustain and it lies with the Legislature as to whether it will sustain that history, or whether it will allow those illustrious men who have represented Massachusetts to be held up to ridicule. We do not mind the minstrel or the fun-loving negro, but we shall protest forever against such a calumny as this upon the colored race."

Frank Hammond, secretary of the executive committee of the Bar Association, said that the present law left the licensing to the discretion of the authorities, and he thought that it might be better to make the laws so specific that there would be no room for such discretion.

Rev. Herbert S. Johnson suggested that all those interested in the question might get together and draw up a satisfactory bill. As to race prejudice, he said that not all of the indignation has come from the negro and that as much harm has been done to the morals of the white man as injustice to the negro. If this was a fight between Catholics and Protestants, that play would not be on the stage one week, he declared.

BOSTON TRAVELER
APRIL 23, 1915
1707

NOTABLE SPEAKERS TO FIGHT ANTI-RACE FILM

Lieut.-Gov. Cushing, Joseph Lee of the Boston School Board, Mrs. Susan FitzGerald, Ministers and Lawyers Urge Law to Bar Plays Rousing Race Feeling.

The protest against the photo-play, "The Birth of a Nation," was vigorously voiced before the legislative committee on judiciary today at the State House by a [illegible] of speakers, who urged the passage of legislation to prohibit [illegible] the production of such plays in this State.

Among the speakers who appeared before the committee today to urge the proposed legislation to put an end to plays causing religious or racial trouble were Lieut.-Gov. Grafton D. Cushing, J. Mott Hallowell, Joseph Lee of the Boston school committee, Miss Adelene Moffatt, Dr. Francis H. Rowley, president of the Massachusetts Society for the Prevention of Cruelty to Animals; William H. Lewis, former assistant attorney-general of the United States; Christopher R. Elliot, the Rev. Herbert S. Johnson, Frank Hammond, secretary of the executive committee of the Boston Bar Association; the Rev. Samuel A. Brown, Atty. Edgar P. Benjamin, the Rev. Henry Francis Smith, Mrs. Susan W. FitzGerald, R. S. Thompson, the Rev. George L. Cady and the Rev. P. W. Swain and Moorfield Storey.

Cheer McCall's Letter.

A letter from Samuel W. McCall of Winchester, written to J. Mott Hallowell, was read by Mr. Hallowell, amid applause. Mr. McCall's letter is as follows:

"I very much regret that I cannot be at the hearing tomorrow, but I have speaking engagements at Yale University today and tomorrow and cannot break them. I have never seen the "Birth of a Nation" film, but if as reported to me on excellent authority it palliates the Ku-Klux Clan and insults and reviles a race comprising 10,000,000 of our population it should not be permitted to be exhibited. As to the Ku Klux Clan, if one is ignorant of its criminal character and of its murders burnigs and other detestable crimes let him read the reports of the trials in the United States Circuit Court at Columbia at he November term of 1871. It is a gross offense against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any faverable light. As to the Negro race, after the wrongs it has suffered, if there is anyone in the country who can revile it and especially in connection with its struggle into citizenship, after generations of slavery he should do this reviling in some other state than Massachusetts, whose chief glory it is that she was in the forefront of those who led that race out of bondage."

The committee's hearing was relative to the Sullivan bill to amend the present state law prohibiting obscene or immoral plays so as to make the law apply to plays causing religious or racial strife. There were various other suggested changes in the law to bring about a remedy of existing conditions suggested by speakers, however.

The case for the petitioners was conducted by Butler R. Wilson, a Boston attorney. He indorsed the principle contained in the Sullivan bill, as did other speakers, but suggested a different route of arriving at a remedy.

He believed, he said, that the 1908 law giving to the mayor and police commissioner in Boston joint authority to regulate plays should be amended so as to eliminate the police commissioner. The latter had told himd Wilson said, that he did not believe the police department should be made the judge of what is moral or ethical in a play; the police department should execute the law, not interpret it.

More Power for Mayor.

In addition to making the mayor the sole authority in Boston, Wilson said, he would give the mayor broader powers which would enable him to stop plays like "The Birth of a Nation." Wilson further suggested that the state police be given authority to stop the production of a film play on any day in the week. At present the state police can forbid the production of motion pictures on Sundays, but cannot interfere with their production on weekdays, unless they conflict with the general laws.

The room, the largest committee room in the State House, was packed when Wilson opened the case. Many members of the Legislature, including Speaker Cox, were present. John F. Cusick, attorney for the Tremont Theatre, had a seat at a press table, and John A. Sullivan, the Boston corporation counsel, came in later. Atty. Wilson, in opening the case for the petitioners, said:

"We favor legislation—

"Because the authority which it provides is joint, being lodged in both the mayor and police commissioner. This joint authority makes the law ineffective. Experience under this law has taught us joint action is difficult to get.

"Because the construction put upon the law by both the Mayor and police commissioner of Boston is so narrow that it destroys the effectiveness of the law. The obscenity and immorality mentioned in the law here have been uniformly construed to mean sexual immorality.

"Under this law an exhibiton owned by non-residents, which perverts history, or which incites to public disorder, or which twice a day vilifies, slanders and holds up to detestation thousands of Boston citizens, or which by the lavish expenditure of large sums of money for advertising has chloroformed the Boston press, with three exceptions, into a conspiracy of silence, or which glorifies mob law and snaps its fingers at the public authorities.

"Because this law is without teeth and is ineffective the city of Boston and the commonwealth are in a humiliating position. The 'Birth of a Nation,' now being exhibited at the Tremont Theatre, is the play I have described. It has been fitly described as the assassination of a race; it has been condemned by the Governor and the Lieutenant-Governor of the commonwealth, by the mayor of Boston and the chief of the Massachusetts district police, who has refused to allow it to be shown on Sunday. It has been condemned by 20,000 colored citizens of Greater Boston; it has been denounced in scathing language by three Boston papers beyond the reach of 'hush money,' the Congregationalist, The Traveler and the Post."

"The mayor of Boston has told various delegations that if he had the power he would drive this play from the stage. We want him to have that power."

J. Mott Hallowell, a former assistant attorney-general and the lawyer who had charge of the court proceedings against the play, was the next speaker. He went into the legal aspects of the situation, stating that while there was divided authority in Boston, the mayors in other cities of the state or the selectmen in the Bay state towns had the power to revoke theatre licenses at their pleasure. Hallowell said the mayor of Boston should have similar authority; but that in any event the law should be made clear so that it would state which plays were illegal and which were legal. The speaker said that at present there was a "feeble condition of law."

Lieut.-Gov. Grafton D. Cushing, the next speaker, urged speedy remedial action. He said his experience as a member of the Legislature and as speaker of the House enabled him to say that the committee on judiciary, composed, as it is, entirely of lawyers, could draft legislation to correct matters. The Lieutenant-Governor said it was his belief that public sentiment demanded a correction.

Allston Denies Indorsing Film

Philip J. Allston, colored, today registered a denial of assertions made in a statement published this morning, in which Henry MacMahon, general representative for the photo-play, "The Birth of a Nation," asserted that Allston, when questioned by him, had voiced approval of the photo-play, and that Allston, together with Dr. W. Alpheus Cox, also colored, had indorsed [illegible] tested spectacle.

Allston today said: "In an article printed in one of the morning papers today, Henry MacMahon says that I talked with him and approved the play. This is false. I never saw MacMahon or Carthy and never indorsed 'The Birth of a Nation.' I wrote Mr. Cronin on April 14 to the effect that the play should be taken off.

"I never went into the presence of the Tremont Theatre; Mr. [illegible] never asked me about the play and only a few words with him [illegible] about a half-dozen at the most."

BOSTON (Mass.) JOURNAL
APRIL 23, 1915

"THE BIRTH OF A NATION"

NOW that the last valid objection to the production of "The Birth of a Nation" has been removed, it is in order to remark that the picture drama is remarkably effective, because exceptionally inspiring, from the standpoint of broad and true Americanism. It represents an outlay of a fortune in preparation, but it represents something more important to the public, and that is its careful and coherent attempt to tell the story of the nation's upbuilding in a manner that will appeal most effectively to the average human.

Indeed, on its constructive side, it is easily one of the most remarkable achievements that the people of Boston have ever seen. Unfortunately, a serious diversion caused by the opposition of colored leaders in this city to certain phases of "The Birth of a Nation" has obscured temporarily—except for those who witnessed the production with open minds and responsive hearts—the strength, beauty and inspiration of the whole.

"The Birth of a Nation" goes further in genuine constructive work by means of photographic films that any of its predecessors have gone or tried to go. It deserves the unqualified support of those who seek something better and more satisfactory than a few hours of enjoyment and who can appreciate the zeal and energy, the intelligence and patriotism that are so happily blended in Mr. Griffith's masterpiece. No man or woman can see "The Birth of a Nation" without rejoicing that he or she is part of that vast and a sharer in a glorious heritage.

BANGOR (Me.) COMMERCIAL
APRIL 24, 1915

The controversy over the production of the photo play, The Birth of a Nation, which has so stirred Boston of late, because of the objection of colored residents to certain scenes that do not represent the negro in an attractive light, is drawing to a close. The management having agreed to eliminate the particularly objectionable scenes. The management and local boys have taken this position for some time except that it realized the great advertising that the film was obtaining throughout especially. One of the chief backers to campaign against local showing plays of doubtful propriety that attract attention thereby draw large audiences, a far greater success than the production is registered.

WORCESTER (Mass.) TELEGRAM
APRIL 23, 1915

"BIRTH OF A NATION" MUST NOT COME TO WORCESTER

Representative Colored Citizens Express Their Views and Say Exhibition of the Film Will Be Strenuously Opposed

Colored citizens of Worcester will do everything possible, even going to the extent of having a mass meeting if necessary, to oppose the exhibition of the moving picture, "The birth of a new nation," in Worcester, should the producers decide to make an attempt to obtain a permit, according to the pastors of the churches in statements given to The Telegram yesterday. The ministers were emphatic in denouncing the film, and gave strong arguments in favor of prohibiting it, not only in Worcester, but Boston and all other cities.

Rev. William B. Perry, pastor of the Bethel M. E. church, has been in Boston for the past 10 days attending the New England Methodist Episcopal conference, and has mingled with the colored people who have risen against the picture. He has studied the situation and has seen the picture. He was not present the night of the near-riot, but says this exhibition of hot-headedness is what is prejudicing the public against stopping the film.

He said: "Of course, I am in hearty sympathy with the colored people of Boston. I do not tolerate hotheadedness on the part of anyone, and I heartily disapprove of the scandalous exhibition in Boston, recently, but I do approve of the manner in which the more conventional people have taken hold of the matter. While I am conservative and believe the drama has great value in giving moral and educational training, I never believe that it is wise in its accordance with justice to show demoralizing pictures. My opinion is especially strong regarding the oppression of the negro.

"The negro population of the United States is in the minimum and is overwhelmed by the white people more than 10 to one. I do not believe it is right to oppress the negro race through the motion picture or stage because we have so much to put up with. The present moral, intellectual and financial condition of the negro of the United States was made possible by service of the white and colored after the war ended, with the aid of the church. If any of the things depicted in this picture have ever existed, the race in its present condition is so far removed, in the main, that such a thing

is an insult

and is demoralizing and will have a tendency to belittle the colored race in the opinion of right thinking people.

"There are so many people who never have a serious thought that they would accept this picture as being true in the present. In view of this I think we should condemn and oppose the exhibition of this film. I was in Boston during the recent conference of the Methodist Episcopal church of New England, during which time I kept in touch with the movements of the white and colored people both, in seeking to suppress the picture. The members of the conference showed their sympathy is with the negro because they accepted a resolution offered by Rev. Willis J. King, pastor of the Fourth Methodist Episcopal church of Boston, against the exhibition of this film.

"I have made a thorough study of the negro race, and I am a student in anthropology. Recently, in preparing for my M. A. degree from Clark university, I wrote a thesis on the "Status of the negro race." The thesis was accepted, and hence my authorities must have been good. Now, my point is to say that in all the studying necessary for this thesis, I failed to discover authority for the things which

this picture reveals.

The colored people have made wonderful progress since the days the picture describes. I fail to see what is accomplished by the exhibition of the film, other than fattening the purses of the producers and degrading the minds of the younger set who witness the production.

"I am rather surprised at the stand the municipal government of Boston and the state officials have taken regarding prohibiting the exhibition, but I feel sure that the officials of Worcester will stand by the statements already issued, saying the film will not be allowed in this city. Believe me, if an attempt is made to bring it into the Heart of the commonwealth, they will meet with considerable opposition from us, and it will not be of the slam-bang style, which some of the Boston people have used."

Rev. Mr. Perry will preach on the subject in his church Sunday night. He will place the matter before his parishioners in the true light, and explain clearly what the picture shows, and what the truth really is. He speaks from authority, as he has witnessed the film and has also made a thorough

study of negro life

in the present time and in the days which the film shows.

Rev. J. C. Ayler, pastor of the Bethel A. M. E. church, was also very emphatic in denouncing the picture. He has not seen it produced, but has read enough on the subject to speak. He said: "Upon my information and belief, I learn that the 'Birth of a new nation' is a modified substitute for 'The clansman,' which caused such an uproar some time ago. While it may be first the motive of the producer to make money for the reason of its sensational character, and while I am not in a position to charge racial motive, I am under the opinion that the exhibition of such a picture, if continued, would have the effect (incidentally, at least) of stirring race feeling.

"This opinion is axiomatic and since it has already given offense and stirred race feeling, its discontinuance would be justified by divine suggestion, to the effect that 'if eating meat offend thy brethren, eat no more.

"It may be argued on the one hand, that the negro race is a little sensitive, admitted by the negro himself to be true, but his sensitiveness could be but the result of friction with

historic reality.

The negro sensitiveness argues quite strongly his humanitarian character and as such he would naturally flinch and take remedial steps toward the elimination of whatever may seem to have a tendency to aggravate his condition.

"The justification in the Boston negroes in asking the courts to discontinue the exhibition of the film may be seen not only by the negro himself, but also by the descendants of that abolitionist period, the blood of which still runs warm in the veins of a host of people in the United States. In fact it seems to me this abolitionist spirit among the white people of the North has been, is and will be the saving grace of the negroes in this country. Without such potent friends as the negro race has, I could see nothing short of the extermination of the black man in this country.

"My reason for this observance is that his continuance would be unmathematical for can 10,000,00 negroes survive against the criticisms of 90,000,000 white people. Furthermore, the sensitive negro is naturally apprehensive, as he is wide awake to two things; first, that, regardless of color there still remains sectional feeling between the

North and South;

second, the negro is wide awake to the fact that his privileges and rights of elective franchise are in force in the North (as they are not in the South) and is therefore apprehensive, of whatever may be said or done to disturb his social and political rights north of the Mason-Dixon line.

"I do not believe in threatening or hinting at a threat, but I will say the colored people will not sit still and let the film come into this city without offering stiff opposition. I know that the city officials have said they would not allow the film to be shown in this city, but if any strong attempt should be made by the producers we will get together and endeavor to quash all attempts to come to Worcester. I think the colored people of Worcester are in sympathy with those in Boston, but I can say that few residents of Worcester believe in the sort of actions as were shown in the near-riot.

"Violence will never make the city

officials of Boston

stop the picture, and it is my firm opinion that they have been greatly prejudiced by these outrageous actions in not preventing the further exhibition of the film. The only plausible method to be used in the Boston situation is verbal persuasion and the [illegible] of numbers. If the [illegible] of Boston were approached in a [illegible] manner and pleaded with [illegible] of being demanded to stop the film, I am sure a different result would be shown. Of course, there are many people in Boston who are using the correct method, but they are in the minority. If the other people would combine efforts with these the result would show a marked difference."

Rev. Hiram Conway, pastor of the John-street Baptist church, gave his opinion in a sermon he preached Sunday night, and which appeared in the Monday issue of The Telegram. He is emphatic in denouncing the film, and no amount of persuasion will move him in his opinion.

Rev. Sidney L. Smith, pastor of Zion A. M. E. church, Belmont street, said:—

"That the photoplay, 'The birth of a nation,' which is now being shown in Boston, if allowed to continue, will result in serious trouble, is not to be doubted. The protest of the colored residents of the city of Boston is voiced by 10,000,000 of the negro race, nor are they alone.

"Why should Massachusetts allow such play or

pictures of such a nature

to say nothing of their false representation, depicting the negro as vicious as a brute and barbarous as a savage chasing white women and girls?

"This is enough to cause a desire for bloodshed.

"While it is true that the negro has his faults, he is not alone. Why did the man of the South, when leaving his home, commit his wife and daughters to the care of his slave, if he was so bad?

"The negro race feels that it a gross insult that such pictures should be shown as regards them.

"Those who have never been to the South are very often led to a false conception of the man of color, if they listen to the tales of those who depict the negro as being dangerous; the negro is not dangerous, only when he is maltreated.

"The negro asks only for fair play, and it is not justice to him to allow such pictures as those exhibited in 'The birth of a nation' to be shown.

"He should be shown as he is today and not as he was in the days of slavery, nor can I ever believe that he was as portrayed in the 'Birth of a nation,' even then.

"He is not so lewd or immodest as he is portrayed.

"The picture, if allowed to continue, in my opinion, will lead to more race hatred, if not race riots.

"I cannot believe the people of Worcester would stand for the exhibition of the 'Birth of a nation,' in this city, nor the state at large allow its continuation."

BOSTON (Mass.) RECORD
APRIL 23, 1915

Hundreds Hear Plea For Negro

On Bill to Bar Race Plays

Legislation that will vest in the district police the power to stop such motion picture dramas as "The Birth of a Nation" instead of the police commissioner of Boston, was urged at the public hearing this morning on the Sullivan motion picture censorship bill before the Committee on Judiciary.

Hundreds of persons, black and white, were in the large committee room to listen to Moorfield Storey, Lieut.-Gov. Cushing, Dr. Francis H. Rowley, J. M. Hallowell and others denounce "The Birth of a Nation" as a villification of the negro race, and urge a change in the law so that competent authorities may be given power to stop the performance.

The Sullivan bill adds to the statute of 1910 a clause that will permit the barring of plays that tend to rouse race or religious prejudice. This is not entirely satisfactory to the negroes, and through Butler R. Wilson, their attorney, they submitted a redraft.

Not all Agreed on Form The Law Should Take

The redraft would take the power from the police commissioner and give it to the chief of the district police, although power would also be left with the mayor of Boston to stop the offending plays immediately. They claimed that the present law for joint action by the mayor and police commissioner had the effect of making the law inoperative.

They also charged that the construction put upon the law by both the police commissioner and the mayor is so narrow that it also destroys the effectiveness of the law. Obscenity and immorality named in the law, they said, was uniformly construed by these officials as meaning sexual immorality.

However, the proponents of the legislation were not all agreed on just what form the law should take. Moorfield Storey was in favor of a state-wide law that would permit the Mayor to revoke the license and stop plays immediately, but at the same time protecting the property and capital of the men producing the play. However, he would not allow them to go to court on the question of stopping the play.

McCall Scores Teachings By the Ku Klux Clan

A letter was read from ex-Congressman Samuel W. McCall, who was unable to be present. The letter dwelt on the photoplay, "The Birth of a Nation," rather than any law. It read:

"I very much regret that I cannot be at the hearing tomorrow, but I have speaking engagements at Yale University today and tomorrow and cannot break them. I have not seen the "Birth of a Nation" film, but if as reported to me on excellent authority it palliates the Ku-Klux Clan and insults and reviles a race comprising 100,000,000 of our population it should not be permitted to be exhibited.

"As to the Ku Klux Clan, if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes, let him read the reports of the trials in the U. S. Circuit court at Columbia at the November term of 1871. It is a gross offense against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any favorable light.

"As to the Negro race after the wrongs it has suffered, if there is anyone in the country who can revile it and especially in connection with its struggle into citizenship after generations of slavery, he should do his chief glory it is that she was in the forefront of those who led that race out of bondage."

Cushing Says Such Plays Ought to be Stopped

Lieut.-Gov. Cushing based his plea for legislation on the ground of public morals, and called attention to the fact that every day insidious plays are being produced that corrupt the morals of the youth. Asked if he would favor the "racial and religious" law proposed, he said he did not know, that he would have to think it over.

Asked just what he would add to the present statute governing productions of this sort, he also said that he was not prepared to answer, but would supply the committee later with his opinion.

"A situation has developed, however," said Cushing, "where there is no authority anywhere to stop a play that is offending a large portion of the population. The protest is not from the negroes alone, by any means, for I have received telephone calls from the district which I represented for years in the Legislature protesting against this play and against such a situation.

"There ought to be authority placed in the hands of competent authorities to stop such plays. I am not in favor of any particular bill, but it is manifesting possible to draft some legislation. Th eMayor told me personally that he would like to stop this play, but did not have the authority. There is a situation where there is no authority and where authority should be provided."

Moorfield Storey pleaded for the negroes as a race brought here against their will, kept, in slavery, barred from trains, hotels, restaurants, labor unions and before whom avenue after avenue to employment is being closed.

"It is not logical," he said, "that they will submit year after year to this."

The photoplay itself Storey declared to be historically incorrect. The Ku Klux Clan, he said, was formed to stop the negro from voting, not as depicted in the play to stop rape. He thought that the film was an attempt to rehabilitate the clan.

He wanted a uniform law throughout the state whereby the mayors or other authorities could close up a show of this sort immediately. He thought that this a more important than censorship.

Record. Boston Mass. Apr. 23, 1915.

Storey Would Stop Play If he Was Mayor

It was stated by Storey that obscenity should not be the only cause for stopping a show in Boston. The "Birth of a Nation," he said, was a deliberate attempt to deepen instinctive prejudices and to commercialize the most unholy instincts of man. In answer to a question, he stated that he had not seen the play but had heard about it from friends of his whom he considered reliable.

Rep. Burr asked Storey if under the present law, he would not stop the play if he was the Mayor of Boston. Storey replied that he would. There ensued a lengthy discussion, the meaning of which was appreciated only by the lawyers present, as to the proper means of framing a legislative remedy for this and similar situations.

Dr. Francis R. Rowley, president of the S. P. C. A., objected to the play from the standpoint of general race prejudice. Joseph Lee of the Boston School Committee said he had not seen the play, but declared the present law was not strong enough. He declared a law should be passed prohibiting the exultation or glorification of lynching, which, he said, was one of the greatest sins of this country.

Play Insidiously Immoral, Says Adeline Moffett

Miss Adeline Moffett stated she never saw a play so insidiously immoral, so hypocritically clever or so dangerous to the country. She said she came from the South and that no good Southerner ever boasted of Ku-Klux ancestry. She also declared that the question before the committee was something which affected far more than Boston.

William H. Lewis, former assistant U. S. Attorney-General, said that it was a good thing that the General Court of Massachusetts met yearly for the correction of grievances. He declared that an attempt was being made by "that three miles of filth film at the Tremont Theatre" to blacken and degrade our people in Boston, the birthplace of American freedom." He declared that one of the main purposes of the film was to justify the lynching of negroes in the South.

Griffith's Artistic Touch

D. W. Griffith, the Mutual's $100,000 director, with the production of his masterpiece, "The Birth of a Nation," has exemplified in one mighty twelve-reel motion picture those matured abilities which have made so many releases in the Mutual program, and particularly several of the new Mutual Masterpicture made under his general direction, so remarkable from an artistic point of view and so appealing from the standpoint of popularity.

A few of these pictures which show Griffith's perfecting touch, unmistakable to those who are familiar with pictures, are "The Lost House," by Richard Harding Davis; "The Outcast," by Thomas Nelson Page; "Enoch Arden," by Lord Tennyson, and "The Outlaw's Revenge in the Birth of a New Republic."

These are all masterpictures, as is "Captain Macklin." This last is the latest production sent out from the Griffith studios at Hollywood, and is founded on the story by Richard Harding Davis.

BOSTON (Mass.) JOURNAL
APRIL 23, 1915

HEARING TODAY ON BILL TO STOP OFFENDING PLAYS

Sullivan's Measure Is Calculated to Halt Productions Tending to Create Racial or Religious Prejudice—Admitted to Legislature.

LEGISLATIVE

Amendment of the law so that productions such as "The Birth of a Nation" may be stopped in Massachusetts on the ground that they tend to racial or religious prejudice will be under consideration by the committee on the judiciary this morning, when the bill of Representative Lewis R. Sullivan of Boston will be heard.

The bill was admitted in the Legislature yesterday under suspension of the rules and in anticipation of a large attendance the committee hearing today will be in Room 240, the largest in the State House.

Negroes Attend

Yesterday a delegation of negroes appeared before the Senate committee on ways and means in favor of the bill for State censorship of moving pictures. William H. Lewis and Butler R. Wilson were the only speakers, and the bill was opposed by Orrin G. Cox, advisory secretary of the National Board of Censorship.

Mr. Lewis said he didn't believe any theatre management has the right to produce anywhere a photo play that reflects injuriously on the character of any individual for the reason that the production of such a film leads to a disturbance of the peace, order and happiness of the whole community. A decent respect, he said, should be paid to all classes that make up American citizenship.

Mr. Lewis declared that a film is calculated to arouse sympathy in the North with the "lynch law" of the South.

"If this thing goes on," he said, "we may have a lynching on Boston Common. Who knows?"

Wants State Police Censors

Mr. Wilson suggested that the censorship be placed in the hands of the district police rather than in the hands of the State Board of Labor and Industries, for the former was more familiar with such matters and had shown good judgment in refusing to allow the production of "The Birth of a Nation" at Lynn on Sunday. He declared that there never has been a fight for democracy in the United States when the negro was not on the right side.

Mr. Cox opposed the measure from the viewpoint of an expert censor, and told the committee of the work which his board was carrying on. He said that the question of censorship involved the possible criticism of 7000 or 8000 distinct subjects which must be considered from all sides, and especially from that of public opinion. He said that where the subjects touched upon the real things of life, it was inevitable that there should be some degree of contention, and that the board could not decide upon pictures from the standpoint of a personal whim. It is essential, he added, that there should be common sense criticism.

When asked how the Ohio and Pennsylvania laws work, he replied that it was impossible to view pictures day in and day out with a fresh mind, and that in those States, the films were not half censored.

BOSTON (Mass.) POST
APRIL 23, 1915

KEEP UP FIGHT ON PHOTOPLAY

Colored People Want all "Gus Scenes" Cut Out

The scene in which "Gus" chases a young white girl until she jumps from a cliff to her death was missing from the photo-play, "The Birth of a Nation," as shown at the Tremont Theatre yesterday afternoon and last night.

"GUS" STILL IN THE PLAY

This elimination took place within the 24 hours allowed the picture management by Judge Thomas H. Dowd, who declared that scene to be obscene and immoral.

"Gus" still remains a character in the photo-play, and just previous to the eliminated part he is seen skulking about the neighborhood where the white girl lives. The girl starts for [illegible] and then the picture [illegible] and shifts to the scene where the [illegible] and the Ku-Klux Klan [illegible] the hunt for "Gus," who is [illegible] apprehended and given a trial. [illegible] trial he is whisked away to the [illegible] fate. The break in the plot [illegible] shows the wielding of the [illegible] pruning knife.

[illegible] fact that the film retains any [illegible] of "Gus" is displeasing to Attorney William H. Lewis, one of the most prominent colored lawyers in the country, who said yesterday afternoon: 'I don't consider that the management has acted in good faith in not entirely eliminating the character of 'Gus.'"

Colored People Not Satisfied

Though a partial victory has been won by the colored people, they do not intend to stop their opposition to the photo-play and will work hard to obtain the enactment of legislation that they believe will cause the removal of the play.

Henry MacMahon, general press representative of "The Birth of a Nation" company, gave out the following statement last night, in reference to a communication by Philip J. Allston, which was recently published, and another communication from William Monroe [illegible] concerning it:

"[illegible] Allston and Dr. W. Alexander attended the first public performance of 'The Birth of a Nation' Saturday, April 10. At the end of the show a group in the lobby discussing the play included Mr. Griffith, Mr. McCarthy, myself and several colored people, Mr. Allston and Dr. Cox withdrew from the group and began to talk in another part of the lobby with Mr. McCarthy and myself.

"It was then we asked them whether they had any objections to the presentation of the play, whereupon they replied that they did not have objections and expressed in a general way the idea that such a story might wield a beneficial effect. I think Mr. Griffith was a party to a portion of this talk. Mr. Allston in particular invited Mr. Griffith to his chemical shop and both men expressed themselves as highly pleased with meeting us. Subsequently these two visitors went with me to the press room and there was further amiable conversation at the farthest removed from any expressed dislike of the play.

"Consequently I was very much surprised to read a note to the Post from Mr. Allston recently denying the substance of his statements. My only conclusion is that in the interval Mr. Allston must have been won over to the protestants against the play, and that his present feeling in the matter is not what he expressed to us on Saturday, April 10.

"William Munroe Trotter's letter, being an inquiry concerning the above incident, calls for no further comment. Having witnesses to what happened I do not believe there need be further entry into personalities between Mr. Trotter and myself, although we possess facts at our command tending to stamp him as not an altogether spotless interrogator."

LOWELL (Mass.) SUN
APRIL 23, 1915

"The Radium Thieves," a Vitagraph Broadway Star feature in three parts is also seen on the program today and tomorrow. And not satisfied with this, the management in order to assure a big dime's worth, went and booked "Rods of Wrath," a four-reel drama, with Henry B. Walthall, famous leads in "The Birth of a Nation," in the principal role. [illegible] are, guess that will surely fill the bill. Other pictures will be shown, however.

BOSTON (Mass.) ADVERTISER
APRIL 23, 1915

PLAY SHOWN WITH CHASE SCENE OUT

The photoplay, "The Birth of a Nation," [illegible] has aroused a storm of protest among the colored residents of Boston, was shown yesterday at the Tremont Theatre with the scenes showing the chase of a white girl by the negro "Gus" cut out.

This action on the part of the theatre managers was the result of an agreement with Mayor Curley and Judge Dowd of the municipal court, from whom a warrant was sought for the arrest of two of the theatrical men.

A statement was given out at the Tremont Theatre saying that the question of deleting the parts of the picture which were classed as objectionable had been under advisement [illegible]

BOSTON (Mass.) MORN. HERALD
APRIL 23, 1915

MARRYING TALK WORRIES WALSH

He Will Do Something Desperate if It Goes on, He Tells Arcanum.

If people don't stop teasing Gov. Walsh about his getting married, one of the handsomest bachelors in the state may drop out of the ranks. Speaking to the Grand council of the Royal Arcanum at the American House last night, the Governor let it be known that the practice of picking brides for him had "got on his nerves."

"I am afraid," he said, with one of his winsome smiles, "that if this clamor doesn't stop soon I'll have to do something desperate."

As he arose to speak he was greeted with the strains of "Sweet Adeline."

"Your quartet is entirely wrong," he said, "my song is 'Oh, Promise Me.'

"You know a man has only to enter politics to get publicity, and if he is a bachelor he gets a double dose. Everyone seems to be engaged in picking a charming helpmate for him. It's getting to be a common occurrence for me to pick up the newspaper in the morning to find that I have become engaged.

Growing Serious.

"Only a few days ago a newspaperman approached me and said: 'Is it really true, Governor, that you are going to be married?' You see the situation is growing quite serious for me."

The Governor then launched into a serious discussion of the meeting at the State House last Monday when hundreds of Negroes besought him to end the run of "The Birth of a Nation."

"Massachusetts [illegible] never tolerated any aspersion of any race or creed, and I am happy to say that when my visitors left the State House, they appeared fairly happy with the assurance that I would do everything in my power to secure for them the freedom and happiness which this government stands for, and which is rightly theirs."

Other speakers at the dinner, which was under the auspices of the Royal Arcanum Club of Massachusetts, and which, although it was an annual banquet, marked the first time women were invited to a session of the Grand council, included: S. M. Brinson, supreme guide, R. A., of New Bern, N. C.; C. Edgar Searing, G. R., of Massachusetts; David F. Dillon, O. V. R., Massachusetts, and Mrs. Minnie J. Bromley, S. R., Loyal Ladies' Royal Arcanum.

More Than 200 Attend.

The two-day session opened yesterday morning with C. Edgar Searing in the chair. More than 200 representatives, with a large number of past regents and supervising deputies, are in attendance. Guests here include: George Martin, first grand treasurer and one of the organizers of the Royal Arcanum, and Dr. E. O. Parker, grand orator, of Connecticut.

A feature of the first day's session was the nominating of officers, and important standing committees, who will be installed in office this evening, by Supreme Guide S. M. Brinson. The nominees include: Judge David F. Dillon of Palmer, grand regent; Fred A. Goodwin of Dorchester, grand vice-regent; Herbert A. Billings of Weymouth, grand orator; William L. Kelt of Allston, grand secretary; Horace G. Williams of Roxbury, grand treasurer; Frederick E. Jones of Lowell, grand chaplain; Henry G. Wells of Haverhill, grand guide; John T. Friary of Roslindale, grand warden, and H. L. Hines of Springfield, grand sentry. A spirited contest is promised in the election of a number of the standing committees, supreme representatives and alternates, which election, as well as that of the officers, will take place after the noon recess, today.

Herald Apr 23, 1915

LEGISLATURE ADMITS BILL AIMED AT FILM

Opponents of "The Birth of a Nation" Will Be Heard by Committee at 10 A. M.

Without a dissenting vote the House and Senate yesterday voted to suspend the rules and permit a late entry of Representative L. R. Sullivan's bill to prohibit theatrical performances that tend to create religious or racial feeling. This is the measure asked for by the Negroes and others who sought to suppress "The Birth of a Nation," at the Tremont Theatre, and found that the present statute did not cover their cause.

After the favorable action in both branches, the committee on judiciary voted to hold a hearing on the bill at 10 o'clock this morning in room 240, the largest committee room at the State House.

Negroes appeared before the Senate ways and means committee to renew their demand for proper censoring laws for motion pictures. The committee had before it the Bates bill which was filed some time ago on the initiative of the Federation of Women's Clubs. This seeks to transfer the business of censoring motion picture films from the state police to the state board of labor and industries.

William H. Lewis, formerly an assistant United States attorney-general, with Butler R. Wilson, who has also been interested in the contest against "The Birth of a Nation" film, appeared before the committee to advocate the strengthening of the law.

Advocates of the bill pointed out that the state police department at present has only the power to stop [illegible] of objectionable films [illegible] days. It can interfere with the [illegible] of such films on weekdays provided they conflict with the general laws. They felt that either the state police should be given more power, or else the Bates bill, which they felt would remedy the situation as far as weekdays are concerned, should be passed.

Butler R. Wilson, an attorney, said: "When we go to the mayor of Boston we are chloroformed by promises; when we go to the police commissioner, we are told he is lacking in authority. They do have censors, but they maintain that a censor's opinion is part of his very soul, and cannot be moved by the laws of this state."

William H. Lewis declared "The Birth of a Nation" was really an attempt on the part of the South to justify lynching.

"This film is a libel on history and a vile calumny on the colored race," he said.

"If this film goes on we may have a lynching on Boston Common. Who knows?"

Orrin G. Cox of New York, advisory secretary of the National Board of Censorship, which had "passed" the film, "The Birth of a Nation" appeared before the committee at the direction, he said, of the national board.

He said films were made showing "weaknesses" of the Jews, the Irish, the Dutch and others, and that, although there were protests, on occasions, he did not think the showing of such "weaknesses" should be prohibited when there was no attempt to deliberately attack a race. Cox, whose remarks were of a general nature, did not think the bill under discussion was a good one.

Wants Yankees Also Kept Out of Movies

To the Editor of The Boston Journal:

Sir—As the descendant of a Massachusetts immigrant who arrived here in a slower boat than the Mayflower, but who got here before 1640, I desire to protest to the extent of my vocal and other powers against the presentation on any stage of any play, photo or otherwise, which contains any one of these characters:

Hard-fisted New Englander who grinds his neighbors and forecloses the mortgage on his own brother's farm.

Crabbed church deacon who turns his daughter out into the cold and snow-swept night because she went to spelling school and did not get home until 9.45, or thereabouts.

Stereotyped Yankee old maid who wants a husband, can't get one and chases every man in sight.

Rounder son of crabbed church deacon who goes to big city, becomes a gambler and frequenter of horse races and marries a woman who can change the color of her hair as easily as she changes her mind.

Prominent lawyer of village who publicly reads the Declaration of Independence every Fourth of July, and gets drunk on hard cider or other stuff as soon as possible.

But possibly you haven't room for any more specifications, but my [illegible] a blanket one and is intended to prevent the presentation or publication of anything which might tend to remind me that we "Yankees" are not perfect and are not all descended from saints. I trust that I am not too late to join the members of other races who are now on the protest firing line.

NODDY THE NEUTRAL.

Journal Apr 23

BOSTON (Mass.) MORN. GLOBE
APRIL 23, 1915

JUDGE DOWD'S ORDER OBEYED

Scene Is Taken Out of "Birth of Nation."

Opponents of the Photo-Play Are Busy on Beacon Hill

Wish Censorship Put in Hands of State Police

Judge Dowd's order to cut out the [illegible] gally objectionable scene from the [illegible] of "The Birth of a Nation" was [illegible] out to the letter yesterday and the [illegible] arnoon and evening performances of the photo-play were held without [illegible] tions or disturbance of any kind.

During the evening there were [illegible] of the idly curious class of [illegible] front of the theatre than of [illegible] during the week and by 8 o'clock [illegible] was absolutely not a person in the lobby of the theatre, on the street, on the mall of the Common—not [illegible] a policeman. Inside the theatre were a number of policemen who had nothing to do but watch the moving picture. The house was sold out [illegible] 8 o'clock.

But those who are opposed to the production were not idle during the day. A committee headed by Butler Wilson, William H. Lewis, ex-assistant United States district attorney, appeared before the Senate Committee on Ways and Means and urged the passage of the Carstens bill, which seeks to place state censorship over all moving picture films used in the licensed places of amusement in the Commonwealth. The bill was introduced, before "The Birth of a Nation" came to this city, by Representative Carstens, secretary of the Society for the Prevention of Cruelty to Children.

As the bill stands in committee it seeks to put the censorship of films in the hands of the State Board of Labor and Industries, but Messrs Lewis and Wilson urged that this authority be vested in the State Police.

There is another bill, however, for the regulation of public entertainments which is aimed at "The Birth of a Nation" and which will come up for hearing at 10 o'clock this forenoon before the Committee on Judiciary. The House yesterday referred the bill, which was introduced by Representative Sullivan, to the Committee on Judiciary and the bill was sent on to the Senate for concurrence in suspension of rules and committee reference.

At the hearing on the Carstens bill William H. Lewis said: "The city of Boston at this time is almost solely responsible for the film known as "The Birth of a Nation." That film is a libel on history and a vile calumny on the colored race.

"The picture is put out to incite lynching. It is to justify the Ku Klux Klan program for future lynchings and to incite the approval of the white people of the North. Let them go on and [illegible] continue let us not be surprised to see the lynching of colored men on Boston Common."

Butler Wilson said: "When we go to the Mayor of Boston we are chloroformed by promises. When we go to the Police Commissioner we are told he is lacking in authority. They do have censors, but they maintain that a censor's opinion is part of his very soul, and cannot be moved by the laws of the Commonwealth."

Orrin G. Cox, advisory secretary of the National Board of Censors, spoke in opposition to the bill. He said that the question of censorship involved the possible criticism of 7000 or 8000 distinct subjects which must be considered from all sides, and especially from that of public opinion. He said that where the subjects touched upon the real things of life it was inevitable that there should be some degree of conference of opinion and that the board could not decide upon pictures from the standpoint of a personal whim. It is essential, he added, that there should be common sense criticism.

BOSTON (Mass.) GLOBE
APR 23

LAWRENCE (Mass.) EVENING TRIBUNE
APR 23

NOT THE SPIRIT OF OLD

Worcester Telegram: The "Birth of a Nation" as it is played in the stage in Boston today is a good deal different from the real stuff which was started 139 years ago in the same section of the country. Then the patriots had something of importance to tend to. Today some of the people are presuming to remember the heroic deeds of the patriots who began the American fight for independence. They do it almost entirely at play and call it sport. But they have almost forgotten how to ride as Paul Revere did, out through the countryside.

When asked Boston when Mr. Storey would.

Mr. Hallowell Howe Samuel against the prod which he says

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BOSTON (Mass.) ADVERTISER
APRIL 23, 1915

LM MIGHT LEAD TO LYNCHING

TY. LEWIS ARGUES AT STATE HOUSE HEARING

fficulties in Way of Practical Legislation Pointed Out

f the p... The Birth of a Na..." is allowed to continue, there may be a lynching on Boston Common, d ex-Asst. U. S. Dist. Atty. William H. wis, before the Senate Ways and Means mmittee at the hearing on the Carstens transferring the censorship of moving tures from the State Board of Labor and dustries.

aring on the Sullivan "Birth of a ation" bill will be given by the Committee on Judiciary in Room 240 of the State ouse this morning. The Sullivan bill mends the act of 1909 by adding that pictures that stir up race or religious prejudice shall be barred by the censor.

The hearing yesterday was a continued one, but short, as the Senate had a morning session. Mr. Lewis declared that he did not believe any theatre manager ent has the right to produce anywhere a photo play that reflects injuriously on the character of any individual for the reason that the production of such a film leads to a disturbance of the peace, order and happiness of the whole community.

A decent respect, he said, should be paid by all the classes that make up American citizenship.

Referring to the film now being shown at the "Birth of a Nation," Lewis declared that it was a libel on American history, a vile calumny of the colored race and reflects seriously on the commonwealth of Massachusetts and its ideals.

"It is calculated," he said, "to arouse sympathy with the 'lynch law' of the south.

"If this thing keeps on," said Mr. Lewis, "we may have a lynching on Boston Common, who knows?"

Mr. Lewis said that the scenes depicted in the film never happened and characterized the whole production as a villainous lie.

Orrin G. Cox, advisory secretary of the national board of censorship, submitted testimony showing that the proposed law is unwise.

Points Out Difficulties

Mr. Cox questioned whether the government could properly step in as the supervising agent in a matter having to do with the public morals and cited numerous obstacles that would confront a small board of three men appointed to censor all the films shown in a state as large as Massachusetts.

The censoring of moving pictures, Mr. Cox said, is attended with enormous eye strain and a tired person would be unable to decide nice questions of morality that would be continually cropping up in the pictures. A person would be unable to detect, he said, the fine moral points in two pictures shown simultaneously, and he doubted if one individual could pass on more than three reels an hour if the proper attention were to be given to the moral side of the subjects.

Mr. Cox said he believed there should be a large amount of freedom in the moving pictures as there is in the press and speech and declared that it is inevitable that sects and classes will sometimes be dissatisfied with the production of certain films.

To delegate to three persons, Mr. Cox said, with their personal whims and idiosyncrasies the business of passing upon moral questions for 2,500,000 inhabitants of the state is embarking on a programme dangerous from the standpoint of democracy.

Mr. Cox in the course of questions put by Senator Sheehan of Holyoke said the film referred to had been passed by the National Board of Censorship after it had been revised to meet certain specific objections.

PLAY SHOWN WITH CHASE SCENE OUT

The photoplay, "The Birth of a Nation," which has aroused a storm of protest among the colored residents of Boston, was shown yesterday at the Tremont Theatre with the scenes showing the chase of a white girl by the negro "Gus" cut out.

This action on the part of the theatre managers was the result of an agreement with Mayor Curley and Judge Dowd of the municipal court, from whom a warrant was sought for the arrest of two of the theatrical men.

A statement was given out at the Tremont Theatre saying that the question of deleting the parts of the picture which were classed as objectionable had been under advisement for 10 days.

ROCKLAND (Mass.) STANDARD
APRIL [illegible] 1915

We don't know but that the colored people have just cause in objecting to the production of a certain moving picture show which has been exhibiting in Boston. Judging from what has been heard about it from those who have seen it, the colored race have been depicted in the most brutal fashion in some of the pictures. No doubt there have been such happenings in the country in years gone by but it must be remembered that there are also some white fiends as well as negroes and there is no reason why a white race should be held up for ridicule when no possible good can come of it.

AMERICAN
Boston, Mass.
APR 23 1915

FILM BILL GIVEN HEARING TODAY

The legislative Committee on Judiciary holds a hearing today on Representative L. R. Sullivan's bill to prohibit theatrical performances that tend to create religious or racial feeling. This is the measure asked for by negroes and others who sought to suppress "The Birth of a Nation," at the Tremont Theatre, and found that the present statute did not cover their cause.

Negroes appeared before the Senate Ways and Means Committee to renew their demand for censoring laws for motion pictures. The committee had before it the Bates bill, filed on the initiative of the Federation of Women's Clubs. This seeks to transfer the business of censoring motion picture films from the State police to the State Board of Labor and Industries.

Orrin G. Cox of New York, advisory secretary of the National Board of Censorship, which had "passed" the film, "The Birth of a Nation," appeared before the committee at the direction, he said, of the National Board.

He said films were made showing "weaknesses" of various races, and that, although there were protests, on occasions, he did not think the showing of such "weaknesses" should be prohibited when there was no attempt to deliberately attack a race.

Senator Sheehan of Holyoke, a member of the committee, asked:

"Do you believe Massachusetts should take its moral culture from New York?"

"I do not," answered Cox.

"I should hope you didn't," commented Sheehan.

"We insist our press should be free," declared Cox, "and it is my opinion that our motion pictures should be as free as possible."

WEYMOUTH (Mass.) GAZETTE
APRIL 23, 1915

The foreign war and base ball interest is very much divided this week with the "Birth of a Nation" question. From the earliest days in other countrys the colored man has been a greater or less factor in private and public affairs and like the white race there are good and bad men among them.

This being the fact is it to be wondered at that the better element of the colored race remonstrate against being carricatured and pictured to the world in a way that place a stigma upon the entire race

If the matter now goes to the courts and possibly to the Legislature of the state and nation why not make a clean thing of the matter and enact laws which prohibit either in prose, poetry, picture the publishing of anything of a burlesque nature. For instance the usefulness of many of our most able statesmen and developers of valuable industries are hampered and belittled by writers and artists who place them before the world in a way and manner which makes them subjects of ridicul.

There is many a man both white and black who is not a perfect beauty but it does not enhance his usefulness by being rudely carricatured.

Item
LYNN, MASS.
APR 23 1915

"BIRTH OF A NATION."

The moving picture show has come to stay. The photoplay has achieved a popularity that insures its permanency. The censorship of these plays and, in fact, all of the productions of the movies is essential to the best interests of the community. The photoplay entitled "The Birth of a Nation," now on exhibition in a Boston theatre has been found to contain several pictures that give offence to a body of people whose feelings should be considered the same as those of any of the races that make up American audiences, and any entertainment should be discontinued if found to be calculated to arouse race prejudice or weaken the morals of the community.

Boston Traveler
Apr 23, 1915

M'CALL AND CUSHING JOIN ANTI RACE FILM FIGHT

Former Congressman Declares Massachusetts Is Last State Where Play Like "Birth of Nation" Should Be Shown—Can Draft Law Barring It, Says Lt.-Gov.

The protest against the photo-play, "The Birth of a Nation," was vigorously voiced before the legislative committee on judiciary today at the State House by a notable array of speakers, who urged the passage of legislation to prohibit in this state the production of such plays in the future.

Among the speakers who appeared before the committee today to urge the proposed legislation to put an end to plays causing religious or racial trouble were Lieut.-Gov. Grafton D. Cushing, J. Mott Hallowell, Joseph Lee of the Boston school committee, Miss Adalene Moffatt, Dr. Francis H. Rowley, president of the Massachusetts Society for the Prevention of Cruelty to Animals; William H. Lewis, former assistant attorney-general of the United States; Christopher R. Elliot, the Rev. Herbert S. Johnson, Frank Hammond, secretary of the executive committee of the Boston Bar Association; the Rev. Samuel A. Brown, Atty. Edgar P. Benjamin, the Rev. Henry Francis Smith, Mrs. Susan W. FitzGerald, R. S. Thompson, the Rev. George L. Cady and the Rev. P. W. Swain and Moorfield Storey.

Cheer McCall's Letter.

A letter from Samuel W. McCall of Winchester, written to J. Mott Hallowell, was read by Mr. Hallowell, amid applause. Mr. McCall's letter is as follows:

"I very much regret that I cannot be at the hearing tomorrow, but I have speaking engagements at Yale University today and tomorrow and cannot break them. I have never seen the "Birth of a Nation" film, but if as reported to me on excellent authority it palliates the Ku-Klux Clan and insults and reviles a race comprising 10,000,000 of our population it should not be permitted to be exhibited. As to the Ku-Klux Clan, if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes let him read the reports of the trials in the United States Circuit Court at Columbia at the November term of 1871. It is a gross offence against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any favorable light. As to the Negro race, after the wrongs it has suffered, if there is anyone in the country who can revile it and especially in connection with its struggle into citizenship, after generations of slavery, he should do this reviling in some other state than Massachusetts, whose chief glory it is that she was in the forefront of those who led that race out of bondage."

The committee's hearing was relative to the Sullivan bill to amend the present state law prohibiting obscene or immoral plays so as to make the law apply to plays causing religious or racial strife. There were various other suggested changes in the law to bring about a remedy of existing conditions suggested by speakers, however.

The case for the petitioners was conducted by Butler R. Wilson, a Boston attorney. He indorsed the principle contained in the Sullivan bill, as did other speakers, but suggested a different route of arriving at a remedy.

He believed, he said, that the 1908 law giving to the mayor and police commissioner in Boston joint authority to regulate plays should be amended so as to eliminate the police commissioner. The latter had told him, Wilson said, that he did not believe the police department should be made the judge of what is moral or ethical in a play; the police department should execute the law, not interpret it.

More Power for Mayor.

In addition to making the mayor the sole authority in Boston, Wilson said, he would give the mayor broader powers which would enable him to stop plays like "The Birth of a Nation." Wilson further suggested that the state police be given authority to stop the production of a film play on any day in the week. At present the state police can forbid the production of motion pictures on Sundays, but cannot interfere with their production on weekdays, unless they conflict with the general laws.

The room, the largest committee room in the State House, was packed when Wilson opened the case. Many members of the Legislature, including Speaker Cox, were present. John F. Cusick, attorney for the Tremont Theatre, had a seat at a press table, and John A. Sullivan, the Boston corporation counsel, came in later. Atty. Wilson, in opening the case for the petitioners, said:

"We favor legislation—

"Because the authority which it provides is joint, being lodged in both the mayor and police commissioner. This joint authority makes the law ineffective. Experience under this law has taught us joint action is difficult to get.

"Because the construction put upon the law by both the Mayor and police commissioner of Boston is so narrow that it destroys the effectiveness of the law. The obscenity and immorality mentioned in the law here have been uniformly construed to mean sexual immorality.

"Under this law an exhibiton owned by non-residents, which perverts history, or which incites to public disorder, or which twice a day vilifies, slanders and holds up to detestation thousands of Boston citizens, or which by the lavish expenditure of large sums of money for advertising has chloroformed the Boston press, with three exceptions, into a conspiracy of silence, or which glorifies mob law and snaps its fingers at the public authorities.

"Because this law is without teeth and is ineffective the city of Boston and the commonwealth are in a humiliating position. The 'Birth of a Nation,' now being exhibited at the Tremont Theatre, is the play I have described. It has been fitly described as the assassination of a race; it has been condemned by the Governor and the Lieutenant-Governor of the commonwealth, by the mayor of Boston and the chief of the Massachusetts district police, who has refused to allow it to be shown on Sunday. It has been condemned by 20,000 colored citizens of Greater Boston; it has been denounced in scathing language by three Boston papers beyond the reach of 'hush money,' the Congregationalist, The Traveler and the Post."

"The mayor of Boston has told various delegations that if he had the power he would drive this play from the stage. We want him to have that power."

J. Mott Hallowell, a former assistant attorney-general and the lawyer who had charge of the court proceedings against the play, was the next speaker. He went into the legal aspects of the situation, stating that while there was divided authority in Boston, the mayors in other cities of the state or the selectmen in the Bay state towns had the power to revoke theatre licenses at their pleasure. Hallowell said the mayor of Boston should have similar authority; but that in any event the law should be made clear so that it would state which plays were illegal and which were legal. The speaker said that at present there was a "feeble condition of law."

Lieut.-Gov. Grafton D. Cushing, the next speaker, urged speedy remedial action. He said his experience as a member of the Legislature and as speaker of the House enabled him to say that the committee on judiciary, composed, as it is, entirely of lawyers, could draft legislation to correct matters. The Lieutenant-Governor said it was his belief that public sentiment demanded a correction.

Allston Denies Indorsing Film

Philip J. Allston, colored, today registered a denial of assertions made in a statement published this morning, in which Henry MacMahon, general press representative for the photo-play, "The Birth of a Nation," asserted that Allston, when questioned by him, had voiced his approval of the photo-play, and that Allston, together with Dr. W. Alexander Cox, also colored, had indorsed the pro-

...play said: "In an article ...e of the morning news... Henry MacMahon states ... with him and Mr. McCar... ...ide. I never saw Mr. McCarthy ... ever indorsed 'The Birth of a Nati... ...rote Mr. Grosier on April 14 to the effect that the play should be taken off.

"I never went into the press room of the Tremont Theatre; Mr. MacMahon never asked me about the play. I had only a few words with him in the lobby —not a half-dozen at the most."

...N (Mass.) TRANSCRIPT
APRIL 23, 1915

THE CURSE OF A NATION

The framers of the organic law of the Commonwealth considered their contribution to human happiness with the purposeful phrase: "To the end it may be a government of laws and not of men." Upon Massachusetts therefore rests a peculiar obligation to oppose the tendency of the times to change by class legislation and executive censorship a government of laws to a government of men. The passion to limit by legislation or executive order the freedom of the individual is today the curse of the nation. Unless the Republicans can demonstrate their determination to end this tyranny of the "new freedom" they will not deserve, either this year or next, a return to power, and we doubt whether they will achieve it.

It is therefore to be expected of our Legislature, overwhelmingly Republican in both Houses, that all proposals pending or to come which can be classified as class legislation, or of grants of authority for additional executive censorship, particularly in the offensive form proposed in the petition of Representative Sullivan, will be rejected by a decisive vote. Many people have found objectionable a film now exhibited in Boston which in its expurgated form the courts have held violates no existing law. The objectors, at the instance of that sturdy champion of "home rule," Governor Walsh, are now, with Mr. Sullivan's aid, seeking to amend the present law by penalizing those responsible for "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

The Sullivan petition would deliver a blow at religious freedom, the rights of the individual, and the liberty of the press. It puts a premium on violence by making it possible for any two men who engage in a fisticuff in the lobby of a theatre to force the authorities to stop the show or entertainment over which the fisticuff occurred. Were such a statute in operation today our citizens of German sympathies could prevent by resolutions of protest or threats of violence the exhibition of any film showing the devastation in Belgium; our ...tholic citizens could shut down any ...eatre whose entertainment failed to ...eive the approval of the cardinal; our ...wish citizens could prohibit a per...rmance of "The Merchant of Venice"; ...ur Christian Science citizens could ...lace their veto upon any film whose ...ortrayal of pain or of the efficacy of medical aid they found conflicted with the tenets of their creed; our Protestant citizens could end the exhibition of any film extolling the usefulness of the parochial school system or portraying the awful persecution of the priests and nuns in Mexico; our mill owners could drive off the stage any play or from the screen any film portraying the horrors of child labor; our saloon keepers could ...ce the Prohibitionists to give up the ... of the film in their crusade; our ...itizens of Southern origin could have the license of any theatre revoked where a picture was exhibited in illustration of the hideous conditions to which helpless negro prisoners are today subjected in some of the Southern States. In short, the usefulness of the theatre either as a place of amusement or of education would be reduced to a ridiculous minimum were the law enforced as Mr. Sullivan would write it.

No city or town officials in Massachu...tts today lack power under existing law ... revoke the license of any theatre giving ... exhibition which, in the opinion of the ...horities, is obscure or immoral or tends ... injure the morals of the community. Where the decision of the mayor or, in the case of Boston, of the mayor and the head of the police jointly, is not satisfactory, an appeal can be taken to the courts. Such an appeal has just been made in this city and the court decision was promptly complied with by the theatre management and acquiesced in by the city officials. No further legislation is necessary to protect the public morals of any community, and no further legislation is warranted which would set up over any community a ra...ial or religious censorship. If it be found ...at the city authorities are not enforcing ...ting laws with respect to motion pic...es, it may well be that the responsibility ... such enforcement will sooner or later ... transferred either to the State Board ... ...ucation, or better still to a national ... under the direction of the Secretary ... ...terior, which is provided for in a ... ...ply reported to the House at ... ...at the last session of Con...

Kross. But we think keep in mind that to license a theatre is no more to sanction its exhibitions than to license a book store is to approve the contents of the books now over its counters. Any sort of censorship is irritating to the spirit of our people, and only that regulation which is in the essential interest of public decency and public morals should ever be tolerated, if we are to preserve the handiwork of the fathers in the form they wrought—"a government of laws and not of men."

CLIPPER
New York City
APR 24 1915

GOVERNOR WALSH has now taken a hand in the official investigation of the production, "The Birth of a Nation," which is now being put on at the Tremont. The Governor, as the result of many complaints that have been filed at his office, re-

quested Police Commissioner O'Meara to meet him in conference at the State House. The conference lasted for over an hour, during which the production and the offense it has given many people was discussed from its various angles. Commissioner O'Meara was asked by the Governor if there was any legal way in which the commissioner might act to prohibit the production. The commissioner replied there is not. While the Governor has no power to act in the matter, it is known that he is deeply concerned over the production.

NEWBURYPORT (Mass.) NEWS
APRIL 24, 1915

Not the Spirit of Old.

The "Birth of a Nation" as it is played on the stage in Boston today is a good deal different from the real stuff which was started 139 years ago in the same section of the country. Then the patriots had something of importance to attend to. Today some of the people are presuming to remember the heroic deeds of the patriots who began the American fight for independence.—Worcester Telegram.

MARLBORO (Mass.) ENTERPRISE
APRIL 24, 1915

Several friends who have attended the photo play, "The Birth of a Nation," tell me that it is a wonderful production, being almost beyond conception in its magnitude. They tell me that no sensible person would have any feeling against the colored people of today through anything depicted in the play.

BANGOR (Me.) COMMERCIAL
APRIL 24, 1915

FEARS BOSTON LYNCHING IF FILM PLAY GOES ON

W. H. Lewis, Former U. S. Assist. Att'y Gen., Charges Birth of Nation Attempt to Justify Southern Hanging and "We May Have One On Common."

Colored citizens and many others, disappointed at the refusal of the Boston city authorities and municipal court to prohibit the further showing of what they declare are scenes libelling the negro race in The Birth of a Nation, are now resting their hopes of relief in speedy action by the legislature.

Vigorous campaigns in behalf of two measures, the advocates of which believe will prevent the showing of such productions as The Birth of a Nation in this state in the future, have been begun at the State House.

The speedy enactment of such a law, would, of course, probably halt the scheduled run of The Birth of a Nation in Boston.

A number of opponents of the photoplay appeared before the Senate ways and means committee Thursday in favor of the Bates bill to transfer the censorship of moving pictures from the state police to the state board of labor and industries. Advocates of the bill believe it will result in better and more strict regulation of censorship.

William H. Lewis, formerly an assistant United States attorney-general, declared the film was an attempt by the South to justify its lynching of the negro.

"If this thing goes on we may have a lynching on Boston Common," declared Mr. Lewis, with emotion. "Who knows?"

EVENING TRANSCRIPT
Boston, Mass.
APR 24 1915

NEGROES PLAN TWO MEETINGS

Will Gather Twice Tomorrow to Protest Against "The Birth of a Nation"

Two mass meetings have been called by the negro citizens of Boston for tomorrow to protest against the further production of the photoplay, "The Birth of a Nation," the elimination of a few scenes decogatory to the negroes has failed to satisfy their desire to have the film stopped, and their purpose is as determined as ever.

The Women's Auxiliary Protective League will hold its indignation meeting at 3 P.M., at the Twelfth Baptist Church, corner of Shawmut avenue and Madison street, and in the evening the National Independent Equal Rights League will hold a meeting at the A. M. E. Zion Church, corner of Columbus avenue and Northampton street at the close of the regular church service.

NEW BEDFORD (Mass.) TIMES
APRIL 24, 1915

HEARING ON BIRTH OF NATION HELD AT STATE HOUSE

Many Prominent Men Attend and Enter Their Protests

STATE HOUSE, Boston, April 24.—Perhaps even more enthusiasm was expressed yesterday at the hearing before the joint committee on judiciary in regard to the Sullivan and Hallowell bills which have been presented to put an end to the production of the photoplay, "The Birth of a Nation," than at the hearing on the sectarian amendment.

Room 240 was packed to its capacity with Negroes and whites alike, and the handclapping and cheers following the address of William H. Lewis, former assistant attorney general of the United States, expressed the sentiment of those present.

The Negroes were not alone in their protest against the photoplay, for Lieutenant Governor Grafton D. Cushing, Moorfield Storey, J. Mott Hallowell, Dr. Rowley of the Society for the Prevention of Cruelty to Animals, Joseph Le[illegible] and the Rev. Herbert A. Johnson of the Warren avenue Baptist church were among those who appeared in favor of some legislation which would remedy the situation.

Butler R. Wilson of Boston, who conducted the hearing, pointed out the defects in the law of 1909 and declared that he objected to the dual authority now placed in the mayor and police commissioner of Boston. Both the governor and lieutenant governor have decried "The Birth of a Nation," he said, in unmeasured terms, any many other authorities have expressed their opposition to it. He, therefore, asked for an amendment to that law so as to cover the situation.

J. Mott Hallowell outlined the existing acts and explained the change which he offered. There are two laws, he said, applicable to the production of films, one for Boston and another for other communities, besides the police law in putting an end to obscene productions. The law applying to outside communities permits the mayor or selectmen to revoke a license at pleasure.

The law applying to Boston, however, is different. For revocation of license, the mayor and police commissioner must act jointly, and then only when the production is immoral, obscene or tending to injure the morals of the community. The proposed amendment would affect section 2 of 1909, and would give the mayor the right to suspend a theatre's license if the production tends to create disturbance, incite riots or cause public disquiet, after the producers refuse to comply with the request of the mayor or chief of the district police. Boston attracts many people from outside districts and, therefore, he said, there should be some person who is interested more than locally and who should have authority to revoke licenses.

BROCKTON (Mass.) ENTERPRISE
APRIL 24, 1915

PROTEST FILM PLAY.

Bill to Prohibit Pictures Inciting Race Hatred Is Upheld.

State House, Boston, April 24.—Those who spoke were all strongly against the photo-play, "The Birth of a Nation," yesterday at a hearing before the house committee on judiciary, in regard to a proposed amendment to existing law in this State that would hereafter prohibit any show that incites race or religious antagonism. The opposition to the proposed amendment was heard to-day.

Lieut.-Gov. Cushing favored an amendment and, while approving the measure presented by Representative Lewis R. Sullivan, he agreed, upon being requested to do so, to submit a bill of his own drafting.

Telegram
Worcester Mass
4-27-15

WITH GRIPPING SCENES.

"A Man and His Mate," Production by D. W. Griffith, at the Royal.

A four-reel Mutual masterpiece, "A man and his mate," produced by D. W. Griffith whose name has been much before the public in connection with the display of "The birth of a nation," was shown at the Roy[illegible], yesterday afternoon, and was well received. Henry

BROCKTON (Mass.) ENTERPRISE
APRIL 24, 1915

Bill Against Film Play Is Admitted

Protest by Colored People Goes to a Hearing.

The bill offered by Representative Lewis R. Sullivan of Boston designed to prevent the showing of the film play, "The Birth of a Nation" which provides for prohibition of theatrical performances that tend to create religious or racial feeling, was admitted under suspension of the rules in both branches of the legislature Thursday. A hearing was held Friday morning.

The committee on judiciary considered Thursday the bill to transfer censorship of films from the State police to the State board of labor and industries. A number of prominent colored men urged better censorship. "The Birth of a Nation," it was claimed, simply upholds southern lynchings and it was said that it might cause a lynching in Boston.

Orrin G. Cox of New York, advisory secretary of the national board of censorship, which had passed the film, said that many films depict shortcomings of races, but do not necessarily attack these races.

The legally objectionable scene in the play was cut out at the direction of Judge Thomas H. Dowd.

LAWRENCE (Mass.) TRIBUNE
APRIL 24, 1915

ANTI-FILM BILL HEARING

The controversy over the film "The Birth of a Nation" which has been the cause of so much dissension in Boston and which is being widely discussed in this city, is being considered by the House Committee on Judiciary preparatory to action in the House itself. Proponents of a bill which would eliminate such films presented their case at a hearing before the committee yesterday and the committee later in the day attended a performance of the show in which the pictures were included so that they might see them for themselves. Monday at 10 o'clock the opposition will be given a chance to state its case.

News
Boston Mass
4-24-15

Tremont Theatre

"The Birth of a Nation" at the Tremont Theatre ente[illegible] its third week Monday. There is no diminution in the tremendous interest that has existed for this wonderful photo-play at its initial performance. The capacity of the theatre has been taxed during the past week as it was during the first week of the exhibition.

As an example of the new art of the camera this particular film play has attained a prominence and an interest never before reached by anything of its kind. It enjoys the distinction of being presented in a theatre of the first class and at prices of admission that only the most famous of dramatic favorites can ask.

The producer, David W. Griffith, has drawn on the material of most every phase of drama in the unfoldment of the story. Exciting episodes follow each other in such rapid succession that the spectator is bewildered and held spellbound.

There is enough material in "The Birth of a Nation" to furnish half a dozen plays. Turbulent scenes of terrific strife during the Civil War, shown in settings of rare natural beauty and peopled with immense throngs that stretch into deep vistas of the landscapes, are among the interesting and exciting features of the play. These are relieved by domestic phases of life charming with their love scenes and full of romantic flavor. The music especially arranged for voices and orchestra is charmingly adapted to every emotion of the play. Afternoon and evening performances will continue

PORTSMOUTH (N. H.) CHRONICLE
APRIL 24, 1915

Boston Letter

As a result of the agitation over the film play, the "Birth of a Nation" Representative Lewis R. Sullivan of Dorchester has introduced in the House a bill, which will add to chapter 367 of the Acts of 1910 governing censorship, the words "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." It was referred to the Committee on Rules. By some members of the House the bill was considered too broad, and it was claimed that it would bar such a play as the "Merchant of Venice."

BOSTON (Mass.) REPUBLIC
apr. 24, 1915

Governor Walsh took a splendid stand on the moving picture film incident and his conduct was not only to the liking of the colored people but every citizen as well. Mayor Curley fell down badly on the matter. With his pretended sympathy for all classes, why did he permit this picture with many revolting scenes to enter the city? He missed a splendid chance to earn the gratitude of the colored race.

PORTSMOUTH (N. H.) CHRONICLE
APRIL 24, 1915

Boston Letter

In a very forceful manner.

As a result of the agitation over the film play, the "Birth of a Nation" Representative Lewis R. Sullivan of Dorchester has introduced in the House a bill, which will add to chapter 367 of the Acts of 1910 governing censorship, the words "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace." It was referred to the Committee on Rules. By some members of the House the bill was considered too broad, and it was claimed that it would bar such a play as the "Merchant of Venice."

Transcript
Boston Mass
4-24-15

Tremont—The Birth of a Nation

A filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

Gazette
Worcester Mass
4-24-15

Pictures and Vaudeville

For his vigorous treatment of modern problems David Griffith has taken a front rank in the production of motion pictures. It is but lately that his work has received great public comment among his productions is "Birth of a Nation."

Post
Worcester Mass
4-24-15

Plaza Theater

The motion picture field has brought into public light entirely different kind of producers, some of whom have risen to the heights of fame. Such a one is D. W. Griffith, whose "Birth of a Nation" is now the talk of the country. But Mr. Griffith has produced other pictures which bear the stamp of his genius. One of them comes to

BOSTON (Mass.) EVE. GLOBE
APRIL 24, 1915

COLORED PEOPLE PROTEST.

Two Meetings Tomorrow in Opposition to "Birth of a Nation."

The purpose of the colored population of Greater Boston to oppose the continuation of the photo-play "Birth of a Nation" has not apparently aboted. Two organizations have called public mass meetings for tomorrow. The Women's Auxiliary Protective League will meet at 3 p m at the 12th Baptist Church, Shawmuut av and Madison st.

After the close of the regular evening church services the National Independent Equal Rights League will have a public meeting at the A. M. E. Zion Church, Columbus av[illegible]

om EVENING TRANSCRIPT
dress: Boston, Mass.
te APR 24 1915

WHO DREW THIS COLOR LINE?

[From the New Bedford Standard]

The Boston negroes who are protesting against "The Birth of a Nation" as an insult to and a misrepresentation of the colored race should be careful to deserve the respect which they believe is due them. Hissing "America" and "The Star-Spangled Banner" is not the way to win sympathy for their cause.

WORCESTER (Mass.) GAZETTE
APRIL 24, 1915

FILM MAY BE A FACTOR IN MASS. POLITICS

Walsh, Cushing, McCall Against Pictures Arousing Racial Prejudice

LEGISLATION TO GO THROUGH, BELIEF

(Special Dispatch to THE GAZETTE)

STATE HOUSE, Boston, April 24.—With Gov Walsh, Lieut-Gov Cushing and Samuel W. McCall already on the line in favor of legislation to stop the production in Massachusetts of pictures tending to arouse racial prejudice, it looks as if "The Birth of a Nation" butted into Boston just in time to be a real factor in state politics.

Mr McCall and Lieut-Gov Cushing protested yesterday at the State House against the presentation of the photo-play, and spoke in favor of some legislation which would bar similar productions in the future.

Mr Cushing made a personal appearance and Mr McCall sent a letter which J. Mott Hallowell read to the committee.

"I do not appear in behalf of any particular bill," said Mr Cushing. He said he had received many protests against the photo-play, and that he personally believed there has not yet been developed a proper consorship of motion pictures.

Addressing the committee, the Lieutenant-Governor urged speedy remedial action.

"You can't make me believe it will be impossible to frame a perfectly legitimate bill, which will put in the hands of some proper authority the right to remove the license of a play tending to lower public morals.

"I want to tell you this protest is not only coming from the negroes; it is coming from a large body of our other citizens. I know that personally."

Eugene Noble Foss has so far failed to take a stand publicly on the matter, but his entry any day now is to be expected.

Councillor Ham, Col Goetting and other aspirants for the second place nomination have stayed away from the hearings before the rules committee and the committee on the judiciary, and it is a question whether they are not jeopardizing their chances with their political futures by so doing.

At any rate, with the line-up mentioned, with the speaker of the House on record in a public statement in favor of some legislation looking to the limiting of productions of a character similar to that based on Thomas Dixon's book, it looks at this writing as if he would be a rash member of the Legislature who would take a stand against the passage of a bill.

The feeling at the State House at the present is that some legislation will go through which will give to the Mayor of Boston the same power to prevent the production of any play which other mayors of cities have. The effect of such legislation would undoubtedly be to stop the present Boston production, in view of the public statement of Mayor Curley that the thing is outrageous and ought to be stopped.

DRAMATIC NEWS
New York City
APR 24 1915

BOSTON HAS A HOLIDAY.

Christie MacDonald, Ethel Barrymore and Julia Dean Appear—The Birth of a Nation Causes Trouble.

Boston.—The Griffith feature film, The Birth of a Nation, which has been turning them away nightly at a $2.50 top because of the howl raised by the various negro and abolitionist associations of this city, caused a race riot Saturday night in which a dozen negroes and whites were arrested, including W. Munroe Trotter, the negro attorney and publisher who leaped into fame a year ago because of a clash with President Wilson. It had one immediate effect, it guaranteed capacity for a long time to come and the publicity is rolling in. Every Sunday paper balloned the riot on the front page, and the court hearing that will follow later will give a lot more free advertising. Stink pots, rotten eggs and epithets figured in the Saturday night riot, in which an alleged conspiracy to wreck the booth, manhandle the operator and destroy the film were frustrated by the presence of several squads of police who finally lined along Tremont street and refused to let any person, white or black, enter the lobby to buy advance seats which are selling through May.

WORCESTER (Mass.) GAZETTE
APRIL 24, 1915

re-established [illegible]

A NEW DAMNATION

One of the damnations of our legislative system is that too many of the laws turned out are prompted and put through as the result of momentary hysteria. A glaring example of this tendency is found in the amendment, proposed by Representative Sullivan of Boston and championed by Governor Walsh, to the law regulating the nature of public entertainments. This movement for new legislation is an outgrowth of the commotion raised over the presentment of the photo-play, "The Birth of a Nation." The amendment would penalize those responsible for "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

The proposed amendment is couched in terms of such generality that a law reading in that fashion could be made the source of no end of mischief. It would establish a censorship that could be made to drive from the stage most any representation that had the least to do with race or religious aspects. What tends to excite racial or religious prejudice must necessarily be a matter of personal opinion and that opinion will vary with localities and with races. A play tolerated, and deemed tame even, in Worcester, might raise a real or manufactured commotion in Boston, and vice versa. The theatre and show house is a quarter where the rights of free speech and action must be protected as much as in the tribunes of the people or in the press.

When that freedom breaks its bounds and becomes unbridled license, it should be restrained. Law enough already exists to place all the restraint necessary. It exists in the authority given local licensing boards and in the state law governing such productions What happened to "The Birth of a Nation" in Boston stands in proof.

How many riots or near riots has Boston had in the past because the stage overstepped its bounds? How many riots or near riots has any other city in the country had for the same reason? How many plays are written calculated to stir race and religious privilege? When they do appear, the public itself is the best force in disposing of them. "The Drummer Boy of Shiloh" and "Uncle Tom's Cabin" have been esteemed for decades in the North. They would not last ten minutes in the South. Adverse public opinion and lack of patronage would kill them.

In short, we have all the regulation needed for these matters. If the little wave of hysteria now in Boston is made to result in the proposed amendment, it will put into our laws a thing bound to do more harm than good.

ddress Gazette HAVERHILL, MASS
ate APR 24 1915

OPPOSE PICTURE SHOW.

McCall and Cushing Against "Birth of a Nation"

Lieut.-Gov. Cushing and Samuel W. McCall joined hands with the opponents of "The Birth of a Nation," before the committee on judiciary at the hearing on the Sullivan bill to amend the law so that such productions may be stopped.

The lieutenant-governor appeared in person to say that the films are objectionable not only to the negroes, but to a large number of other citizens.

Mr. McCall sent a letter to J. Mott Hallowell, who appeared as attorney for the protestants against the films, in which he deplored the portrayal of the Ku Klux Klan as undesirable and unnecessary and also opposed the films on the grounds that they tend to arouse racial prejudice.

GLOBE
Boston, Mass.
APR 24 1915

Two performances of "The Birth of a Nation" are announced today at the Tremont Theatre.

HAVERHILL (Mass.) GAZETTE
APRIL 24, 1915

OPPOSE PICTURE SHOW.

McCall and Cushing Against "Birth of a Nation"

Lieut.-Gov. Cushing and Samuel W. McCall joined hands with the opponents of "The Birth of a Nation," before the committee on judiciary at the hearing on the Sullivan bill to amend the law so that such productions may be stopped.

The lieutenant-governor appeared in person to say that the films are objectionable not only to the negroes, but to a large number of other citizens.

Mr. McCall sent a letter to J. Mott Hallowell, who appeared as attorney for the protestants against the films, in which he deplored the portrayal of the Ku Klux Klan as undesirable and unnecessary and also opposed the films on the grounds that they tend to arouse racial prejudice.

SPRINGFIELD (Mass.) REPUBLICAN
APRIL 24, 1915

"THE BIRTH OF A NATION"

HEARING ON SULLIVAN BILL

Cushing and McCall Approve Effort to Suppress Film—Storey Thinks Present Law Would Do It.

Representative L. R. Sullivan's bill to prohibit theatrical performances that tend to create religious or racial feeling was given a hearing in Boston yesterday before the legislative committee on judiciary. The recent finding that present statutes did not cover the point desired by those who sought to have "The birth of a nation" at the Tremont theater suppressed is the reason given for the bill.

Lieut-Gov Grafton D. Cushing, J. Mott Hallowell, Moorefield Storey, Dr Francis Rowley and others appeared in favor of any legislation that would permit the stopping of "The birth of a nation" and any other plays that tend to injure the public morals or jeopardize the public peace. Samuel B. McCall sent a letter approving the proposed legislation and denouncing the offending photoplay.

Representative Burt asked Storey if under the present law, he would not stop the play if he was the mayor of Boston. Storey replied that he would. There ensued a long discussion, the meaning of which was appreciated only by the lawyers present, as to the proper means of framing a legislative remedy for this and similar situations.

The following letter from Samuel W. McCall was read:—

I very much regret that I cannot be at the hearing to-morrow, but I have speaking engagements at Yale university to-day and to-morrow and cannot break them. I have not yet seen the "Birth of a Nation" film, but is as reported to me on excellent authority it palliates the Ku-Klux Clan and insults and reviles a race comprising 10,000,000 of our population, it should not be permitted to be exhibited. As to the Ku-Klux Clan, if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes, let him read the reports of the trials in the United States circuit court at Columbia at the November term in 1871. It is a gross offense against the idea of government by law that the order responsible for them should be glorified or represented to-day in any part of the country in any favorable light. As to the Negro race after the wrongs it has suffered, if there is anyone in the country who can revile it and especially in connection with its struggle into citizenship after generations of slavery, he should do his reviling in some other state than Massachusetts, whose chief glory it is that she was in the forefront of those who led that race o[illegible]

JOURNAL
Boston, Mass.
APR 24 1915

"BIRTH OF A NATION" FILLING THE TREMONT

"The Birth of a Nation," at the Tremont Theatre, enters its third week Monday. There is no diminution in the tremendous interest taken in this remarkable photo-play since its initial performance. The capacity of the theatre has been taxed during the past week, as it was during the first week of the exhibition.

As an example of the new art of the camera this particular film play has attained a prominence and an interest never before reached by anything of its kind. It enjoys the distinction of being presented in a theatre of the first class and at prices of admission that only the most famous of dramatic favorites can ask. The producer, David W. Griffith, has drawn on the material of most every phase of drama in the presentation of the story. Exciting episodes follow each other in rapid succession. There is enough material in "The Birth of a Nation" to furnish half a dozen plays.

The war scenes are relieved by love scenes. The assassination of President Lincoln, and the surrender of Lee are realistic scenes.

The music, arranged for voices and orchestra, is cleverly adapted to every emotion of the play. Afternoon and evening performances will continue.

BOSTON (Mass.) MORN. GLOBE
APRIL 24, 1915

CUSHING PROPOSES TO DRAFT NEW BILL

Will Be Aimed at Shows Causing Race Hatred.

Speakers at State House Hearing All Against "Birth of Nation."

Those who spoke were all strongly against the photo-play, "The Birth of a Nation," yesterday at a hearing before the House Committee on Judiciary, in regard to a proposed amendment to existing law in this State that would hereafter prohibit any show that excites race or religious antagonism. The opposition to the proposed amendment will be heard at the hearing today, beginning at 10:30 a.m.

Lieut Gov Grafton D. Cushing favors an amendment and, while approving the measure presented by Representative Lewis R. Sullivan, he agreed, upon being requested to do so, to submit a bill of his own drafting. Others who spoke for an amendment were Dr Francis H. Rowley of the S. P. C. A., Moorfield Storey, who was associated with Senator Sumner at Washington during the reconstruction period covered by "The Birth of a Nation"; Butler R. Wilson and William H. Lewis, prominent colored lawyers; J. Mott Hallowell and Miss Adeline Moffett.

Hon Samuel W. McCall, who was unable to be present, sent a letter which was read. In it he declared that if, as he had heard it stated, "The Birth of a Nation" palliates the acts of the Ku-Klux Klan and reviles a race of 10,000,000 in this country, its exhibition should be stopped.

Joseph Lee said the present law as regards plays is not stringent enough, and that the glorification of lynching should not be allowed.

Miss Adeline Moffatt, who said she belonged in the South, declared she had never seen a play so insidiously immoral, so hypocritically clever and dangerous, as "The Birth of a Nation." No good Southerner ever boasts of descent from a member of the Ku-Klux, she added.

William H. Lewis said that the exhibition of "The Birth of a Nation" is worse than 100 riots in its influence on public sentiment. New England is ridiculed and Charles Sumner represented as a disgusting libertine, he claimed.

Butler R. Wilson said the play is offensive to 8,000 citizens of Boston.

Frank Hammond of the Bar Association, read excerpts from the trial of members of the Ku-Klux Klan in 1870 to show the difference between its actual character and that given it in "The Birth of a Nation."

Rev Herbert S. Johnson said that if the present question were one between Protestants and Catholics or Jews and Gentiles the theatre would be torn to pieces if the play were not stopped.

Rev Francis Henry Smith, Congregationalist, and Rev Christopher Eliot, Unitarian, read reports from clerical gatherings condemning the play.

J. Mott Hallowell submitted a draft of an amendment to the law governing the revocation of theatrical licenses. He said the Mayor ought to be relieved of the duty, as 85 percent of photo-plays in this State are given in Boston, and their supervision is too great a burden for the Mayor.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 24 1915

MASS MEETING NEXT MOVE IN RACE FILM FIGHT

A mass protest meeting against further exhibition of the photo-play, "The Birth of a Nation," in the Tremont Theatre, or any other theatre in the state, will take place at 9 tomorrow evening in the Columbus Avenue A. M. E. Zion Church. It was at first planned to conduct a protest meeting on the Common, but following a conference this morning, it was decided to have the meeting in Zion church.

The speakers will include W. H. Lewis, formerly an assistant attorney-general of the United States; Butler R. Wilson attorney; W. M. Trotter, editor of The Guardian; the Rev. M. A. N. Shaw, the Rev. B. W. Swain, pastor of the Columbus Avenue Zion Church, and others.

Mr. Swain, who is in charge of the meeting, said today that aside from the decision to have the protest meeting, no plans had been perfected as to what would follow. It is expected resolutions will be adopted, which will be submitted to the state and city officials, urging that the photo-play be barred from further exhibition, both in the city and state, with another attempt to invoke the aid of the law, if possible.

Women Call Indignation meeting

The Women's Auxiliary Protective League has called an indignation meeting for 3 o'clock tomorrow afternoon in the Shawmut Avenue Baptist Church, Shawmut avenue and Madison street, to protest against the photo-play, "The Birth of the Nation." At this meeting it will be insisted that the pruning of the film, cutting out of the so-called "chase" scene, does not cover the insult to the colored people, nor bring the photo-play up to the [illegible] standard of

MORN. HERALD
APRIL 24, 1915

The Herald will not be responsible for lotted manuscript unless accompanied by stage for return.

SATURDAY, APRIL 24, 1915

HYSTERICAL LEGISLATION

The petition of Representative Sullivan for a large increase in the censorship power of the city executive ought to be heeded by an overwhelming vote in the Legislature. It bears all the marks of a shrewd device for which just now there is much popular demand, but which, once in operation, would do far more to limit the freedom of the individual, of the theatre and of the church and the press than any citizen devoted to the best interests of the whole people could possibly desire. The agitation over a film play now showing at a Boston theatre has induced hysterical conditions in many minds, one of the symptoms of which is this petition offered in all seriousness by Mr. Sullivan. An amendment is far too radical which seeks to change the existing law by penalizing those responsible for "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

This petition would enable any group of persons, held together by sympathies of race or creed, or even by professional or merely selfish considerations, to produce the conditions which would warrant the application of the censorship. It would only be necessary for them to meet and pass protesting resolutions, or to agitate and assume threatening attitude, or to put themselves in the position of violating the public peace. It is easy to legislate in haste, and hasty legislation is usually followed by prolonged and costly penitence. Along with vehement protest against admitted wrong must be joined calm consideration of the means of cure. Officials now have the power, under the laws as they are, to revoke the license of any theatre whose exhibitions tend to damage public morals. Recourse may be had from the decisions of these officials to the courts. The people are impatient of any censorship which limits that freedom which they hold as a priceless heritage. They want exact fairness and justice for all races and creeds. The only limitations of personal freedom which they are disposed to tolerate must be in the interest of general decency and moral welfare.

With due respect for social fair play, it must be remembered that besides freedom of speech and freedom of the press, we need the same sort of freedom of the stage.

JAMAICA PLAIN (Mass.) NEWS
APRIL 24, 1915

Instead of being The Birth of A Nation, the moving picture production of that name shown in Boston of late came near being the birth of a race riot, owing to the opposition of the colored people of Boston to the films. Whether the pictures are true to history or not, whether they do an injustice to the Negro or not, few who are living today are qualified to determine, but one safe assumption is that it is a mistake to offer entertainment to the public which arouses old animosities and such rare prejudices as this production does, especially when the libeled race has tried as effectively as has the Negro of America since his slavery to win respect, education and good citizenship. As for these pictures being justified as an argument against war, every one knows that war is barbarous and hellish without harrowing up the horrors of the past to prove it. It is too costly and too unworthy a form of public entertainment that would make money out of an appeal to past wrongs, prejudices and race hatreds.

COLUMBUS (Ga.) ENQUIRER-SUN
APRIL 24, 1915

FILM FANCIES

D. W. Griffith's production, "The Birth of a Nation," continues the sensation of the season in New York. With the matinee of April 11th, this motion picture began its seventh week in the Liberty theatre. The weekly receptions averaged $14000, which is the absolute capacity of the theatre.

BOSTON (Mass.) POST
APRIL 24, 1915

ASK LAW TO END "BIRTH OF A NATION"

Bill Preventing Shows Exciting Prejudice Favored

The passage of the bill petitioned for by Representative Lewis R. Sullivan that is designed to prohibit the performance of "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace" was strongly urged before the joint committee on judiciary of the Legislature yesterday forenoon.

The bill is particularly aimed to stop the run of the photo-play, "The Birth of a Nation," now being shown at the Tremont Theatre.

CUSHING FAVORS BILL

The proponents of the bill, both white and colored, crowded beyond its capacity the largest hearing room at the State House, many being forced to stand around the sides of the room and in the corridors. Many prominent people were present advocating the passage of the Sullivan bill, which is an amendment to the existing statutes.

Continued From First Page

The photo-play was bitterly attacked by several speakers. Lieutenant-Governor Grafton D. Cushing was present and favored the passage of the bill, saying that the law should give some one person the authority to prevent objectionable plays.

Moorfield Storey and Dr. Francis H. Rowley, J. Mott Hallowell, Joseph Lee and Miss Adeline Moffett were among those who advocated the passage of the Sullivan bill or some other measure to effectively prevent such exhibitions, particularly the much-discussed photo-play.

Says Film "Insults"

The Hon. Samuel W. McCall, in a letter read to the committee, said that the play "insults and reviles" the colored race.

"As to the Ku Klux Klan," Mr. McCall wrote, "if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes, let him read the reports of the trials in the U. S. Circuit Court at Columbia at the November term in 1871. It is a gross offence against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any favorable light."

Offensive to 20,000 Citizens

Attorney Butler R. Wilson conducted the hearing for the proponents of the bill. He said that the photo-play is offensive to 20,000 citizens of Boston, and that the Governor, Mayor, chief of the district police and others believe it should be stopped, but have not the adequate authority to stop it.

Mr. Storey said that the play is a deliberate attempt to deepen instinctive prejudices and to commercialize the most unholy instincts of man.

Glorifies Lynching

Dr. Rowley, head of the Massachusetts Society for the Prevention of Cruelty to Animals, stated his objection as based on the stirring up of race prejudice. He said that on general principles he objects to a play which depicts the killing of animals or cruelty to animals, but said that the killing of animals as shown in "The Birth of a Nation" he would not consider as sufficient reason to stop the play.

Joseph Lee said the law should be sufficiently strong to prohibit the exultation or glorification of lynching, which he termed one of the most reprehensible sins of this country.

Insidiously Immoral

Miss Moffett said she never saw a play so insidiously immoral, so hypocritically clever or so dangerous to the country. She said she is a Southern woman, and that no good Southerner ever boasts of Klu Klux ancestry. She said the question affects far more than Boston.

Attorney William H. Lewis said the play is worse than 100 riots in any part of the country in its effect upon the people. He said that the play still reeks with vice and race prejudice, and that the elimination of one scene does not wipe out the element of race prejudice. "The only way to kill a snake is to cut off its tail close to the neck," he remarked. He declared the photo-play untrue to history and a crime against the colored race.

Ku Klux Trial Records

Frank Hammond, secretary of the executive committee of the Bar Association, quoted from the records of the trial of Ku Klux Klan leaders in 1871 to show that the organization committed awful crimes without provocation and mainly to gain political power.

The Rev. Herbert S. Johnson said that the photo-play is as great a crime against the white people as the colored, and asserted that if the show was as offensive to Jews, Gentiles, Catholics or Protestants as it is to the colored people, the theatre would be torn down by an angry mob if the play were not stopped.

Mr. Johnson said that he had heard it said that some colored men were ready to sacrifice their lives, if necessary, to stop it. This statement was enthusiastically applauded.

Considered Highly Injurious

The Rev. Henry Francis Smith read a report from a committee of five Congregational clergymen to the effect that the play is an evil and a menace.

The Rev. Christopher R. Eliot of the Federation of Churches said that the federation considers it highly injurious to public morality.

A show of hands was called for to determine how many of the 400 in the hearing room were in favor of passing the legislation necessary to stop the play, and nearly everyone signified they want the Sullivan bill passed.

The opposition to the bill will be heard at 10:30 o'clock Monday forenoon.

THE SURVEY, NEW YORK
APR 24 1915

MURDER

TO THE EDITOR: Is lynching Negroes immoral? That seems to be the question raised by the approval of the Ku-Klux and anti-Negro features of the Birth of a Nation film. Appealing to the strongest race prejudice in the most vivid possible way at the precise point where it has led to wholesale murder in the South is, of course, an incitement to continued murder. One only possible point of doubt is whether murder is wrong. Or no—that is not the only point. Safe, cold-blooded incitement to murder is a meaner and more cowardly offense.

JOSEPH LEE.

Boston.

Philip J. Allston Sends Denial From Sick Bed

To the Editor of the Post:

Sir—I am confined to the bed under the care of a doctor, and am sending this denial to you in behalf of the future of family in answer to an article in this morning's Post. Mr. Henry McMahone will have a chance of legal proceedings if he again attempts to refute my word when I say I never called on him, for the only time I spoke to him was when Mr. Grimth introduced me to him, and did not then pass half a dozen words.

He never asked me about the play, and he don't have to think about Mr. Griffith being a party at the time.

As to his conclusion in this matter when he says "Mr. Allston must have been won over to the protestants against the play, and that his present feeling in the matter is not what he expressed to us on Saturday, April 10," to take the rest of his story except meeting them for a few moments in the lobby in the presence of three others who composed this group, for I have not had a word with a single protestant, not even the pastor of the church of which I have been a member for 28 years. At this time I have nothing to say about Mr. Trotter—his attitude should speak for itself as one seeking justice. Yours earnestly,

PHILIP J. ALLSTON.

April 22, 1915.

POST
WORCESTER, MASS.
APR 24 1915

Plaza Theater

The motion picture field has brought into public light entirely different kind of producers, some of whom have risen to the heights of fame. Such a one is D. W. Griffith, whose "Birth of a Nation" is now the talk of the country. But Mr. Griffith has produced other pictures which bear the stamp of his genius. One of them comes to the Plaza on Monday, "The Escape," in whose seven reels he is said to treat in masterly fashion one of the social problems that modern society must face.

LEWISTON (Me.) JOURNAL
APRIL 24, 1915

The much advertised film play, "The Birth of a Nation," has been taken before the courts in Massachusetts. The judge decided that the exhibition might go on provided one objectionable film was cut out. This film, with the one showing the chasing of a white girl by a negro, has been cut out. A Boston paper says: "'The Birth of a Nation' goes further in genuine constructive work by means of photographic films that any of its predecessors have gone or tried to go. It deserves the unqualified support of those who seek something better and more satisfactory than a few hours of enjoyment and who can appreciate the zeal and energy, the intelligence and patriotism, that are so happily blended in Mr. Griffith's masterpiece. No man or woman can see 'The Birth of a Nation' without rejoicing that he or she is part of that nation and a sharer in a glorious heritage."

SPRINGFIELD, MASS.
APR 24 1915

STRONG PROTESTS ON FILM SHOWING

McCall and Cushing Register Objections to Exhibition of Photoplay.

BOSTON, April 23—Lieut.-Gov. Grafton D. Cushing took a hand in the fight to stop further presentation in Boston of the photoplay, "The Birth of a Nation," when he appeared before the legislative Committee on Judiciary in the State House today to urge that "something be done to remedy what appears to be a situation where there is apparently no authority anywhere to stop a production which is offensive to a large part of our population."

The Lieutenant-Governor was one of a notable array of speakers who urged passage of legislation to prohibit in this State the production of such plays as "The Birth of a Nation." "I do not appear in behalf of any particular bill," said Mr. Cushing. He said he had received many protests against the photoplay, and that he personally believed there has not yet been developed a proper censorship of motion pictures.

Among the speakers before the Committee on Judiciary today were J. Mott Hallowell, Joseph Lee of the Boston School Committee, Miss Adelene Moffatt, Dr. Francis H. Rowley, president of the Massachusetts Society for the Prevention of Cruelty to Animals; William H. Lewis, formerly an assistant attorney general of the United States; Christopher R. Elliot, Rev. Herbert S. Johnson, Frank Hammond, secretary of the executive committee of the Boston Bar Association; Rev. Samuel A. Brown, Atty. Edgar P. Benjamin, Rev. Henry Francis Smith, Mrs. Susan W. Fitzgerald, R. S. Thompson, Rev. George L. Cady, Rev. P. W. Swain and Moorfield Storey.

Addressing the committee, the Lieutenant-Governor urged speedy remedial action. He said his experience as a member of the Legislature and as speaker of the House enabled him to say that the Committee on Judiciary, composed, as it is, entirely of lawyers, could draft legislation to correct matters. He said it was his belief that public sentiment demanded a correction. Continuing, he said:

"You can't make me believe it will be impossible for you to frame a perfectly legitimate bill, which will put in the hands of some proper authority the right to revoke the license of a play tending to lower public morals.

"I want to tell you this protest is not only coming from the Negroes; it is coming from a large body of our other citizens. I know that personally."

"It's manifestly possible," said Cushing later, "to do something to correct this matter, and it should be done. It's perfectly absurd to have authorities saying it ought to be stopped, but they can't stop it. The authorities, as I understand it, want to stop it, but can't. The Mayor told me himself, personally. I talked with him about it."

Mr. Cushing became involved in arguments with members of the committee as to whether the present Boston law was not aimed against plays tending to lower public morals. The Lieutenant-Governor's reply to a number of questions dealing with this point was, in effect, that the law should be made clear with regard to its application to cases like the one under discussion, and that he would be very glad to assist the committee in drafting remedial legislation.

A letter from Samuel W. McCall of Winchester, written to J. Mott Hallowell, was read by Mr. Hallowell, amid applause. Mr. McCall's letter is as follows:

"I very much regret that I cannot be at the hearing tomorrow, but I have speaking engagements at Yale University today and tomorrow and cannot break them. I have never seen the 'Birth of a Nation' film, but if as reported to me on excellent authority it palliates the Ku-Klux Clan and insults and reviles a race comprising 10,000,000 of our population it should not be permitted to be exhibited. As to the Ku-Klux Clan, if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes let him read the reports

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of the trials in the United States Circuit Court at Columbia at the November term of 1871. It is a gross offense against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any favorable light. As to the Negro race, after the wrongs it has suffered, if there is anyone in the country who can revile it and especially in connection with its struggle into citizenship, after generations of slavery, he should do this reviling in some other State than Massachusetts, whose chief glory it is that it was in the forefront of those who led that race out of bondage."

'THE BIRTH OF A NATION' BITTERLY DENOUNCED

Movie Hearing Packed—Negroes Not Alone in Their Opposition—Samuel W. McCall and Others Against Photoplay.

Boston, April 23.—Perhaps even more enthusiasm was expressed this morning at the hearing before the joint committee on judiciary in reference to the Sullivan and Hallowell bills which have been presented to put an end to the production of the photoplay, "The Birth of a Nation," than at the hearing on the sectarian amendment. Room 240 was packed to its capacity with Negroes and whites alike, and the handclapping and cheers following the address of William H. Lewis, former assistant attorney general of the United States, expressed the sentiment of those present. The Negroes were not alone in their protest against the photoplay, for Lieutenant Governor Grafton D. Cushing, Moorfield Storey, J. Mott Hallowell, Dr. Rowley of the Society for the Prevention of Cruelty to Animals, Joseph Lee and Rev. Herbert A. Johnson of the Warren avenue Baptist church were among those who appeared in favor of some legislation which would remedy the situation.

Butler R. Wilson of Boston, who conducted the hearing, pointed out the defects in the law of 1908 and declared that he objected to the dual authority now placed in the mayor and police commissioner of Boston. Both the governor and lieutenant governor have decried "The Birth of a Nation," he said, in unmeasured terms, and many other authorities have expressed their opposition to it. He, therefore, asked for an amendment to that law so as to cover the situation.

J. Mott Hallowell outlined the existing acts and explained the change which he offered. There are two laws, he said, applicable to the production of films, one for Boston and another for other communities, besides the police law in putting an end to obscene productions. The law applying to outside communities permits the mayor or selectmen to revoke a license at pleasure.

The law applying to Boston, however, is different. For revocation of a license, the mayor and police commissioner must act jointly, and then only when the production is immoral, obscene or tending to injure the morals of the community. The proposed amendment would affect section 2 of 1908, and would give the mayor the right to suspend a theatre's license if the production tends to create disturbance, incite riots or cause public disquet, after the producers refuse to comply with the request of the mayor or chief of the district police. Boston attracts many people from outside districts and, therefore, he said, there should be some person who is interested more than locally and who should have authority to revoke licenses.

Lieutenant Governor Cushing said that the situation which has arisen shows that there is no authority upon which to place any responsibility. The protest, he declared, did not come from the Negro alone, but from many persons whom he formerly represented in the legislature, and, although he had not seen the production, he felt that it should be stopped. He said that it was for the committee to give some one that authority which the law does not provide. If the motion pictures are not good for the morals—in many cases in his charitable work he has found that they were not—they should be stopped. The interpretation of immorality should be something broader than sexual immorality, he thought. After somewhat lengthy questioning as to what changes he might suggest, the lieutenant governor said that he would submit a bill to the committee for its consideration.

Moorfield Storey declared that the present law covered only cases of obcenity, and yet the chief of police has failed to consider the crime of rape immoral. He quoted Rabbi Wise of New York, who was greatly opposed to the production, and declared that the white people owed more to the Negro than to any other race, and yet they were doing everything in their power to degrade and ridicule him. Here in Boston, he said, the play is intended to instill into the young man the idea that the Negro was all right when he was a slave, but that when he was freed he showed his desires in a lust for white women. Furthermore, he said, the pictures of the Ku Klux Clan are [illegible] true, for that organization had [illegible] its force before the Negroes [illegible] into power at all.

[illegible] destroy the film were fr[illegible] presence of [illegible] veral squads o[illegible] finally lin[illegible] along Tremont [illegible] refused to let any person, white [illegible] enter the lobby to buy advan[illegible] which are selling through May[illegible]

He thought that there should be the same law in Boston in reference to productions as in the rest of the state, and that a power should be vested in some board to put an end to the outrage. He declared that there was an enormous mass of financial power behind the producers which influenced the press to keep silent, and that those people who had the power could care for themselves, while the Negro who was being libelled was forced to suffer. He said that the best thing which the legislature could do would be to teach the producers that they could not make money by ridiculing a race.

When asked if he were the mayor of Boston whether he would stop the play, Mr. Storey said that he most certainly would.

Mr. Hallowell then read a letter from Samuel W. McCall protesting against the production of the play, in which he says:

"I very much regret that I cannot be at the hearing tomorrow but I have speaking engagements at Yale university today and tomorrow and cannot break them. I have not seen 'The Birth of a Nation' film but if as reported to me on excellent authority, it palliates the Ku Klux clan and insults and reviles a race comprising 10,000,000 of our population it should not be permitted to be exhibited. As to the Ku Klux clan, if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes let him read the reports of the trials in the United States circuit court at Columbia at the November term of 1871. It is a gross offence against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any favorable light. As to the Negro race after the wrongs it has suffered, if there is anyone in the country who can revile it and especially in connection with its struggle into citizenship after generations of slavery he should do his reviling in some other state than Massachusetts whose chief glory it is that she was in the forefront of those who led that race out of bondage."

Dr. Rowley of the S. P. C. A., said that the excitement in the audience when he saw the play was proof of the feeling which it aroused. In answer to questions by Chairman Kennard, he said that any pictures which tended towards cruelty to animals were objectionable.

Joseph Lee questioned the advisability of placing the crime of lynching in such an exalted light. He, therefore, asked for a law which would adequately cover the situation.

Miss Adeline Moffatt said that of all the plays she has seen, she had never seen anything so insidiously immoral. She cited two instances of reaction which she had heard. As a southerner, she said that every family had some pride, but that there was not one which was willing to acknowledge an ancestor who was a member of the Ku Klux clan, which has been pictured in an absolutely untruthful light.

William H. Lewis said that an attempt is being made to degrade and belittle the Negro in the eyes of his friends. The play has been brought to Boston that Massachusetts may put its stamp of approval upon it. It is a pretty strong personality which can go to that play and come out feeling more friendly towards the Negro, he said. The play was written out of race hatred and by the most notorious "Negrophobist" living, Thomas Dixon.

"We are not satisfied," he said, "by what has been cut out by order of the court in the deletion of the "Gus" scene. The place to cut off a snake's tail is at his neck. You have scenes, disgusting and degrading, in the play which never happened. Not only that but New England is held up to ridicule, by the depiction of Thaddeus Stevens and Charles Sumner. We object to this play for the propaganda which it presents and which tends to raise prejudice against the Negro. The bill which may be drawn makes no difference, so long as we get relief. Massachusetts has a history to sustain and it lies with the legislature as to whether it will sustain that history, or whether it will allow those illustrious men who have represented Massachusetts to be held up to ridicule. We do not mind the minstrel or the fun-loving Negro, but we shall protest forever against such a calumny as this upon the colored race."

Frank Hammond, secretary of the executive committee of the Bar association, said that the present law left the licensing to the discretion of the authorities, and he thought that it might be better to make the laws so specific that there would be no room for such discretion.

Rev. Herbert S. Johnson suggested that all those interested in the question might get together and draw up a satisfactory bill. As to race prejudice, he said that not all of the indignation has come from the Negro and that as much harm has been done to the morals of the white man as injustice to the Negro. If this was a fight between Catholics and Protestants that play would not be [illegible] one week, he declared.

SPRINGFIELD (Mass.) REPUBLICAN
APRIL 24, 1915

[illegible] Boston has been much agitated for a fortnight past by the attempt of the boys of "Birth of a Nation" to pervert the opinions [illegible] multitudes by deception and [illegible] show. Why this name was given by Dixon to his burlesque on political history, nobody knows. The American nation was not born [illegible] Lincoln's administration; it would have died if [illegible] masters could have had their way. And the men and women who did as much as any to preserve it were these very Negroes whom Dixon spends his life in slandering. They had a double part to play, to serve and protect the whites in their midst, and to aid the Union soldiers in putting down the rebellion of slavemasters and slave-traders. The Negroes were true to both parts of this divided duty; they kept the white families alive, and they kept their masters from killing the Union soldiers, to the extent of their power. And when peace came, they conducted themselves better than their conquered masters did.

This whole drama of Dixon was well described by Manning of Alabama in a speech at Faneuil hall, as in effect "an Alabama democratic speech for political effect." As an illumination of political history it is a fraud. Taking advantage of the unmanly desertion of the colored voters by the northern republicans, who had given them that invidious privilege, the unreconciled South has been trying to "segregate" and disfranchise the Negroes; and Dixon's fraud is an attempt to excuse that iniquity. A reaction is now setting in, which, if the president is not discreet, will neutralize much of the good he has done by his general policies. He has given in too much to this hateful spirit of caste and color; and it is taking from him the support he will need for re-election. Gov Walsh, on the other hand, sees his duty in the matter, and means to do it; and by calling the attention of the Legislature to the present state of the law, as shown in my letter of last week to The Republican, can have new legislation applied where it will do the most good. I take it a republican Legislature will find it needful to follow the initiative of a democratic governor in such a matter.

The decision of the court on the photoplay really condemns the whole performance, and will probably lead to legislation that will put censorship on the only reasonable basis and keep theater managers in future from such vulgarities as this affair of Dixon and Griffith truly is. Apart from the attack on Negroes, it is only one long glorification of the rebellion of Davis, Mason and the Negro traders of South Carolina. As a drama it is devoid of art, and bespeaks the crudest conception of playwriting; it is the merest provincial melodrama. The moving pictures are of the wiggliest and most tumble-down-the-bank description. The same person is seen seven feet high in the foreground and presently only four feet tall as he wiggles off in the distance. The only good scenes are those of the nightly cannonading and conflagrations, which are worked with much effect; the human scenes are grotesque and often ridiculous, more kissing to the square acre than is usually witnessed in genteel society goes on continuously, and the political history of the United States is turned topsy turvy, with no regard to dates and actual facts. The only applause while I was present was for Abraham Lincoln and Gen Sherman's march to the sea,—showing that the audience were not in favor of the rebellion, as the authors are. Their theory seems to be that there was no "nation" until Lincoln called out an army and conquered the slaveholders,—nothing but individual states. What then did the Maryland poet mean in 1814 when he blest:—

The power that has made and preserves us a nation.

What did Jefferson, Franklin, Adams and Sherman mean when they proposed that the recent colonies should "assume among the powers of the earth the separate and equal station to which the laws of Nature and of Nature's God entitle them"? A station equal to France, Spain and Great Britain could be nothing less than a national station, and it was a nation that Jackson defended against England at New Orleans, and against South Carolina at Charleston. Lincoln found a nation and restored the missing fragment of it when he reoccupied Fort Sumter. When he cut Virginia in two he was exercising the same old authority which had annexed Louisiana and Texas to the established nation.

This scheme of Dixon's is one of several that adroit southern democrats have sprung on innocent northerners of late years at meetings of the Grand Army, the Loyal Legion, etc., at which an effusive confederate soldier would accidentally be found present, more than ready to embrace his ancient foeman, but never willing to praise his Negro fellow-citizen, either as a soldier, professional man, or desirable member of the human family. The southern politician was an adept in such maneuvers, and his obvious purpose was as carefully masked as his skill would allow.

GREENFIELD (Mass.) COURIER-GAZETTE
APRIL 24, 1915

The action of the colored people of Boston in making so emphatic a protest against the production of the picture play "The birth of a nation" may not show wise leadership. The negroes are putting themselves in an attitude of opposition to free discussion of a social question. That attitude is not one that wins friends in this country. If the play is unfair to the negroes, and a great many fair-minded people say it is very biassed and prejudiced against them, it must react in the favor of the race thus unjustly assailed. The practical result of attempts at forcible suppression of a play or a book are usually to whet public curiosity to see or read it. Thus the objectors defeat their own end by spreading the influence of the thing they are trying to put out of sight. However, the colored people are entitled to a lot of sympathy in their hard fight for recognition. The kind and friendly thing would be for the theatre people to drop the play, on the ground that it creates race friction that can do no [illegible]

HERALD
Press: Boston, Mass.
APR 24 1915

M'CALL AND CUSHING BAN PHOTO PLAY

Both Protest Production of 'The Birth of a Nation,' at State House Hearing.

Samuel W. McCall and Lieut.-Gov. Grafton D. Cushing protested yesterday at the State House against the presentation of the photo-play, "The Birth of a Nation," and in favor of some legislation which would bar similar productions in the future.

Mr. Cushing made a personal appearance and Mr. McCall sent a letter which J. Mott Hallowell read to the committee.

"I do not appear in behalf of any particular bill," said Mr. Cushing. He said he had received many protests against the photo-play, and that he personally believed there has not yet been developed a proper censorship of motion pictures.

Addressing the committee, the Lieutenant-Governor urged speedy remedial action.

"You can't make me believe it will be impossible to frame a perfectly legitimate bill, which will put in the hands of some proper authority the right to revoke the license of a play tending to lower public morals.

"I want to tell you this protest is not only coming from the Negroes; it is coming from a large body of our other citizens. I know that personally."

Moorfield Storey.

Moorfield Storey, who followed Mr. Cushing, enlivened the hearing with witty sallies. He began his address, however, with an earnest declaration that obscenity was not the only cause for stopping "The Birth of a Nation." He declared the photoplay was an attempt to commercialize the unholy instincts of man and to "coin bitterness into money." He declared the play reflected upon 12,000,000 of our citizens, and said that the white race owed a great deal to the Negro.

"This play," declared Mr. Storey, "is an attempt to prove that the Negro is all right as a slave, but that when freed he becomes a creature with animal passions and lust for white women. The play glorifies the Ku Klux Klan.

"But it is not historically true, as the power of the Ku Klux Klan had declined before the Negro had attained his power. The Ku Klux Klan was formed to keep the Negro from voting and to return him to slavery; that's what it was formed for."

Atty. Storey asserted there should not be one law for Worcester, where the mayor could stop such a play at his pleasure, and another for Boston, where divided authority between the mayor and police commissioner existed. He added there was a large amount of capital behind the film play; that its promoters were able to look out for themselves, but that the Negroes need protection. He stated he would offer no objections to a law providing for the suspension of the production of such a play pending a decision as to its legality by a tribunal. Other statements by Mr. Storey were:

That a play maligning any race "was the most injurious thing that can be done in any community in the United States."

That "people ought not to be allowed to make money by inciting passion against any of our own citizens."

That the National board of censorship had once refused to O. K. the play, but had later "passed" it by a divided vote.

"The Birth of a Nation" could have been and should have been stopped under the present Boston law.

Others Protest.

Dr. Francis H. Rowley, head of the Society for the Prevention of Cruelty to Animals, declared the play "violated the highest laws of religion and social ethics."

Joseph Lee of the Boston school committee asserted that the photo-play "glorified" criminals and "mob murder."

Miss Adelene Moffatt, a prominent social worker, made one of the most interesting speeches of the hearing.

"I will tell you about two reactions from that play," she continued. "A friend of mine, a Wellesley graduate well educated, saw this play and told me she never realized how necessary the Ku Klux were.

"Then the colored maid, who attends my room. She feels that the play is a degradation and outrage upon her race. But she says that the white girls in the kitchen tell her these things must be true, or their production would not be allowed.

Mr. McCall's letter was as follows:

"I very much regret that I cannot be at the hearing tomorrow but I have speaking engagements at Yale University today and tomorrow and cannot break them. I have never seen the "Birth of a Nation" film, but if as reported to me on excellent authority it palliates the Ku-Klux Clan and insults and reviles a race comprising 10,000,000 of our population it should not be permitted to be exhibited. As to the Ku-Klux Clan, if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes let him read the reports of the trials in the United States Circuit Court at Columbia at the November term of 1871. It is a gross offence against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any favorable light. As to the Negro race after the

FARMAVEN (Mass.) STAR
APRIL 24, 1915

noted in the Special Information going to the Oxford Board.

Weekly State House Letter.

[From the Star's Correspondent.]

Ex-Governor Foss has then all going as to just how he intends to run governor this fall.

The pensioning of Mr. Allston many years parliamentarian of the senate was well deserved. He has the nearest approach to a bill-drafting bureau that the Legislature has had, and it is safe to say that if he had been consulted, the enemies of the Governor would have drawn the cattle-ordinance ment resolve so as to be effective, and thus would have not given the Governor an opportunity to veto the resolve, call attention to the tactics of his opponents and then put through an effective resolve of his own.

The decision of the United States Supreme Court in the Leo Frank case was much discussed in the State House corridors, the consensus of opinion being that the Massachusetts member of the Court, Justice Holmes, had done credit to Bay State standards of justice in his strong descent in favor of Frank.

The Negroes have a true friend in Governor Walsh. He intends to veto the "Birth of a Nation," and many

CAMBRIDGE (Mass.) ADVOCATE
APRIL 24, 1915

MACMAHON'S REPLY TO ALLSTON'S NOTE

Henry MacMahon general press representative of "The Birth of a Nation" company, gave out the following statement Thursday night, in reference to a communication by Philip J. Allston, which was recently published:

"Phillip J. Allston and Dr. W. Alexander Cox attended the first public performance of 'The Birth of a Nation' Saturday, April 10. At the end of the show a group in th lobby discussing th play included Mr. Griffith, Mr. McCarthy, myself and several colored people, Mr. Allston and Dr. Cox withdrew from the group and began to talk in another part of the lobby with Mr. McCarthy and myself.

"It was then we asked them whether they had any objection to the presentation of the play, whereupon they replied that they did not have objections and expressed in a general way the idea that such a story might yield a beneficial effect. I think Mr. Griffith was a party to a portion of this talk. Mr. Allston in particular invited Mr. Griffith to his chemical shop and both men expressed themselves as highly pleased with meeting us. Subsequently these two visitors went with me to the press room and there was further amiable conversation at the farthest removed from any expressed dislike of the play.

Editor's Note—Oh, that Press Room, we know what followed. No comment.

"Consequently I was very much surprised to read a note to the Post from Mr. Allston recently denying the substance of his statements. My only conclusion is that in the interval Mr. Allston must have been over to the protestants against the play, and that his present feeling in the matter is not what he expressed to us at [illegible]

Boston Journal APR 24 1915

PLAYS CONGRESSMAN'S DAUGHTER

Lillian Gish, who takes one of the leading parts in "The Birth of a Nation," the big film play at the Tremont, appearing as the daughter of the Hon. Austin Stoneman.

"BIRTH OF A NATION" FILLING THE TREMONT

"The Birth of a Nation," at the Tremont Theatre, enters its third week Monday. There is no diminution in the tremendous interest taken in this remarkable photo-play since its initial performance. The capacity of the theatre has been taxed during the past week, as it was during the first week of the exhibition.

As an example of the new art of the camera this particular film play has attained a prominence and an interest never before reached by anything of its kind. It enjoys the distinction of being presented in a theatre of the first class and at prices of admission that only the most famous of dramatic favorites can ask. The producer, David W. Griffith, has drawn on the material of most every phase of drama in the presentation of the story. Exciting episodes follow each other in rapid succession. There is enough material in "The Birth of a Nation" to furnish half a dozen plays.

The war scenes are relieved by love scenes. The assassination of President Lincoln, and the surrender of Lee are realistic scenes.

The music, arranged for voices and orchestra, is cleverly adapted to every emotion of the play. Afternoon and evening performances will continue.

M'CALL SCORES PORTRAYAL OF KU KLUX KLAN

Letter of Protest Against "Birth of a Nation" Read at Hearing.

CUSHING IS ALSO OPPONENT OF FILM

Many Argue in Favor of Sullivan Bill to Stop Objectionable Productions.

Lieut. Gov. Cushing and Samuel W. McCall joined hands with the opponents of "The Birth of a Nation" before the committee on judiciary at the hearing on the Sullivan bill to amend the law so that such productions may be stopped.

The lieutenant governor appeared in person to say that the films are objectionable not only to the negroes, but to a large number of other citizens.

Mr. McCall sent a letter to J. Mott Hallowell, who appeared as attorney for the protestants against the films, in which he deplored the portrayal of the Ku Klux Klan as undesirable and unnecessary and also opposed the films on the grounds that they tend to arous racial prejudice.

Others who appeared in favor of the Sullivan bill were Joseph Lee of the Boston School Committee, Miss Adelene Moffatt, Dr. Francis H. Rowley, president of the Massachusetts Society for the Prevention of Cruelty to Animals; William H. Lewis, formerly an assistant attorney general of the United States; Rev. Christopher R. Elliot, the Rev. Herbert S. Johnson, Frank Hammond, secretary of the executive committee of the Boston Bar Association; the Rev. Samuel A. Brown, Attorney Edgar P. Benjamin, the Rev. Henry Francis Smith, Mrs. Susan W. Fitz-Gerald, R. S. Thompson, the Rev. George L. Cady, the Rev. P. W. Swain and Moorfield Storey.

To Hear Opponents Later

John F. Cusick, attorney for the Tremont Theatre, attended the hearing yesterday, but the opponents of the Sullivan bill will be heard next Monday.

Lieut. Gov. Cushing urged speedy action by the Legislature and said it is easily possible to frame a law which will provide for the stopping of such productions.

The reading of the McCall letter by Attorney Hallowell brought forth loud applause.

Moorfield Storey said that obscenity is not the only reason for stopping the photo-play. He styled the production as an attempt to "coin bitterness into money" and said it reflects on 10,000 citizens.

Negroes Want Bill

William H. Lewis, former assistant United States attorney general, said: "The people behind this film are asking Boston and the State of Massachusetts to stand sponsor for a vile and contemptible calumny upon the negro race."

He said that the negroes want some kind of a bill to prohibit the continuance of such a performance and that they do not care what kind of a bill it is so lang as it accomplishes the purpose.

n PUBLIC LEDGER
ress Philadelphia
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RACE QUESTION MOVES BOSTON

Massachusetts Republicans Fear Results of Film-play Controversy

"BIRTH OF A NATION" CAUSE OF THE TROUBLE

Agitation by Negroes Likely to Result in Law for Strict Censorship

By a Staff Correspondent

BOSTON, April 22.—When a Southern man brought a moving-picture show of the reconstruction era to Tremont street a couple of weeks ago, he set in motion a chain of incidents that have stirred New England as nothing along racial lines has stirred it since Civil War days. "The Birth of a Nation" has suddenly been injected into the campaign as a political issue that has frightened the Republican leaders and threatens to throw the solid negro vote of Massachusetts to Mr. Walsh, the Democratic Governor, if he should be a candidate at the next election.

Contrary to what might naturally have been expected in view of the traditional part this State and city have played in the history of the negro race, Mr. Dixon's novel, as produced on the screen, scored an instantaneous hit in Boston. Mr. Griffith, the producer, wept while making his curtain speech on the opening night, when he tried to express the happiness he said he felt at hearing a Boston audience cheering "Dixie" and applauding the Ku Klux Klan. The proof of the popularity of the play as a spectacle is shown by the fact that, although regular prices of the theatre are charged, the house is filled to the doors each night and seats are sold for four weeks in advance—and this at the birthplace of the abolition movement.

* * *

This popularity is due, in part, perhaps, to the advertising the show has received throughout New England as a result of the fight the negroes have been waging against it, but the Civil War battle scenes probably have had their effect also. Opposition to the play culminated a week ago in a riot when a negro mob stormed the theatre and was only prevented by the police reserves from stopping the play and destroying the films. Several of the leaders, including William Munroe Trotter, who will be remembered in connection with a recent White House incident, were arrested. A mass-meeting of protest in Faneuil Hall on the day following the riot further stirred up the feelings of the colored people.

On Patriots' Day, this week, a negro delegation which gathered at the State House to ask Governor Walsh to stop the production, hissed a band playing "America," and conspicuous headlines to this effect on the front pages of the Boston newspapers did not help the cause of the colored people. Governor Walsh was sympathetic, and, although he could not stop the play under the law, his attitude has pleased the negroes hugely.

An attempt was then made in the Municipal Court to prohibit the production, Judge Dowd, after visiting the play, ordered eliminated one scene in which a white child throws herself from a cliff to escape a degenerate negro.

This came within the provisions of the law relating to immorality and obscenity.

The play continuing in censored form, the negroes are now asking a new law of such sweeping provisions that it is being denounced even by the Republican press in this State as being so drastic that under its terms "The Merchant of Venice," films depicting the devastation of Belgium, or pictures showing the evils of child labor or drunkenness could not be produced in Massachusetts if objections were made to them by a minority of its citizens.

* * *

Meanwhile, Lieutenant Governor Cushing, who is a candidate for the Republican nomination for Governor this year, sensing the danger of the negro vote going to Walsh in a year when the Republicans will need every ballot they can poll, came out in favor of some law that would prevent the exhibition of such plays as "The Birth of a Nation." His opponent for the Republican nomination, Samuel W. McCall, whose chances were thus doubly affected, today denounced the play, which he admits he has not seen, in a vigorous letter which was read at a hearing at the State House on the pending bill.

So acute has the political situation become and so worried are some of the Republican leaders, that this bill, as things stand now, has an excellent chance of enactment. That it would place art and literature in Massachusetts under a strict censorship which would inevitably be exercised by a few men has been lost sight of in the general hue and cry.

G. R. B.

In connection with several other pictures that will fill two or three hours, there will be offered at the Colonial Monday and Tuesday "The Outcast," a four-reel masterpiece, produced by the Reliance Motion Picture Corps. Mae Marsh, who is starred in this picture, is the actress who is thrown over the cliff in a big scene in "The Birth of a Nation." "The Outcast" was written by Thomas Nelson Page, the present United States ambassador to Italy. It is a story of human efforts, temptations and redemption and offers every emotion that may be most effectively transcribed to films. The picture is a new service secured by Manager Ripley of the Colonial and is expected to arouse great interest in this house.

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When a Southern man brought a moving-picture show of the reconstruction era to Tremont street, Boston, a couple of weeks ago, he set in motion a chain of incidents that have stirred New England as nothing al racial lines has stirred it since Civil War days. "The Birth of a Nation" has suddenly been injected into the campaign as a political issue that has frightened the Republican leaders and threatens to throw the solid negro vote of Massachusetts to Mr. Walsh the Democratic Governor, if he should be a candidate at the next election

BROOKLINE (Mass.) TOWNSMAN
APRIL 24, 1915

D. W. Grimth's wonderful spectacle of war and peace, "The Birth of a Nation," is playing to capacity audiences twice daily at the Tremont theatre. Everybody who can do so should see the spectacle this week.

CAMBRIDGE (Mass.) ADVOCATE
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WHAT COX SAYS OF US

There are many people in the city of Boston and otherwise who have such a base opinion of me that they will always believe that I could be so contemptible as to give my endorsement to "The Birth of a Nation." It is because they know me by the reputation which John T. Harrison of the Advocate has bestowed upon me rather thn by my true character. However, it will be necessary for the benefit of he men and women who are associatd with me in business to clear myself in the minds of all sensible and reasonable people of these slanderous charges. At a proper time I shall do so. At present the people are in the height of too much excitement to be reasonable.

W. ALEXANDER COX.

NOTE—

If John T. Harrison has misrepresented Cox's reputation there is a remedy in the Courts, and Cox, as a lawyer, knows this. Why not apply to the Courts?

In our interview with the Press Agent's secretary this Friday morning in the Tremont Theatre Building, we were informed that Mr. Philip J. Allston and Dr. "Willie" Cox did, in the presence of five other persons, indorse "The Birth of a Nation" and saw no reason of complaint from any person. Mr. Allston then extended an invitation to Mr. Griffith to visit his chemical laboratory and his home. Dr. Cox together with Mr. Allston left their cards, both of which we saw. Dr. Cox was careful to write the words "Boston Reliance" on the front of his card. It is also said that Mr. Allston invited Mr. Griffith and Mr. Schofield, manager of Tremont Theatre, to be among the invited guests of the Negro Business Leaue. We trust that Cox will tell in his next issue of the unreliable "Boston Reliance" just what John T. Harrison said to him this Friday A. M. We dare not write it and it would be contrary to postal regluations for him to print it. The whole story next week.

ADVERTISER

ress: Boston, Mass.

APR 24 1916

HUNDREDS HEAR PLEA FOR NEGRO

HEARING ON BILL TO BAR RACE PLAYS

"The Birth of a Nation" Scored, but Speakers Disagree as to Law

Legislation that will vest in the district police the power to stop such motion picture dramas as "The Birth of a Nation" instead of the police commissioner of Boston, was urged at the public hearing yesterday on the Sullivan motion picture censorship bill before the Committee on Judiciary.

Hundreds of persons, black and white, were in the large committee room to listen to Moorfield Storey, Lieut.-Gov. Cushing, Dr. Francis H. Rowley, J. M. Hallowell and others denounce "The Birth of a Nation" as a vilification of the negro race, and urge a change in the law so that competent authorities may be given power to stop the performance.

The Sullivan bill adds to the statute of 1910 a clause that will permit the barring of plays that tend to rouse race or religious prejudice. This is not entirely satisfactory to the negroes, and through Butler R. Wilson, their attorney, they submitted a redraft.

Not All Agreed on Form

The redraft would take the power from the police commissioner and give it to the chief of the district police, although power would also be left with the mayor of Boston to stop the offending plays immediately. They claimed that the present law for joint action by the mayor and police commissioner had the effect of making the law inoperative.

They also charged that the construction put upon the law by both the police commissioner and the mayor is so narrow that it also destroys the effectiveness of the law. Obscenity and immorality named in the law, they said, was uniformly construed by these officials as meaning sexual immorality.

However, the proponents of the legislation were not all agreed on just what form the law should take. Moorfield Storey was in favor of a state-wide law that would permit the Mayor to revoke the license and stop plays immediately, but at the same time protecting the property and capital of the men producing the play. However, he would not allow them to go to court on the question of stopping the play.

McCall Scores Teachings

A letter was read from ex-Congressman Samuel W. McCall, who was unable to be present. The letter dwelt on the photoplay, "The Birth of a Nation," rather than any law. It read:

"I very much regret that I cannot be at the hearing tomorrow, but I have speaking engagements at Yale University today and tomorrow and cannot break them. I have not seen the "Birth of a Nation" film, but if as reported to me on excellent authority it palliates the Ku-Klux Clan and insults and reviles a race comprising 100,000,000 of our population it should not be permitted to be exhibited.

"As to the Ku-Klux Clan, if one is ignorant of its criminal character and of its murders, burnings and other detestable crimes, let him read the reports of the trials in the U. S. Circuit court at Columbia at the November term of 1871. It is a gross offense against the idea of government by law that the order responsible for them should be glorified or represented today in any part of the country in any favorable light.

"As to the Negro race after the wrongs it has suffered, if there is anyone in the country who can revile it and especially in connection with its struggle into citizenship after generations of slavery, he should do his reviling in some other state than Massachusetts, where chief glory it is that she was in the forefront of those who led that race out of bondage."

Ought to Be Stopped

Lieut.-Gov. Cushing based his plea for legislation on the ground of public morals, and called attention to the fact that every day insidious plays are being produced that corrupt the morals of the youth. Asked if he would favor the "race and religious" law proposed, he said he did not know; that he would have to think it over.

Asked just what he would add to the present statute governing productions of this sort, he also said that he was not prepared to answer, but would supply the committee later with his opinion.

"A situation has developed, however," said Cushing, "where there is no authority anywhere to stop a play that is offending a large portion of the population. The protest is not from the negroes alone, by any means, for I have received telephone calls from the district which I represented for years in the Legislature protesting against this play and against such a situation.

"There ought to be authority placed in the hands of competent authorities to stop such plays. I am not in favor of any particular bill, but it is manifestly possible to draft some legislation. The Mayor told me personally that he would like to stop this play, but did not have the authority. Where a situation [illegible] there is no authority, it is true, somewhere authority should be provided, [illegible] for the negroes to [illegible] into power to kill, [illegible] and destroy the film were just their will, [illegible] the presence of several squadrons of police, before whom [illegible] finally lined along Tremont street, [illegible] refused to let any person, [illegible] enter the lobby to buy [illegible] which are selling through [illegible]

[illegible] to play or stop the film was an attempt to [illegible] the film was an attempt to create class.

He wanted a uniform law throughout the state whereby the mayors or other authorities could close up a show of this sort immediately. He thought that this was more important than censorship.

Would Stop Play

It was stated by Storey that obscenity should not be the only cause for stopping a show in Boston. The "Birth of a Nation," he said, was a deliberate attempt to deepen instinctive prejudices and to commercialize the most unholy instincts of man. In answer to a question, he stated that he had not seen the play but had heard about it from friends of his whom he considered reliable.

Rep. Burr asked Storey if under the present law, he would not stop the play if he was the Mayor of Boston. Storey replied that he would. There ensued a lengthy discussion, the meaning of which was appreciated only by the lawyers present, as to the proper means of framing a legislative remedy for this and similar situations.

Dr. Francis R. Rowley, president of the S. P. C. A., objected to the play from the standpoint of general race prejudice. Joseph Lee of the Boston School Committee said he had not seen the play, but declared the present law was not strong enough. He declared a law should be passed prohibiting the exultation or glorification of lynching, which, he said, was one of the greatest sins of this country.

Play Insidiously Immoral

Miss Adeline Moffett stated she never saw a play so insidiously immoral, so hypocritically clever or so dangerous to the country. She said she came from the South and that no good Southerner ever boasted of Ku-Klux ancestry. She also declared that the question before the committee was something which affected far more than Boston.

William H. Lewis, former assistant U. S. Attorney-General, said that it was a good thing that the General Court of Massachusetts met yearly for the correction of grievances. He declared that an attempt was being made by "that three miles of filth film at the Tremont Theatre" to blacken and degrade our people in Boston, the birthplace of American freedom." He declared that one of the main purposes of the film was to justify the lynching of negroes in the South.

Monday Morning

Mr. Lewis said the elimination of one or two scenes did not wipe out the element of race prejudice and said the only way to kill a snake was to cut of its tail close to its neck.

The "Birth of a Nation," he said, was worse than 100 riots in any part of the United States in its effect upon public sentiment.

The former assistant Attorney-General said that the negroes wanted some kind of a bill to prohibit the continuance of such a performance and that they did not care what kind of a bill it was as long as it accomplished the purpose.

Frank Hammond, secretary of the executive committee of the Bar Association, read excerpts of the testimony given at the trial of the Ku-Klux Clan in Columbia, S. C., in 1870 to show the difference between the real Ku-Klux outfit and the one depicted in the "Birth of a Nation."

Rev. Herbert S. Johnson said the photoplay was more dangerous to the white people than the negroes. He said if it was an issue between the Jews and Gentiles or the Catholics and Protestants the theatre would be torn apart if the play was not stopped. He said he had heard some negroes say they were willing to sacrifice their lives if the production was continued.

Rev. Francis Henry Smith read a report of a committee of five Congregational clergymen condemning the play and the Rev. Christopher R. Eliot of the Federation of Churches of Greater Boston read a report of the directors of that organization also protesting against the film. The opposition will be heard Monday at 10.30 a.m.

CAMBRIDGE (Mass.) ADVOCATE
APRIL 24, 1915

RACE TRAITORS

"I am glad to say that our efforts are appreciated by some of the colored people. Among those who have called on me and said they thought "The Birth of a Nation" presentation was historical and would have a good effect are Dr. W. Alexander Cox, the Cambridge dentist, and Philip J. Allston of this city, an expert chemist."—Henry MacMahon, Manager "Birth of a Nation" Co.

We have thought that in view of the known character of the man, that he would be careful of what statements he would make, concerning, at least, the morals of our people. For, of all the men we know who are somewhat in the public eye, this man is the very last whom we expected would rush into print on any great question, effecting the morals of his people.

But, like his friends in Boston, he is troubled with egoism. We would have thought that Dr. Cox, in view of his immoral standing among us, and his attempts to rehabilitate himself in the community, would do everything consistent with rightenousness to regain his once good name. We can not help but view with alarm, here in our community, that attempts of a man, who have accomplished something, to coincide with white men who defame our homes, and our women. The fact that he has defamed his own home, the fact that he has defamed our own young women, and has been dragged through the courts for so doing, should make him hesitate in his uttrances, especially when his career is so well known.

He has not had the grace, and if there is any merit in it, we must give him the credit of standing by what he said. Philip J. Allston, of Boston, has repudiated his interview. This man evidently stands by it.

We have stated in a previous article on Philip J. Allston, that he should be let alone. We trust that no violence will be done Dr. Cox, though the people are in a dangerous mood, our women especially, and if he can subsist on his white patrons, let him do it. Hereafter let no Colored man, woman or child darken his office for professional service or speak to him on the street or elsewhere.

PHILIP J. ALLSTON.

From what we know of the antecedants of Philip J. Allston, of Boston, of the death of his father, his selfishness, his utter disregard of what constitutes a true man, his seeking to be prized by white men, his always wanting to be in the press, and his cowardice, led us to suspect that when h found out that h's now famous interview in the "Boston Post" would lead to the utter condemnation of his own people, he would deny it. Here is what he says in the "Post" of April 22:

To the Editor of the Post:

Sir—In your issue of April 17 an article signed by the manager of "The Birth of a Nation" company stated that I had called on him. The statement is not true, nor any othr portion of it, when he states: "Among those who called on me and said they thought "The Birth of a Nation" presentation was historical and would have good effect."

Last week I wrote both the Mayor and Censor Casey condemning the drama. I trust you will give this denial the largest possible publicity, as I am bitterly opposed to any movement which stirs up strife and race hatred as Manager Hnry MacMahone is doing here in this play. Repectfully yours.

PHILIP J. ALLSTON.

Boston.

If reports are true he has thus added among other accomplishments that of "liar." Previous to this interview in the "Boston Post," he and Dr. Cox (is the report) had tried to force through th Business Men's Lague, an endorsement of the Protoplay. Previous to his interview in the "Post" he stood sponsor for the apology of the Photoplay in the "Reliance." Heretofore he has considered that he was strong enough to stand alone. Hereafter let him be alone. Do him no violence. Let those of us who his own guilty conscience be his scourage. Let those of us who know him, know him no longer. The hand clasp, the cheery smile from us is gone. Imf he has occupied any position of trust among us, take it away. Let him be as a stranger among his own.

Let him know that "THE MAN OF THE RACE who would not stand up and try to protect his own from the man who has made wretches of our women, and who has enacted laws of segregation against him, are not permitted to enter HEAVEN."

OVER THE TELEPHONE.

The leading Colored lady of our city in everything that pertains to our race advancement. Mrs. McAdoo, it is reported, in asking Dr. "Judas" Cox, over the 'phone, to explain his attitude about "The Birth of a Nation," took full responsibility, and said he has his living to make. No comments; remember that press room [illegible]

CAMBRIDGE (Mass.) ADVOCATE
APRIL 24, 1915

THE OTHER SIDE OF "THE BIRTH OF A NATION."

Boston, Mass., April 14, 1915.

To the Managing Editor,
The Advocate:

Dear Sir:—

Concerning the photoplay "The Birth of a Nation," we as a people, would enter no protest if the second act were completed, which it is not. It is all the suffering of the white man. Not one word of the suffering, injustice and humiliation of the Negro of that period and before the war. Complete the picture by showing The Cameron in the bosom of his white family while the sun shines, his black family after dark; both women bearing children the same year; boys born to both wimen the same year; both knowing of the relationship, yet friendly, until the white son ooks on the Negro daughter with lust, which causes the Negro son to join the lawless Negroes; even as such actiins on the part of the Negro causes the elder son to join the Klukluck Klan.

Another Scene:—A Negro mother protesting against the ruin of her 14-year-old daughter is forced to spend the night with the Libertine and still so protesting is shot to death in the morning.

Another Secene: A Negro is employed by three prominent Virginia business men to procure Negro girls not over 16 years old. He stands guard at the door while they accomplish their hellish purpose. How would this look to you on the screen? Again, white planters debauch Negro girls, causing them to bear children and then debauch these girls born to them, afterward selling both mother and child for immoral purposes to some unprincipled fiend. Could you accept this on the screen? No! They why expect us to accept "The Birth of a Nation" without a protest? Every task that the white man has set for us to do we have tried to do. We were freed without a plac to lay our heads, without a dollar. The white man said, "Get an education," we have done our best to become educated; the white man said, "Get property," we have worked and starved for fifty cents a day; we have property; the white man said, "Get Money," we have gone poorly clad and hungry; review our banking business in the United States; the white man said, "Fear, love and serve God," look over our churches, seventy-two in Baltimore alone.

Have we not tried to do all that has been asked of us? Now why must we as a race be so humiliated by such picture plays? Must we all suffer for the acts of a few degenerates?

If we, as a people, must accept "The Birth of a Nation," will the white man accept black families of prominent white southerners who bear their names on the screen? They can be produced. If this is not true, let D. W. Griffiths deny it, he is a Kentuckian, as was my father.

I am pleading for justice for my race.

Let the sins of the fathers be visited upon the white man as well as upon the black man.

Yours for justice,
Mrs. Sarah Jane Allen,
366 Tremont St.

Could Not Interfere

or of Boston Gives Hearing to Negroes Protesting Against Griffith Film—Sees Picture with City Officials, Finds Nothing That Would Give Him Right to Prohibit It—Colored Folk Hiss His Decision.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

SPITE the many protestations of many of Boston's colored residents, inst "The Birth of a Nation," the gitic Griffith production, opened an inite engagement at the Tremont theBoston, on April 10, playing to caity houses, both at the matinee and ing performances.

s was announced in the last issue of World, the Boston branch of the Naal Association for the Advancement Colored People, of which Mr. Moorld Storey is the president, had reested a hearing before Mayor James M. ley, seeking to prevent it.

The mayor granted this hearing. About ee hundred prominent negroes and perns interested in the uplift of the colrd race were in attendance. David ark Griffith, the producer, and several mbers of his staff appeared in favor of production. Out of the large numr of the protestants but three had witssed the production. The remainder mitted that they were condemning the oduction from hearsay.

Butler R. Wilson, a colored attorney, ndled the case for the protestants. He jected to the scene where a negro named us" is seen chasing a young white girl a cliff, from which she throws herself escape from his clutches. The second ene to which the objection was raised is hat of a negro lieutenant-governor, who es a white girl to a chair and gags her ecause she will not marry him. The hird objection was to a scene during the ivil War when a father, mother and oung white daughter, together with two nion soldiers are holding a lone farmouse against a horde of negroes. The nal scene shows the father holding a istol against the young girl's head as the ouse is attacked by the negroes.

Before hearing the witnesses the mayor ead the statute which states that if a lay, film or any form of amusement is ndecent, immoral or tends to corrupt the ublic morals, the mayor, with the approval of the police commissioner, may ensor the production and then if both nd that it is objectionable, the mayor ay forbid its production.

Miss Mary White Ovington, a New York settlement worker, said that she had witnessed the production twice in New York City. She claimed to have heard members of the audience state after the production that they would like to murder every "nigger" in the land. She also objected to the low-neck dresses worn by some of the colored women in the production. The mayor informed her that low-neck dresses could be seen in the best of society. She said that she had never been in society, but aside from the dresses the expressions on the faces of these women were awful. The mayor then informed her that the expressions on the faces of several of the characters in the Shakespearian productions could be construed likewise.

Moorfield Storey arraigned the producer, the mayor and the people who stood for the picture. He said: "This picture is for political purposes. It is to discredit the negro all over the country."

The mayor interrupted him and said that the English could enter just such a protest against Shakespeare's "Henry VIII." The mayor then read a letter from an Episcopalian minister, who said that the picture was wonderful. Mr. Storey retorted that if the priests and the priesthood were portrayed in the way this film is alleged to protray the negro, he would have plenty of supporters among the population of Boston to suppress it.

The Rev. Dr. Alexander Mann, rector of Trinity Church, arraigned the book, "The Clansman," from which the play is taken, calling it vindictive, damaging to American citizenship and hurtful to the colored race. He was followed by Joseph Prince Loud, a Boston architect, who claimed to have seen the film in New York. He criticised the display of the activities of the "Klu Klux Klan" and other illicit bodies in the South after the war, which are portrayed in the pictures.

He was reminded by the mayor that history could not be eliminated and that the best way to stop such things would be to stop the printing of histories.

William Munroe Trotter, publisher of a paper devoted to the interests of the colored race, whom President Wilson asserts insulted him in Washington, was the next speaker. In his lengthy speech he told how he had supported Curley for mayor and expected that the mayor would put the ban on the film. Dr. Francis H. Rowley, president of the Society for the Prevention of Cruelty to Animals, was the last speaker for the opposition.

Attorney John F. Cusick opened the case for the Griffith interests by stating that out of 200 persons appearing in opposition to the film but three had seen it. He said that the play shows the people what they are enjoying at the present time in contrast to the past. He also presented the official report of the National Board of Censorship.

He told how the film was first presented in the east room of the White House, before President Wilson and the members of his cabinet. He claimed that they declared it to be wonderful. At this point every negro in the assembly hissed loudly. The mayor rapped his gavel for order and two police officers were required to cause silence. Cusick continued to tell of the distinguished personages in public and private life who had witnessed the production and declared it to be superior to anything that they had ever witnessed. These remarks were also hissed. David Wark Griffith was then introduced. He stated that protestations of this kind would mean that the Indians could protest moving pictures, for in most Western pictures they are depicted killing white men. He read a letter from a Catholic priest connected with the Columbiad, the official Knights of Columbus paper, commending him to the play; also three letters from Catholic clergy in New York wishing to take children of their parish schools to see the production in New York; also six letters from principals of New York educational institutions, who praised the play and wanted their scholars to see it. The mayor then asked him if he would be willing to eliminate the cliff scene and Griffith answered that he would if the official censor thought it advisable after seeing the production.

The mayor then said: "My power is limited in this matter. I do not want to make political capital out of it and I do not want to hurt a legitimate firm doing business. You people seem to want everything pertaining to the negro eliminated from the film. Are there not good negroes and bad? Are there not bad whites as well as good? Do you want the assassination of Lincoln cut out? Why, the white people of the country would protest that. You must remember that history cannot be denied."

At this point the mayor was interrupted by William M. Trotter, who stated that the colored voters had supported the mayor when he was elected to office. The mayor then continued: "This photoplay will be produced in this city. I will have the official censor of the municipality there and I will notify the police commissioner to have his censor there. If this film violates the law it shall be stopped. I shall not take any hand in the matter. You people have stated your case. You have used no evidence that I could use in stopping at least one performance."

The first performance was given on Friday evening to an invited audience, composed of many public officials, theater men, newspaper men and others. The mayor was present and enjoyed the production immensely.

The official censors reported that the production was neither obscene or immoral. However, the mayor requested that many minor changes be made in the film. The statement which he issued follows:

"With the desire that the fullest possible measure of justice be accorded the colored citizenship of Boston, I attended the production last evening and to-day requested the management to eliminate the prefatory statement thrown on the screen at the opening of the performance, believing it unfair to the colored citizenship. The statement in question is as follows: 'The bringing of the African to America in the seventeenth century planted the first seed of disunion.' This request was complied with.

"I requested the elimination of a portion of the chase of the white girl by Gus. I further requested the management to eliminate at least five exhibitions of the face of Gus, to which objection had been made. I further requested certain scenes, while not immoral or obscene, yet might be offensive to certain of the public, descriptive of the visit of Charles Sumner to the home of Austin Stoneman and his meeting with the mulatto woman there be eliminated. I further requested that certain scenes between the mulatto woman and Austin Stoneman and between the mulatto woman and Silas Lynch be eliminated.

"I further requested that portions of the reels portraying scenes in the South Carolina House of Representatives wherein a member is shown removing his shoes and the consideration by such assembly of a motion requiring the member to replace his shoes, be eliminated.

"To these requests the management has assented. In addition thereto the changes made in the original films while exhibiting in New York will be in force in Boston."

CAMBRIDGE (Mass.) ADVOCATE
APRIL 24, 1915

TAKES ISSUE WITH DR. FLEISHER.

To the Editor of the Cambridge Advocate:—

I read a day or two ago in the Boston Herald, Dr. Charles Fleischer's estimate of "The Birth of a Nation." After witnessing this picture play for myself, I cannot understand how a citizen of Dr. Fleischer's estimable character and worth can go on record as opposing the suppression of this anti-race film, because such suppression would be "undemocratic" and un-American." To allow an exhibition which engender race hatred, portrays only the baser side of Negro character, appeals to sectional and race jrejudice, distorts and twists history to suit an unholy purpose, lies by omission, widens the gulf that already exists between the races, and bears false witness against 10,000,000 American citizens—such an exhibition is anything but democratic and American. How Dr. Fleischer or any other thoughtful and fair-minded citizen can lend his endorsement to any such savage display of race antagonisms is beyond me.

For example, to visualize before a large mixed public audience the suggestive scene of an attemptd ravishing of the white girl Flora by the renegade Negro Gus, is in itself sufficient justification for the suppression of this photoplay. Furthermore, numerous other objectionable scenes which represent the lowest type of Negro life and which seek to create the impression that the highest ambition of the Negro of today is to rule the white man and to marry some white woman, not only is a libel on the character of the entire Negro race, but is an insult to the intelligence and conscience of the white race.

In picking up the cudgel for "The Bird of a Nation," and pleading that the Southern view point be allowed a full setting forth and calling upon the management to supplement the present scenes by a presentation of the best of Negro life, Dr. Fleischer should give the reasons for the faith that is in him. His suggestion is fair and reasonable, but will it be adopted and acted upon? Is there any evidence that such a presentation can be expected or hoped for in view of the obvious intent of this picture spectacle? Is not the evidence all the other way? Does not Dr. Fleischer admit as much when he strongly urges the management to give the other side, showing Negro advancement since 1865?

It is the conviction of my soul, based upon the pictures as shown, that behind "The Birth of a Nation" lies a threefold vicious purpose:

First, commercial exploitation of race prejudice. The great mass of mankind is not moved by an appeal to the finer senses, but rather by an appeal to the savage instincts which still inhere in us. The collaborator of the "Birth of a Nation" is shrewd enough to see this and makes haste to capitalize it.

Second, the humiliation and degradation of a defenseless people. If this were not one of the objects of this photoplay, the better side of Negro life would be shown and strongly contrasted with the worst side. Like segregation, Jim Crowism, discrimination, lynchings, laws against inter-marriage of the races, and all the rest, the "Birth of a Nation" is a portent aggravating device used in helping to keep alive strife and hatred between the white and black races.

Third, this damnable play is an attempt to vindicate the Southern view point in strong contrast with the evils of Northern carpet-bagging politics, and, by indirection, an appeal to Northern public opinion to subordinate itself to Southern public opinion in all matters affecting the civil, political, and manhood rights of the egro.

I agree with Dr. Fleischer that the Southern viewpoint should be fully set forh, provided, of course, it is supplemented with pictures of Negro advancement since 1865. In the meantime, however, while we are waiting for the scene to shift to the presentation of the better side of Negro life, the bedeviled race baiting work goes merrily on and at heavy expense to the whole Negro race. For this reason, the play should be immediately suppressed in the interests of fair play and justice to a large body of loyal patriotic American citizens. Perhaps this phase of the matter has not occurred to Dr. Fleischer.

As much as I dislike to take issue with one whose life is devoted to high and noble ends (and no one questions his absolute impartiality and fairness to the Negro), I cannot allow Dr. Fleischer's observations and suggestions in this connection to go unchallenged. They are likely to create wrong impressions in some quarters. For this reason I earnestly trust you will give this communication publicity.

Frank P. Chisholm.

Boston, April 15.

"BIRTH OF NATION"

Colored Residents of This City Will Hold Meeting at Bethel A. M. E. Church Today

A protest meeting of all colored residents of this city will be held in the Bethel A. M. E. church on Kempton street today to protest against the further production of the photo-play entitled "The Birth of a Nation" which has been on exhibition in Boston and which has caused several disturbances between the colored residents of this city and the white people.

The meeting will also endorse the movement which is now on foot to secure legislation against the public exhibition of pictures or plays tending to create racial or religious prejudice.

A large number of prominent speakers have been asked to attend the meeting, some of whom have seen the picture, among those who will speak are Frederick S. Monroe, James H. Hayden, Dr. W. W. Nelson, Miss Elizabeth C. Carter and J. C. Dade.

BOSTON (Mass.) AMERICAN
APRIL 25, 1915

CLIPPING FROM Springfield Republican
4-26-15

MORE CENSORSHIP

ISUB censorship was discussed in this column recently. Massachusetts has experienced censorship by popular demand. "The Birth of a Nation" has been shown in Boston and the colored people of that section have demanded and been granted concessions. The picture has been changed by the elimination of a scene that was considered objectional both in New York and in this State. Unfortunately, from every point of view, not only that of the protestants but also from the point of view of those interested wholly in preserving the dramatic veritism, the elimination of this scene has been a gain. Motion pictures have made possible the presentation of scenes realistically that only have been suggested on the stage. Because it is particularly possible to present scenes that have been omitted from the regular stage picture producers seem to think that they are justified in presenting those scenes losing sight of the fact that there are also moral limitations and those suggested by good taste.

* * *

In producing a drama of the period of Reconstruction it would seem necessary to include among the problems of the South the problem of the Negro thrown into strange relations with his former owners. It was Mr. Griffith's—the producer—problem to suggest this factor in life of the new South and to do it dramatically but in a manner that would not offend those seeing the picture. If it has failed in this particular the failure is a personal one and does not condemn the story of the reconstruction struggle as unfit for dramatic achievement. Other playwrights have been confronted with similar difficulty and have found the happy medium between sacrificing truth and offensive realism.

* * *

If the scenes complained of offend good taste or are subversive to public morals or to the peace of cities, States and the Nation they certainly ought to be eliminated. If the elimination of these parts so affect the truth of the picture-drama as to destroy its perspective, the producer may be trusted to withdraw it from the theater. It would be better for the authorities to demand the withdrawal of the picture than to permit it to be shown so mutilated as to affect its historical truth. It is quite possible that when the picture-play of the present great war is written and produced hyphenated citizens will object to the parts of the film that show that neutrality of Belgium was violated by Germany and that the little country was invaded and devastated. It is possible, too, that the Mayors of Milwaukee and St. Louis will order the elimination of those parts of the film that show the Belgium episodes. If their honors take this action, the elimination will please a part of the population, but the war drama so edited will hardly be a truthful picture of the war.

* * * * * *

It has been announced definitely that Sir Johnston Forbes-Robertson, who is making a farewell tour of the United States and who will play at Court Square Theater May 17, will appear in Hamlet. Forbes-Robertson is generally conceded to be one of the great Hamlets and probably no selection from his repertoire would interest so many as this.

* * *

Dorothy Mackaye, who was a winsome Peg in "Peg o' My Heart" in the early season, returns to Court Square Theater Monday, Tuesday and Wednesday, "Peg o' My Heart" is remarkable in that it has produced so many girls who play it, and Miss Mackaye is one of those who play it well. Miss Mackaye was complimented by crowded houses on her visit here last fall and was compared without disparagement to the great Peg, Laurette Taylor and Peggy O'Neill.

A. L. S. WOOD.

BOSTON (Mass.) POST
APRIL 25, 1915

Tremont Theatre

"The Birth of a Nation," the most [illegible] ever shown, entered its third week Monday at the Tremont theater. The tremendous [illegible] greeted the advent of this [illegible] drama in Boston has been [illegible] the attendance in the last few days [illegible] desire to see it on account of more people than the theater can accommodate. The [illegible] features of this [illegible] a great variety of entertainment [illegible] astonishingly [illegible] enough [illegible] to supply half a [illegible] as a relief [illegible] the picture. [illegible] the [illegible] of the [illegible] and [illegible] in [illegible] and [illegible] and [illegible] [illegible] [illegible]

BOSTON (Mass.) AMERICAN
APRIL 25 1915

Charming Romance in "Birth of a Nation"

Human Interest Predominant in Film Play

SHERMAN'S MARCH TO THE SEA.

LILLIAN GISH.

Scenes from the "Birth of a Nation," and one of the charming film stars who appear in it.

By HARLOW HARE.

The legal complications which have attended the performances of "The Birth of the Nation" during the past two weeks have caused a part of the public to think that the big picture is some sort of anti-negro propaganda, that it is political and dogmatic rather than romantic.

The facts are that the Griffith picture is one of the sweetest and most charming romances ever pictured, and from the first scene to the last the human interest is predominant.

"Cabiria," the extraordinary photo drama of Gabrielle D'Annunzio, was very nearly the equal of "The Birth of a Nation" in spectacular features, and it was even more picturesque because of its painting of the ancient world. The picture lacked the one thing which "The Birth of a Nation" possesses, a great throbbing human story to hold the whole structure together.

SHARP LIMITATIONS.

There are very sharp limitations to the photo drama. Pantomime as a means of expression is far inferior to speech. Many of the picture makers have taken plays that were legitimate successes and contented themselves with turning them into pictures without properly providing for the translation of the dialogue upon the screen.

Two screen actors cannot carry on more than a very limited conversation and have the audience follow them. To have them stand facing the audience and endeavoring to convey by lip movement and gestures a long speech is not doing the camera justice.

Griffith was among the first to realize this and in "The Birth of a Nation" he eliminates all such scenes. He tells his story just as effectively as a novelist or a playwright by flashing his love scenes at you just as he flashes his battle pictures. At the moment when you see his lovers their attitudes and facial expression is sufficiently eloquent and there is no need for dialogue.

WHAT GRIFFITH SAYS.

Griffith himself does not believe in taking plays for picturization. "The motion picture is much closer to the novel than to the drama," he explained to me the other day. "On the screen we can picture almost everything that a novelist can tell about. On the stage they are limited to three or four settings and the action must necessarily be constricted. A novelits will describe 2,000 or 3,000 situations in the course of a book. A play will show only a few hundred.

"The motion picture follows the book. Of the thousands of scenes mentioned by the author there are few we cannot reproduce. Even the mental sufferings, the flashes of thought and imagination can be caught.

"With such a marvelous field before us, how foolish to be puttering with a play, trying to expand it into a good picture. Why, all the literature of the world is before us. Every director is a Christopher Columbus. The thought of the great poets and writers of all the ages is waiting to be picturized. We shall make the classics popular, and spread culture and entertainment abroad at the same time."

GLOBE
Boston, Mass.
APR 25 1915

"The Birth of a Nation" Continues at the Tremont

"The Birth of a Nation," the most pretentious film play ever shown, enters upon its third week tomorrow at the Tremont Theatre. The tremendous interest that greeted the advent of this wonderful film drama in Boston has not shown any abatement, in fact the unusual discussion of the past few days has increased the desire to see it on the part of more people than the theatre has been able to accommodate.

As a relief to the tensions created by the melodramatic episodes, David W. Griffith, the producer, has introduced moments of romantic, sentimental and humorous interest, reproductions of famous and familiar historical personages and groups of them in action that gives the illusion, aided by the skilful makeups of the actors, of the pictures having been taken of the actual individuals during their lifetime. "The Birth of a Nation" presents much that is symbolic and prophetic as well as that which is historical.

HERALD
Boston, Mass.
APR 25 1915

Tremont Theatre

"The Birth of a Nation," the most pretentious film play ever shown, will begin its third week tomorrow at the Tremont Theatre. The many entertaining features of this drama embody a variety of exciting episodes shown in astoundingly rapid sequence, embracing enough theatrical material to supply half a dozen plays. As a relief to the tension created by the melodramatic episodes, David W. Griffith, the producer, has introduced moments of romantic, sentimental and humorous interest, reproductions of famous and familiar historical personages. The perfect photography projected with faultless technique upon the screen, the light effects and the landscape peopled to its most remote perspective with living figures make this film drama enjoyable. Two performances daily, afternoon and evening.

GLOBE
Boston, Mass.
APR 25 1915

THINKS IT HURTFUL PLAY.

Booker T. Washington Doubts That "The Birth of a Nation" Would Be Allowed in Southern Cities.

Booker T. Washington, in a telegram from Tuskegee, Ala., to Dr S. E. Courtney of this city, gives his views of the photo-play, "The Birth of a Nation." He says that from what he can learn it is a vicious and hurtful play and suggests that if it cannot be stopped it should be modified or changed materially.

"Best thing would be to stop it," the telegram reads, "as it can result in nothing but stirring up race prejudice. Do not believe the play will be permitted in its present form in any of our Southern cities. Glad to hear people of Boston are against it and hope their efforts to stop play will be successful."

HERALD
Boston, Mass.
APR 25 1915

REFORM LEGISLATION CRUDELY PRESENTED

Measure for Censoring of Motion Pictures and the so-Called Innholders' Bill Fair Samples of Faulty Preparation

By JAMES C. WHITE.

In justice to the legislators and the public at large, the proponents of reform legislation on Beacon Hill should make certain first of all that their hobby bills are sane, reasonable and workable. During the present session particularly there has been in evidence to a distressing degree a disposition to file good intentions rather than accurate legislative measures. Out of this disposition, unless it is corrected, all sorts of troubles are certain to develop.

The general bill for the censoring of motion pictures, not "The Birth of a Nation" bill, may be well cited as an example. This bill is backed by the Federation of Women's Clubs and is now before the Senate ways and means committee. It is more than likely that committee will make a favorable report. Yet this bill is one which is certain to be in constant danger while going through the House, and, if enacted, it will be almost unworkable.

The bill relative to the registration of guests in hotels, which has passed nearly all of its stages and which will shortly reach the Governor for his consideration, is based on a good intention, but is worded so crudely that it can be easily made an instrument of blackmail.

The pure bread bill, to cite another, came very near being enacted in the Senate the other day in such shape that the use of cornmeal in bread would be illegal. Senator Gordon of Springfield caught it at the last minute, and the amendment which he offered was added. When it was over Senator Norwood confessed that, perhaps, really proper consideration had not been given to the measure while in committee.

Bills Improperly Prepared.

A good, strong, healthy public sentiment for progressive legislation is one thing, but when the bill to carry out these intentions is presented it should be in fairly proper shape.

The business lobbyist on Beacon Hill is viewed with suspicion from the time he registers in the office of the sergeant-at-arms till the session is prorogued. The social welfare lobbyist, who is quite as persistent, even though a counsel fee may be lacking, is viewed with an easy tolerance which prevents a close inspection of the measures offered.

The business lobbyist has to defend every line and word, every comma and semi-colon in the draft which he submits, but the bill offered by the social welfare worker in many cases is taken as offered without a question.

This confidence in the good intent and the ability of the welfare people is too precious an asset to be wasted or destroyed by the presentation of disjointed, half-connected bills which fail to hit the mark or which create damage by bursting like shrapnel far in the air and covering a wide area with devastation.

The motion picture men, to take the matter up in more detail, appreciate that official censorship is coming. They are not enthusiastic over it, but they are about ready to go half-way. They are ready to make a virtue out of the conditions. The special movie bill though, which puts the inspection burden on the state board of labor and industries, is not a good one. The case is not helped either by misrepresentations as to the staff which will be required to properly censor the films offered. Again there is an element of unfairness which invites defeat in the plan which practically compels a dealer to pay a $1 license fee on each 100-feet film which he may have in stock. If that could be worked over providing that the fee should be paid only when the film is displayed, it would work to an easier settlement.

The Innholders' Bill.

A really vital out in the innholders' bill in question is in penalizing the innholder only, in the event of a guest registering a false name. Mr. Gifford's amendment penalizing the person who so registers falsely, was perhaps offered at an inopportune time, so that it appeared more like a move to kill the bill than to amend it, but the germ of right idea is there and it should have been added. The bill should continue the penalty on the innholder no doubt, but the guests who perform the illegal act should also be made subject to a penalty. There is also a fear now that the bill is so broad that even the practice which certain groups of business men have of eating lunch in a private room at a hotel will necessitate that they register in advance at the office, and that an exact record be kept of the time during which they occupy the room.

It is no easy task to frame good legislation which will meet social evil conditions or which will advance the general comfort of the people in an entire state. It is not work to be done in a hysterical mood and there has been a disposition this year when favorable action has been taken to put it along in a hurrah boy spirit which is dangerous, to say the least.

The possibility that Councillor Guy A. Ham may have the Republican lieutenant-governorship nomination without any opposition is disturbing to some Republicans at least, judging from the activities going on in various quarters. Former Councillor Lovell Johnson of Fitchburg has been pressed very strongly to enter the lists as a rival, but has so far refused. Former Councillor Schuster of Douglas has also been pressed, but while apparently he has been more willing to listen than Mr. Johnson, he has not taken the step. Calvin Coolidge and Levi Greenwood booms have also been set in operation. Mr. Coolidge says he has his hands full running the Senate just now, and Mr. Greenwood is on the Pacific coast. It is understood that Col. Goettins of Springfield is a candidate, but this is hardly the time for absent treatment, and the anti-Ham men want an out-and-out candidate to whom they can hold. The latest now is the suggestion that Councilor Wright of Pittsfield allow the use of his name.

This very anxiety to pick a rival candidate is strengthening Ham and weakening the opposition. In the end the place is apt to be worth little or nothing unless the various initiation moves are properly labelled. Ham is a clean, clever, aggressive talker, and has been a good party worker, and it is not altogether plain on just what the opposition is based. Much has been made about the need of picking a man from the western part of the state to balance the ticket, but it is far from certain that the geographical situation is at the bottom of the desire to give him a battle. It may be that there is some feeling he is a Cushing rather than a McCall man, which has caused the distrust. Mr. Ham has no special reason to worry over the situation as it stands. The delay in an opposing candidate declaring himself is allowing him full opportunity to strengthen his fences. If the anti-movement develops into an open movement of "anything-to-down him" his nomination will be as good as settled.

The Governor and the Tax Problem

Governor Walsh, in the opinion of some people, has all but blocked his own desires for tax reform by the multiplicity of the suggestions in his last message to the Legislature. It is hinted that if his message had been only half as long, and had contained only an exhortation for the passage of the income tax constitutional amendment, his position would be much stronger.

When in one and the same message he linked together his call for the constitutional amendment, and his request for the passage of certain new tax reform bills, and then capped the program with the request for an authorization for an unpaid tax commission to study the whole subject and report to the next General Court, he overloaded the platform.

Members of the Legislature who are still in the kindergarten stage of simple addition in parliamentary and taxation procedure, have been swept off their feet by the variety of his suggestions. They are willing to agree that the first task at hand is the acceptance of the amendment, but if they are also going to authorize a special commission to study the matter, they want to know why the new tax suggestions which he says he wants now, should not be transmitted to this body for consideration. If they accept the amendment and put through the compulsory tax return, they are in doubt as to why they should authorize a special tax commission. As matters stand, they are twirling their thumbs in doubt. All the cross roads look good to them.

No Easy Task.

The judiciary committee, which now has on its hands the problem of framing a workable and safe law to regulate the giving of theatrical entertainments which shall not excite any class of the citizens of the state, is not to be envied its task. Off hand, it is a very easy matter to draft and even to enact a bill which shall boldly state that no theatrical manager shall be allowed to furnish any entertainment which shall offend any race or religion or be immoral. Lieut.-Gov. Cushing, in fact, told the committee on rules much to its disgust that there was no reason why a bill of that sort could not be drafted and put through the Legislature in three days. When, however, the lawyers of the judiciary committee take up the drafts it will be surprising if they are able to draw an acceptable one out of the hat even within the time set by his honor for the passage of the bill.

Under such a bill as is suggested the performance of the "Merchant of Venice" could be made impossible if the Jewish citizens cared to protest. All sorts of complications could easily develop from the enactment of a measure which boldly set forth in statute law what many people desire.

There are some who believe that the real solution is making a minor amendment in the law to change the authority for enforcing it, so that the mayor of Boston shall be the sole authority. A theatrical performance under the existing law can only be stopped when the mayor and police commissioner agree. Out of this divided responsibility, in part, the present trouble over "The Birth of a Nation" has arisen. But this division of authority in Boston, which is different from any other city in the state, was not a mistake in the law as some people seem to think. It was deliberately provided because, to speak frankly, the theatrical managers of Boston, with a considerable amount of property, did not care to be made subject to the whims of the mayor alone. There have been times in the past when this divided authority alone has saved them from petty prosecution and blackmail by city officials. It is to be hoped a fair settlement will be reached; it is also to be hoped the solution will be a real and not a makeshift creation.

Is with some truth that they were ur... to take various war orders for ... because they could not make ... on time. They suggested the ... bility of amending the ... latter to ...

BOSTON (Mass.) MORN. HERALD
APRIL 25, 1915

Lillian Gish Playing the Part of Elsie Stoneman in "The Birth of a Nation" at the Tremont.

BOSTON (Mass.) MORN. HERALD
APRIL 25, 1915

By JAMES C. WHITE.

LEGISLATIVE

POST
Boston, Mass.
APR 25 1915

BOSTON (Mass.) AMERICAN
Apr 25, 1915

Two Meetings of Protest Are Scheduled Today

Feeling runs unabated among the opponents of the photo-play, "Birth of a Nation," with the determination to have the production suppressed. To protest against the play and to support the passage of a law to stop it by the Legislature, the colored citizens will hold two mass meetings today. The Women's Protective League, a new semi-secret organization which has grown out of the fight against the play, has called a public meeting at 3 o'clock at the Twelfth Baptist Church, Shawmut avenue and Madison street.

Under the auspices of the National Independent Equal Rights League, a mass meeting will be held at night, at the close of the regular church services, in the A. M. E. Zion Church, corner Columbus avenue and Northampton street. Mr. Emery T. Morris will preside. The speakers will be the Rev. M. W. Thornton, the Rev. Walter McClane, the Rev. M. A. N. Shaw, the Rev. B. W. Swain, the Rev. S. A. Brown, the Rev. A.W. Fuller, the Rev. T. E. Anten, C. G. Morgan, William D. Brigham, ex-Representative George T. Daley, the Rev. Herbert S. Johnson and Deputy Commander A. T. Knowles of the Grand Army.

BOSTON (Mass.) MORN. GLOBE
APRIL 25, 1915

Mark D.L.

Outbreaks in Boston over the moving picture play, "The Birth of a Nation," recall the fact that so far the Supreme Court of the United States has managed to avoid—of a lesser tribunal one might say "dodge"—actual decision on the "Jim Crow" law or the "Grandfather Clause" law in various States, in which discrimination against the negro race is claimed by its champions.

Individual decisions affecting cases here and there have been decided, but no decree has been handed down which would settle in broad terms all such controversies.

Before "going on the road," this play was shown here at a special performance to the National Press Club and hundreds of distinguished guests, including many members of both branches of Congress, but naturally created no excitement or adverse comment in this semi-Southern city on its treatment of the negroes.

On the color line, a good story is told on Sec Daniels of the Navy, who hails from North Carolina and who is an aggressive advocate of democracy in his branch of the service.

Daniels, it is related, was just about to sign an order for officers and men aboard ship to mess together and had his pen poised in air, when a bystander suggested that it might not be agreeable for officers from Southern States to sit at the table with negro members of the crews.

The pen, concludes the story, was carefully restored to its place on Daniels's desk before it could perform its work, and the order was buried in a pigeonhole or wastebasket.

In a report on the county and municipal indebtedness in the States for 1913, the Department of Commerce this week said the indebtedness of the civil division of Massachusetts, less sinking fund assets, was $137,678,004.

This amount was exceeded by only New York, Pennsylvania and Ohio, and is an increase of $48,700,000, or 30.1 per cent, over the figures of 1902.

Essex County, with $1,057,000, had the largest county debt in the State and Dukes, with $4407, the smallest.

The indebtedness of Boston was given as $118,357,648, with sinking fund assets amounting to $47,681,618.

NORTH AMERICAN
Philadelphia, Pa.
APR 25 1915

...production of the photo-play, "The Birth of a Nation," may go on at the Tremont Theatre, according to a decision by Judge Thomas D. Dowd, in the civic criminal court last week.

Picture Producers Now Facing the Ordeal of Submitting to a Multitude of Censors, Says Harlow Hare.

By HARLOW HARE.

"The Birth of a Nation" squabble here in Boston has resulted in a bill before the Legislature which means censorship of pictures. The picture producers, without deserving such a fate, seem doomed to fall into the hands of a multitude of censors.

There is a bill before Congress at present for Federal censorship, which won't pass in all probability because it is a flagrant violation of the rights of the States to conduct their own private affairs.

But after passing the Federal board, if it becomes a law, the pictures then come under the jurisdiction of State boards of censorship, since several States have already appointed such boards.

Passing the State and Federal boards the picture is scrutinized by the town and city authorities.

And if the picture has been safely guided by all these censors few persons who are willing to be disorderly and create a disturbance in the vicinity of the theatre where a picture is play may be able to scare the authorities into putting a stop to the well-earned privileges of the picture

Now what is the situation? A picture producer may take a famous book or play like "The Clansman" and make a picture of it. Like the manufacturer of any product he asks to be permitted to sell it in every town and city of the United States.

What happens to him? He has to pass several hundred or even several thousands of censors, State, Federal and local, and in all probability most of them will be most marvelously incompetent. No matter if the book has been on an uninterrupted sale for years and if the play has held the boards for a long time. If any or all of these mushroom authorities object to it, the picture will be barred from certain territory and perhaps from all the important territories of the country.

Is this a free country?

Another photoplay, of which much has been written and which is declared to be one of the finest productions yet made, is the Famous Players' picturization of Hall Caine's "Eternal City," which will occupy the Boston Theatre during the coming week. Pauline Frederick, who was seen here in "Innocent," plays the chief female role.

SUNDAY POST, APRIL 25, 1915

EACH MOVIE QUEEN A MANY-SIDED BEAUTY

Mae Marsh of "Birth of Nation" Example of Versatility

Other Girls in Company Show Changes of Character

Miss Lillian Gish in the role of Elsie, an ideal type of piquant, young womanhood. Somehow the movie camera has changed her as Cinderella was changed from the little girl who sat in the corner to the lovely princess.

Notice the chameleon-like qualities of Miss Mae Marsh as illustrating this. She might be a little slavey (and often is in domestic pictures) or a nymph for herpes to dream about. It is all in the way the camera looks at her.

Miss Miriam Cooper as the flower-like Margaret Cameron of the South Carolina Clan in "The Birth of a Nation." Off the boards she is just a simple, rogueish miss.

To find that the "adorable she" is not one girl but a thousand would be rather a shock to the average young man who goes a-courting. That, however, is the experience of the chap who sees this ideal in picturland.

The scrutinizing camera eye reveals the myriad different personalities masked by one identity, and from scene to scene the heroine is ever new, ever different, and out of the motion pictures in every day life she is different, too.

Take Mae Marsh in "The Birth of a Nation" now running at the Tremont Theatre. It would be clever to call Miss Marsh a chameleon, if so many others had not called her that before this.

The camera never does such startling tricks as when she is before it. A scrubby little slavey; a young miss from boarding school; the sweet college graduate; the young woman of fashion; the romantic heroine; the soubrette cut-up, and finally the everyday freckle-faced, rather homely and always roguish kid—those are just a few of the things that Mae Marsh is.

It was her youthful love of adventure that prompted her to visit the Majestic-Reliance studio in Los Angeles one day and look around to see what was happening. Director Griffith found her, sensed her temperament and set her to work.

The sweet and sugary sort of darling girl is represented among Griffith's forces by Miss Lillian Gish. Without the plastic quality of Mae Marsh—the mask of a thousand faces—Miss Gish has a style of beauty that lends itself to every representation of daintiness and adorable femininity.

Away from Pictureland Miss Gish is the well-groomed, fashionable, slim young woman that one may see any fine morning walking past the Tremont street shops in Boston.

And then there is Miss Miriam Cooper, playing the Southern belle, Margaret Cameron, in "The Birth of a Nation," who may fairly be described as "camera-proof." The picture must commit hari-kari itself before it can misrepresent her. The technicians say that this is due to the classic regularity of feature, and especially to the perfection of the large eyes.

Out of the realm of the motion picture Miss Cooper is just as pretty to look upon as she is within the camera limit. She drops the romance, of course, and the old Southern atmosphere of the F. F. V., yet neither Los Angeles nor New York can make her other than beautiful.

The young women of cameraland work long hours. They could not very well belong to a labor union, because much of the work is waiting and watching for one's turn to come around.

For every pose one sees, 25 poses have been rehearsed, and a dozen poses actually photographed and most of them thrown away.

Out of the harvest of 140,000 feet of "Birth of a Nation" films, Director Griffith selected 12,000 feet which he called good. His judgment has been abundantly ratified. It would be difficult to find an ugly pose of Mae Marsh, Lillian Gish or Miriam Cooper among all the thousands that one witnesses in the great Tremont Theatre film.

GLOBE

FALL RIVER, MASS

APR 26 191

BIJOU BOOKING.

Among the bookings announced by the Bijou theatre is that of "The Nigger," the motion picture adaptation of Edward Sheldon's famous play that is now sharing attention with "The Birth of a Nation," under the title of "The New Governor." Few plays have been

ecorded the attention given "The Nigger" when it introduced a new playright to the world a few years ago in the person of Edward Sheldon, a young graduate of Prof. Baker's famous class at Harvard. Considerable interest has already been aroused in the local showing.

FITCHBURG (Mass.) NEWS
APRIL 26, 1915

Gov. Walsh Has Them Guessing

The politicians would like to know whether Governor Walsh will be a candidate for re-election. This curiosity is by no means confined to the Democratic party, but is widespread also among the Republicans, who admit that the governor would be much stronger than any other nominee the Democrats could put forward. No one has authority to speak for the governor, and he has said that he would not announce his intentions before the adjournment of the legislature, but the people who are close to him expect that he will run again.

The governor has had his troubles, but on the whole good fortune has attended him. The uprising against "The Birth of a Nation" has worked distinctly to his advantage, and, if the election were to be held tomorrow, thousands of colored voters, who have hitherto supported Republican candidates, would mark their ballots for David I. Walsh. Mr. Cushing and Mr. McCall, the contestants for the Republican nomination, have done what they could to make capital from the affair, but the governor has been the chief beneficiary from it.

The position of Mr. Foss plagues the Republicans. They would like to have him state definitely what he proposes to do, but, following his custom, he is waiting to see how potent national prohibition will be as a campaign issue. If the people like it, he will, without doubt, become a candidate for the Republican nomination for governor, if it does not take hold on the popular fancy, he will wait for a more promising occasion.

In the meantime Mr. Shaw, who has been proposed as the Prohibitionist candidate for governor, is proceeding with his efforts to obtain the signatures of 50,000 men who will vote for prohibition. If he succeeds in getting anything like as many names as that, the Republicans might just as well abandon their campaign unless they are willing to adopt a prohibition plank in their platform next fall. Inasmuch as the Republican senators and representatives from Massachusetts voted against national prohibition, the state convention can hardly stultify them.

WALTHAM (Mass.) FREE PRESS
APRIL 26, 1915

HYSTERICAL LEGISLATION.

Isn't it possible for the General Court to distinguish between hysterical legislation and that which has a basis of sound sense? A portion of the public has been worked up to a fever heat of excitement over a moving picture on exhibition at a Boston theatre. Mayor Curley had viewed the exhibit and, after directing certain changes made, allowed the show to proceed. The projectors were summoned into court by an over-wrought sentiment under the only statute which could be so tortured as to apply. The judge himself went to the theatre and viewed the play, and could find but a single objectionable feature and that was promptly eliminated. Now an effort is being made to put through some most dangerous legislation aimed to cover the complaint of people who, ninety-nine out of a hundred, never saw the inside of the theatre, and who go out of their way to threaten violence. Let us hope that the General Court will not yield to irresponsible mob rule.

m EVENING TRANSCRIPT
ress: Boston, Mass.
APR 26 1915
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CLAXTON WILSTACH DEAD

Assistant Manager of "The Birth of a Nation" Dies Suddenly in His Room

Claxton Wilstach, publicity agent and assistant manager of the photoplay, "The Birth of a Nation," was found dead this morning on the floor of his room in the Hotel Georgian. Medical Examiner Leary said that death was probably due to natural causes, but he ordered the body taken to the morgue for an autopsy.

Mr. Wilstach was oen of three brothers all prominent in the theatrical world. He came to Boston a week ago to replace Henry MacMahan. Mr. Wilstach was about forty-two years old and married.

Mr. Wilstach at one time was connected with Sothern and Marlowe as his brother Frank has also been. Paul, another brother, was secretary and publicity man for Richard Mansfield.

SPRINGFIELD (Mass.) REPUBLICAN
APRIL 26, 1915

As a happy compromise it has been suggested that all the Ku-Klux clan scenes be eliminated from the photo-play, "The Birth of a Nation," and some of the more harrowing scenes from "Uncle Tom's Cabin" substituted for them. This might, however, invite a protest from indignant white Southerners.

BOSTON (Mass.) RECORD
APRIL 26, 1915

It is not probable that the Legislative Committee on Judiciary will report anything like that Sullivan bill which is specifically aimed at the photo play the "Birth of a Nation." And there is also very little likelihood that any change in the clause providing that joint approval of the Mayor and Police Commissioner in the present law will be made.

BOSTON TRAVELER
APRIL 26, 1915

FITCHBURG (Mass.) NEWS
APRIL 26, 1915

Ministers Divide On "Birth Of A Nation"

(Special Wire to Daily News.)

STATE HOUSE, April 26.—The controversy over the photo play, "The Birth of a Nation," took on new life today. Two thousand persons attended a legislative hearing where the supporters of the photo play denounced the Sullivan bill. The Rev. William H. Jordan of Clinton, told the Congregational ministers at Pilgrim hall that Governor Walsh believes all the ministers' associations of Boston should take action against the photo play. He moved that a committee should be appointed with that end in view. The Rev. E. Johnson objected and believed the matter should be allowed to rest. The Baptist ministers in Shipman hall voted to favor the governor's proposal after a stormy de-

(Mass.) SUN-AMERICAN 460
APRIL 26, 1915

ROXBURY PASTOR CALLS PLAY A TRAVESTY

Last night, at the Dudley Street Baptist Church, Pastor Charles A. Fulton took occasion, in the course of his sermon, to state why he thought the photo-play, "The Birth of a Nation," ought to be suppressed. He said in part; "I know the South and love it and its people, for I have lived among them as one of their number, being, though northern born, welcomed to their hearts and homes as pastor. I know the southern Negro, with his faults and excellencies. The days of the civil war and of reconstruction are behind us. Let them be forgotten, save as their memory helps us in planning wisely for the future and in honoring those who made the era of the war illustrious by their deeds of heroic devotion.

"'The Birth of a Nation' is a misnomer for the photo-play which should be called 'the Clansman.' As a spectacle, it is a wonderful production. But it should be stopped. It must be stopped in Massachusetts if she is to remain worthy of the memory of Garrison, Phillips and Sumner. It must be stopped because it is a travesty of history. Nothing but mischief can come of it."

Ex-Gov. [illegible] photo-play, [illegible] M. R. Patterson of Tennessee, yesterday, attacked the Universalist [illegible] "The Birth of a Nation," at a meeting held in the First [illegible] and [illegible] Church, Everett. He also criticized "Uncle Tom's [illegible]ice to [illegible]he Clansman," and said all three are doing a great [illegible]m the South [illegible] negro race. "There were hundreds of good mas- [illegible]d that was pict[illegible] in the days of slavery," he said, "to one of the [illegible] deal of harm [illegible]ured in 'Uncle Tom's Cabin,' and the book does a [illegible] 'Clansman' an[illegible] Another book that is a mistatement of fact is [illegible]ion.' Altho[illegible] also the photo-play taken from it, 'The Birth [illegible]oped. No [illegible] I am a Southerner, I believe the play ought [illegible] the negro [illegible]e in the history of the world has been so [illegible] There are a hundred good negroes to one

HERALD
ress: Boston, Mass.
APR 26 1915

PASTOR CALLS PHOTO PLAY TRUE PICTURE

Finds No Suggestion of Immorality in "The Birth of a Nation."

Before a large congregation, last night, the Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church of Jamaica Plain, spoke at length upon "The Birth of a Nation" and said that he failed to see a thing in it that suggested immorality to any normal mind. He said: "I regret the elimination, by order of the court, of the scene where Gus, the Negro, chases the little white girl. It was ordered out on the ground that it was immoral. That scene is the masterful picturing of the cause of the southern man and woman on one of the most momentous questions with which they have to deal. It is the pathetic appeal of the South to the nation that the whole people may understand the dread under which the southern woman constantly trembles. The horrible fear of rape, the dread never absent from the southern home, could be the only thought in the mind of normal persons while watching this scene."

Continuing, the Rev. Mr. Hawkins said in part:

"The greatest objection that has been raised to this play is that it stirs race prejudice. I see nothing in the play that ought to stir race prejudice. But a larger question is entirely ignored, namely, shall any race be placed above criticism? Is it wholesome for the public wellbeing to take a stand, through court decisions and legislative acts, that the bad features of any race shall not be revealed for public scorn and condemnation? Races that have passed out of their childhood welcome criticism. God pity us when we reach that supersensitive state where we cannot listen to a rehearsal of our faults.

"Whatever our politicians may say, the Negro is the greatest menace in our national life at the present day. He as a race is lowest in the scale of our national development. He has produced some great men. There are noble souls under black skins. But after all this is said, it still remains that he threatens more than any other the health, moral and physical, of our land. The overwhelming majority of them are still in their animalism. No one knows this more than some of our level-headed Negroes. No one ought to be more willing to listen to this revelation than the Negro. It is only the abnormally developed Ego of a few northern Negroes, who are sometimes disgusting in their self-assertiveness, who would hide these facts from the public, who would excite the mob spirit in the mass of ignorant Negroes, that the truth may be covered. We are never going to lift the colored race to the place it ought to occupy by this ostrich policy of hiding our faces in the sand."

REV. WALTER E. CALLEY DEPLORES FILM AGITATION

The Rev. Walter E. Calley of the First Baptist Church of Jamaica Plain referred last evening to what he called "Boston's latent excitement," and said that he regretted that the Negroes of Boston had felt called upon to make the demonstration they have made against "The Birth of a Nation." The preacher said he felt that the agitation would result in harm rather than good to the protesting colored people.

BOSTON (Mass.) MORN. HERALD
APRIL 26, 1915

MR. DOLE ON THE PHOTO-PLAY

No one can question the Rev. Charles F. Dole's devotion to the ideals of human freedom or his zeal in behalf of the dusky races here and in Asia. But this is what he says of the legislation now pending at the State House, which The Herald denounced as "hysterical."

I was glad to see your judicious warning against hasty legislation of the suppressive type touching the vexed question of the wicked films. I have not been able to see them yet. But I think we may at times greatly deplore the misrepresentation produced by a book or a show without being justified in forbidding people to see it. Isn't this really a good opportunity to rally the Negroes to play the part of men, and not to make fools of themselves, because a rather evil-minded white man plays the fool?

Good deal of sound sense here. Think it over, Mr. [illegible]

SPRINGFIELD, MASS.
[illegible]
APR 26 1915

As a happy compromise it has been suggested that all the Ku-Klux clan scenes be eliminated from the photo-play, "The Birth of a Nation," and some of the more harrowing scenes from "Uncle Tom's Cabin" substituted for them. This might, however, invite a protest from indignant white Southerners.

TRAVELER & EVE. HERALD
Boston, Mass. Apr 26 '15

"BIRTH OF NATION" AGENT FOUND DEAD

Claxton Wilstach, widely known theatrical man, who came here from New York last week to relieve Henry MacMahon as assistant manager and publicity agent for the photo-play, "The Birth of a Nation," showing at the Tremont Theatre, was found dead on the floor of his room in the Hotel Georgian, Park square, shortly after 7 o'clock this morning. Medical Examiner Leary, after a perfunctory examination, gave it as his opinion that death was due to natural causes.

Wilstach, who was about 42 years of age, had left a call at the hotel, and when repeated summonses failed to elicit any response, the door to his room was forced, and the body discovered. A partly-filled glass of water was found on a table nearby, but there was nothing to indicate anything suspicious in the death. The body was removed to the City Hospital morgue, where an autopsy will be performed.

Claxton Wilstach was for many years manager for E. H. Sothern and Julia Marlowe, and was one of the best-known theatrical traveling managers in the business. A brother, Frank Wilstach, was in advance of the Sothern-Marlowe show for some seasons. He is now connected with the Messrs. Shubert in a similar capacity.

At the Georgian Hotel this morning and at the Tremont Theatre persons who knew Wilstach intimately said he had been complaining of poor health for more than a week, although his illness was at no time considered serious.

Medical Examiner Leary completed an autopsy on the body of Wilstach shortly before noon today, and said death was due to natural causes. According to the medical examiner a large blood vessel just below the heart burst, causing internal bleeding, which led to his death.

"Birth of a Nation" True Picture, Declares Minister

Describing the photo-play, "The Birth of a Nation" as a true picture, with nothing in it that suggested immorality to any normal mind, the Rev Chauncey J. Hawkins, pastor of the Central Congregational Church of Jamaica Plain, last night addressed a large congregation and declared he was opposed to the prohibition of the film. He said:

"I regret the elimination, by order of Judge Dowd in the criminal court, of the scene where Gus, the Negro, chases the little white girl. It was ordered out on the ground that it was immoral. That scene is the masterful picturing of the cause of the southern man and woman on one of the most momentous questions with which they have to deal. It is the pathetic appeal of the South to the nation that the whole people may understand the dread under which the southern woman constantly trembles. The horrible fear of rape, the dread never absent from the southern home, could be the only thought in the mind of normal persons while watching this scene."

Continuing, the Rev. Mr. Hawkins said in part:

"The greatest objection that has been raised to this play is that it stirs race prejudice. I see nothing in the play that ought to stir race prejudice. But a larger question is entirely ignored, namely, shall any race be placed above criticism? Is it wholesome for the public wellbeing to take a stand, through court decisions and legislative acts, that the bad features of any race shall not be revealed for public scorn and condemnation? Races that have passed out of their childhood welcome criticism. God pity us when we reach that supersensitive state where we cannot listen to a rehearsal of our faults.

"Whatever our politicians may say, the Negro is the greatest menace in our national life at the present day. He as a race is lowest in the scale of our national development. He has produced some great men. There are noble souls under black skins. But after all this is said, it still remains that he threatens more than any other the health, moral and physical, of our land. The overwhelming majority of them are still in their animalism. No one knows this more than some of our level-headed Negroes. No one ought to be more willing to listen to this revelation than the Negro. It is only the abnormally developed Ego of a few northern Negroes, who are sometimes disgusting in their self-assertiveness, who would hide these facts from the public, who would excite the mob spirit in the mass of ignorant Negroes, that the truth may be covered. We are never going to lift the colored race to the place it ought to occupy by this ostrich policy of hiding our faces in the sand."

JOURNAL
Boston, Mass.
APR 26 1

PASTOR CONDEMNS 'BIRTH OF A NATION'

"Outrageous Insult to the Negroes," Declares Dr. Charles A. Fulton.

"The Birth of a Nation' teaches the justification of lynch law, and if it is not taken off the screen, harm will come to it. It is misnamed, this outrageous picture; it ought to be called 'The Clansman,'" declared Rev. Dr. Charles A. Fulton of the Dudley Street Baptist Church in his sermon last night.

Dr. Fulton said the photoplay producers in quoting President Wilson as "commending the work of the Ku Klux Clan" does the President a great injustice.

"It brings the President altogether in the wrong light," he declared. "As an artistic and spectacular production, the 'Birth of a Nation' is perhaps the last word in moving picture skill. But it is an outrageous insult to the negroes. It is a travesty on history. It is unworthy of Massachusetts, and I am grieved to hear Bostonians cheer the killing of helpless negroes by the Clansmen. Nothing good will come of this."

PATTERSON RAPS BOOKS ON NEGRO

"Uncle Tom" and "Clansman" Equally Misleading, Southerner Says.

Ex-Gov. Malcolm R. Patterson of Tennessee attacked the photo-play, "The Birth of a Nation," at yesterday's big prohibition rally, held in the First Universalist Church, Everett. He also criticized "Uncle Tom's Cabin" and "The Clansman," and said all three are doing a great injustice to the negro race.

The ministers of all the Protestant churches of Everett co-operated in the rally, which was presided over by Mayor James Chambers of Everett. Gov. Patterson was introduced by former Attorney General Thomas J. Boynton. He said no man who believed in the religion of Jesus Christ could possibly believe in the liquor traffic.

In regard to the photo-play, the former governor said he grieved for the negroes of Boston, who were being done "a rank injustice" when the "Birth of a Nation" was nightly shown to thousands of people.

"There were hundreds of good men in the South in the days of slavery," he said, "to one of the kind that was pictured in 'Uncle Tom's Cabin,' and the book does a great deal of harm. Another book that is a mistatement of fact is 'The Clansman,' and also the photo-play taken from it, 'The Birth of a Nation.' Although I am a Southerner, I believe the play ought to be stopped. No race in the history of the world has been so maligned as the negro. There are a hundred good negroes to one bad one."

FALL RIVER (Mass.) GLOBE
APRIL 26, 1915

OBJECT TO FILM.

Acting upon telephone instructions received from brethren in Boston this morning, two representatives of the colored race here consulted attorney John T. Coughlin this morning, with a view of preventing a proposed production of "The Nigger" a photoplay. The picture is being advertised for presentation at one of the theatres here next week. Attorney Coughlin has conferred with the proper authorities urging that the use of the picture be prohibited. Advertising matter [illegible] in connection with the picture [illegible] that it is even a stronger production than "The Birth of a Nation" [illegible] so much objection [illegible] Boston. A decision on the matter will be reached in a day or two, it is believed.

BOSTON TRAVELER
APRIL 26, 1915

ONE EXPONENT OF THE GOSPEL

THE Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church of Jamaica Plain, is to be commiserated with in the fact he feels because the court has eliminated as immoral and obscene the scene from "The Birth of a Nation," wherein a Negro chases a little white girl for the obvious purpose, as set forth by the author of the play, of committing rape. As Abraham Lincoln would say: "For a pastor of a church preaching the gospel of the Prince of Peace who wants that sort of thing, that is the sort of thing he is likely to want."

The Revs. Samuel M. Crothers, Alexander Mann, Christopher R. Eliot, Henry Francis Smith and many other clerical colleagues will doubtless feel grateful to the Rev. Chauncey J. Hawkins for this new interpretation of Christianity and of the brotherhood of man.

SPRINGFIELD (Mass.) MOR. UNION
APRIL 26, 1915

OBLEM OF CENSORING MO- TION PICTURE FILMS.

...Dowd of the Boston ...icipal court declared that "the law ...s no race creed in Massachu- ...tts" he uttered a sentiment which, ...ile meritorious in itself, seems not ...o touch the root of the problem raised ...the film drama, "The Birth of the ...ion." It may be said in rejoinder ...t the fact that a play deals with a ...question secures for it no special ...munity or protection against those ...nd functions of the State in protec- ... itself against crime and disorder. ...t can be shown that this or any ...r play constitutes an incitation to ... and lynching, it most certainly ...y and should be suppressed. Wheth- ...the play in question does this or ... it seems that certain portions and ...d the chief motif of the work, ...e dangerously near that point.

...t whether the play properly calls ...legal suppression, beyond the elimi- ...on of one or two scenes condemned ...decent, the fact remains that such ...heme is open to strong objections ...n employed for film purposes. If ...play were merely of a historical ...racter, as has been claimed, the ... would be different. But this ap- ...rs to be one of the several shams ... which the efforts are put forth. ... we understand it this film is ...gned to portray the Negro as in- ...patible with the welfare and safety ...the white race, now as in the past, ...to create a sentiment that will call ... pressure and persecution of ...roes to the point of ultimately ...pelling their deportation from this ...try. If that is true the play is an ...lt to our Negro citizens, and a ...ace not only to them but to the ...e social fabric. If the kindling ... stimulating of a vindictive passion ...nst Negroes and the investment of ...r character with an aspect both ...ible and loathsome in film deline- ...ns is not an act that calls for the ...ntion of the authorities of law, ... we mistake altogether the dan- ...us nature of symptoms but too ...ly manifest in both North and ...th. This means a wanton and de- ...ate playing with fire in the pres- ... of inflammable elements which, ...ignited, work ghastly results.

...t Massachusetts citizens, what- ... they may think about the cau... ...he Civil war and the events of Re- ...struction, ought to be tolerant ...ugh to allow the South's side to be ... forth, is entirely true, in the ab- ...ct, and this applies to art as well ...historical writing. But there is a ...t where the governmental authori- ...may and must intervene in the ex- ...e of those broad powers which ... to the safeguarding of the rights ... welfare of the people representing ...races and conditions, and where ...tance of opinion and liberty of ...ch cease to be the dominant con- ...rations. Where this border line ... is bound to be more or less of a ...blem, as is the whole subject in- ...ved in the question of motion pic- ...e censorship, now before the Mas- ...husetts Legislature.

...e are inclined to be conservative ...pecting this matter of official inter- ...nce in the film drama, believing ...t public opinion will largely govern ... restrain producers, in the long ..., from transgressing bounds of de- ...cy. Like any form of art, the film ...ma must enjoy a large degree of ...dom and spontaneity if it is to ...e real power and value. "The Birth ... the Nation" is concededly an illus- ...tion of the dramatic and epic possi- ...ties of motion pictures; the objec- ... comes from making those qualities ... vehicle for the exploitation of a ...me involving vindictive bias along ...morbid sensationaling. It is by ... means a solitary example of the ... of really artistic features to cloak ... appeal that is false and unwhole- ...e in other respects. In this the ... drama, in the normal course of ...olution, should find and fulfil its ...per relationship to the moral and ...ial weal.

...oo much faith should not be placed ... artificial excisions and suppressions ... boards of censors appointed through ...e activities of well-meaning reform- ... The only way films can be satis- ...torily censored is in the making. ...at the board of censors maintained ...m producers has done good work ... the whole, seems well-established. ... is found that too much license is ...orded in certain ways, the adjust- ...nt will come in time. The plan of ...nsorship referred to has been called ...rical because under the auspices of ... producers, but this overlooks cer- ...in salient facts that go to make the ...n essentially sound. Possibly such a ...nsorship can be made more satisfac- ...rough the institution of other boards ... censors, but there should be no plan ... censorship applying to one class of ...atrical productions that would not ... one way or another attend to other ...ts of the field under our present ... of enlightened public opinion.

...ecision of Speaker Cox, who said it was a difficult matter for a board of three men, as proposed, to censor fairly the great number of films shown in different parts of the State, owing to fatigue, eye strain and other factors involved. To delegate to three persons, with their personal whims and idiosyncrasies, the business of passing on moral questions for 3,500,000 inhabitants of the Commonwealth he holds to be a decidedly doubtful departure from a democratic standpoint. There is much to be said on this side of the case. And if States and cities are to set up their various boards to govern the presentation of films according to their multifarious standards, the business will be involved in a state of confusion as pronounced in its way as that arising from conflicting automobile laws. It is not easy to rectify faults in a film after it is made. To get economical and satisfactory censoring it is necessary to get [illegible]

MORNING STAR
ss: Newark, N. J.
APR 26 1915

RACE ISSUE IN OLD BAY STATE

How a Moving Picture Has Stirred Things Up in Massachusetts.

THREATENS REPUBLICANS

Negro Vote May Go to Democratic Candidate for Governor Next Fall.

BOSTON, April 25.—A moving picture show has stirred up political feeling in a way to threaten Republican success next fall. There has been nothing like it seen since the Civil War, and it is racial.

"The Birth of a Nation" has suddenly been injected into the campaign as a political issue that has frightened the Republican leaders and threatens to throw the solid negro vote of Massachusetts to Mr. Walsh, the Democratic Governor, if he should be a candidate at the next election.

Contrary to what might naturally have been expected, Mr. Dixon's novel, as produced on the screen, scored an instantaneous hit in Boston, the audience cheering "Dixie" and applauding the Ku Klux Klan.

The proof of the popularity of the play as a spectacle is shown by the fact that, although regular prices of the theatre are charged, the house is filled to the doors each night and seats are sold four weeks in advance—and this at the birthplace of the abolition movement.

Popularity of Show.

This popularity is due, in part, perhaps, to the advertising the show has received throughout New England as a result of the fight the negroes have been waging against it, but the Civil War battle scenes probably have had their effect also.

Opposition to the play culminated a week ago in a riot, when a negro mob stormed the theatre and was only prevented by the police reserves from stopping the play and destroying the films. Several of the leaders, including William Munroe Trotter, who will be remembered in connection with a recent White House incident, were arrested. A mass meeting of protest in Faneuil Hall on the day following the riot further stirred up the feelings of the colored people.

On Patriots' Day, last week, a negro delegation which gathered at the State House to ask Governor Walsh to stop the production, hissed a band playing "America," and conspicuous headlines to this effect on the front pages of the Boston newspapers did not help the cause of the colored people. Governor Walsh was sympathetic, and, although he could not stop the play under the law, his attitude has pleased the negroes hugely.

One Scene Eliminated.

An attempt was then made in the Municipal Court to prohibit the production. Judge Dowd, after visiting the play, ordered eliminated one scene in which a white child throws herself from a cliff to escape a desperate negro. This came within the provision of the law relating to immorality and obscenity.

The play continuing in censored form, the negroes are now asking a new law of such sweeping provisions that it is being denounced even by the Republican press in this State as being so drastic that under its terms "The Merchant of Venice," films depicting the devastation of Belgium, or pictures showing the evils of child labor or drunkenness could not be produced in Massachusetts if objections were made to them by a minority of its citizens.

BOSTON (Mass.) MORN. GLOBE
APRIL 26, 1915
1701

COLORED WOMEN FORM A LEAGUE

Join in Fight Against "Birth of Nation."

Mayor Curley's Name Hissed and His Recall Demanded.

Boston Clergymen Discuss Photo-Play in Sermons.

About 800 colored women of the city yesterday afternoon joined in the protest against "The Birth of a Nation" by conducting a mass meeting at the Twelfth Baptist Church at Shawmut av and Madison st, Roxbury, which resulted in the forming of a protective league of all colored women of Greater Boston "for the maintenance and protection of our civil rights."

The meeting was one of the largest gatherings of colored women ever assembled in this city. The speeches rang with determination and enthusiasm ran high when the whole gathering sang "The Fight is On," "Hold the Fort for I Am Coming" and "Onward Christian Soldier."

Mayor Curley was bitterly denounced by several speakers and his name was hissed.

Resolutions were adopted condemning the play as it stands with the chase scene eliminated and criticising the action of the police on a week ago last Saturday night at the Tremont Theatre.

The meeting had been arranged by Mrs Olivia Ward Bush-Banks, but she was unable to be present yesterday because of illness, and Mrs Minnie T. Wright was the presiding officer.

Rev Theodore A. Asten of Cambridge, minister, opened the meeting with prayer.

The next speaker was Dr Alice McKane, who said: "Shall we fight for existence, or shall we not exist because we are black? I say fight, fight to the bitter end; fight until the last drop of blood is gone. We are not fighting as black people but as American citizens. We want 'The Birth of a Nation' removed from the city of Boston and we purpose to see it go. If we cannot get rid of it by fair means, we will get rid of it by foul."

Clement G. Morgan of Cambridge declared that every appeal to the authorities and to the courts was of no avail unless the show goes. Somebody said "Amen." Continuing, Mr Morgan said: "We want Mayor Curley recalled. He is not worthy to sit in the chair of Mayor of Boston." The statement brought forth shouts of "No!" and the name of Mr Curley was hissed.

Rev M. A. N. Shaw, minister of the church where the meeting was held, announced that though he had arranged to have Mr Curley speak at the church early in May he felt that he could not now allow him to do so.

Joshua Crawford said that they will have to take "The Birth of a Nation" out of Boston or jail the colored people.

W. Monroe Trotter read resolutions which were adopted. These resolutions protested against the action of the police a week ago Saturday night, and demanded that all plays requiring police action be stopped at once.

Mrs Theodore Asten of Cambridge read a poem on the negro problem by Ella Wheeler Wilcox, and Mrs Mary Chapman of Cambridge told of the plans for the organization, as suggested by Mrs Bush-Banks. Mrs Gertrude L. Cromwell read resolutions voicing the sentiments of the Mothers' Clubs of Cambridge. Another speaker was Mrs Agnes Adams.

Mrs Olivia Ward Bush-Banks was elected president of the new protective league and Dr Alice McKane was elected vice president. The other officers are Miss Josephine B. Selden, secretary; Mrs M. F. Donaldson, treasurer. Mrs Minnie T. Wright was elected chairman of the vigilance committee and Mrs Theodore Asten of Cambridge, vice chairman.

MEETING AT CAMBRIDGE.

White and Colored Men Speak at the First Parish Church in the Afternoon.

Rev Samuel McC. Crothers, pastor of the First Parish, Cambridge, severely criticised the production of the photo-play "Birth of a Nation" at a service held at the church yesterday afternoon. The church was crowded, the majority of the congregation being colored people.

BOSTON (Mass.) JOURNAL
APRIL 26, 1915

Should Be Americans First, Last, Always

To the Editor of The Boston Journal:

I have noted with interest your editorials on "The Birth of a Nation." This picture seems unfortunately to have created a state of mental collapse throughout this section. It is a pity that so many have rushed into print. Let everyone now work for mutual peace and good will regardless of race. Let us be good Americans first, last and all the time.

Now that legislative action is at hand let us hope that this moving picture issue will remain out of politics. There is already a sufficiency. It would be very interesting to hear a little more discussion, not necessarily on the picture itself, but on this prospective new law and the kind of board which may have the seriously important task of censorship. Respectfully yours,

ROBT. E. STONE.

April 23.

Rev Dr George L. Cady of Dorchester, Rev Mr. Swain, a Cambridge colored clergyman, and William H. Lewis also spoke, and Miss Maria Baldwin, principal of the Agassiz School, read Dunbar's poem on Douglass.

LASTS UNTIL MIDNIGHT.

Protest Meeting Against "The Birth of a Nation" Held at the Columbus Avenue A. M. E. Church.

An enthusiastic meeting in protest against the continuance of the photo-play, "The Birth of a Nation," was held last night in the Columbus Avenue A. M. E. Zion Church. The auditorium was filled and an overflow meeting that taxed the vestry was held downstairs.

The meeting was held under the auspices of the National Independent Equal Rights League. It did not begin until after 9:30, and it was long after midnight before the last speaker was heard.

Emory T. Morris presided. Rev Aaron W. Puller of the People's Baptist Church urged race unity and race sacrifice.

Sherwin L. Cook said he wondered how it would feel to be in Iberia and witness a film show in which the white race were shown up in the true light.

Walter D. McClain said the colored race didn't want hysterical or violent leadership, but a leadership that is calm, serene, careful and thoughtful.

William D. Brigham said he thought that in the production of the film was a deep-laid plot to injure 10,000,000 colored people of this country.

Rev B. W. Swain said he had to take off his hat to Gov Walsh for his attitude in the matter.

Rev Herbert S. Johnson, pastor of the Boston Baptist Tabernacle, said the colored people were not making the fight alone, as the great mass of the people are with them.

Rev M. A. N. Shaw said that all intermediary steps that the law allows were being taken and if these failed, he wanted the newspapers to advise all law-abiding people to keep away from the Tremont Theatre.

Resolutions were adopted denouncing the conduct of the police at the Tremont Theatre.

DEFENDS PHOTO PLAY.

Rev Chauncey J. Hawkins of Jamaica Plain Declares Nothing Should Have Been Cut From It.

Rev Chauncey J. Hawkins in a discourse last evening in Central Congregational Church, Jamaica Plain, declared that there was no justification for the criticisms passed on the photo play, "The Birth of a Nation."

He said in part: "Boston has been whipped into a state of hysterics that threatens to sweep people off their feet and cause them to do something they will regret. I am in opposition to the proposal that the Legislature take action in the matter, for I maintain that it will be in violation of freedom of the press and of public expression.

"In my opinion the play does not revive dead issues, but presents one that is particularly alive in the South today. I saw nothing immoral in the scene that was cut out by order of the court. It was merely distressing, because it represents the position of white women in the South today."

TIME TO FORGET.

Rev Dr Foulton Says Days of Reconstruction Are Behind Us.

"The Birth of a Nation" must be stopped if Massachusetts is to remain worthy to the memory of Garrison, Phillips and Sumner, said Rev Dr Chas. A. Fulton at the Dudley Street Baptist Church, Roxbury.

"The days of the Civil War and the reconstruction are behind us. Let them be forgotten, save as their memory help us in planning wisely for the future."

EVENING RECORD
Boston, Mass.
APR 26 1915

Theatrical Man Found Dead in Hotel

Wilstach's Death Was Due to Natural Causes

Claxton Wilstach, assistant manager and publicity agent of "The Birth of a Nation," the photoplay at the Tremont Theatre which has aroused a storm of protest, was found dead in his bed at the Georgian, shortly after 7 a.m.

The body was discovered by a call boy at the hotel who went to Mr. Wilstach's room to awaken him.

Medical Examiner Leary made a preliminary examination of the body and said that death may have resulted from natural causes. The body was taken to the southern mortuary at the City Hospital, where Dr. Leary performed an autopsy later in the day.

On a table beside the bed was found a glass containing what is thought to be water, but Dr. Leary took it away for examination.

When the call boy knocked at the door of Wilstach's room he obtained no response. After hearing no noise within after continued rapping the call boy summoned the manager of the hotel. The room was forced open and Wilstach was found lifeless on his bed.

Wilstach was 42 and had been in Boston about a week. The position he had with "The Birth of a Nation" company was formerly filled by Henry McMahon. Wilstach was at one time manager for the Sothern and Marlowe company and was one of the best known theatrical men in the country. His brother, Paul Wilstach is famed as an author and he has another brother, Frank Wilstach, who is a well-known theatrical publicity man.

AMERICAN
ess: Boston, Mass.
APR 26 1915

RAP PHOTO PLAY AT MASS MEETING

"The Birth of a Nation," the photo-play which has been so bitterly condemned by the colored people of Boston, was scored from platform and pulpit, especially at the "fellowship meeting" in the First Parish Unitarian Church in Harvard square.

At a mass meeting in the Twelfth Baptist Church, in Shawmut avenue, a "vigilance committee' was organized, with Mrs. Olivia Ward Bush Banks as its president. In calling on the people of her race to stop the film, Mrs. Banks announced that the women were not afraid to die to prevent the photo-play, even if the men were.

At the Harvard square meeting, Dr. Charles W. Eliot, Harvard's president emeritus, joined in the protest, declaring that the people of the North resent the imputation that they are turning from the Fourteenth Amendment to the Constitution.

Others who assisted in the meeting were the Rev. George L. Cady, William H. Lewis, former assistant United States District Attorney; the Rev. Benjamin W. Swain, the Rev. Powhattan Bagnall and the Rev. Samuel M. Crothers.

ELIOT AGAINST FILM.

Dr. Eliot said:

"I have not seen the photo play, but from what I have heard of it, I object first to its expression of a grave historical error. This nation was not born in the reconstruction period. It was born when the Constitution of the United States was accepted by the thirteen colonies.

"I understand from hearsay testimony that this film represents the Ku Klux Klan as doing a good work during the reconstruction period. I lived in Massachusetts during that period and I never heard any citizen of Massachusetts express any favorable opinion of the Ku Klux Klan. On the contrary, it stood as an example of lawlessness, cruelty and outrage and was not thought the better of because the men who took part in its activities always rode in disguise. That is not a method which freemen use.

"I wish the white people of the North would learn something from the white people of the South about giving the colored people the right to pursue happiness. This film, or play, should not be allowed to accomplish what is probably its purpose—to inspire the white people of the North with a different feeling toward the colored people than we held at the close of the Civil War.

"We resent the idea that we are turning, even in our minds, from the Fourteenth Amendment. We resent the idea that there is any chance of that amendment being reconsidered. In fact, we hold that all men are entitled to life, liberty and the pursuit of happiness."

OTHERS DEFEND PLAY.

The Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church, in Jamaica Plain, announced that he saw nothing untrue in the photo-play. He said:

"The greatest objection that has been raised to this play is that it stirs race prejudice. I see nothing in the play that ought to stir race prejudice. But a larger question is ignored, namely, shall any race be placed above criticism? It is wholesome for the public wellbeing to take a stand, through court decisions and legislative acts, that the bad features of any race shall not be revealed for public scorn and condemnation? God pity us when we reach that supersensitive state where we cannot listen to a rehearsal of our faults."

BOSTON (Mass.) AMERICAN
APRIL 26, 1915

Claxton Wilstach Is Found Dead in His Hotel Room

Claxton Wilstach, one of the best-known theatrical publicity men in the United States, was found dead early today in a room at the Hotel Georgian, Park square. Wilstach had complained of ill health for some time. It was thought by the medical examiner that he had a heart attack while dressing.

Wilstach was about forty years old, and for many years was publicity man for Sothern and Marlowe. He had come to Boston about a week ago as publicity man for the "Birth of a Nation" at the Tremont Theatre. His brother, Frank Wilstach, is also a widely-known theatrical publicity man.

EVENING TRANSCRIPT
Boston, Mass.
APR 26 1915

NEGROES HEAR OPPONENTS

Throng Listens to "Birth of Nation" Supporters

Warned No Demonstration Will Be Tolerated

Largest Crowd of the Year on Hand

Many Tussle to Get Into Hearing Room

So great a crowd assembled in the largest committee room in the State House, this morning, to listen to the arguments of the opponents of the Sullivan bill to stop the production of "The Birth of a Nation" that Senator Norwood, chairman of the Committee on Judiciary, felt it necessary to warn the spectators that comment would not be tolerated and that hissing or applause would result in the clearing of the room. Fifteen hundred persons crowded the room and three hundred others stood in the corridors when the opponents began their case.

Several hundred persons, mostly negroes, assembled at the State House two hours before the hearing began at 10.30 o'clock. Upwards of two thousand were packed in the corridor when the committee room doors were opened. The crowd pushed to get seats and Sergeant-at-Arms Pedrick and ten of his assistants had all they could do to keep the people orderly. Their orders "keep quiet," "stop your pushing, gentlemen," "be orderly," repeated almost constantly, helped some, but many women had their clothes and hair disarranged in the rush for seats.

The crowd constantly increased. At eleven o'clock there were more present than at the hearing last week and the crowd was greater than at the sectarian hearing earlier in the year.

Substitute Bill Offered

J. Mott Hallowell offered the committee a bill as a substitute for the Sullivan petition which would amend the present law so that no entertainments or shows could be given that would cause race hatred or religious prejudice. The Hallowell bill would amend Section 2 of Chapter 494 of the Acts of 1908 so as to read:

Section 2. If at any time under a license granted hereunder there shall be given a theatrical exposition, public show, moving picture, photoplay, or other pictorial representation, public amusement or exhibition any part of which in the opinion of either the mayor of Boston or the chief of the Massachusetts district police, is obscene or immoral, or tends to injure the morals of the community, or tends to create disturbances, incite riots, or cause public disquiet, and is not eliminated at the request of the mayor or the chief of the Massachusetts district police, then he may suspend the license for such particular representation. And if said mayor or chief of the Massachusetts district police shall suspend any license under this section the Supreme Judicial Court, or the Superior Court, shall have jurisdiction in equity to enforce the provisions of this act upon the petition of said mayor or chief of the Massachusetts district police.

"Protest Easier Than Memorial"

John F. Cusick, representing the Epoch Production Company, sponsors for "The Birth of a Nation," conducted the hearing for the opponents. He called upon M. Sumner Coggan, who declared that the legislation proposed in the Hallowell bill came from hysteria and was aimed against a single production. A protest, he said, is easier to get up than a memorial—a driver often swears at and beats his horse, but does not give him a lump of sugar with so much alacrity. This production has been viewed by thousands and only a small proportion of those who have atended have uttered protest.

In reference to the suggestion that the mayor have the sole authority for the suppression of productions, he said the managers felt that this was too much power to give to any one man. He, therefore, offered an amendment giving the mayor the right to suspend licenses, with however, a right of appeal to the Supreme Court by the theatre whose license has been threatened by revocation. This amendment, he said, would eliminate the objection to the dual authority under the present law.

In answer to Representative Drury's question as to whether he believed that a play which was opposed by a considerable part of the population should be suppressed, Mr. Coggan said that, if that were to be, the productions would become uninteresting. Members of the committee then gave many examples, and asked whether these instances could be suppressed if they arose.

Negroes Hiss Dr. Hawkins

Rev. Chauncey J. Hawkins, D. D., of Jamaica Plain, said that he came to protest against the attack on American censorship. "We suffer many things from the press that we do not like," he said, "and I think the same should apply to the stage. I therefore protest against any restriction of this freedom, and I believe that no race should be beyond criticism." He also stated that he had no other interest in the matter than that.

Asked whether he thought that Harvard should be characterized by the egg-throwing exhibition at the Majestic Theatre a few years ago, he replied that as a Yale man he did not object. Representative Kennard said that the Harvard men on the committee took no chance. Dr. Hawkins said that his limit [illegible] restrictions on [illegible] would be [illegible] ality. Hissing followed Dr. Hawkins' remarks about the negro in the history [illegible] There are [illegible]

It would awaken the North as much as the South as to the condition of the negro. He also said that he objected to the limitations of free speech which this bill would impose. He cited President Wilson's remarks in his history in defence of the Ku Klux Clan. Dr. Fleischer attacked Moorfield Storey for his leadership against the play when he had not even seen it. The governor, he said, would not for the world miss the chance to play up to the negro, and he spoke of the hysteria which had overcome Lieutenant Governor Cushing, Speaker Cox and Hon. S. W. McCall when they championed the negro. Mr. McCall's "Life of Thaddeus Stevens" was cited to show Mr. McCall's remarks upon the Ku Klux Clan, and his apparent contradiction as to his idea of its purpose.

Says Negroes Act Like Children

In regard to the Jews, Dr. Fleischer said that if they had never been persecuted they never would have grown up. "The negroes act like children in this case," he declared, "when they cry out when they are hurt. There is something more than feelings, however; there are laws and principles to be considered.

Rev. Thomas B. Gregory, for fifteen years on the editorial staff of the New York American, and a Southerner by birth, said that the scars of the war were practically eliminated, and spoke on the truthfulness of the play. He declared that everything depicted by the play was true, since he said that he had seen them. But no man could depict those unspeakable ten years of hell called the Reconstruction period. This play is merely educating the people to the facts, he said. It was not the negro who caused those days of the Reconstruction period, but those human vultures, neither white nor black, neither Northern nor Southern, who used the negro for the vote. There is no reason for this legislation. It is using Vesuvius to roast an egg. The Ku Klux Clan was not a band of murderers. There were 700,000 members—more than the entire army of Virginia—and it is not right to indict a whole nation.

The Playwright's Viewpoint

Eugene Walter, a playwright, said that long after the negro problem was solved there would be many play-writers who would wish to make a living, and these people would want to know how far they might go. He objected to a law which would allow anyone to stir up ill feeling by rivals or enemies. He spoke of the English system of censorship which he thought admirable. He was not interested in "The Birth of a Nation," but asked whether many plays, which were liable to hurt a few people, were to be stopped or whether the Legislature would give the writers and producers a good sane law.

Corporation Counsel John A. Sullivan, representing Mayor Curley, said that the Sullivan bill was inadequate from any point of view. While it inflicted a penalty in this case it would also penalize any play tending in the remotest degree to incite race prejudice. The play has a recognized and valuable part in the life of the people and it would be unfair to impose such a law.

Present Law Inadequate

Mr. Sullivan spoke of several cases where races had been hurt by productions, and yet they had not attempted to have them removed from the stage. The language of the Sullivan act, too, he said, was an invitation to reckless persons to produce breaches of the peace.

In regard to the Hallowell amendment, Mr. Sullivan said he objected to having the power taken from the police commissioner and given to district police. He asked that this power be left in the hands of one responsible authority. The present law, he said, results in a deadlock, and should be changed. If the power is given to the mayor alone, however, let there be some appeal to the courts. In answer to a question whether it was true that the mayor would have stopped the play if he had had the power, Mr. Sullivan said he thought that if the mayor did say so, it must have been before the objectionable parts were eliminated.

As to whether this play should be taken from the stage, he said that the case was similar to that of a negro moving into a white comumnity against the wishes of the whole of that community, which would have no right to make that negro sell out. Laws cannot be broken because of the whims of a large body of people, he said. In addition to this, there are many more persons who have seen the play and have liked it and who want it to continue.

If there is to be a censorship, give the mayor the right to appoint a trained man, he said. Neither the mayor nor police commissioner may have the slightest knowledge of censorship and, therefore, the present law is not real consorship.

Judge Brackett, representing the Theatre Managers' Association of Boston, said that the proposed legislation would affect very large interests which he represented.

The hearing was continued until 10.30 tomorrow morning.

PHOTOPLAY MUCH CONDEMNED

"The Birth of a Nation" Denounced from Many Pulpits—It Finds Only One Defender Among Ministers

Denunciation of the photoplay "The Birth of a Nation" and severe criticism of Mayor Curley for failing to stop its production in Boston, were expressed at several meetings Sunday. Some of these gatherings were held particularly for the purpose of discussing the play, while at others the speakers referred to it directly or indirectly in the course of their discourses. In only one instance reported did a minister, who touched upon the subject, defend the play.

One of the large meetings was that in the First Parish (Unitarian) Church in Harvard square, Cambridge. It was called a service of Christian Fellowship and there was a large attendance of white people and of negroes. Rev. Samuel McChord Crothers, D. D., the minister, led the meeting and the speakers included Dr. Charles W. Eliot, William H. Lewis, Rev. George L. Cady, D. D., of the Pilgrim Congregational church in Dorchester and others. In the course of his remarks Dr. Eliot said:

This film, or play, should not be allowed to accomplish what is probably its purpose—to inspire the white people of the North with a different feeling toward the colored people than we had at the close of the Civil War. We resent the idea that we are turning, even in our minds, from the 14th amendment, we resent the idea that there is any chance of that amendment being reconsidered. In fact, we hold that all men are entitled to life, liberty and the pursuit of happiness."

Dr. Crothers pointed out the difference between a play which may offend some race through some incident in it, and a play which is deliberate propaganda promulgated by some extreme party, and classed "The Birth of a Nation" with the latter. Although it is difficult to draw a line, he thought there should be some legislation or censorship not against a work of art but against a propaganda. Continuing, he said in part:

"The fundamental thought of American citizenship is that we shall build up a community of brotherly love, that we shall not be taught to hate each other. The teaching of the propaganda of this film is destructive of the American conscience and the American fibre of life. There are some things so desperately wicked that they must be stopped. This whole idea of dividing men and women into classes and pointing the finger of scorn and hate at one class is un-American. Every American ought to resent it."

In the A. M. E. Zion Church on Columbus avenue there was a large gathering under the auspices of the National Independent Equal Rights League, and the meeting lasted until midnight. Mayor Curley was criticised for his alleged insincerity and Rev. M. A. N. Shaw of the Shawmut Avenue Baptist Church said he had revoked an invitation to the mayor to speak in his church. Other speakers were Rev. A. W. Puller of the People's Baptist Church, and Rev. Herbert S. Johnson of the Warren Avenue Baptist Church. Resolutions were adopted denouncing the conduct of the police at the Tremont Theatre and demanding a cessation of such invasion of public rights.

Another large assemblage, mostly of negro women, was at the Twelfth Baptist Church on Shawmut avenue, where a league of colored women for the maintenance of protection of civic rights was formed. Mayor Curley was denounced by speakers and resolutions adopted condemning the play. There was a long list of speakers.

Rev. Walter Calley, at the First Baptist Church in Jamaica Plain, declared that "The Birth of a Nation" as well as other photoplays ought to be stopped for the bad influence that they exert on the young boys and girls of the community. He gave it as his belief that a good deal of the trouble of the reconstruction period was a disgrace to the nation, but that those days as well as the differences engendered by the Civil War ought to be forgotten if we are today a united nation.

Rev. Ambrose W. Vernon of the Harvard Congregational Church in Brookline, in the course of his discourse, said: "The great issue is between absolute freedom of speech and freedom of art and the effect of that freedom upon the fanning of the flames of race prejudice. The spectacle in Europe is showing what race prejudice can do when started, and our own country is a mosaic of different races."

Speaking in his pulpit at the Dudley Street Baptist Church, Rev. Charles A. Fulton said: "'The Birth of a Nation' is a misnomer, for the photo-play which should be called 'The Clansman.' As a spectacle it is a wonderful production. But it should be stopped. It must be stopped in Massachusetts if she is to remain worthy of the memory of Garrison, Phillips and Sumner. It must be stopped because it is a travesty of history. Nothing but mischief can come of it."

Former Governor Malcolm R. Patterson of Tennessee, speaking at a prohibition rally in the First Universalist Church at Everett, attacked "The Birth of a Nation" and criticised "Uncle Tom's Cabin" and "The Clansman," saying that all three were doing a great injustice to the negro race. "Although I am a Southerner," he said, "I believe the play ought to be stopped. No race in the history of the world has been so maligned as the negro. There are a hundred good negroes to one bad one."

Rev. Chauncey J. Hawkins, in the Central Congregational Church, Jamaica Plain, declared that there is no justification for the criticisms passed on "The Birth of a Nation."

He said: "Boston has been whipped into a state of hysterics that threatens to sweep people off their feet and cause them to do something they will regret. I am in opposition to the proposal that the Legislature take action in the matter, for I maintain that it will be in violation of freedom of the press and of public expression. In my opinion the play does not revive dead issues, but presents one that is particularly alive in the South today. I saw nothing immoral in the scene that was cut out by order of the court. It was merely distressing, because it represents the position of white women in the South today."

WILL NOT VOTE IGNORANTLY

Unitarian Ministers Wish to See "The Birth of a Nation" Before Condemning the Film

Rev. Charles W. Wendte, D. D., presented to the Ministerial Union, in Channing Hall this morning, resolutions expressing "sympathy with the outraged feelings and the plea for a just judgment and equal civic rights on the part of our colored fellow-citizens," and demanding that the laws be enforced "for the suppression of a theatrical representation which is unfairly discriminating against one element of our population."

When this was offered to the meeting, Rev. C. F. Dole, D. D., said that his own feeling was that the members ought to be extremely shy in asking for suppression. He had not seen "The Birth of a Nation," and, therefore, could not trust himself to speak as to its effect on an audience but from what he had heard he was inclined to believe that the Nation," and [illegible] mis-reading" of history, harrowing scenes [illegible] "Uncle Tom's Cabin" substituted [illegible] This might, however, in- [illegible] protest from indignant white [illegible]

Rev. J. J. Coleman of East Bridgewater declared the effect of the play to be hostile and pernicious, and he was sorry to see such a production in Boston. Several others spoke, but it turned out that few had seen the production. Rev. Harold O. Arnold of West Roxbury suggested that the resolution be laid on the table and a committee appointed to attend the play and report. This met with unanimous approval. Rev. Frederic Gill of Arlington, who presided, chose Dr. Wendte, Dr. Dole and Rev. George D. Latimer to serve, and they consented.

Rev. W. Harris Crook of Oxford, Eng., now taking courses in economics at Harvard, was the speaker of the morning and his subject was "The Price of Patriotism." His address was under three heads; the cost of war in dollars; in the health of a nation and the danger to the democratic spirit of a country. He said he must necessarily say things which all thoughtful men must know in connection with the war, such as the loss of millions of dollars and millions of men and the bitterness of spirit which fighting fosters. Militarism, he said, is a menace to a civilized nation whether it leads to war or not, and he quoted statistics to prove his assertion that the army is a hot-bed for the propagation of disease. Only the choicest men are chosen, but the military system soon shows what it can do to make fit men unfit, he said.

Mr. Crook spoke with sadness of the silence of the churches in this crisis and said that each nation takes the attitude that God cares for it more than for any other people. "If this notion gets into the heart of the next generation," he said, "it will be the death-blow to Christianity." Mr. Crook declared that the armament trusts are all in league and that America should be on guard because, "at this very moment the people may be rushed by their rulers into war." He read from a manifesto published by German Socialists which looks for complete disarmament.

Rev. George Willis Cooke said he was ashamed of the attitude of the average church organization; the only denomination which has set itself firmly against the war is the Society of Friends. As the contention of Mr. Crook was that the patriotism of the English people is not worth the price demanded, Rev. T. C. Bacon of Salem inquired as to whether this could be said justly regarding the civil war. In answer, Mr. Crook told of his recent visit to Washington; of his trip to Mount Vernon on the passenger car which became "Jim Crow" on entering Virginia. He would not think any war worth the price if a spirit of hatred and injustice continued to be engendered and fostered long after it was over.

NEW BEDFORD (Mass.) TIMES
APRIL 26, 1915

PASTORS ENDORSE PROTEST MADE BY COLORED CITIZENS

"The Birth of a Nation," the photo play which has stirred the colored blood of the nation into a turbulence of protest, was condemned by the New Bedford Ministerial union at its regular meeting this morning in the Y. M. C. A. building, when a resolution sympathizing with the colored people in their protest against the injustice which they claim is done their race by the pictures, was adopted by a unanimous vote, and the organization went on record as pledging its co-operation with them for the suppression of the film.

The resolution drawn up by the Rev. Frank E. Ramsdell, pastor of the North Congregational church, and presented by him to the meeting is as follows:

"Resolved, That the New Bedford Ministerial union express its sympathy with the colored people in their protest against the injustice done their race by the moving picture play "The Birth of a Nation," and pledges its co-operation with them for its suppression."

Two colored clergymen who are members of the ministers' organization were present when the resolution was adopted.

The action taken by the clergymen means that vigorous opposition will be set up, should any of the managers of local picture playhouses attempt to bring the objectional film to this city for exhibition, when it is released after its run in Boston.

Several other important matters were dealt with by the ministers at their meeting today.

Report On Controversy.

A report wah made on the recent controversy between officials of the local camp of the Spanish War Veterans and officers of the Ministerial union relative to the objection made by the latter to the granting of a permit for a sacred concert on Sunday for the benefit of the S. W. V. and it was announced that the benefit concert is to be held on a week day night.

The meeting voted to endorse the action of the officers of the camp in changing their plans and to hold the concert on a week-day night instead of Sunday, and to assist in every way to make the concert a financial success.

Following a lengthy discussion on the matter of extending missionary work to Chinese residents of this city it was voted start a Bible class among the local sons of the Orient who can be persuaded to take an interest in religion. A committee comprising The Rev. Thomas S. Sayer, the Rev. C. F. Hersey and the Rev. W. H. Mosley was appointed to take charge of the work.

It was voted to [illegible] outing of the union in [illegible] Rev. Henry Rounsaa, the Rev. [illegible] Kershaw, and the Rev. [illegible] were appointed a committee to [illegible] arrangements for the event.

The Rev. Royal W. Sayer, the Rev. Paul N. Cayer and the Rev. [illegible] Oxnard were appointed a committee to bring in a list of nominations for officers of the union, to be elected at the next meeting.

The program committee announced that Arthur N. Harriman, president of the Central Labor union of this city, will be the speaker of the next meeting.

Prof. George C. Cell of Boston university was scheduled to address the meeting this morning, but he failed to make an appearance, nor did he send any word explaining his absence. In place of Prof. Cell, Fred H. [illegible] of the editorial staff of the Boston [illegible] Herald was introduced and delivered a short [illegible]

oston, Mass.
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ANTI-BAR ADVOCATE ENDS TOUR

Attacks "Uncle Tom" and Much-Discussed Photo-play

The books, "Uncle Tom's Cabin," "The Clansman," and the photo-play "The Birth of a Nation," were vigorously attacked as an injustice to the negro race, by ex-Governor Malcolm R. Patterson of Tennessee, at a prohibition rally held yesterday in First Universalist Church, Everett.

The former Southern statesman declared that there were far more good masters, than the bad ones pictured in "Uncle Tom's Cabin," that "The Clansman" was a misstatement of facts and that Boston was doing a great injustice to the negro race by viewing "The Birth of a Nation," and said that its production ought to be stopped.

ENDS SPEAKING TOUR

Patterson ended his speaking tour in this State at the meetings yesterday. The gathering at Everett was a most enthusiastic one and was presided over by Mayor James Chambers, and the speakers were introduced by the Hon. Thomas J. Boynton, former State attorney-general. Ex-Governor Patterson also spoke yesterday at the Congregational Church, Concord and at the First Baptist Church, Brookline.

"No man can believe in the religion of Jesus Christ and at the same time believe in the liquor traffic. The question is now squarely before the public, with a long stain of blood and wrecked lives upon it," said Mr. Patterson.

"No one defends it. Where can you find even a newspaper or a magazine that prints liquor advertisements that will defend this poison ivy that clings to the soil of the earth? It is the sewer that empties its filth in the big cities. It is confusion's masterpiece.

"The liquor interests have thousands of slaves to their curse, and yet when they have faithfully served the god of drink, and wrecked their lives, there is no one to take care of them.

" 'Uncle Tom's Cabin,' 'The Clansman' and that picture, 'The Birth of a Nation,' are a great injustice to the negroes. I have a great sympathy for the negroes of Boston. They are being subjected to a rank injustice when that play is allowed to be [illegible]

SPEAKERS SCORE MAYOR

000 Attend Colored Mass Meeting in Protest Against Photo-Play at Columbus Avenue Zion Church

Colored citizens, to the number of 000, not only packed the auditorium of the Columbus Avenue Zion Church last evening, but also filled the two vestries on the ground floor at mass meetings in protest against further exhibition of the photo-play "The Birth of a Nation" at the Tremont Theatre and, while Governor Walsh came in for words of commendation, Mayor Curley was scored by several of the more than a dozen speakers for his insincerity.

"And we are going to do everything in our power to make him feel and realize it," exclaimed the Rev. M. A. N. Shaw, pastor of the Shawmut Avenue Baptist Church. "As a beginner in this direction, I have revoked the invitation extended to Mayor Curley to speak in our church on the second Sunday in May. And, why? Simply, because for him to attempt to speak from the same rostrum as did Wendell Phillips, Charles Sumner, William Lloyd Garrison and other anti-slavery advocates, would be nothing short of desecration."

The Rev. A. W. Puller of the People's Baptist Church, in a fervid plea, advised his hearers to use five weapons in this warfare, viz.: Race thankfulness; race unity; race loyalty; race agitation and race sacrifice. For nearly 40 years he had preached the gospel and with faith in God and such weapons there could be no question that they would win the fight to banish the play from Boston and have better and needed laws on the statute books of Massachusetts to prevent occurrence of recent troubles by reviving race prejudice.

The Rev. Dr. Herbert S. Johnson of the Warren Avenue Baptist Church said that when he saw the photo-play of "The Birth of a Nation," he wished that, instead of his name being Herbert S., it was "Jack" [illegible] because it put him in such a fighting mood. Furthermore, he told his hearers the colored citizens were not making a fight alone for their [illegible] the white people who [illegible] humanity. He did not [illegible] propaganda directed against the race and rather a personal [illegible] on the part of certain individuals.

Resolutions were adopted denouncing the conduct of the Boston police at the Tremont Theatre during the run of the "Birth of a Nation," and demanding a cessation of such invasion of public rights and, further, that any play which is deemed to regard such police action necessary, be stopped at once.

The meetings were held under the auspices of the National Independent Rights League, with Emery T. Morris as chairman, and the pastor, the Rev. E. S. Swain, made an appeal for funds, and the response was generous and gratifying.

Among the other list of speakers who held forth until after the midnight hour and who advised all to attend the hearing at the State House today, were the Rev. Samuel A. Brown, the Rev. Walter D. McLain, the Rev. T. E. Aubin, D. O. Walker, Sherwin L. Cook, William D. Brigham and George T. Daily.

NEW BEDFORD (Mass.) TIMES
APRIL 26, 1915

SPEAKERS URGE WAR AGAINST PHOTO-PLAY

"Birth of Nation" Scored in Resolution at Meeting

Approximately 100 colored residents of this city gathered in the Bethel A. M. E. church yesterday afternoon when they were addressed by their leaders regarding the evils which are found to follow the continuation of the photo-play "The Birth of a Nation," which is now being produced in a Boston theatre.

At the conclusion of the mass meeting the following resolution was unanimously adopted: Resolved—That this meeting condemns the photo-play "The Birth of a Nation" as a perversion of history and a maliciously false and defamatory libel upon the black American citizen, and endorses the movement to secure proper legislation that shall prevent the public production of plays or pictures, the purpose or effect of which is to arouse race and religious discord."

In addition the meeting appointed a committee to interview members of the New Bedford delegation to the legislature and urged each of them to support with his vote the Sullivan-Halloway bill, which seeks to prevent the production of plays or photo-plays which tend to arouse race and religious discord, and which is aimed directly against the photo-play "The Birth of a Nation." The committee appointed to do this work is comprised of Miss Elizabeth C. Carter, John R. Barreau, and Frederick S. Monroe.

Jourdain Presides.

E. R. Jourdain presided at the meeting, and he made the principal address. Attorney I. C. Dade was scheduled to be one of the speakers, but he arrived at the meeting so late that he was not called upon. Miss Elizabeth C. Carter, who saw the photo-play "The Birth of a Nation" in New York city, described its objectionable features in the eyes of the colored people, and James H. Magnett, the last speaker, lauded Gov. David I. Walsh for taking the first step to secure legislation to place the ban on objectionable photo-plays such as "The Birth of a Nation."

Among the white people who attended the meeting were former Mayor Thomas Thompson, the Rev. E. O. Cunningham and Charles E. Vaughan.

Mr. Jourdain stated that "The Birth of a Nation" is a malicious, vicious libel upon an entire race of people. It is a part of a propaganda of the reactionary element in the south to alienate from the negro all sympathetic feeling in the north, and is aimed to bring about the repeal of the 14th amendment to the constitution of the United States which insures equal suffrage for the negro.

The Klu Klux Klan, which is lauded in the photo-play as a band organized and operated to defend the honor of women from the negroes, Mr. Jourdain characterized as an organization of man banded together for the purpose of driving the colored people out of the south, in order to prevent the overthrow of the clique which controlled the politics of the south.

Under the charge of rape, Mr. Jourdain stated, negroes have been lynched for everything from murder to being "sassy" to white people. A certain element in the south, he said, have never ceased to desire to disfranchise the southern negro, and to do this they at one time sent many lecturers to the north. Now that the motion pictures have become the rage, he said, they have adopted this method to create prejudice in the north against the negro race.

Mr. Jourdain praised William Monroe Trotter, William Henry Lewis and other negro leaders for their courage to fight for the rights of the negro race. Relative to President Woodrow Wilson's charge that Mr. Totter was impudent to him, Mr. Jourdain said that Massachusetts in the past has had other impudent men, including Patrick Henry [illegible]

BOSTON (Mass.) MORN. HERALD
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NEGRO WOMEN OFFER TO DIE TO STOP FILM

Organize Vigilance Committee, Hiss Mayor's Name and Demand His Recall.

Mayor Curley and the photo-play, "The Birth of a Nation," shared unequally in condemnation and denunciation at a mass meeting of Negroes at the Twelfth Baptist Church, Shawmut avenue, Roxbury, yesterday afternoon, called to express indignation against the continued exhibition of the play. The mayor received by far the larger share of the censure.

The mayor was stigmatized as "the most hypocritical mayor that the city of Boston has ever had"; it was asserted that to hold good now the invitation that has been extended to his honor to speak at a meeting of the church in May would be to "desecrate the platform"; the mayor was threatened with the recall; his name was hissed, and, last but not least, the name of John F. Fitzgerald was cheered to the echo when his action in forbidding the continued production of "The Clansman" was contrasted with Mayor Curley's failure to order "The Birth of a Nation" to quit business in Boston.

The meeting was called by Mrs. Olivia Ward Bush Banks and its announced purpose was to form "a protecting league of all colored women of Greater Boston for the maintenance and protection of their civil rights." Such an organization was formed, with Mrs. Banks as its president and Mrs. Minnie Wright as chairman of the "vigilance committee of 100 women."

Mrs. Wright presided at the meeting and feeling ran high. The name of Curley was always the signal for hisses and some of the more excitable women added to the demonstration by shouting very uncomplimentary things about Boston's chief executive.

Pastor Denounces Mayor.

It was the Rev. M. A. N. Shaw, pastor of the church, who declared that the invitation extended to Mayor Curley to speak at the church in May would be withdrawn. He said:

"As far as it is within my power to recall Mr. James Curley, that will be done now; that is, he will ne told his services are not wanted at a meeting to which he had been invited in May. I would not desecrate the platform of our church with Mr. James Curley." Mr. Shaw accused the mayor of "hiding behind the law."

"Mayor Curley never meant a word of anything he said to us at his office. If the Legislature gave him the power he would not exercise it," declared the pastor.

Clement G. Morgan, an attorney, condemned the action of the police upon the night that the arrests were made at the Tremont Theatre, and said that it was without cause. Mr. Morgan charged Mayor Curley with failing to do what he had promised. "You have an opportunity to recall your mayor next fall," he said. "The man sitting in that chair should not be there to represent the people."

"When we took our message to former Mayor Fitzgerald, while he was in office, regarding 'The Clansman,' he gave us audience and did something for us," said Morgan, and for several minutes the audience applauded the mention of ex-Mayor Fitzgerald's name.

"At that time we were sent to Commissioner O'Meara and then we were sent back to the mayor," continued Atty. Morgan. "He told us if it was up to him it would go and it want. I don't like Mayor Curley; he is the most hypocritical mayor ever in the chair. An opportunity is given for recall; if there are any here at this meeting that are not registered, now is the time to fix it up."

Women Not Afraid to Die.

Joshua Crawford, another colored lawyer, said that every Negro, "from the man in the gutter to the man on the pinnacle" is working to drive "The Birth of a Nation" out of Boston, "and we are not going to stop. It has got to go or they will have to put us in jail."

William Monroe Trotter read several telegrams from Philadelphia lauding Gov. Walsh and Lieut.-Gov. Cushing for their position in the matter. Mr. Trotter introduced resolutions condemning the Boston police for their actions at the Tremont Theatre affair. They were adopted.

Mrs. Wright made an impassioned address. "What pride is it for me to say that I was born in Boston if I am [illegible]

After telling of the cheers which greeted the deeds of the Klu Klux Klan and the ridicule which greeted the impersonation of Charles Sumner, the idol of the colored race, when she saw "The Birth of a Nation" in New York city, Miss Carter stated that she hopes the photo-play will never be allowed in New Bedford, and will soon be legislated off the films in every place in the country.

If it is wrong to start a movement in Boston to prevent the production of "The Birth of a Nation" Miss Carter said that the Boston tea party was also wrong and Paul Revere's midnight ride was also wrong.

James H. Magnett praised Governor Walsh for taking the initiative in the matter of legislation against offensive photo-plays.

PREACHER LAUDS ACTION AGAINST PHOTO-PLAY

The Rev. Dr. Ambrose W. Vernon, pastor of the Harvard Congregational Church, Brookline, during the vesper services yesterday afternoon took for his theme "The Birth of a Nation," and lauded Gov. Walsh, Lieut.-Gov. Cushing and former Congressman Samuel W. McCall for their stand.

Dr. Vernon said: "The great issue is between absolute freedom of speech and freedom of art and the effect of that freedom upon the fanning of the flames of race prejudice. The spectacle in Europe is showing what race prejudice can do when started, and our own country is a mosaic of different races."

ROXBURY PASTOR CALLS PLAY A TRAVESTY

Last night, at the Dudley Street Baptist Church, Pastor Charles A. Fulton took occasion, in the course of his sermon, to state why he thought the photo-play, "The Birth of a Nation," ought to be suppressed. He said in part: "I know the South and love it and its people, for I have lived among them as one of their number, being, though northern born, welcomed to their hearts and homes as pastor. I know the southern Negro, with his faults and excellencies. The days of the civil war and of reconstruction are behind us. Let them be forgotten, save as their memory helps us in planning wisely for the future and in honoring those who made the era of the war illustrious by their deeds of heroic devotion.

"The Birth of a Nation' is a misnomer for the photo-play which should be called 'the Clansman.' As a spectacle, it is a wonderful production. But it should be stopped. It must be stopped in Massachusetts if she is to remain worthy of the memory of Garrison, Phillips and Sumner. It must be stopped because it is a travesty of history. Nothing but mischief can come of it."

REV. DR. CROTHERS CALLS PLAY "SKILFUL TREACHERY"

Condemns "The Birth of a Nation" After Seeing Film.

The Rev. Dr. Samuel McCord Crothers condemned the photo play "The Birth of a Nation" as a "deliberate and skilful bit of treachery" in an address on the Lincoln Highway in the First Parish Church of Cambridge before an audience largely made up of Negroes yesterday afternoon. The meeting to which the colored people of Cambridge were invited was not an indignation meeting, Dr. Crothers said, but "a meeting of fellowship and re-consecration to American ideals." Other speakers were President Emeritus C. W. Eliot of Harvard, the Rev. Dr. George L. Cady of Dorchester, the Rev. Dr. Swain, a Negro clergyman of Cambridge, and former Assistant United States Dist.-Atty. William H. Lewis. Miss Maria Baldwin, the principal of Agassiz school, Cambridge, recited Dunbar's poem on Douglass.

The Rev. Dr. Crothers said in part:

"The other day I went to see the photo-play called 'The Birth of a Nation.' The impression that came to me was of amazement at the fact that people of Boston could look at it as a mere spectacle. It is not that. It is not a work of art for art's sake, to be so enjoyed. It is not history as an impartial historian understands history. It is a deliberate and skilful bit of treachery. It is frankly educational. It has a lesson which it seeks to teach and does teach in the most direct fashion. The scenes are unrelieved by any touch of nobleness, no glimpse of the faces that on the Shaw monument move to tears by their pathetic earnestness. We come away taught to hate as well as despise.

"It is not a scene here and there that is offensive. The protest should be made not by Negroes alone, but by all who care for American idealism and for the rights of man."

Mr. Eliot, in his first public utterance regarding the photo-play, declared that the people of the North resent the idea that they are turning, even in their minds, from the 14th amendment to the constitution.

"We of the North today, as 50 years ago," he said, "believe that all Americans are entitled to life, liberty and the pursuit of happiness. Therefore, I have seen with the utmost regret that in the North the colored people have not as good a chance for the pursuit of happiness as those in the South, because they are excluded in the North from most of the fundamental trades and most of the skilled occupations.

"This film or play should not be allowed to accomplish what is probably its purpose—to inspire the white people of the North with a different feeling toward the colored people than we hold at the close of the civil [illegible]

NEGROES IN MASS MEETING THREATEN THEATRE

Say It Will Be Unsafe Unless Law Forbidding Film is Passed.

Determination to stop the production of the photo-play, "The Birth of a Nation," and warnings that if a law forbidding its presentation is not obtained this week it will be unsafe for people to attend the performances, were voiced at a mass meeting of 3000 persons, mostly Negroes, at the Zion Methodist Episcopal Church at Columbus avenue and Northampton street last night. It was also announced that a strong fight will be made in defence of the four Negroes arrested at the Tremont Theatre, whose trial is scheduled for Wednesday. A collection, taken last night, added a large amount to the defence fund.

The speakers declared heatedly that every loyal Negro in Boston will take part in the fight that begins this morning at the State House for the passage of a law that shall make impossible what they called insult and humiliation to the race.

Practically every Negro clergyman in Boston participated in the exercises and spoke vigorously against the play. The white speakers included the Rev. Herbert W. Johnson, W. D. Brigham, Sherwin L. Cook and G. T. Daily. Emery T. Morris presided, for the League for the Advancement of Colored People. Negro speakers were the Rev. Samuel A. Brown, the Rev. A. W. Puller, the Rev. W. D. McLean, the Rev. E. W. Swain, the Rev. M. A. N. Shaw, D. O. Walker, W. M. Trotter and the Rev. T. E. Autin.

"I think there is a deep laid plot to degrade 10,000,000 Negroes in America. The fact that Wilson and his cabinet have a good word for it does not recommend it for me. Wilson has a good word for slavery, too," declared W. D. Brigham.

"I am sorry Tom Dixon was a Baptist minister," said the Rev. Herbert W. Johnson. "I ask you to help the white people from doing a great harm to themselves in thus insulting the Negro race. You have 20,000 male Negro voters in Massachusetts, which is the balance of political power practically. You can compel the two parties to do what you want in this matter."

"I want to advise the people of Boston as a measure of 'Safety First' that Tremont Theatre will be a good place to stay away from if the Legislature does not pass legislation preventing the production of this filthy picture," declared the Rev. M. A. N. Shaw.

Resolutions were passed protesting against police activities inside the lobby of the Tremont Theatre as illegal and in contravention of the personal rights of a citizen.

NEW BEDFORD (Mass.) MERCURY
APRIL 26, 1915

While the protest of the race that is affronted by the moving picture, "The Birth of a Nation," is sincere beyond question, it is suspected that more or less of it has been invited and cultivated for advertising purposes. This is more readily believed when we recall the incidents attending the production of the play "The Clansman," founded upon Dixon's novel—the story which is the basis of the film which is arousing so much comment and passion. When "The Clansman" was produced around the country, the advance agents made a business of inspiring a controversy and some degree of protest against the presentation of the play in cities where it was booked. Before the film was produced there was speculation upon the attitude the colored race would take and trouble seemed to be invited. Not only has the picture shown been well advertised, but a number of politicians have made capital out of the affair. There has been a disposition to prevent [illegible] official from securing a monopoly [illegible] the colored vote as a result [illegible] action and sympathy and a [illegible] of candidates will be set [illegible] claims this fall to having [illegible] especial champion of the colored [illegible] This, we repeat, is not a [illegible] upon the good faith of those who [illegible] denouncing the reflection they feel is put upon their people.

BOSTON (Mass.) MORN. GLOBE
APRIL 26, 1915

DR VERNON CRITICISES.

Opposed to Any Picture Show Tending to Arouse Race Prejudice.

Rev Dr Ambrose W. Vernon declared strongly against the moving picture performance of "The Birth of a Nation" during the choral vesper service at the Harvard Congregational Church in Brookline, yesterday. He attended one of the performances last week.

Dr Vernon was not only opposed to this particular moving picture show, but against any form of picture shows which tendered to arouse race prejudice among the people of any nationality.

NEW BEDFORD (Mass.) STANDARD
APRIL 26, 1915

MINISTERS ARE OPPOSED.

Pass Resolutions Against "The Birth of a Nation."

The union ministers' meeting this morning unanimously endorsed the opposition to the photo play "The Birth of a Nation" by the following resolutions:

"Resolved, that the New Bedford Ministerial union expresses its sympathy with the colored people in their protest against the injustice done their race by the moving picture play 'The Birth of a Nation,' and pledges its co-operation with them for its suppression."

A committee was appointed to confer with and aid the Spanish War Veterans in a concert or entertainment to be given on some week evening. W. S. MacIntire and F. E. Ramsdell, committee. Prof. George C. Cell of Boston university was to have read a paper to the union but failed to appear at the appointed time. Rev. F. H. Morgan of Zion's Herald was drafted into service and gave an informing talk on religious journalism.

Rev. Thomas S. Sayer, C. F. Hersey and W. H. Mosely were appointed a committee to consider the matter of a Chinese Bible school.

BOSTON CHRIS. SCIENCE MONITOR
APRIL 26, 1915

PHOTO-DRAMA IS CONDEMNED IN MASS MEETINGS

Gatherings of Negroes Register Dissatisfaction With "The Birth of a Nation" as Revised and Want the Show Closed

Criticism of the photo-drama, "The Birth of a Nation," now being shown in a Boston theater, developed in several quarters Sunday, when mass-meetings and congregations were addressed by negroes who feel that the play casts aspersions on their race, and ministers and educators who feel that performances of the film are contrary to the best interest of the people because of the race prejudice aroused and the disturbances of the public peace caused.

Meanwhile, the persons interested in the performance of the film have their opportunity to be heard at the State House today, when the committee on judiciary listen to arguments of the objectors to the proposed amendment to the present theater censorship act by which legal action may be taken against theatrical performances that tend to arouse race prejudice or tend to a breach of the public peace. Room 240, the large hearing room at the State House, was used.

At a mass meeting of negroes at the Twelfth Baptist church in Roxbury yesterday afternoon there was much criticism that the mayor had not found it legal to do more than require one scene cut out of the film.

Among the speakers was Dr. Alice McKane, who said: "Shall we fight for existence, or shall we not exist because we are black? I say fight, fight to the bitter end; fight until the last drop of blood is gone; we are not fighting as black people but as American citizens. mayor want 'The Birth of a Nation' repressed from the city of Boston and we the mana to see it go. If we cannot get power to by fair means we will get rid of fore, offe ll."

mayor th however, a Crawford said that they will Court b take "The Birth of a Nation" been Boston or jail the colored people. amen W. Munroe Trotter read resolutions which were adopted. These resolutions protested against the action of the police a week ago Saturday night, and demanded that all plays requiring police action be stopped at once.

Similar sentiments were expressed at a meeting in the Zion Methodist Episcopal church, Columbus avenue.

Former Gov. Malcom R. Patterson of Tennessee during his prohibition speech in the First Universalist church, Everett, yesterday, scored the film as a "rank misinterpretation of the negroes." He said that he spoke as a southerner who was in sympathy with the negroes in this protest.

ENTERPRISE
BURLINGTON
APR 26 1915

ACTOR FOUND DEAD

United Press

BOSTON, April 26.—Claxton Willmark, well-known through theatrical circles, was found dead today in his room at the Georgian Hotel. Although the medical examiner said death appeared due to natural causes an autopsy will be performed later to determine if foul play was in Boston in "The Birth Of

NEW BEDFORD (Mass.) MERCURY
APRIL 26, 1915

CHARGE PROPAGANDA TO INJURE THE NEGRO

View of "The Birth of a Nation" Expressed at Mass Meeting of Negroes—Resolutions Adopted and Committee Appointed to Interview Legislators.

"Resolved, that this meeting condemns the photo-play, 'The Birth of a Nation,' as a perversion of history and a maliciously false and defamatory libel upon the black American citizen, and endorses the movement to secure proper legislation that shall prevent the public production of plays or pictures, the purpose or effect of which is to arouse race and religious discord."

This resolution was adopted at a mass meeting of New Bedford Negroes, held in the Bethel A. M. E. church yesterday afternoon. In addition, a committee consisting of Miss Elizabeth C. Carter, John R. Barreau and Frederic S. Monroe was appointed to interview the local representatives in behalf of the Sullivan-Halloway bill.

E. B. Jourdain presided at the meeting, which began at 4:15. About fifty people were present at the outset, but others kept drifting in, until there were about a hundred when adjournment was taken at 5:30 on account of a meeting of another organization scheduled for that hour. I. C. Dade, who was announced as one of the speakers, arrived just before the adjournment, and was not called upon. Among the white people noted in the gathering were Rev. F. O. Cunningham, Charles E. Vaughan and Thomas Thompson.

"This meeting was called," said Mr. Jourdain, in opening the meeting, "for the purpose of protesting against the photo-play, 'The Birth of a Nation.' The protest is because it is untrue, a malicious, vicious libel upon an entire race of people. It is presented for one of the most despicable of ulterior motives. It is part of a propaganda of the reactionary element in the south, to alienate from the Negro all sympathetic feeling in the north, and to bring about the repeal of the constitutional amendments which forbid denying the right of suffrage to the black American."

Speaking of the Reconstruction period in the south after the Civil war, and the picture-play scenes that purport to represent incidents of that period, Mr. Jourdain said that the members of the Ku Klux Klan, who were pictured as the defenders of white women and children against outrages by Negroes, had a record of murder and criminality practiced against the black men, with the purpose of driving them out of the south. "Search all the history of that era," he said, "and you will not find that the black men of the south were even claimed to be rapists. The southern whites said that they did not propose to let the black men run the southern government.

"Along in the 90's, Hoke Smith, Tillman and the other men in the saddle saw that if the southern Negroes and whites got together, the end of their reign had come, and decided that the Negroes must be terrorized. Then for the first time they raised the cry of rape. That has been carried on down to the present. But the record of lynchings in this country, in any one year, shows that the cause of the majority of lynchings runs all the way from murder and rape, down to 'being sassy' to white people. Not one per cent of the millions of colored people in this country have been shown as rapists.

"Their desire has been to disfranchise the southern Negro. After the lecture scheme had failed—and they flooded the north with lecturers—they saw the possibility of the moving picture. To southerners, the reconstruction era has always been the answer to the question of whether the Negro should have the ballot. But for the influencing of the north, they said, to use the slang phrase, 'It can't be done without a makeup,' and 'The Birth of a Nation' is the makeup. The Ku Klux Klan are pictured as the defenders of womanly virtue, and the black men as lust fiends, or as ignorant, worthless Negroes, masquerading as legislators. That is a lie of the most damnable sort, from beginning to end!"

Mr. Jourdain took exception to the characterization of those protesting against the photoplay as only "excited Negroes," and defended warmly the activity of William Munroe Trotter. As to the charge that Mr. Trotter was impudent to President Wilson, Mr. Jourdain said: "There have been other impudent men. Patrick Henry was one of them; and we have some in Massachusetts. Thank God for William Munroe Trotter! His heart is right and his courage is right."

Mr. Jourdain also spoke of William Henry Lewis and other Negroes who have attained eminence, and remarked: "The southern leaders don't fear ignorant, worthless Negroes. It is the capable progressive Negroes that give Hoke Smith, Vardaman and Tillman the nightmare, and that the latter are aiming to reach. But we don't propose to sit down and let those reconstructed rebels come here and put this thing over on us!

"We protest against any such perversion of history as 'The Birth of a Nation.' It is the most vicious libel, and if directed against any individual it would result in the heaviest damage suit ever heard in a court.

"The black race does have its criminals. The only wonder is that after 300 years of subjugation, the race could come out as virtuous and high-minded as they are. But if people see these pictures and get their idea of history in that way, what can their idea be of the Negro? It is a lie. White men are responsible for the mulattoes among the Negro race; but what a howl would go up if the white southerners were represented as a lustful people!

"If there is any reason in the legislators, we will convince them that the story told in this photoplay is untrue. We are standing not only for our rights, but for law and order, for the fundamental principles of Americanism."

Miss Elizabeth C. Carter, who saw "The Birth of a Nation" produced in New York, was introduced as the next speaker. She stated that on the programme of the theatre it was announced that no tickets were to be sold to colored people. Her characterization of the presentation was "One of the most abominable photoplays before the country today." She said that "The Birth of a Nation" and another production entitled, "The New Governor" appeared to be part of a concerted effort to change the sentiment of northerners toward the colored people.

"Charles Sumner," she continued, "is held up to ridicule in the play; and we love the memory of Charles Sumner.

"The pictures of Ku Klux incidents were cheered and clapped by the New York audience. It looks as if that was what they wanted in this country again.

"Another part of the play which I consider just as objectionable as that representing a white girl fleeing from the Negro, Gus, is that which pictures a white girl being forced to marry a colored man."

Commenting upon the riot at a recent presentation of "The Birth of a Nation," in Boston, Miss Carter said that while she did not believe in encouraging lawlessness, she considered that those in authority should keep out things that incited people to riot. "If they do not," she continued, "those in authority are responsible, and not the rioters. If those men and women in Boston were wrong a week ago, was it wrong for the Boston Tea Party to throw the tea overboard? And was it wrong for Paul Revere to take his midnight ride? I don't think that those people felt quiet and peaceful.

"I trust that that vicious film will be kept from this city. I question the advisability of placing any pictures of lynchings and Ku Klux outrages before the people.

"'The Birth of a Nation' seeks to show the depraved side of Negro life; but not the depraved side of the white master.

"Thousands of dollars have been brought into the city of Boston from the south, to see that the play is continued; and the same thing was done in New York."

James H. Magnett said he was glad to see that Governor Walsh took the initiative in the matter of legislation against offensive photo-plays. "I believe," he said, "that the typical Yankee is against the colored man, but the Irishman knows when he is unjustly dealt with. The Yankees, because of their small families, are getting to be things of the past; and the Irishmen are coming to the front."

NEW BEDFORD (Mass.) STANDARD
APRIL 26, 1915

NEGROES CONDEMN FILM

CALL "BIRTH OF A NATION" ABOMINABLE.

Mass Meeting Yesterday at Bethel A. M. E. Church to Protest Against Photo Play—Compare Their Feeling Against It to Boston Tea Party.

"'The Birth of a Nation' is a disgrace to a nation," was the burden of impassioned speeches at the mass meeting held yesterday afternoon at the Bethel A. M. E. church to protest against the showing of the photoplay. A resolution was adopted unanimously at the close of the meeting condemning the film and protesting against its being shown in the commonwealth of Massachusetts.

Perhaps the speech most full of feeling was that of Miss Elizabeth C. Carter, who saw the whole film in New York just two days before it was suppressed in part and left the city. She characterized it as altogether abominable.

The statements of Miss Carter which aroused the most feeling in the audience were those relative to President Wilson. Three times during the film, quotations from President Wilson are thrown upon the screen, all derogative of the American Negro. The speaker's voice broke as she said that she did not know where the country was coming to when its chief executive would utter such sentiments against the colored race. Miss Carter asserted that money was flooding the north along with the film to insure its being produced. She said that pervert missionaries were being sent through Massachusetts seeking to alienate their sympathies from the Negro race, and from the memory of men like Charles Summer, Wendell Phillips, and Lloyd Garrison.

"I just cried when the picture of the noble Charles Sumner was thrown on the curtain, and then he was held up to ridicule. And the part of the film where a Negro is shown chasing the white girl and which is usually cut out when protest is made, is not much worse than the rest, if any worse. Another scene where a white girl is forced to marry a Negro is equally as disgusting. Throughout the play, the black man is represented as a lustful, degraded creature. Is it any wonder that we get excited? Has any person or editor a right to condemn the Negroes of the various cities for making demonstrations against the play? If so, then the Boston Tea Party, and the Battle of Lexington was wrong. People were excited then against just such wrongs as the Negroes are suffering today."

Miss Carter won the crowd and an 'Amen' was heard as she sat down. She was followed by James H. Magnett who was somewhat more bitter. He made the startling assertion that the presence of mulattoes showed that more crimes had been perpetrated upon the Negro women by many times that had ever been forced upon white women. He denounced as pernicious anything which tends to rouse race, class or religious prejudice but followed that assertion shortly with the statement that the Irish-American was the best friend the Negro has and that the typical Yankee was against the black man. Mr. Magnett's statements were made relative to the indorsement of the black man's position by Governor Walsh, Mr. McCall and others.

E. B. Jourdain, who presided, made an introductory speech dealing more with the historical and legal phases of the question. His bitterness was turned more against the Klux Klux Klan, who are represented in the film as the defenders of the virtue of women. Mr. Jourdain said that the record of the organization was so black as shown by sworn testimony during the trials of the seventies that defending lawyers threw up their defense and did not ask for mercy from the civil courts. The whole "Birth of a Nation" is pernicious, vicious and malicious, he asserted.

"I invite any one," said the speaker "to look into the court records, to read the president's message and then to go and see this gang of murderers and thieves known as the K. K. K. depicted as the bulwark of woman's virtue. The records will also show that the race stories were never thought of until the nineties, when all other efforts to win the approval of the north had failed. There was no hint of it in any of the records of the reconstruction periods, yet this film purports to be a historical play showing the life of that time.

"The whole trouble is that all American history has been one of compromise. The founders on the question of the Negro compromised and thought that slavery would cease by the beginning of the nineteenth century. Then a compromise was effected with reference to the territories. Finally the Civil war was fought and the black men given their rights. Now we face the possibility of losing all that millions lost their lives for? The south is again taking away the civil and political rights of the Negro. Such men as Senators Tillman, Hoke Smith and Vardaman, and Dixon, author of The Clansman and other libels on the Negro, have but one great goal and that is the repeal of the so-called war amendments to the federal constitution. They won political preferment on that one issue."

"Another meeting at 5 30 made adjournment necessary but many of the more than a hundred present were eager to talk.

A committee of Miss Carter, Frederic S. Monroe and J. R. Barreau was appointed to interview the New Bedford members of the legislature and the following resolution was adopted:

Journal 26/

1000 NEGROES HEAR SPEAKERS RAP PHOTO-PLAY

Another Demonstration Is Threatened Unless Legislature Passes Law.

PROTEST USE OF POLICE AT THEATRE

Scrutiny of Tickets Called "Invasion of Colored Man's Rights"

More than 1000 negroes heard numerous speakers, white and colored, protest against "The Birth of a Nation" films last night in Zion Methodist Church at Columbus avenue and Northampton street.

Emery T. Morris of the National Independence Equal Rights League presided. The speakers were Rev. Samuel A. Brown, Rev. Aaron W. Fuller, Rev. Edwin L. Cook, a grandson of William Lloyd Garrison; Rev. Walter D. McLean of Cambridge, William D. Brigham, Rev. Herbert Johnson, ex-State Representative George T. Daly of Cambridge and Rev. M. A. K. Shaw. The following resolution was read and adopted by the meeting:

"To the Mayor and Police Commissioner of Boston:

"Whereas, To act as ticket sellers or ticket takers for a theatre is not the proper function of a policeman whose salaries are paid by public taxation, and,

"Whereas, For a policeman to stop a citizen in the entrance lobby of a theatre is illegal and for a policeman to demand to see and scrutinize the theatre ticket and to check a citizen at the door is a violation of personal liberty.

"Resolved, That we protest such action by the Boston police at the Tremont Theatre during the run of 'The Birth of a Nation,' and that we demand a cessation of such invasion of public rights, and that any play which is deemed to make such police action necessary be stopped at once."

Threatens Demonstration

"If no law is made which has teeth in it to stop this infamous thing," said Rev. Mr. Brown, "I believe that white and colored people of Boston will make such a demonstration as will make it unprofitable to exhibit the film known as 'The Birth of a Nation.'

Rev. Aaron W. Fuller, who was arrested in Tremont Theatre during the disturbance there early in the run of the film, counseled race thankfulness that such strong unifying forces had come; race unity, race agitation and race sacrifice as the weapons available for fighting the issue. "Any play," he said, "which portrays every negro woman as a prostitute and every negro man as a rapist, is not fit to be shown in Torment, to say nothing of Boston."

Sherwin L. Cook asked what would be the feelings of a white man in Liberia who saw displayed there a film which pictured only the truths of the white man's injustice to the negro—pictures of the slave ships, with white arms thrusting negroes back into the holds—pictures showing black women denied not only their freedom but their right to chastity?

"If such a picture were exhibited I would seek the highest officials I could find, and, although I would be in a racial minority, I have enough confidence in your race to believe that the film would be suppressed."

"The color of the package," said William D. Brigham, "doesn't determine the contents. A brown wrapper may cover a diamond and a white one enclose sawdust or ink. White people and colored are essentially the same."

Urges Use of Ballot

"You can't win by force," Mr. Johnson told the audience. "They are, I understand, some 18,000 or 20,000 colored voters. With the political parties so closely divided as they are, you have very nearly a balance of power if you will stand together and support the man irrespective of color or creed, who stands by you."

Various speakers expressed very high praise for Gov. Walsh, Wells Goodrich Curley, the censor, the police commissioner, Judge Dewd and the city administration in general were sharply criticized.

A large delegation of negroes will go this morning to the hearing before the judiciary committee to further a bill to make it possible to censor and suppress the photo-play.

NORTHAMPTON (Mass.) HERALD
APRIL 28, 1915

THEATRICAL CHATTER

RODUCING PICTURE PLAY ON STAGE WHICH WAS FULLY FIVE MILES WIDE

w D. Griffeth Worked Oou Historically Accurate Batt'e Scenes With 18,000 Actors and 3,000 Horses

n observing officer of a moving ure corporation was watching re- rsals for a little film drama one rning seven years ago when a com- ation developed, and it was patent t, as arranged for, the idea in the ground of the studio would not get r.

ne of the players in the company, s the New York Times a slender ng leading man, went up to the ducing director and said: "Why dn't it be done so and so?" in- ating his plan.

The producing director nodded em- atically, "Right!" he said, and it s right. Whereupon the observing icer first mentioned turned to the tor, saying seriously: "Why don't u try producing, Griffith?"

"I wouldn't mind having a chance to rk out a few little ideas," was the swer.

"Work them out, then," was the de- sion.

Up at the Liberty theater, New York, uring the last few weeks people are anding in a line which stretches from e box office nearly over to Seventh venue, suffering for the privilege of ying $2 a seat in many cases, to see thing but a moving picture drama.

The man who produced that $2 movie the man addressed in the studio ven years before, the man who said had a few little ideas to work out.

He was Griffith then, now he is Da- d Wark Griffith, for whom even the ost surfeited regular dramatic critic d words of praise when that movie d its first night in New York and of hom also other men who study and serve rather than direct declare that has raised the film drama to an art ith a capital A, and that he has un- ded new possibilities, pioneered in itherto unsuspected fields.

HE TOOK "THE CLANSMAN."

In brief, Mr. Griffith took "The Clans an," a novel by the Rev Thomas ixon, and from it evolved an ambi- ous spectacle for the camera in which orking on a stage roughly speaking ve miles long and two miles deep, he mployed altogether 18,000 persons and ,000 horses.

He delineated battle scenes conduc- ed according to the records preserved the war department at Washington ging artillery, cavalry and infantry as hey were used in a real battle of the ivil war.

His artillery duels were real artillery uels, his cavalry charges were passed by the men who participated in such charge fifty years before. His men led as men had died in the trenches f the South and they suffered just as he men who did suffer said they had.

He built or caused to be built no less han five complete Southern towns, aithful to the last architectural de- tail, and he burned three of them.

He massed and handled great mobs of whites and negroes as history said the real mobs acted. He reproduced one theater exactly life size and de- lineated the great national tragedy of the assassination of President Lincoln just as history says it occurred.

He built the legislative halls of a Southern State and with an actual still photograph as a model brought back to life a scene in that chamber fifty years ago. Above all throughout two hours and forty minutes he ran the threads of a love story.

This is was that Mr. Griffith leaned back in his chair puffing contentedly at an after luncheon cigar, taking his first vacation in about fourteen months

FOUR SERIOUS PROBLEMS

He was at that moment digesting among other things four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Kentucky some thirty odd years ago, the son of Jacob Wark Griffith, a brevet Brigadier-General of the Confederate army. His family comes near to being eligible for about all the patriotic societies, for his grandfather was Capt. Daniel Griffith of the war of 1812.

In the generation further on there was a great grandfather in the Revolutionary war. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families mainly their memories to live on—memories and the products of a farm on the edge of the blue grass. The boy was born in that situation, received his education at the nearby country school.

The wander year came to the boy at 20. In the meantime he had always liked to act in the dialogues at school Friday afternoons and a little later when they gave the plays at the Literary Society.

In any event when he went out into the world he gravitated to Louisville and very promptly applied for a position with a modest little stock company which was giving everything from Shakespeare to Charles Hoyt at a local theater.

He was engaged, as he says, because they needed somebody. Then there were seven years of the stage, now in road companies, now in repertoire, all the time getting up a little.

He played with Gertrude Coghlan, Walker Whiteside and finally Nance O'Neil, in the last year a leading man.

HOW HE GOT START

Something else happened. In an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them to a magazine which promptly accepted them.

Then he wrote a play, "The Fool and the Girl," and James K. Hackett took it. Another great romantic drama was begun, and its acceptance promised. This was in the latter part of 1906 and the early part of 1907.

"That ended the stage for me," he explained. "No more of the hardships. I was going to be an author and draw down royalties. I woke up in about five months.

"The Hackett play failed and I have always had a little bit of a sore spot over that. I know a little bit more about stage management now, you know. Then short story writing was not extra profitable and I came back to New York from the country and found the moving picture game growing."

He began writing moving picture scenarios then at $5 and $10 apiece. That was all right if you could turn out enough of them. There are limits, however, to the physical capacity of even such plots as they used in those days and the young man added moving picture acting to his other work.

He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and bided his time until the officers heard him make the suggestion to the producing director, whereupon another era was born.

AMBITION WAS INCREASED

There is no doubt the young manager grew a little more ambitious about that time.

The corporation for which he worked had not been particularly prosperous, although to-day it is worth millions, but there was somebody in it wise enough not to impose any rules or regulations on the new director.

Perhaps the reader will remember a modest, haunting little film, "Pippa Passes," the representation of Browning's poem. Griffith did that and all it was was a day of a young girl with her ancient Italian guitar singing her little song ending: "God's in His Heaven; all's right in the world."

Then came "The Merchant of Venice" rather ambitious; "The Diet on the Escutcheon." "Enoch Arden," a sombre fancy; "Lines of white on a Sullen Sea" all of which led up to "Oil and Water," written by Mr. Griffith himself.

A little more ambition and then came "A Corner in Wheat," the first pictures of which were modelled directly on Miller's "Gleaners," and the audience liked that.

"Just about that time," he put in, "it came to me that a wonderful thing could be done with 'The Life of Christ.'" The divine tragedy has a universal appeal, and adequately done with reverence it could not fail of approval." He laughed.

"I submitted my idea and it was approved, but when I got to talking about details, Palestine and Jerusalem, a great cast, for I had chosen two of the foremost actors in the world—an initial expenditure of thousands—the thermometer dropped.

"It was madness" He paused. "Do you know it is a little gratifying to me now that within the last few days I have been approached by a syndicate which has asked me to do that very same thing and they have said that I need not worry about a little thing like $500,000 or a $1,000,000 if I need it."

REACHES FULL STRIDE

By this time it is apparent Griffith had swung into his stride and a year ago or a little more came "Judith," using about 2,000 people, where they built forty foot concrete walls, wide enough to have a battle on.

Then came "The Clansman" It seems that the chief producing director, as Mr. Griffith was, changed from one company to another, and according to reports he did so at a salary that would pay the President's yearly salary and more.

He wouldn't talk about that. In any event he had not worked long before he had the Dixon book handed over to him to read He read it and lost interest in about everything else.

"I read the book," he says, "and I saw it. Not the book entirely, but as an opportunity for me to set forth, first the birth of the South following the travail of the Civil war.

"I saw a chance to tell the story of how they suffered through what I believe to be the most dramatic period in the history of the country—reconstruction. There was a chance to show what the South thinks of Lincoln; there was a chance to show that the negro of the South did not of his own volition degenerate into the human being who made the Ku Klux Klan necessary, but rather he was seduced by the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production. It is simply the pictorializing of an epoch."

Taking the book, reading it and dreaming about it, however, did not do the work. There were eight months of incubation. First three men and they were professors of colleges were asked to work out the correct historical data.

TASK A GIGANTIC ONE

There were interviews with veterans of the Civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, of there was a brook or a river, on a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders and they put it up just as some gray hair old man remembered it.

They remembered burnings, and a town, two towns were put in—five altogether were built. One man remembered the burning of a town by night. Something must be done about that.

A fireworks man said he could build bombs which exploding in the air would give enough light for the camera to work at night. Incidentally it may be added the bombs cost $80 apiece, but they did the work.

"Was it difficult to get the actors?"

"No," replied Mr. Griffith, "not difficult, but tedious. You see we advertised in the newspapers that we wanted so many persons, men, women and children. We established employment bureaus, so to speak, and made our selections."

NEGROES NATURAL ACTORS.

"How about the negroes?"

"They were the easiest. The negro is a natural actor, and I do not mind saying that among the 4,500 of them we took out of the fields, out of the shops and from every other place we found some with remarkable talent.

"A producer some day may put forth the tragedy of the negro on the film—he will find men and women of that race fully competent."

Of course, it was explained, they did not use the 18,000 persons all the five or six months they were actually photographing the drama.

While it is true that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or scenario, yet he had arranged it all in his mind.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the white and a camp for the blacks. We set up two commissaries.

"Then we divided our forces into sections, each section commanded by a captain who had his staff under him. That is how the picture was worked out.

"Every section leader in the big battle scenes or the town scenes kept his section, rehearsed it and looked after it. Complete telephone systems were installed for every section and the orders delivered from headquarters were megaphoned by the captains to their commands."

BITZER HANDLED THE CAMERA

The headquarters alluded to in the battle scenes was a sixty foot tower in front of the whole scene. It was there that George W. Bitzer, "best camera man in the world," Mr. Griffith says, and five assistants set their cameras. Every scene it may be said was taken six times.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect even to the exact place where a horse must stumble or fall, the section leaders came to headquarters.

Back in the hills the thousands were waiting. They dashed back to their commands. Word came that all was ready and to the beat of a watch under telephone orders the action be-

The air filled with smoke—the soldiers appeared as if in a real fight. Trains of panic stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. "That is always done.

"The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.

"Some of the scenes which appear in order today were taken three or four months apart. That made more trouble, but it had to be done that way.

MAKES HAIR TURN GRAY.

"You must remember exactly what the individual did the first time in order to preserve uniformity exactly how he or she wore a hat, entered a house, wore the hair, or did anything else. That brings gray hair. Then we had a few little stunts.

"You remember that case where the negroes are shot and fall when the Ku Klux come into the town. The horses jump over them as they lie in the street.

"It took considerable persuasion to get men to do that, although the horses and their riders were the best trained obtainable. We took it up with some men. 'Boss, we won't do that for less'n $5 a day,' they said. They got it.

"Take another case in the guerrilla invasion of the town. It may be recalled that a man shot falls from the roof of a front porch head first on the ground. Many think the fall is made by a dummy.

"A real man does it and practically a fire net until he got his fall just right, timed exactly as it had to be done to fit in with the scene.

"There is one case where a rider coming out of a house makes a flying leap into the saddle over the tail of his horse. That took time and it does not show, but the man who did that had to jump over a railing encumbered by a robe.

"Many things were done in the work that do not appear in the film. There are twenty-five field guns in the battle scene pounding away and they were too far away for the eye of the camera.

"Houses are burned of which you can catch only a vague glow, people are fleeing over the hills and you can hardly see them."

ALL OVER IN FIVE MONTHS.

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail even down to the appearance of Laura Keene and her company in 'The American Cousin.' We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms." I told you it kept a great many people awake nights.

"We took the famous painting of the surrender of Lee and we never laid it down until I believe every man in it had an exact double before the cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public. But at last it was all done.

"Now what is the future of the moving picture?"

The man being interviewed lifted his hands. "Why, there are no limits to its possibilities in artistic work. It is only child's play.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 26 1915

ONE EXPONENT OF THE GOSPEL

THE Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church of Jamaica Plain, is to be commiserated with in the regret he feels because the court has eliminated as immoral and obscene the scene from "The Birth of a Nation" wherein a Negro chases a little white girl for the obvious purpose, as set forth by the author of the play, of committing rape. As Abraham Lincoln would say: "For a pastor of a church preaching the gospel of the Prince of Peace who wants that sort of thing, that is the sort of thing he is likely to want."

The Revs. Samuel M. Gothers, Alexander Mann, Christopher R. Eliot, Henry Pradie Smith and many other clerical colleagues will doubtless feel grateful to the Rev. Chauncey J. Hawkins for this [illegible] tion of Christianity and of the brotherhood of

STAR
ATTLEBORO, MASS
APR 26 1915

2,000 AT HEARING ON FILM LAW

Boston, April 26—The controversy over the photo-play, "The Birth of a Nation," took new life today when 2,000 people attended a legislative hearing where supporters of the play denounced the Sullivan bill which would allow a more rigid censorship of public entertainments.

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TRAVELER & EVE. HERALD
Boston, Mass.
APR 26 1915

BOSTON (Mass.) JOURNAL
APRIL 26, 1915

KILL THE SULLIVAN BILL!

IT IS SPECIAL AND CLASS LEGISLATION AIMED TO DESTROY "THE BIRTH OF A NATION" AT THE TREMONT THEATRE, BUT IF ENACTED INTO LAW WILL ASSASSINATE DRAMATIC ART IN THE STATE OF MASSACHUSETTS

WHAT THE HERALD SAYS (Editorially)

HYSTERICAL LEGISLATION.

The petition of Representative Sullivan for a large increase in the censorship power of the city executive ought to be beaten by an overwhelming vote in the Legislature. It bears all the marks of a hastily devised measure designed to secure an end for which just now there is much popular demand, but which, once in operation, would do far more to limit the freedom of the individual, of the theatre, and of the church and the press than any citizen devoted to the best interests of the whole people could possibly desire. The agitation over a film play now showing at a Boston theatre has induced hysterical conditions in many minds, one of the symptoms of which is this petition offered in all seriousness by Mr. Sullivan. An amendment is far too radical which seeks to change the existing law by penalizing those responsible for "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

This petition would enable any group of persons, held together by sympathies of race or creed, or even by professional or merely selfish considerations, to produce the conditions which would warrant the application of the censorship. It would only be necessary for them to meet and pass protesting resolutions, or to agitate and assume a threatening attitude, or to put themselves in the position of violating the public peace. It is easy to legislate in haste, and hasty legislation is usually followed by prolonged and costly penitence. Along with vehement protest against admitted wrong must be joined calm consideration of the means of cure. Officials now have the power, under the laws as they are, to revoke the license of any theatre whose exhibitions tend to damage public morals. Recourse may be had from the decisions of these officials to the courts. The people are impatient of any censorship which limits that freedom which they hold as a priceless heritage. They want exact fairness and justice for all races and creeds. The only limitations of personal freedom which they are disposed to tolerate must be in the interest of general decency and moral welfare.

With due respect for social fair play, it must be remembered that besides freedom of speech and freedom of the press, we need the same sort of freedom of the stage.

WHAT THE TRANSCRIPT SAYS (Editorially)

THE CURSE OF A NATION

The framers of the organic law of the Commonwealth concluded their contribution to human happiness with the purposeful phrase: "To the end it may be a government of laws and not of men." Upon Massachusetts therefore rests a peculiar obligation to oppose the tendency of the times to change by class legislation and executive censorship a government of laws to a government of men. The passion to limit by legislation or executive order the freedom of the individual is today the curse of the nation. • • •

The Sullivan petition would deliver a blow at religious freedom, the rights of the individual and the liberty of the press. It puts a premium on violence by making it possible for any two men who engage in a fisticuff in the lobby of a theatre to force the authorities to stop the show or entertainment over which the fisticuff occurred. Were such a statute in operation today our citizens of German sympathies could prevent by resolutions of protest or threats of violence the exhibition of any film showing the devastation in Belgium; our Catholic citizens could shut down any theatre whose entertainment failed to receive the approval of the cardinal; our Jewish citizens could prohibit a performance of "The Merchant of Venice"; our Christian Science citizens could place their veto upon any film whose portrayal of pain or of the efficacy of medical aid they found conflicted with the tenets of their creed; our Protestants citizens could end the exhibition of any film extolling the usefulness of the parochial school system or portraying the awful persecution of the priests and nuns in Mexico; our mill owners could drive off the stage any play or from the screen any film portraying the horrors of child labor; our saloon keepers could force the Prohibitionists to give up the use of the film in their crusade; our citizens of Southern origin could have the license of any theatre revoked where a picture was exhibited in illustration of the hideous conditions to which helpless Negro prisoners are today subjected in some of the Southern States. In short, the usefulness of the theatre either as a place of amusement or of education would be reduced to a ridiculous minimum were the law enforced as Mr. Sullivan would write it.

No city or town officials in Massachusetts today lack power under existing law to revoke the license of any theatre giving an exhibition which, in the opinion of the authorities, is obscene or immoral or tends to injure the morals of the community. Where the decision of the mayor or, in the case of Boston, of the mayor and the head of the police jointly, is not satisfactory, an appeal can be taken to the courts. Such an appeal has just been made in this city and the court decision was promptly complied with by the theatre management and acquiesced in by the city officials. No further legislation is necessary to protect the public morals of any community, and no further legislation is warranted which would set up over any community a racial or religious censorship. If it be found that the city authorities are not enforcing existing laws with respect to motion pictures, it may well be that the responsibility for such enforcement will sooner or later be transferred either to the state board of education, or better still to a national board under the direction of the secretary of the interior, which is provided for in a bill favorably reported to the House of Representatives at the last session of Congress. But we must keep in mind that to license a theatre is no more to sanction its exhibitions than to license a book store is to approve the contents of the books sold over its counters. Any sort of censorship is irritating to the spirit of our people, and only that regulation which is in the essential interest of public decency and public morals should ever be tolerated, if we are to preserve the handiwork of the fathers, the form they wrought—"a government of laws and not of men."

THE JOURNAL ON "THE BIRTH OF A NATION"

(Editorially)

NOW that the last valid objection to the production of "The Birth of a Nation" has been removed, it is in order to remark that the picture drama is remarkably effective, because exceptionally inspiring, from the standpoint of broad and true Americanism. It represents an outlay of a fortune in preparation, but it represents something more important to the public, and that is its careful and coherent attempt to tell the story of the nation's upbuilding in a manner that will appeal most effectively to the average human.

Indeed, on its constructive side, it is easily one of the most remarkable achievements that the people of Boston have ever seen. Unfortunately a serious diversion caused by the opposition of colored leaders in this city to certain phases of "The Birth of a Nation" has obscured temporarily—except for those who witnessed the production with open minds and responsive hearts—the strength, beauty and inspiration of the whole.

"The Birth of a Nation" goes further in genuine constructive work by means of photographic films than any of its predecessors have gone or tried to go. It deserves the unqualified support of those who seek something better and more satisfactory than a few hours of enjoyment and who can appreciate the zeal and energy, the intelligence and patriotism, that are so happily blended in Mr. Griffith's masterpiece. No man or woman can see "The Birth of a Nation" without rejoicing that he or she is part of that nation and a sharer in a glorious heritage.

SAYS SLAVERY TRAFFIC MADE YANKEES RICH

Rev. Walter Calley Claims New Englanders Oppose Other Races.

"[illegible] of the richest families in New England made their money in the slave trade, and if slavery had been a commercial success in New England there would have been slavery in New England today," said the Rev. Walter Calley at the First Baptist Church, Jamaica Plain, last night in his sermon on "The Latest Excitement in Boston."

"The old time New Englander still feels bad that he has had to give up New England to other races," declared Mr. Calley.

"Oh, yes, you still feel bad," said Mr. Calley, as a visible stir took place in the congregation.

"A great many people theoretically love the negro, and that's better than not loving him at all," he continued.

Forget Race Differences

"We forget how far removed the negro is from us racially. In Boston only 2 per cent. of the population, 30,000, are negroes. Think of 10,000,000 in the United States. In his physiology and characteristics the negro is antipodal to the white race. He is fundamentally removed farther from us than the Lapp or other races. A race of 10,000,000 absolutely antipodal does form a problem. And if you were to live South you would say so. In large cities of the South more than 50 per cent. of the people are negroes. Suppose Jamaica Plain had a population 50 per cent. negro and you will have a fair conception of the problem of the South."

Mr. Calley said that friends of the negro believe that the freedom given 50 years ago was harmful and that it was given for political reasons.

"He received all sorts of privileges that he was not prepared for," declared Mr. Calley.

Sneered at in Cambridge

"Why I have been sneered at because I have had a negro as some business for me over in Cambridge and that my room here," asserted Mr. Calley. "And when that negro put up a little home, even though he was a decent man, everybody in the neighborhood put up their houses for sale."

"A negro can't get anything to do in Boston. There used to be negro barbers in Boston, but now there are none. A white man in this town won't work along side of a Negro. He isn't welcome in trade unions. We are willing to criticise injustices when they do not touch us.

"How is it about the Jew?" asked Mr. Calley. "You and I sneer at the Jew. Oh yes, we do. He's a sheeney, and yet as a Christian people we are constantly turning toward a Jew. You can't forget that Christ was a Jew. How mean and contemptible and prejudiced it is to be prejudiced toward a man because he is of another race.

"We shouldn't criticise our brother in the South because he has his problem. Put your self in his place. It is a problem where one half the people are of the negro race and when he is so far removed from the white race.

"The negro race has made wonderful progress in the last 50 years. Fifty years ago 97 per cent of the negro race were illiterate, today only 30 per cent. are illiterate."

Mr. Calley declared that the "Birth of a Nation" as well as other plays ought to be stopped for the bad influence that they exerted on the young boys and girls of the community. He gave it as his belief that a good deal of the trouble of the reconstruction period was a disgrace to the nation, but that those days as well as the differences engendered by the Civil War ought to be forgotten if we are today a united nation.

POST
Boston, Mass.
APR 26 1915

SAYS FILM PLAY IS AID TO ANARCHY

"Birth of a Nation" Scored at Big "Fellowship" Meeting

"The Birth of a Nation" received further condemnation from prominent ministers and laymen, white and colored, at a big "fellowship" meeting held in the First Parish Unitarian Church, Harvard square, Cambridge yesterday afternoon.

Various speakers characterized the photo-play as anarchistic un-American, as a perversion of history and an insult to the colored race. Hundreds of Greater Boston colored people were in the large congregation that filled the auditorium and gallery seats.

DR. ELIOT PROTESTS

Dr. Charles W. Eliot, president emeritus of Harvard, lent his voice to the protest. It was the first time that the noted educator has publicly expressed his attitude on the much-discussed film. He declared that the people of the North resent the imputation that they are turning from the 14th amendment to the Constitution.

Dr. Samuel M. Crothers, pastor of the First Parish Church, who stated that he has seen the film since it was "expurgated," declared that it teaches a propaganda that is distinctly anarchistic.

Others who participated in the meeting were the Rev. George L. Cady of Dorchester, pastor of the Pilgrim Congregational Church; William H. Lewis, former Assistant United States Attorney-General; Oswald G. Villard of New York, president of the National Association for the Advancement of the Colored People and a grandson of William Lloyd Garrison; the Rev. Benjamin W. Swain, pastor of the Columbus Avenue A. M. E. Zion Church, and the Rev. Powhattan Beanall of the Parker Memorial.

Sing the "Battle Hymn"

Miss Maria L. Baldwin, principal of the Agassis School, Cambridge, read a poem on Frederick Douglas written by Paul Lawrence Dunbar, the negro poet, and the choir from the Massachusetts Avenue Baptist Church sang several hymns, including Julia Ward Howe's "Battle Hymn of the Republic."

In welcoming the colored people to the meeting, Dr. Crothers explained that he had not called it as an anti-nation meeting, but simply as a gathering of Christian fellowship to show that "the old Boston spirit of friendship and good will toward the colored people is still strong." For the most part it took the form of a protest against the showing of the film.

Cambridge Meeting Protests Photoplay

THE SPEAKERS AND PARTICIPANTS IN THE "FELOWSHIP" MEETING AT THE FIRST PARISH UNITARIAN CHURCH, CAMBRIDGE, YESTERDAY AFTERNOON, WHICH THE PHOTO-PLAY, "THE BIRTH OF A NATION" WAS CONDEMNED.

Left to right are the Rev. George L. Cady, the Rev. Benjamin W. Swain, Oswald G. Villard, the Rev. Powhattan Bagnall, the Rev. Samuel M. Crothers, D. D. The inset on the right is Dr. Charles W. Eliot; on the left William H. Lewis, former assistant United States Attorney-General.

Continued From First Page

took: "The Need of a Better Understanding of the Negro Problem in the North."

Resent Attempt to Insult

"Leaving the legal and legislative questions involved to those fitted to deal with them wisely," he said, "I shall speak from the standpoint of religion. In this time, when there are men seemingly intent on stirring up strife by reviving bitter memories, it is well to make it known that the New England of Sumner and of Emerson still lives, and resents any attempt to insult a human being."

Dr. Crothers then asked Dr. Eliot, who was seated in one of the pews, to address the congregation.

Dr. Eliot alluded at once to the protested photo-play, saying:

Grave Historical Error

"I have not seen it, but from what I have heard of it, I object first to its expression of a grave historical error. This nation was not born in the reconstruction period. It was born when the Constitution of the United States was accepted by the 13 colonies.

"I understand from hearsay testimony that this film represents the Ku Klux Klan as doing a good work during the reconstruction period. I lived in Massachusetts during that period and I never heard any citizen of Massachusetts express any favorable opinion of the Ku Klux Klan. On the contrary, it stood as an example of lawlessness, cruelty and outrage and was not thought the better of because the men who took part in its activities always rode in disguise. That is not a method which freemen use.

Same Rights as Others

"It seemed to Massachusetts men of 50 years ago, and it seems to them now, that the Civil war settled something more than the question of the right of the States to secede. Massachusetts men of today feel that the colored people have precisely the same rights as any other citizens to life, liberty and the pursuit of happiness.

"This play is intended to create in the minds of the white people of the North a different opinion, its teachings will not be accepted and it will not succeed as a political or historical undertaking.

"We of the North today, as 50 years ago, believe that all Americans are entitled to life, liberty and the pursuit of happiness. Therefore, I have seen with the utmost regret that in the Northern States the colored people have not as good a chance for the pursuit of happiness as the colored people in the Southern States, because they are excluded in the North from most of the fundamental trades and from most of the skilled occupations.

Should Not Be Allowed

"I wish the white people of the North would learn something from the white people of the South about giving the colored people the right to pursue happiness. This film, or play, should not be allowed to accomplish what is probably its purpose—to inspire the white people of the North with a different feeling toward the colored people than we held at the close of the Civil war.

"We resent the idea that we are turning, even in our minds, from the 14th amendment," said Dr. Eliot. "We resent the idea that there is any chance of that amendment being reconsidered. In fact, we hold that all men are entitled to life, liberty and the pursuit of happiness," he concluded with emphasis.

Anarchistic Propaganda

"We cannot prevent the presentation of Shylock on the stage, we cannot bar the imitator of the Irishman or Yankee, and so I thought, before I had seen this film, that it would be difficult to draw the line," began Dr. Crothers as Dr. Eliot concluded his remarks.

"But we are up against a kind of education in this film that is not simply against one race, but an education which would make such a government as the one handed down to us by our forefathers impossible," he declared. "That film is not a play, it is a propaganda. It teaches a propaganda that is distinctly anarchistic.

Strikes Every American

"The people who should resent such a perversion of history are not simply the colored people. When they strike them, they strike me and, in one way or another, every American.

"Some tell us that the past is secure. The past is not secure. You can rewrite it so as to take all its glory away and destroy the soul of the nation. The soul of this nation," continued Dr. Crothers, "is based on the spirit of equality—equality of the right of all men to be respected. This spirit is destroyed by teaching a reversion to the brute and brutal passions and saying that only in that way has anything been accomplished.

Problem of American People

"The fundamental thought of American citizenship is that we shall build up a community of brotherly love, that we shall not be taught to hate each other. The teaching of the propaganda of this film is destructive of the American conscience and the American fibre of life.

"There are some things so desperately wicked that they must be stopped. This whole idea of dividing men and women into classes and pointing the finger of scorn and hate at one class is un-American. Every American ought to resent it. Cannot we protect one another from that which strikes all? It is not the problem of the negro, it is the problem of the American people—of whether the white American people are diligent in preserving the rights handed down to them by their forefathers.

Recalls Lincoln's Words

"What I want is a great uprising of the American people just to keep ever in mind the words of Abraham Lincoln, 'with malice toward none, with charity for all.' And when I preach of charity, charity that endureth all things, I sometimes feel that some have endured long enough and that we ought to spell them for a while."

Dr. Cady said: "I feel much more deeply concerned about my own race in this matter. I cannot help feeling that whenever we have degraded or attempted to degrade a people, we have degraded ourselves more. I want to say to my white brethren that you and I are in much more peril than any others when one comes to us who would teach us to hate. In the name of Christianity I protest against this photoplay.

Why Dixon Left Ministry

"The only time I ever felt any charity toward Tom Dixon was when he realized that no man could write such books as 'The Leopard's Spots' and 'The Clansman' and remain in the Christian ministry, Dixon left it.

"I know not how this thing can be stopped, but I do believe that there is law, or that law can be found, by which open insult to any race can be prevented."

Mr. Lewis, who was seated in the congregation, was invited to come forward and "say a word."

"I cannot speak of this subject in a word—at least not in a word that is fit to be said here," he said in response to Dr. Crothers' invitation. "I could do it in a phrase outside," he added, continuing:

Insulted by the Film

"It is doubly regretful that here, in our own Boston, which Abraham Lincoln said had done more than any other city in the Union to bring on the war of emancipation, we should be insulted by that infamous film play now being shown at the Tremont Theatre.

"It is the spirit of Christianity and of democracy to ignore race absolutely. The colored people are not sensitive, but we do draw the line on an attempt to indict a whole people. We stand against the destruction not only of the morals but of the fundamental principles of the American nation.

Furthers Southern Programme

"We believe that this film teaches a propaganda for the purpose of so stirring up the people of the East and the West and the North that they would consent to allowing the Southern programme of disfranchisement, segregation and lynching of the negro, and finally to the repeal of the Fourteenth and Fifteenth Amendments to the Constitution.

"To me, the most objectionable thing in the play is the attempt to justify lynching. Lynching is forbidden by law, and what is forbidden by law is immoral. A Harvard professor once predicted that we should have lynchings on Boston Common. If we submit to teachings of this kind, there is great danger that we shall not only degenerate so far that we shall have lynchings but far worse.

"We have got to work against these pictures, and when the Mayor and the police commissioner and the police court judge say that they are not obscene and immoral, we have got to get the Massachusetts Legislature to tell them what is immoral and obscene and what tends to corrupt the morals of the young."

BOSTON (Mass.) EVE. GLOBE
APRIL 26, 1915

500 IN A ROOM MEANT FOR 200

At Hearing on "Birth of a Nation" Bill.

Opponents Heard, Among Them Eugene Walter, Playwright.

Theatrical Men Had Hard Work Getting in.

Interest in Legislative proceedings to change the law governing public amusements, with especial reference to "The Birth of a Nation," now being exhibited in moving pictures at the Tremont Theater, reached its highest point, numerically at least, this morning at the State House when 500 people, mostly colored, crowded into a hearing room intended to contain about 200, and thronged stairs and corridors at the hearing before the committee on Judiciary on the bill to stop all public amusements "tending to create religious or racial prejudice or tending to to incite riot."

Already the proponents of the measure have ben heard. Today those who are opposed to changes in the present law or who would accept a bill less drastic turned out in large numbers. The colored people were on hand earlier however, so that they got in first. Then the doors were locked and nobody was allowed in unless his argument with the door-keper was ecpecially effective.

Eugene Walter, the well-known playwright and author of "The Easiest Way," which Ex-Mayor Fitzgerald prevented from being shown at the Hollis st Theatre, came over to give the committee the benefit of his ideas on censorship. Mr Walter has no interest in "The Birth of a Nation," but has never forgotten how his play was stopped in Boston. That was why he wished to tal about the amusement laws.

Here are some of the prominent theatrical men who attended and several of whom were unable to gain admission: E. D. Smith, manager of the Majestic, Wilbur and Shubert Theatres; A. L. Wilbur owner of the Wilbur and Majestic Theatres; J. E. Cort, manager of the Cort Theatre! Fred E. Wright, manager of the Plymouth Theatre! A. M. Sheehan, business manager of the Tremont Theatre; Joseph A. Pi Pesa of the Plymouth Theatre, Fred W. Jordan of the Cort Theatre, Albert Gray, William Duggan and James P. Murphy.

Mr Walter, Rev Chauncy Hawkins of Jamaica Plain, Dr Charles Fleischer and Rev Thomas B. Greggory of New York were prominent among those heard. John F. Cusick, the attorney, conducted the hearing for the opposition.

Spectators Admonished.

Senator Norwood, the chairman of the committee, announced that the hearing would be adjourned if the spectators indicated approval or disapproval of the remarks of the speakers, but this admonition did not prevent occasional hisses.

M. Sumner Coggan, the first speaker, who represented John B. Schoeffel, said he hoped the committee would not approve legislation that would confiscate the property of the theatrical promoters and reduce the photoplay to a level that would make it uninteresting. The present agitation is purely a hysterical one, he said, and it is unsafe to base legislation on such a foundation.

He offered a substitute bill to provide that the Mayor should have power to stop a production if any part of it is obscene or immoral, or tends to injure the morals of the community, but also provides for an appeal to the Superior or Supreme Court.

There is also a section appended to the Coggan bill making the act operative Aug 1 of this year. He said in defense of this section that the theatrical year ends on the first of August and in justice to the theatrical men, no radical step should be taken until that time.

Mr Coggan said that the Indians could object to scalping scenes and almost any photoplay could be suppressed if the Sullivan bill or any substitutes offered by the proponents were accepted. He declared in answer to a question that he considered the law applying to the cities outside of Boston to be unfair.

Rev Dr Hawkins Heard.

Rev Dr Chauncey J. Hawkins of Jamaica Plain opposed what he termed to be "Russian censorship." He said that any race or class of people must put up with many things that are unpleasant for the sake of the preservation of the freedom of expression so sacred to the American people. No race should be placed by law above criticism, he said. He declared that he had seen the play and found nothing objectionable in it, even before the "Gus" incident was removed. No race should be so sensitive that it can not stand a discussion of its weakness, he thought.

The next witness was Dr Charles Fleisher. He said that he was asked in the beginning to join the protest against the "Birth of a Nation," but after seeing the play, he refused to do so because he saw nothing objectionable in it.

"I can stand all the hysteria and villification that will come to me for my stand on this matter if this play tends to make the North and the South face the negro problem. I am glad the play is being given," he said.

He said that he felt that the great principle of freedom of speech is being threatened by this agitation. He quoted liberally from Woodrow Wilson's history of the United States to show that the play, while not precisely accurate historically, is generally correct

BOSTON (Mass.) AMERICAN
APRIL 25, 1915

GRIFFITH ASSAILS FILM PLAY BILL

The conflict over the film play, "The Birth of a Nation," was renewed today at a legislative hearing on the bill introduced by Representative Lewis R. Sullivan, which would make it a criminal offence to produce any "show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace."

D. W. Griffith, author and proprietor of the photoplay, issued a statement defending his production and attacking the Sullivan bill. He said:

"The Sullivan bill is astounding! Actually an effort is being made to rush through the General Court, under suspension of the rule, House bill No. 2,077 which would make it a criminal offence to produce 'any show or entertainment which tends to excite racial or religious prejudice, or tends to a breach of the public peace.' Not only have the rules been suspended to jam it through, but the second section provides that, immediately and without further notice to any property rights involved, 'this act shall take effect upon its passage.'

"Probably it has never occured to the supporters of this measure that universal dramatic art is practically impossible without the excitation of some degree of race or religious feeling. How unwise to drag race or religion into the realm of censorship! It is unwritten law that neither of these matters belong to legislative regulation, but are reserved within the clause of the Constitution that grants freedom of speech. If the Sullivan bill be enacted, the civic authorities and the courts will find themselves in very deep waters. They will be censoring racial and religious matters that do not possibly concern them.

CITES RECENT PLAYS.

"The Jew that finds himself prejudged in the eyes of the community by 'The Merchant of Venice' or 'The Children of the Ghetto;' the German whose sensibilities are offended by 'The Hypen' or 'Marie-Odile' or 'Inside the Lines' of this season's plays; the Italian stung by 'The Vendetta,' the Irishman who dislikes Bernard Shaw's 'John Bull and His Other Island,' the Yankee disliking 'Way Down East' caricatures, the Russian miffed by 'The Yellow Ticket' and the Oriental hurt by 'The Tyhpoon' or 'Mr. Wu,' will rush into the courts of the Commonwealth for sympathy, vengeance and redress.

"I do not mean that all the representatives of the various American stocks will do this, but the opportunity opened up for petty persecution and spite against the theatrical producers and managers is almost endless.

"On the religious side, the consequences will be more momentous and lamentable. Even the great religious operas will be barred from the Opera House. From the wonderful 'Passion Play' of Oberammergau to the latest drama dealing with the spirit world or some faith cult, not one but is open to objection from its more bitter opponents. One man's orthodoxy is another man's heterodoxy. One man's 'judgment' is another man's 'prejudice.' Why, then, this idle talk of 'religious prejudice?'

OBJECT IS TO DESTROY PLAY.

"The truth is, hardly anyone seems to have considered seriously the far-reaching consequences of this rash project. The clause, tending to 'a breach of the public peace' opens up the way for any disgruntled or venomous adversaries to start a disturbance in a theatre lobby and thereby get a play suppressed. The real purpose of the bill is to destroy one film play, 'The Birth of a Nation.'

"Shall this magnificent Civil War and reconstruction drama be stopped in Boston at the behest of an insignificant minority? Shall Lewis and Trotter and Puller and Wilson tell the legislators of Massachusetts and the people of Boston what to do?

"We respect the colored people of this city and Commonwealth. But in this controversy those who have tried to rush class legislation of the above character, for the arbitrary purpose of suppressing one play, have been most badly advised. No good will ultimately come to the race through an attempted hushing-up of reconstruction memories.

"Special class legislation should not be allowed for one instant in the free State of Massachusetts. The senators and representatives should not make themselves the laughing stock of the country by enacting such a travesty of law and justice."

ELIOT JOINS PROTEST.

The photoplay was attacked at a meeting in the First Parish Unitarian Church in Harvard Square. It was criticized also at a meeting in the Twelfth Baptist Church in Shawmut avenue. In Cambridge Dr. Charles W. Eliot joined the protest. Other speakers were the Rev. George L. Cady, former Assistant United States District Attorney William H. [illegible], the Rev. Benjamin W. Swain, the Rev. Powhatan Bagnall and the Rev. Samuel McCord Crothers.

The Rev. Chauncey J. Hawkins of the Central Congregational Church in Jamaica Plain defended the production.

JOURNAL
Boston, Mass.
APR 26 1915

DIXON ASKS FAIR PLAY FOR "BIRTH OF NATION"

Author Declares Proposed Law Would Mean Confiscation of Two-Thirds of Serious Dramas Now Running in Country—Attacks Moorfield Storey.

To the Editor of The Boston Journal:

For more than 20 years I have studied the history of the period of Reconstruction. In "The Birth of a Nation" I have given to the world the results of my work in an honest, earnest and dignified presentation of the life of that turbulent era.

The courts of Massachusetts, in the face of the most persistent campaign of slander and personal vilification, have sustained the play squarely on its merits.

The critics who still differ with my views of history and philosophy, unable to answer them, have introduced a bill into the Legislature to silence me by a special statute.

Whatever may be said or thought of my book, "The Clansman," or "The Birth of a Nation," founded on it, there can be but one opinion among thoughtful men and women on the character of such vicious special legislation. It is the violation of every principle of freedom and democracy for which the grand old Commonwealth has stood for 200 years. I cannot believe that the supreme law-making assembly of the State will deliberately deny to a Southern white man freedom of speech on Boston Common merely because a few negro agitators differ from his historical conclusions.

Still more dangerous than any play would be the establishment of such tyranny in censorship of opinion.

"Mean Confiscation"

Such a law would have suppressed "Uncle Tom's Cabin." Such a law established in New England will reduce at one stroke the whole drama to the dead level of negro minstrelsy and musical comedy. No author will dare to write on any great theme in our history or life about which there can be any difference of opinion. Under such a statute any man who differed from him could walk into the theatre, create a disturbance and have the play stopped. Under such a law two-thirds of all the serious drama at present running in America could be instantly confiscated, its authors and promoters beggared.

Whatever a few negro agitators in Boston may think about "The Birth of a Nation," is expresses the passionate faith of the entire white population of the South. If I am wrong, they are wrong. The number of white people in the South who differ from my views of the history of Reconstruction could be housed on a half-acre lot.

Moorfield Storey, president of the negro society leading their fight in Boston, in a lame article attacks the historical accuracy of the play:

"All over the South conditions were substantially the same—the negro everywhere reduced to a condition of slavery—as was abundantly shown by a report made by Carl Schurz, who was sent down by President Johnson to examine and report. This was the state of the South which confronted Congress when, on Dec. 4, 1865, is met for the first time after Mr. Lincoln's assassination. White reconstruction had been tried and had failed disastrously."

"The first act which assured the negroes the right to vote by setting aside the existing State governments and providing that no seceded State should be readmitted to the Union unless its constitution gave the suffrage to white and black alike was not passed till about Feb. 15, 1867. It was not till after May, 1868, that acts were passed admitting the Southern States, and the last of three, Virginia, Mississippi and Texas, were not admitted till 1870. Only after these acts were passed, and after the fundamental conditions which they imposed were complied with, did the governments of the Southern States come under the control of the colored voters. The Ku-Klux-Klan had really run its course before the colored voters exercised any substantial power.

"This simple chronological statement could be much amplified, but it is sufficient to show how absolutely false is the view of history presented by this play."

"Fear to Face History"

The play is a faithful record of the origin of our present united nation through the agony of Civil War and the still greater agony to the South in Reconstruction. The trouble with Mr. Storey and his negro society is they dare not face the truths of history. So they ask the people of Massachusetts to deny me a hearing.

He tells you that Andrew Johnson became President in April, 1865, and that by Dec. 1 white reconstruction had been tried in all the South and proved a failure. The last Southern army did not surrender until May. The army of occupation held the South in a grip of steel from the James to the Rio Grande. The little finger of a Southern white man could not be lifted during these months except by the consent of the military authorities, and yet this historian informs us that the white reconstruction of civil goverlment in the entire South was tried and was a complete failure from May to December, 1865—exactly seven months.

The assertion that the white South, with 1,000,000 federal bayonets at their throats, attempted during these months to pass laws to re-enslave the negro is merely a bald campaign lie of the year 1868.

Besides the federal army to protect the negro, the Freedman's Bureau of blessed memory was always there. This bureau, established by federal power and protected by federal bayonets, had absolute control of the relations of negroes and whites. No contract could be made without the approval of these armed guardians.

Every law passed by a Southern Legislature during this period before negro enfranchisement was done under the direct superintendence and advice of the Freedman's Bureau, and every law relating to the adjustment of the newly emancipated slaves to their new duties was copied from northern States.

"A Campaign Lie"

The assertion that the Freedman's Bureau and the army could not protect the negro from his former master was a malicious lie, which could have been invented only in the heat of a presidential campaign. The laws of vagrancy and apprenticeship were all enacted with the advice and co-operation of the bureau in an attempt to make a lot of joyous negroes go back to work and quit trying to live on the free rations furnished by the United States government.

Mr. Storey consults a very bad memory both for his facts and his principles.

President Johnson, on receiving Carl Schurz's report of the condition of the South—did what? Certainly he did not join with Thaddeus Stevens and his radical associates in their program of placing the White South under negro rule! Thaddeus Stevens tried to remove Johnson from the office of President and set up a dictatorship on the ruins of the Republic because the President stood firmly by Abraham Lincoln's plan of reconstruction and refused to place the South under the rule of a million ignorant negroes who had just emerged from slavery.

Johnson honestly tried to carry out the martyred President's policy. In a letter to Hahn, his reconstruction governor of Louisiana, on negro suffrage Lincoln said: "You are about to have a convention which, among other things, will probably define the elective franchise. I barely suggest for your private consideration whether some of the colored people may not be let in—as, for instance, the very intelligent and especially those who have fought gallantly in our ranks." (See Hay and Nicolay.)

For standing by this principle of the murdered President, Stevens swore to impeach Johnson, remove him from office and hang him from the balcony rail of the White House! Stevens failed to impeach President Johnson by one vote. By that one vote we were saved the shame of a dictatorship under Ben Wade, whom Stevens had selected for the position—although Mr. Wade had the effrontery to vote for himself for that office in the final test on the issue of removing the President.

Hay Approved Book

In my work on the history of Reconstruction I have mastered the contents of more than 4000 volumes forming the sources of the history of that period. The Hon. John Hay, while secretary of state, corrected the proofs of "The Clansman." Mr. Hay gave the book his unqualified indorsement in the State Department at Washington. Walter Hines Page, the publisher of the book, can testify to the truth of my statement.

One date and fact Mr. Storey gets correct. He says that universal negro suffrage was not passed until Feb. 15, 1867. Just so, and Gen. N. B. Forrest organized the Ku Klux Klan into a political power during the summer of 1867 to meet the conditions of social hell into which this measure plunged the South. Up to this time the Ku Klux Klan was merely a college boy's prank which started at Pulaski, Tenn., the year before.

That a condition of social anarchy followed the enactment of this law, enfranchising a million ignorant blacks and disfranchising the men whose fathers created this republic, is amply proven by the sworn testimony in 10 enormous volumes of the Ku Klux Klan Conspiracy, a United States government document, yhich Mr. Storey has evidently never seen.

"Gus" Incident Real

I refer him to the volume entitled "North Carolina" for the sworn record of the incident of "Gus" in "The Birth of a Nation." This crime was typical of thousands. It was this crime which took my father, the Rev. Thomas Dixon, from the pulpit into the ranks of the Klan. It was this crime which led my brother, the Rev. A. C. Dixon, D.D., pastor of the Metropolitan Tabernacle of London, former pastor of the Ruggles Street Baptist Church of Boston, to join the Klan and ride one of those white-robed horses you see in our play.

My great-grandfather, Lieut. Col. Frederick Hambright, poured out his blood at King's Mountain to create this Republic and gave you the South—the South with her beautiful valleys, her blue mountains and glorious skies. Your fathers fought at Bunker Hill and gave to me rock-ribbed New England, her foaming seas and shining shores. It's mine today as the South is yours. I claim with you the right to free speech on Boston Common.

Edward Sheldon's play, "The Nigger," is a bold argument for the marriage of blacks to whites. This play has just been given in Boston. No white man was silly enough to demand its suppression. This play is peculiarly distasteful to the South, yet it was permitted in every Southern State and no crank attempted to suppress it. It was written in answer to "The Clansman." I scorn the contemptible cowardice which would invoke the law to protect me from its argument.

I modestly suggest to Moorfield Storey that this is a free country and that only a negro or his color-blind associate could be child enough to ask such protection from historical discussion.

The plain truth is that every negro associated with Mr. Storey in the Inter-Marriage Society, which is conducting this persecution, hates "The Birth of a Nation", for one reason only—it opposes the marriage of blacks to whites.

"A Faithful Record"

This play was not written to stir race hatred. It is the faithful record of the life of 50 years ago. It is no reflection on the cultured, decent negro of today. In it are sketched good negroes and bad negroes, good whites and bad whites.

I received the first recognition of my life work in the call extended to me by the Dudley Street Baptist Church in Boston 27 years ago. I got from the people of New England a cordial welcome and early learned to love and admire them.

I refuse to believe that the Commonwealth of Massachusetts at this late hour will pass a special law for the sole purpose of denying to a Southerner freedom of speech in the discussion of our national history. The enactment of such a bill, it seems to me, would be an incredible insult to the 25,000,000 of Southern white people whom I represent, whose cause I am pleading and with whom the people of New England hold the most cordial business and social relations.

THOMAS DIXON.

BOSTON (Mass.) JOURNAL
APRIL 26, 1915

ELIOT PROTESTS 'BIRTH OF A NATION'

Resents Alleged Attempt to Inspire Feeling Against Negroes.

"It is deliberate and skilful bit of treachery," was the characterization of Dr. Samuel McChord Crothers of the photo-play "The Birth of a Nation" at a meeting in the First Parish Church, Cambridge, yesterday afternoon, called in connection with the discussion of the film.

"The deadly affront to the new South and the new North comes in the treatment of the negro," he continued. "Our children are taught that the negro is a brute who must be kept down by sheer terrorism. What is this propaganda? I call it anarchy."

Charles W. Eliot, president emeritus of Harvard, lent his voice to the protest. It was the first time that the noted educator has publicly expressed his attitude on the much-discussed film. He declared that the people of the North resent the imputation that they are turning from the 14th amendment to the Constitution.

"I have not seen the photo-play," he said, "but from what I have heard of it, I object first to its expression of a grave historical error. This nation was not born in the Reconstruction period. It was born when the Constitution of the United States was accepted by the 13 colonies.

"I understand from hearsay testimony that this filum represents the Ku Klux Klan as doing a good work during the reconstruction period. I lived in Massachusetts during that period and I never heard any citizen of Massachusetts express any favorable opinion of the Ku Klux Klan. On the contrary, it stood as an example of lawlessness, cruelty and outrage and was not thought the better of because the me nwho took part in its activities always rode in disguise. That is not a method which free men use.

"I wish the white people of the North would learn something from the white people of the South about giving the colored people the right to pursue happiness. This film, or play, should not be allowed to accomplish what is probably its purpose—to inspire the white people of the North with a different feeling toward the colored people than we held at the close of the Civil War."

Others who participated in the meeting were the Rev. George L. Cady of Dorchester, pastor of the Pilgrim Congregational Church; William H. Lewis, former assistant United States attorney general; Oswald G. Villard of New York, president of the National Association for the Advancement of the Colored People and a grandson of William Lloyd Garrison; the Rev. Benjamin W. Swain, pastor of the Columbus Avenue A. M. E. Zion Church, and the Rev. Powhattan Bagnall of the Parker Memorial.

VELER & EVE. HERALD
oston, Mass.
APR 26 1915

HARGES POLITICS IN RACE FILM FIGHT

harles Fleischer Declares Walsh, McCall, Cushing and Cox Opposing Film for Own Gain in Speech Defending Photoplay at Hearing.

efenders of the photo-play, "The rth of a Nation," were given their in- g before the legislative committee judiciary today at a continued hear- on legislation introduced by oppo- nts of the film in an effort to prohibit production of such plays in the fu- e.

record crowd attended the hearing, hich was held in the largest committee om of the State House. The size of

crowd, more than 2000, made necessa- the presence of 18 State House chmen and messengers, who under mand of Sergeant-at-Arms Pedrick, the spectators back until the time the hearing to open had arrived. er every bit of available space in the m had been occupied, with many ding on chairs and on window sills. er State House attaches were re-

(Continued from Page One.)

uired to keep in order some 200 who uld not obtain admission.

Opponents in Majority.

Opponents of the play were in the ma- rity, prepared, through their spokes- an, to offer further evidence and pro- st against the play in rebuttal. The atherings on the whole was quiet and rderly, although now and then there ere scattered expressions of approval r disapproval, in violation of the warn- g issued by Senator Norwood of Ham- ton, Senate chairman of the committee, hat such demonstrations would result in he adjournment of the hearing.

Two of the more prominent of the riends of "The Birth of a Nation" roved to be Charles Fleischer, a former ewish rabbi, and the Rev. Chauncey . Hawkins of Jamaica Plain. Mr. Fleischer declared it was his opinion hat the protests against the play ut- ered by Gov. Walsh, Samuel W. Mc- , Lieut.-Gov. Cushing and Speaker Cox of the House were actuated by olitical motives, although later he said e considered them all "honorable men."

Fleischer also declared that protests made against "The Birth of a Nation" by Moorfield Storey and the Rev. Herbert S. Johnson could be construed as inciting their fellow-citizens "to riot and rebellion" against the play.

The Rev. Mr. Hawkins admitted that in his Sunday sermon yesterday he had declared that "the Negro is one of the greatest menaces in our national life today."

M. Sumner Coggan, attorney for John B. Schoeffel, manager of the Tremont Theatre, where the film is being shown, filed with the committee a bill to change the method of censorship in Boston. The Coggan bill would vest sole censorship in the mayor, but would give theatres the right of appeal either to the equity division of the superior court or to the supreme court. The Coggan bill does not give the mayor broader powers than the mayor and police commissioner have jointly now of preventing the production of immoral or obscene plays. Mayor Curley and Police Commissioner O'Meara have said they have not the authority to stop "The Birth of a Nation" for these reasons. One provision in the Coggan bill provides that it shall not take effect until Aug. 1 of this year, and Atty. Coggan said that he had put this in because the theatrical season in Boston closes on that date.

Temporary Hysteria

The general argument of advocates of the film play was that the legislation proposed against it and similar productions was temporary hysteria born of agitation; that to pass the legislation proposed by the opponents of the play would be to restrict "freedom of expression" and would virtually prohibit the production of anything objected to.

Atty. Coggan, for instance, declared that the legislation proposed by the opponents of the play, would prevent German lecturers from talking against the Allies. He gave this opinion in reply to a leading question from Representative Drury of Waltham, a member of the committee.

The opponents of "The Birth of a Nation" have proposed legislation to give the mayor sole power of censorship in Boston, but to give him also powers broad enough to prevent the production of plays causing religious or racial strife and to give the state police the power to censor motion pictures proposed for exhibition on weekdays. At present the state police have the censorship of motion pictures for production on Sundays.

The mayors and selectmen, respectively, of cities and towns outside of Boston, can stop the production of plays at their pleasure. In connection with this phase of the law, Atty. Coggan told an interesting story of Mayor Blakely of Malden. The Malden mayor, said Coggan, was going to stop the production there of "Neptune's Daughter," a film starring Annette Kellerman, even though Mrs. Blakely had pronounced the play "all right," but was prevented from doing so by illness. The acting mayor followed the production and Coggan gave this story as an illustration [illegible]

John F. Cusick, attorney for the company producing "The Birth of a Nation," conducted the hearing for the advocates of the film.

It developed at the hearing that the committee on judiciary has witnessed the play since Friday morning.

It was a little after 10:30 this morning when the crowd was admitted and the hearing called to roder by Senator Norwood. The latter had the biggest gavel seen around the State House for some time.

"Easiest Way" Author Present.

Most of the prominent opponents of "The Birth of a Nation" were on hand, while Mayor Curley was represented by the corporation counsel, John A. Sullivan. Eugene Walter, the playwright, and author of "The Easiest Way," which former Mayor Fitzgerald banned from Boston several years ago, came over from New York to speak in a general way against tightening up Boston's censorship.

Atty. John F. Cusick announced he was to conduct the hearing for the advocates of "The Birth of a Nation." He said he would content himself in opening with the statement that "this is a government of laws and not of men."

Cusick then presented Atty. Coogan, who spoke about the immense amount of money invested in "The Birth of a Nation," and then went on to say:

"This legislation is not conceived in a calm and deliberate attempt to regulate, but in the hysteria of a few well meaning, well intentioned members of society directed at a production now going on in this city.

"I am not going into the merits of this production. The committee has seen it and can judge for itself. The production is not on trial here. The only way it could be is to admit that the legislation proposed, which we are objecting to, should be entitled 'A bill to suppress "The Birth of a Nation."'

"It is a peculiarity of human nature that it is easier to get up a protest than a memorial. The highest form of protest is mob violence."

After Coggan had praised the film for what he said was its historical accuracy, he began a discussion of the bill he has filed with the committee.

Argues Right of Appeal.

Coggan said he understood Mayor Curley had told Lieut.-Gov. Cushing and Butler R. Wilson that if he had the power he would drive "The Birth of a Nation" out of the state; that if this was so, it showed that the theatre should have he right of appeal as proposed in his bill.

Representative Sullivan of ward 19, a member of the committee, then asked Coggan how the mayor could stop the film under the Coggan bill, inasmuch as it did not provide for broader powers of censorship than those now existing.

Coggan said: "I have assumed that the mayor has said if he had the sole power he would suppress it."

Senator Norwood then asked Coggan for his opinion as to the advisability of continuing the joint censorship of the mayor and police commissioner, but amending the law so they could suppress anything without giving any reason. Coggan said he would not object to this, if provision were made for appeal. Norwood replied there could be no such provision if the police commissioner and mayor could suppress a play without giving any reason. Coggan's reply to this was a statement that he did not believe they should have such authority; it was too much, he declared.

NEW BEDFORD (Mass.) MERCURY
APRIL 26, 1915

'BUTTON, BUTTON, WHO HAS THE BUTTON?'

Game Being Played by Politicians in Connection with "The Birth of a Nation"—Expected to Enliven Legislature This Week.

(Special to The Mercury.)

State House, Boston, April 25.—What promised to be a rather quiet week at the state house will be enlivened by the interesting game of "button, button, who has the button?" that is being played by some of our most dignified statesmen in connection with the production of the "Birth of a Nation." It is interesting to see the several interested officials convincing the twenty thousand Negro voters that, while they would be pleased to help them, they have no authority and the man next door is the right fellow to see.

"The Birth of a Nation" is a gigantic photo-play founded on Thomas Dixon's book, "The Clansman." The Negroes and a few northern soldiers are portrayed in highly uncomplimentary lights and the management has avoided as far as possible selling any seats to colored people. Many leaders of the Negroes in Boston became highly indignant and appealed first to Mayor Curley to have the show stopped. The mayor finally said that it was up to the police commissioner and the delegation trailed over to the office of the latter. The police commissioner explained that the law gave authority to the mayor and himself to stop productions that tended to injure the public morals but the law was not broad enough to cover "The Birth of a Nation." Having exhausted the possibilities of relief from city hall, the colored men and women marched to the state house and Governor Walsh hastened thither from New York.

The governor received the delegation most hospitably and made a speech of consolation and good cheer to them, having first invited the newspapermen to step outside. In the end, he regretted that he had no authority to act in the matter and advised them to go to the courts.

They went to the court promptly the next morning. The judge saw the show, heard the evidence, and then ruled that under the present law, the court could not issue a warrant for the arrest of the producers. Then Representative Lewis R. Sullivan of Boston, he who has horned into the limelight before, with such measures as his famous bill to prevent the dancing of the tango, came across with a petition for legislation to enable the show to be stopped. The colored people became enthusiastic over this proposition and the officials breathed easier, for the legislature is a large body and the blame for its action is fairly well distributed. Speaker Channing Cox, of the house was the next champion of the cause. In an interview that was quite well circulated about, he stated that he thought something ought to be done to stop the show, and would do whatever he could to help it along.

On the day that the Sullivan petition was to be heard before the committee on rules, the Negroes flocked to the governor's office for advice. Governor Walsh was very busy, but the executive council was meeting, and someone suggested that they see Lieutenant-Governor Cushing. He came forthwith, and announced that he would be glad to help them draft a proper bill, and later he appeared before the committee on rules to urge the admission of the petition. A large majority of the witnesses before this committee prefaced their remarks by a statement that they had not seen the show, but the committee voted to admit the petition, and on the following day, the committee on judiciary held a hearing on it.

Samuel W. McCall, who happened to be out of the state, was advised that Mr. Cushing was working for the eradication of race prejudice and, perhaps to indicate that although they may possibly be contestants for the Republican nomination next fall, they are in perfect harmony on the great questions of the hour, sent in a letter which was read before the committee in the hearing of a large delegation of the colored visitors. Eugene N. Foss, who intimates that he will run for governor on the Prohibition ticket, has been quite busy of late, and up to date, has neglected to fall in line.

The petition is still before the committee on judiciary and the measure will reach the house and senate, probably within a few days. One possible solution that will satisfy everybody is an amendment to the bill that may be offered by one of the more optimistic members of the house. The amendment is to provide that villians in any theatrical productions must be made up to represent white native born Americans.

So far, the political honors in connection with this agitation have been divided about fifty-fifty. The only feature that is viewed with alarm by the large body of the public is the possibility taht the legislature, in its zeal to please leaders of the colored race, may place upon the statute books a law that will leave every theatrical enterprise helpless prey for municipal authorities, some of which are often thought by outsiders to be unscrupulous.

The Boston & Maine reorganization bill has at last been reported by the committee on railroads and is up for a third reading in the senate. A couple of rather lengthy amendments are to be moved today but the proponents expect that there will be enough left of the original by the time the legislature gets through with it to enable the struggling Boston & Maine to pull through.

Tomorrow, the committee on railroads will hear the New Haven validation bill and, as is usual when railroad legislation is being considered, a hot time is expected.

Newspaper Cutting Bureau of the World
MERCURY
ress NEW BEDFORD, MASS.
APR 26 1915

While the protest of the race that is affronted by the moving picture, "The Birth of a Nation," is sincere beyond question, it is suspected that more or less of it has been invited and cultivated for advertising purposes. This is more readily believed when we recall the incidents attending the production of the play "The Clansman," founded upon Dixon's novel—the story which is the basis of the film which is arousing so much comment and passion. When "The Clansman" was produced around the country, the advance agents made a business of inspiring a controversy and some degree of protest against the presentation of the play in cities where it was booked. Before the film was produced there was speculation upon the attitude the colored race would take and trouble seemed to be invited. Not only has the picture shown been well advertised, but a number of politicians have made capital out of the affair. There has been a disposition to prevent any official from securing a monopoly of the colored vote as a result of official action and sympathy and a number of candidates will be setting up claims this fall to having been the especial champion of the colored race. This, we repeat, is not a reflection upon the good faith of those who are denouncing the reflection they feel is put upon their people.

TIMES
PAWTUCKET, R.I.
APR 26 1915

A LAW FOR EVERYTHING.

Representative Sullivan's plan to amend the Massachusetts law concerning public entertainment so as to penalize those responsible for "any show or entertainment which tends to excite racial or religious prejudice or tends to a breach of the public peace" is, of course, merely to resort once more to the overworked fallacy that every abuse must have its legal punishment. The "Birth of a Nation" film in its unexpurgated state was an offense and it was rendered possible because the censorship law curtailed the powers of the Mayor of Boston. It should be within the local executive's discretion to close a show which plainly to his mind traverses the proprieties; fallible human nature must be depended upon in the last resort and experience shows that it is ordinarily safe to do so. The amendment, however, proposes to leave the decision practically open to any few disgruntled, or trouble-making ones who are capable of creating a loud noise, and it is aptly pointed out that almost any crochet of a handful of individuals would be able to break up a public affair.

This is the tendency of the moral-by-law advocates. They begin with the error that statutes can govern human nature perfectly. They do not realize that law is to prevent consequences rather than acts. From this it follows that each offense, large or small, should have its law and punishment, and a certain American element is continually seeking provocation for new statutes regulating private conduct. It cannot be made to see that law is for extreme cases and that the million or so irritations growing out of personal shortcomings must be controlled by public sentiment, or we shall have such a tyranny of legislation as shall blot out every vestige and comfort of liberty. The old, careless remark, "There ought to be a law against that," has grown into a passion for regulating the smallest human affairs through statutory enactment. Legislators have lent themselves too often to this folly, and in those sections where paternalism is oldest, it has begun to weary its former votaries and the reverse process has commenced.

CURRIE CUSHING AND WALSH FIGHTING RACE FILM FOR "POLITICS"

[illegible] committee" of 100 persons, mostly colored, was at the State House today.

At a monster mass protest meeting, last night, in the Columbus A. M. E. Zion Church, at Columbus avenue and Northampton street, following bitter denunciation of Mayor Curley, and of the protested photoplay, the vigilance committee was named, with full power to use whatever steps it deems necessary at today's hearing in the State House to bring about the desired results. Many of those present at the meeting last night were women, who voiced their disapproval of "The Birth of a Nation" in no uncertain terms. Dr. Alice W. McKane was especially bitter in her denunciation.

Women Demand Action.

"We want 'The Birth of a Nation' removed from the city of Boston and we women of Boston propose to see that it goes. If we can't get rid of it by fair means it will be by foul means," she said. "If there are men here afraid to do this, there are women here who are not afraid. The play would not be tolerated if it effected any other race or people. If discrimination is made because we are black, soon there will be religious and racial discriminations and that would be dangerous. The author of the count was a very weak man. They think us a poor helpless set of black people. We are not ignorant, and if the people of Boston will have 'The Birth of a Nation' they will have it in full."

Mayor Curley was bitterly censured for his failure to prohibit the showing of the protested photo-play in the Tremont Theatre.

The mayor was stigmatized as "the most hypocritical mayor that the city of Boston has ever had"; it was asserted that to hold good now the injunction that has been extended to his power to speak at a meeting of the church in May would be to "desecrate the platform"; the mayor was threatened with the recall; his name was missed, and, last but not least, the name of John F. Fitzgerald was cheered to the echo when his action in forbidding the continued production of "The Clansman" was contrasted with Mayor Curley's failure to order "The Birth of a Nation" to quit business in Boston.

The meeting was called by Mrs. Olivia Ward Bush Banks and its announced purpose was to form "a protecting league of all colored women of Greater Boston for the maintenance and protection of their civil rights." Such an organization was formed, with Mrs. Banks as its president and Mrs. Minnie Wright as chairman of the "vigilance committee of 50 women."

Mrs. Wright presided at the meeting and feeling ran high. The name of Curley was always the signal for hisses and some of the more excitable women added to the demonstration by shouting out many uncomplimentary things about Boston's chief executive.

[illegible] declared that protests against "The Birth of a Nation" [illegible] would be construed as [illegible] "The Clansman" [illegible] "in vital and [illegible]" against the play.

The Rev. Mr. Hamlin admitted that [illegible] persons yesterday he had declared that "the Negro is one of the greatest menaces to our national life today."

Mr. Sherman Cuppett, attorney for John [illegible], manager of the Tremont [illegible] where the film is being shown, [illegible] the committee a bill to change [illegible] of censorship in Boston. [illegible] Cuppett would not ask censorship, but would give Boston the right of appeal either to the county division of the superior court or to the supreme court. The Cuppett bill would also give the mayor broader powers [illegible] the mayor and police commissioner more positive aim of preventing the production of immoral or obscene plays.

Mayor Curley and Police Commissioner Stephen Jubb said they have not the authority to stop "The Birth of a Nation" for three months. One provision in the Cuppett bill provides that it should not take effect until Aug. 1 of this year, and Atty. Cuppett said that he drew up this bill because the theatrical season in Boston closes on that date.

Temporary Hysteria

The general argument of advocates of the film play was that the legislation proposed against it and similar productions was temporary hysteria born of agitation; that to pass the legislation proposed by the opponents of the play would be to restrict "freedom of expression" and would virtually prohibit the production of anything objected to.

John Cuppett, for instance, declared that the legislation proposed by the opponents of the play, would prevent Governor Dunn from taking action in the matter. He gave this opinion in reply to a pending question from Representative Lenny of Waltham, a member of the committee.

The opponents of "The Birth of a Nation" have proposed legislation to give the mayor more power of censorship in theaters, but to give him also power enough to prevent the production of plays dealing religious or social strife and to give the state police the power to enforce similar provisions proposed for extension on Sundays. At present the state police have the censorship of moving pictures for production on Sundays.

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[illegible] for the production of "The Birth of a Nation" [illegible] waiting for the [illegible]

[illegible] that the [illegible] Klansmen [illegible]

TRAVELER & EVE. HERALD
Boston, Mass.
APR 26 1915

MINISTERS VOTE TO PUSH FIGHT ON RACE FILM

At both the Congregational and Baptist ministers' meetings today steps were taken in continued opposition to the photo-play, "The Birth of a Nation," with long-drawn debates at each of the sessions. Both bodies voted to send committees to act with committees from other denominations for the framing of a joint resolution condemning the photo-play, and the Baptist ministers, in Chipman Hall, Tremont Temple, passed an individual resolution in which the play was condemned as "unhistoric" and "demoralizing."

Several speakers at each of the meetings opposed the action on the ground that it was opening up an unlimited field that would end up with "encroachments on liberty."

A sharp attack was made upon the Episcopal clergy for their failure to pass the resolutions for prohibition which were introduced at their convention last week, at the Congregational ministers' meeting by Rev. Israel Ainsworth of Revere, who said, in a sarcastic vein, that they "should be thanked for the further expression of their hypocritical attitude." A resolution introduced by the Rev. Ainsworth was not recognized by the chair.

Attacks upon editorials in the Boston Herald, the Boston Transcript and Boston Journal regarding "The Birth of a Nation" were voiced. The Rev. William W. Jordan of Clinton saw in them a "campaign against the bill in the legislature." The Rev. Ansel Johnson of Everett said the state was "paying a pretty penny to keep a bunch up on Beacon Hill and why not let them take care of the matter."

"Sensationalism in the Pulpit," was the subject on which the Rev. John G. Taylor of Arlington, the Rev. Arthur T. Kempton of Cambridge and the Rev. William McNair of Cambridge, spoke. Mr. Taylor said in part: "Professional evangelists would be without a job but for their sensationalism. We must put up with it as we would with other shows.

"Extravagant statements that amount to untruths, vulgar language and slang, language of the baseball team, the saloon and the brothel is not necessary in the preaching of religion. It is not necessary in order to be understood by the average man or woman or even the men and women of the street.'"

GLOUCESTER (Mass.) TIMES
APRIL 28, 1915

WHO IS SUFFICIENT?

There seems to be something like general agreement that there should be some kind of censorship of moving pictures in this state. As to just what should be censored, there is even now violent differences of opinion, and in the days to come might possibly be more still. For instance, the films showing "The Birth of the Nation" have their ardent defenders even as they have their warm opponents. Just what principle should be employed in censoring films of this character is debatable.

The Sullivan bill which would forbid "any show or entertainment which tends to excite racial or religious prejudice," does not seem very good. For such prejudices are excited in very different degree in different people, and such a law might forbid the production of historical plays which are really very desirable. There are some rights which belong to people as a whole which must be regarded when anything like a censorship is proposed.

But even if the principle is agreed upon, there comes the very critical question as to who shall be the censors. The members of the State Board of Labor and Industries are suggested as censors, although it is difficult to see why, by virtue of their position, they should have any particular qualifications for this task. But people differ very much. And even those who intend to be perfectly fair are influenced by suggestions and prejudices of which they are hardly aware themselves. To give fallible men such arbitrary power over what people shall see in pictures or on the stage is to surrender to a few rights which are commonly thought of as belonging to the many. This question of the men who shall make up such a board is therefore exceedingly important. The whole success or failure of a system of censorship indeed depends upon it.

We have a way of trying to regulate everything by law But there are decided objections to this way. And there are even greater objections to surrendering our rights into the hands of a few men.

NEWBURYPORT (Mass.) NEWS
APRIL 28, 1915

FOUND FAULT WITH "UNCLE TOM"

Ex-Gov. Patterson Says It Ranks With "Birth of a Nation" in Injustice.

Ex-Gov. Malcolm R. Patterson of Tennessee, who spoke here Friday evening, attacked the photo-play, "The Birth of a Nation," at yesterday's big prohibition rally, held in the First Universalist church, Everett. He also criticized "Uncle Tom's Cabin" and "The Clansman," and said all three are doing a great injustice to the negro race.

BOSTON (Mass.) AMERICAN 12[illegible]

SCENE FROM "THE BIRTH OF A NATION" SHOWING LILLIAN GISH AS ELSIE STONEMAN AND PAUL [illegible] AS THE LOVE-SICK SENTINEL AT THE TRENCH

VENING RECORD
Boston, Mass.
APR 26 1915

JAMAICA PLAIN MINISTER HISSED FOR REMARKS AT BIRTH OF NATION HEARING

REV. CHAUNCEY J. HAWKINS.

Minister Hissed by MovieCrowd

For Championing Birth of Nation

OVER 2000 AT STATE HOUSE HEARING

Ex-Rabbi Fleischer Scores Prominent Men Who Opposed Film

Over 2000 persons, negroes predominating, attempted to crowd into the largest committee room in the State House this morning to hear the opposition to the Sullivan bill aimed at the production of the photo play "The Birth of a Nation," which came from the theatrical interests and many disinterested persons.

The doors were kept closed to 10:30 and then suddenly opened, with the result that there was a tremendous jam, which the messengers on duty were barely able to control. The crowd was extremely orderly except for one occasion, when they hissed the Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church in Jamaica Plain for his remarks.

An attack by ex-Rabbi Charles Fleischer on Gov. Walsh, ex-Congressman Samuel W. McCall, Lieut.-Gov. Grafton D. Cushing, Channing Cox, Moorfield Storey and the Rev. Herbert Johnson, for championing the case of the negro caused a slight flurry.

Fleischer termed their remarks at the previous hearing a beautiful and wonderful example of graded hysteria.

Gov. Walsh he especially condemned, because he had told his fellow Catholics that he would permit nothing while Governor of the State that would tend to arouse race or religious prejudice. Speaker Cox he ridiculed for saying, "We Republicans will see that this is not permitted."

John F. Cusick conducted the hearing for the opposition and introduced M. Sumner Coggan as representing John B. Schoeffel of the Tremont Theatre where the play the Birth of a Nation is being shown.

Coggan submitted a substitute bill for the Sullivan petition which would provide an appeal from the decision of the Mayor to the Supreme Court or the Superior Court sitting in equity.

The Mayor was to have sole authority to suspend a license of a theatre where a play is running that is in his opinion "immoral, obscene or tending to injure public morals," the exact wording in the present statute.

Pending a court decision, however, the theatre has the right to obtain an order vacating the suspension of the license or any other interlocutory decree pending.

Aimed Not at General Movies But at "Birth of Nation"

Coggan declared that the present request for legislation was aimed at the "Birth of a Nation" solely, was not a deliberate attempt to regulate performances. The production itself was not on trial he asserted but the type of legislation. The only way such a bill as the Sullivan bill should be brought in is an act entitled to suppress "The Birth of a Nation."

He called attention to the fact that it was easy to incite a protest and that the highest protest is mob violence. One man can incite a mob, he said, if you

Fitzgerald Returns Attack

Ex-Mayor Scores Curley

Return accusations of secret business alliances which involve the Mayor's office directly, hints at dishonorable connections and charges of neglect of duty and too much talk as expressed in ex-Mayor Fitzgerald's response to Mayor Curley's accusations that Fitzgerald is behind the recall movement, and also the author of numerous other charges.

The matter was brought to a head this morning when an interview with Mayor Curley was published in which the present chief executive stated that personal spite was behind the recall movement, and that Postmaster Murray had been formally chosen as ex-Mayor Fitzgerald's political [illegible]

In addition, Fitzgerald charges that Mayor Curley is neglecting golden opportunities to boom Boston this summer, and that he is talking a lot of "perfect nonsense" instead of acting.

In his statement ex-Mayor Fitzgerald says:

Wants Mayor to Get Busy and Stop Talk

"The Mayor's talk about Mr. Sullivan and Mr. Murray, as far as it relates to me, is perfect nonsense. I say 'stop talking, Mr. Mayor, and go to work on those things you were elected to undertake. Boston's streets and parkways are disgraceful. The summer season is near and because of the war New England should be the Mecca of thousands of tourists who have never seen this wonderful city. Prepare it as its history and accomplishments deserve. Give up those secret business partnerships which involve the honor of the Mayor's office, and if you do I will be your strongest supporter.'"

(Continued on Page Two)

ROURKE QUITS AS PUBLIC WORKS HEAD ON FRIDAY; MURPHY MAY SUCCEED

LOUIS E. ROURKE

It is practically assured that Commissioner of Public Works Louis E. Rourke, the most highly paid department head in the [illegible]

[illegible] strengthened by it. If a race is to be prepared from protected from criticism it will never grow up.

The negroes, he said, have made splendid progress in the last 50 years, but the large majority of them are still children. "And this statement is proven by their actions in Boston," he added. "This brought a hiss from the negroes. "I know that is not pleasant," said Dr. Fleischer, "but it is true."

Rev. Thomas R. Gregory of New York said that everything in the "Birth of a Nation" was true. He said he had seen the incidents and know they were true. He declared the great trouble was that it was impossible to depict all of the unspeakable horror of the 19 years called the reconstruction period. He argued against eliminating even one feature of the film.

When asked by Rep. Kennard if he believed in opening up the scars caused by the Civil War Rev. Dr. Gregory replied that those things could never happen

For Want of Dope

Deprived of their supply of narcotics by the recent federal law, a rapidly increasing number of drug users in and about Boston are being driven insane by their craving for stimulant. The situation is less marked in Boston hospitals but at the state hospitals the number of patients is increasing every day.

The only relief to be obtained in Boston is by applying to the out-patient departments of some of the hospitals, but this relief is only partial and temporary. In

BOSTON (Mass.) TRANSCRIPT
APRIL 30, 1915

SCHOEFFEL A WITNESS

Testimony Given on "Birth of Nation" Disturbance

Lobby Was Filled with Great, Noisy Gathering

Trotter and Puller Asking for "Rights"

Sale of Tickets Was Promptly Shut Off

John B. Schoeffel, manager of the Tremont Theatre, and Henry L. McMahon, manager and press representative of Company B, "Birth of a Nation," were witnesses for the Government today in the cases of William Monroe Trotter and Rev. Aaron Puller, charged with disturbance and inciting a riot at the theatre, the night of April 17.

Manager Schoeffel got to the theatre on the night of the disturbance at 6.45. He looked over the ticket-rack and saw that the house was practically sold out. Then he went to the lobby, which was filled with negroes and white people. Many people were talking loudly "clamoring" for tickets. He saw Trotter at the end of the rail near the box office, and the latter, he said, was exclaiming that he wanted to buy a ticket and that he had a right to buy a ticket. He saw Rev. Mr. Puller in the middle of the lobby and heard him say something about "rights." As Mr. Schoeffel was standing at the end of the lobby near the box office, he saw what proved to be a pepper-box, containing pepper, sail through the air. He picked it up and offered it in evidence. He said that it came from Mr. Puller's direction, but he did not mean to intimate that Mr. Puller threw it. The crowd in the lobby had grown so dense after seven o'clock that Mr. Schoeffel asked Sergeant King to clear it, that people who had ordered tickets in advance might have a chance to get to the box office.

The crowd protested, declared the witness, and kept exclaiming: "We want to buy tickets; we want our rights." At 7.20, he ordered his ticket-seller, Mr. Sheehan, not to sell any more seats for that performance.

"Trotter and others told me," said Mr. Schoeffel, "that if we hadn't any seats left to hang out a sign, but we hadn't any sign —S. R. O.—or any other kind at the theatre; we never have had such a sign there in twenty-six years, and we told the people so."

Mr. McMahon got to the theatre on the day of the disturbance at 5.30 in the afternoon. After a conference with Superintendent Crowley, Mr. Sheehan and Mr. Schoeffel, he took a nap. He was back at the theatre at 7.30, and elbowed his way in through the lobby, where he said the negroes were "hogging" the space. The term "hogging" was not allowed by Judge Brackett. The crowd, according to the witness, was making a "medium loud" and confused noise. It was a swaying crowd, he said. He had to push somewhat to get through the lobby, but was strong and rather enjoyed it. He believed that seven-eighths of the people in the lobby were negroes. Mr. McMahon, supplementing Mr. Schoeffel's instructions, "ordered the sale of all tickets to all persons for all performances stopped." He then went to the picture booth and placed men to protect it. Returning to the lobby, he heard two men speaking to the crowd. One of the men was Trotter, but the witness couldn't identify Mr. Puller.

Judge Brackett asked Mr. McMahon not to use too many descriptive words, and, when the witness replied that that was his habit as a newspaper man, the Court said: "It's all right for newspapermen on most occasions, but great numbers of adjectives are not allowed in evidence."

Mr. McMahon heard Trotter exclaim: "I dare any policeman to knock me on the jaw." He was sure of Trotter's words, he said, and would not be shaken in cross examination.

A. L. Gray, an employee of the film company, said that on the night of the disturbance he rang up the curtain at about 8.15. Three or four nights before, he had seen Trotter in the theatre "taking notes." On the evening of Saturday, April 17, he saw Trotter near the box office and heard him ask for tickets. He heard Mr. Sheehan reply that there were no tickets for sale, and heard Trotter say in return that there were tickets for sale. He saw Mr. Puller in the middle of the lobby.

Albert W. Scott, ticket-taker, was at the theatre, ready for duty, before seven o'clock on the night of April 17. He saw a crowd in the lobby pushing about. Somewhat later, he notified a number of policemen, who were in the theatre, and they came out and helped Sergeant King clear the lobby. Trotter, he said, was near the box office, talking loudly to Sergeant King. Different persons in the crowd were shouting "Hang out your sign" and "Stand for your rights." He didn't hear Mr. Puller say anything about tickets.

William H. Carnes, a special officer attached to the theatre, testified that he helped to clear the lobby. Trotter, he said, advised the people not to go, saying: "The police have no right to put you out." Puller, according to the witness, exclaimed: "We'll take the law in our own hands," and then Sergeant King arrested him. Although it appeared to the witness that Trotter had gone out when the lobby was cleared, he was soon back at the box office. Sergeant King approached Trotter and told him to leave; and Trotter, so Carnes said, replied to the sergeant: "We're going in to stop the show." Trotter's arrest followed.

The cases of Trotter and [illegible] gun late yesterday afternoon, and [illegible] witness for the Government to [illegible] Sergeant King of the Lagrange-street station. King said that the defendants were in the lobby of the theatre, and that they not only would not leave when requested to do so, but told other negroes to hold their ground. They said that they were waiting to buy tickets. Trotter and Puller were arrested on the charge of disturbance, and next day, the sergeant said, the further charge of inciting a riot was preferred against them.

Other defendants involved in the disturbance at the theatre were fined by Judge Brackett as follows: Mrs. Clara Fosky, charged with assaulting an officer, $15; Mrs. Eugenia Foster, $5 on the charge of attempting to rescue a prisoner and $1 for alleged assault, and Stephen Massey, $5 on the charge of attempted rescue. James T. Bivens was found not guilty. Edgar Benjamin, counsel for the defendants, entered an appeal, and the defendants were ordered to recognize in $100 each.

At a mass meeting of negroes held at the Tweifth Baptist Church in Roxbury last night it was voted to urge the Legislature not to attend a private exhibition of "The Birth of a Nation" which has been arranged for them next Monday.

The management of the film play denies that it has been refused permission to show in Rhode Island and Ohio, and declares that the play has not been offered in either of these States.

"California, Massachusetts and Illinois are the only States where arrangements have so far been entered into to produce it," says the management, "and it has passed the censorship in each of those States and likewise in Pennsylvania. This statement is based on accurate information which we have just obtained from our New York headquarters."

Mass.
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REQUIREMENTS FOR ADMISSION TO MASS. BAR

Senate Passes Bill Reducing Demands to Two Years Attendance in High School, Day or Night.

MEASURE NOW GOES TO GOVERNOR

Enormous Crowd of Negroes and Others Pack Big Committee Room at State House for Hearing on Suppression of "Birth of a Nation."

Boston, April 26.—Educational requirements for admission to the bar examinations in this state are reduced to two years attendance in high school, day or night, in a bill passed by the Senate today. The measure has been approved by the House. Graduation from a day high school is required at present.

Firemen's Bill Passed.

By a rising vote of 32 to 40 the House this afternoon passed to be engrossed the so-called compromise bill changing the law as to licensing engineers and firemen.

Without debate the House ordered Mayor Curley's bread bill to a third reading.

Mr. Sawyer of Ware offered an order intended to benefit farmers who produce milk for a living. The order directs the attorney general to give his opinion as to whether it would be constitutional for the General Court to enact a law compelling milk contractors to pay the farmers at regular and stated times and to file a fund in security therefor.

Mr. Burr of Boston opposed an amendment to the constitution empowering the General Court to authorize the taking of land to relieve congestion of population and to provide homes for citizens, urging that the logical result of the amendment must be that future legislatures will have power to take the land of any citizen and give it to another. By a vote of 193 to 14 the amendment was agreed to.

The bill relative to the sale and administration of natural herbs, twice enhanced by the House despite adverse committee reports, was rejected on a final call vote, 98 to 107.

Liquor Bill Recalled.

In the Senate it was voted to recall from the governor a bill aimed to prohibit the transportation of liquor in no-license cities and to towns by liquor dealers. It is understood that the governor desires to have an opinion from the attorney geenral as to whether the bill as it is drawn prevents the transportation of liquor from one license town through a no-license town to another license town. If it does he wants to have the bill amended. Senator Farnsworth moved suspension of the rule in order that there might be reconsideration of the enactment of the bill. Senator McLane of Fall River objected and therefore no suspension of the rule could be had to bring the bill again before the Senate.

"Birth of a Nation."

An enormous crowd of Negroes and a few whites, packed to overflowing the largest committee room in the State House, to hear the opposition to legislaion aimed at the suppression of the "Birth of a Nation." Dr. Charles Fleisher, Rev. Dr. Chauncey J. Hawkins, M. Sumner Coggan and others spoke against the passage of legislation under the Sullivan petition that would leave in the hands of any one man the power to suppress any theatrical production.

An hour before the doors were opened, several hundred people, mostly Negroes, crowded around the entrances to the committee room and when the doors were finally opened it took strenuous work. There are accommodations here for over 100 young men. Preference is given to young men of moderate means, and to those who desire to cooperate in the association activities.

The financial statement for the year [illegible]

WINNOW CROP OF "RUSH ORDER" CENSOR BILLS

From AMERICAN
Address Boston, Mass.
Date APR 30 1915

CENSOR BILL CROP.

Sullivan bill, to suppress all public entertainments that tend to incite racial or religious prejudice.

Wilson bill seeks same end under more subtle verbiage.

Hallowell bill wouldcreate one-man censorship monopoly.

Hallowell-Wilson bill would make chief of State police moral dictator of all public shows.

Coggan bill would protect motion picture producers against decisions by Mayor or Police Commissioner and give them right to appeal to courts.

Carstens bill would compel motion picture owners to pay tax of at least $1 for every film brought into Massachusetts.

They are still coming, although the legislative Committee on Judiciary will today take final action, in executive session, on the censorship bills hatched by the agitation over "The Birth of a Nation."

The other day the Rev. Dr. Thomas B. Gregory came over from New York to make a speech against the drastic measure offered by Representative Lewis R. Sullivan of Dorchester to prohibit all public entertainments tending "to incite racial or religious prejudice."

Dr. Gregory is a historian and author. He lived through the reconstruction period in the South. He was an eye-witness to events. He claimed "The Birth of a Nation" accurately portrays history. But his most striking allusion to the Sullivan bill was:

"It's like using the tremendous heat of Vesuvius to cook an egg."

This was a deep remark. It was a sermon in a dozen words. It summed up the dangers of the whole agitation. Dr. Gregory meant that if the Legislature of Massachusetts was short-sighted enough to adopt any such vicious measure to alleviate a complained of condition, it would be in peril of loosing the withering flame of race and religious hatred that has been so admirably controlled by the founders of the country's laws; the very thing it aimed to avoid.

He meant what editorial writers have emphasized, that in the feeble effort to heal a specific and exaggerated case the law-makers of the Bay State would find themselves as helpless to check the disturbing elements as they would to attempt to quench the fires of the crater named.

SEE COMPLICATIONS.

The menace of the Sullivan bill has suddenly become as apparent as the swirl of a cyclone. The flaws in the measure have stirred a tempest of protest. Press and public are aroused. It would appear that the Sullivan measure was doomed from its inception. It has served as a boomerang. Its fangs have been bared and plucked.

The alacrity with which champions of the Sullivan bill have transferred their support to supplemental bills, shows what little confidence they had in that measure. But in their retreat to the sorry shelter of substitutes they are still exposed to the righteous wrath of an indignant community. Most of the amendments are as hazardous and as wide of the mark.

Through the columns of the leading newspapers, and by the aid of vigorous editorials, the public has been warned of the danger lurking in the proposed legislation. They have been shown what little provision such a bill as that offered by Mr. Sullivan made for the future. They have been made to see what grave complications could develop. They realize that it was a blow at free speech and free thought and at a free press.

Such a law would at once become a seething cauldron of race differences and religious bitterness and complaints. There is no seeing through the poisonous vapors how far-reaching would be its effect on peace and individual rights. The Sullivan measure, according to public spirited men and theatrical interests and many legislators, struck at the constitutional privileges of the community and the individual.

It is now up to the Judiciary Committee, made up of William W. Kennard of Somerville, George P. Drury of Waltham, Essex S. Abbott of Haverhill, Joseph L. Barry of Lynn, Edwin K. Bowser of Wakefield, Andrew A. Cacassa of Revere, Arthur B. Burr of Boston, Philip H. Ball of Deerfield, Robert Robinson of Boston, John F. Doherty of Fall River and W. H. Sullivan of Boston.

COGGAN WOULD AMEND.

The bills listed above will be passed upon today behind closed doors by the Judiciary Committee, made up of lawyers. The outcome will not be announced, in all events, until the committee has viewed the historic photo production that started the fuss.

The Tremont Theatre management issued invitations to the members of the Legislature yesterday to attend a special production of "The Birth of a Nation" at 10:30 Monday morning. The fate of the Sullivan and allied measures will probably not be known until after that official view.

It is freely predicted at the State House that "Sully's pet bill hasn't got a look-in," and like defeat is looked for in the case of other censorship bills.

But the Coggan measure, which aims at more liberal legislation for motion picture producers, has a powerful backing and a hopeful outlook. This measure was offered by M. Sumner Coggan, a young attorney who represents the motion picture interests in Boston. It would amend at once section 2 of chapter 494 of the acts of 1908 so that it would read:

If at any time under a license granted hereunder there shall be given a theatrical exhibition, public show, public amusement or exhibition, any part of which in the opinion of the Mayor is obscene or immoral or tends to injure the morals of the community and is not eliminated at the request of the Mayor, then he may suspend the license for such particular production by delivering written notice of such suspension to the owner or manager of such production or to the licensees.

A copy of the notice of suspension shall be filed at the office of the city clerk on the next secular day following such suspension and shall be a public record within the meaning of chapter 35 of the Revised Laws and acts in amendment thereof and in addition thereto. From such order of suspension by the Mayor the licensee shall have the right to appeal to a justice of the Supreme Judicial Court or of the Superior Court sitting in equity, who shall review the facts and the law applicable thereto and may, on motion, pending a hearing on the merits, vacate the order of suspension or make any other interlocutory order which may to the court seem proper.

ASK APPEAL RIGHT.

Mr. Coggan said yesterday:

"In presenting this bill I represent the producers of motion pictures. We don't seek any radical changes or the overthrow of laws that are tried. We don't seek dangerous substitutes that would plunge us into the very evils that all wise and sane men seek to avoid.

"The trouble with the Sullivan measure is not so much the haste with which it was drawn as its absolute failure to provide for the future. It is a sort of rush order that makes no allowance for what is to come or for the big and growing film industry.

"It seeks to remedy o momentary agitation, to deal with a specific case, rather than with cases in general. Any such legislation is hazardous and inadequate on its face.

"Now, our bill aims only to guard motion picture producers against biased, hasty or faulty decisions by the Mayor or Police Commissioner. We do not seek to take the power away from the Mayor and the Police Commissioner in whome the statute vests it, but simply to give the added right to appeal from a decision to a justice of the Superior or Supreme Court, sitting in equity.

"Under our bill the show complained of by the Mayor or Police Commissioner would be given the privilege of remaining open to the public pending the finding of the Justice as to the soundness and legality of a complaint by the Mayor or police head.

POINTS TO DANGER.

"This would lift the present law out of the realm of possible political prejudice or graft and the pitfalls of competition. With the Sullivan law as a cloak rival picture interests could easily arrange for a disturbance in the lobby of a theatre. That would carry the matter beyond the mere theoretical stage of tending to incite racial or religious prejudice and bring it down to cold hard fact of an actual disturbance caused by some film that had aroused the envy or cupidity of competitors. I simply cite this to show you the dangerous latitude made possible by the Sullivan bill.

"One thing must not be lost sight of, the motion picture is here to stay. It has had amazing growth and popularity. It has grown on its merits. The public has been quick to note and to enjoy its wonderful advantages and its entertaining and, above all, its educational advantages.

"Motion pictures have blossomed into masterpieces. Productions are carried on a stupendous scale. No expense or trouble is spared. What wonder, then, that schools, colleges and churches have come to use them in connection with their work. The motion picture is the modern educator, and laws should be moulded or repealed to make place for it and to give it the recognition and support that is its due."

JOURNAL
Boston, Mass.
APR 30 1915

JOURNAL MAIL BAG

G. A. R. Veteran Approves Of "Birth of a Nation"

To the Editor of The Boston Journal:

April 28 I attended the matinee exhibition of "The Birth of a Nation." I was aware of the criticism and the present efforts made by a certain class for its suppression, hence I gave very careful attention to all its phases and details. I feel moved, therefore, to express an opinion thereon through the newspaper that I have read more or less, and respected all the time for its integrity and independence, for more than 50 years.

I am now past 76 years of age; enlisted early in the Civil War and served till the close. I followed and observed the reconstruction period closely and I believe I can judge from personal experience and from what I know. Therefore I say that the pictorial presentment, "The Birth of a Nation," is a very accurate and realistic portrayal of events as they actually occurred.

Once during the war I was captured, but fortunately held as prisoner for only a short time. I had a fine opportunity to talk with the Confederate soldiers about the war, its causes, politics North and South and other relative matters. I believe I apprehended the "general make-up" and views of the Southern man pretty accurately.

I also saw a great many "contrabands"—escaped negroes of both sexes and all ages—and could study them at close hand. If they owed a moral debt it was to misfortune; they were not to blame, because they were like children, ignorant, impulsive, without discipline or self control, utterly unfit to have and use the elective franchise, or to aid or direct in anyway the political rehabilitment of the South in such a period. Nor were they so much to blame for the maladministration of affairs in the South as one narrow-minded, bigoted man—Andrew Johnson, President by catastrophe—and his political aiders and abettors, who put unused powers into the hands of negroes and exploited them with disastrous consequences. The K. K. K. was the inevitable and logical result of vicious class legislation in the South by white "carpet-baggers" and 'gnorant irresponsible negroes.

"The Birth of a Nation" is a true presentment of those times. The present generation knows but little of that important period of our nation's history. "Out of sight, out of mind." Should we not be freshly reminded from time to time, "lest we forget?" How better teach and re-enforce these lessons than by moving pictures? How better learn to profit by past mistakes and learn new lessons of patriotism, self control hatred of wrongs, political, social and industrial?

There is much of the past that should cause us shame and regret. We New England people might be shown in moving picture the history of the Salem witchcraft craze and delusion, and the, to us, incomprehensible doings of those narrow-minded, bigoted, but honest, ancestors of ours. We are, and should be, ashamed of it and them, but I truly believe we should tolerate, even approve, a moving picture history of that period and its salutary lessons without "kicking." I don't believe we would petition the Legislature to stop the show; it would be class legislation; and such legislation as now asked for by an unrepresentative minority would put the moving picture show out of business.

The last scene shows pictures and statistics to show the great advance made by the negroes in every desirable way since the Civil War. They should be proud of it and glad to see it portrayed in the moving picture medium. But it is necessary to show their early unlovely, brutal, but unfortunate conditions as newly freed slaves to teach by contrast what any freed people can do.

Judging from the audience which completely filled Tremont Theatre yesterday afternoon and its hearty and frequent manifestations of approval, I should say that a very large majority of the people approve of the present ment, "Birth of a Nation." If it depended on their vote, the objectors wouldn't have "any case in court."

Everett. C. F. LOTHROP.

ADVERTISER
dress: Boston, Mass.
APR 30 191

FOURTH "BIRTH OF NATION" BILL IS PRESENTED

Would Give Censorship to Chief of State Police

A bill granting to the chief of the district police the power of censorship of moving pictures and theatrical performances now vested by statute in the Mayor of Boston and the Police Commissioner, was submitted to the joint legislative committee on judiciary by J. Mott Hallowell.

This is the fourth bill aimed at the "Birth of a Nation" motion picture film now before the committee. This bill goes farther than most of the other bills in granting additional reasons for suspension of a license by the chief of police. It provides that when a performance is "obscene or immoral, whether sexually or otherwise immoral, or tends to injure the morals of a community, or tends to encourage to incite or cause lawlessness or a breach of the peace, and is not eliminated at his request, he may suspend the license."

An appeal to the Supreme Court is allowed the theatrical manager or licensee. Commenting on the bill, Hallowell said:

"The bill is permissive and not mandatory. It would not be exercised therefore unless a legitimate cause existed. It omits all racial and religious matters.

"Theatrical exhibitions and photo-plays are not like the free press or free meeting. No such exhibitions have been allowed in this Commonwealth without first obtaining a license. The State confers the right and the State has the same authority on proper occasion to revoke or suspend that right.

"Such exhibitions in Boston are patronized by all the cities and towns around Boston. The power of revocation or suspension should be exercised by an authority having wider jurisdiction than a municipal officer of Boston. The chief of the district police is suggested because that officer already has supervision of theatrical exhibitions; although any officer with equally wide jurisdiction will be acceptable to the petitioners."

ITTSFIELD (Mass.) EAGLE
APRIL 27, 1915

TON—Claxton Wilstach, 42 years old, and publicity ...sistant manager of the ... Birth of a Nation," was ... in Boston ... of death probably ... examiner ... A brother, ... to natural causes. A brother, ... Wilstach, is well known in theatrical circles.

TTLEBORO (Mass.) CHRON.
APRIL 27, 1915

LSTACH FOUND DEAD

y Known Theatrical Publicity ... Succumbs to Heart Attack

...ton, April 27.—Claxton Wil... one of the best-known theatri... publicity men in the United ..., was found dead in his room at ...otel Georgian. It was thought ... medical examiner that he had ...t attack.

...tach was 40 years old. He ... to Boston as publicity man for ... Nation" film at the ...nt theatre.

...d. Boston Mass. Apr 27, 1915

"Birth of a Nation" Fr

Birth of a Nation" continues to ...phenomenal interest. The new... controversy is only one side of the ...ent. The Tremont Theatre, with ...ily crowds, represents the other. ...hat there is any trouble. All that ...ne by, it seems; but there is no end ...husiasm over the record-making film ...evised by David W. Griffith. Boo... the Eastern city, after New York ...sees this photo-spectacle. The dra... critics would doubtless agree ... that it would be a pity to have ...cial feelings effect the suppression ... unequaled film drama. ... controversial features are, or have ...confined to the second act. They ...ver affected the fact that the first ... are the most remarkable of all ...ing as they do the ... battle ... and the ... Great

HELSEA (Mass.) RECORD
APRIL 27, 1915

LSTACH WAS FOUND DEAD

...dely Known Theatri... Publicity Man Suc... ...mbs to Heart Attack

...ton, April 27.—Claxton Wi... one of the best-known theatri... publicity men in the United ..., was found dead in his room at ...otel Georgian. It was thought ... medical examiner that he had ...t attack.

...tach was 40 years old. He ... to Boston as publicity man for ... Birth of a Nation" film at the ...nt theatre.

...NSTER (Mass.) ENTERPRISE
APRIL 27, 1915

...y Known Theatrical Publicity ...n Succumbs to Heart Attack

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...tach was 40 years old. He ... to Boston as publicity man for ... Birth of a Nation" film at the ...nt theatre.

...LDEN (Mass.) NEWS
APRIL 27, 1915

... ex-rep Coggan was at the state ... yesterday to defend the pro... of the "Birth of a Nation."

N. Y. Commercial
Apr 27, 1915

...ton, April 26.—Claxton Wilstach was ... here from New York last week as ...ant manager and publicity agent for ...notoplay, "The Birth of a Nation," was ... dead in his room at the Hotel Geor... this morning. Death was due to the ...ing of a blood vessel near the heart. ...ach, who was about 42 years old was ...any years manager for Sothern and ...we and was one of the best known ...ical traveling managers in the busi... Recently he was associated with the ... & Judy Theatre, New York.

Mercury Telegram
N. Y. Apr 27, 1915

...STON, Mass., Tuesday.—Mr. Claxton ...stach, press representative of "The ...h of a Nation," is dead of heart dis...

om HERALD
dress: Boston, Mass.
te APR 27 1915

PUBLIC LETTER BOX.

A JUDICIAL VIEW.

To the Editor of The Herald:

As a lifelong friend of Negro advancement I wish to add my own voice of counsel to those who are advocating the swift passage of laws on the subject of public amusements, that they be not in too hot haste to get something on the statute books which they, and all the rest of us, may have bitter cause to regret. I believe all that Mr. Storey has written about "The Birth of a Nation," that odious combination of treachery, historical falsehood, and some other things, which may not be put into print.

But as a friend of the Negro, and no one of them will doubt my friendship, I hope that they will see to it that they are not leaping from the frying pan into the fire in the matter of hot-spur legislation. I noticed that my friend Mr. Butler Wilson appeared for "the principle" of the bill which is before the Legislature. The Sullivan bill should not be passed in a spasm, least of all in a spasm which has in it a large contemplation of coming Negro votes! No sound friend of the black race will wish them damned in years to come for getting us into troubles which wisdom would have avoided. The amusement question is much larger than "The Birth of a Nation" falsely so called. There are more millions attending moving picture shows than there are in our high schools and colleges combined, and the number probably is not far from that of the entire attendance at educational institutions of all kinds combined! So continuous an influence on the public mind cannot be left to haphazard regulation. But there must be developed some principles of control, and this is a matter of careful reflection and study. It is about the last thing we should jump at, in the midst of hysterical excitement, however soundly grounded in a specific instance. I should like to see "The Birth of a Nation" absolutely suppressed. But I should not like to see it done in a manner and by a method which I feel absolutely sure involves troubles far more serious.

And I am writing this merely to call the attention of responsible citizens to another manifestation of what happens, when they neglect thinking about serious matters of public concern, till the fat is in the fire. Moving pictures, especially in their increasing effective development and beauty, have vast educational possibilities, and because of these they have also vast dangers. But characteristically, we have done little or nothing about them till they touched a subject which aroused the sensibilities of a highly susceptible race, emerging from a long period of servitude into self-consciousness and citizenship. Must we always legislate by volcanic eruption? Can we not think ahead a little, and provide rational methods of provision for developments as they arise? The Negro people did right to protest and to agitate. They are right to break into the calm neglectfulness of responsible people by demanding that they do some careful thinking about grave dangers. But they, and all of us, will be very foolish if we furnish one more example of legislating in haste to repent at leisure and sow the wind to reap the whirlwind. I hope our Legislature will go very slow. I believe with all our friends that something ought to be done. But I do not believe it ought to be done in a hop, skip and a jump! And I am urging this quite as much in the interest of the Negro as anybody else. A. A. BERLE.

Cambridge, April 26.

FROM A BAY STATE DEMOCRAT.

To the Editor of The Herald:

It grieves me to see such supposed public-spirited citizens like former Rabbi Charles Fleischer and the Rev. Chauncey Hawkins defending "The Birth of a Nation." It seems to suggest that the devil himself can quote scripture at times. Massachusetts should again be the pioneer state to take a stand for the black man.

A messenger from Mars would tell us that the two great problems of this republic are the labor problem and the Negro problem. These are the two rocks (Scylla and Charybdis) which our ship of state must avoid. The ruthless manner in which the southern states ignore the 14th and 15th amendments is a serious defect in our form of government. The Negroes are intimidated and ballots are illegally counted in the South. This is opposed to the spirit of American institutions.

The black man is burned alive at the stake by mob law. There is no difference between a black man and a white man; both bear the image of their creator. It will be only a question of time, if such things are allowed to go on, when mob law burns a white man at the stake.

The race issue is not the only issue involved in "The Birth of a Nation." It is the association of ideas that the ordinary normal, reasonable, newspaper reading, history reading citizen forms in his mind with the scandalous, impertinent, indecent and obscene pictures. The Jews, the Germans, the Irish were never slaves in this country and sold on the auction block. No child of these people was ever torn from its mother's breast and traded for filthy lucre; no tender maiden of such races was ever merchandized into misery and concubinage; but the unfortunate black woman brought here against her will, not entirely devoid of feelings or honor, was a mere chattel at the caprice of money.

No wonder the hearts of these black men and women are seared with the sorrows and sins of the past, and why is it to be be marvelled at that an irresistible impulse overcomes them when they see their flesh and blood held up to public ridicule, scorn and contempt?

N. Y. Call
Apr 27, 1915

Press Agent for Film 'Birth of Nation' Dies

BOSTON, Mass., April 26.—Claxton Wilstach, who came here from New York last week to relieve Henry Macmahon as assistant manager and publicity agent for the photo play "The Birth of a Nation," was found dead in his room at the Hotel Georgian this morning. Medical Examiner Leary said that death was due to the breaking of a blood vessel near the heart.

Wilstach, who was about 42 years old, was for many years manager for Sothern and Marlowe, and was one of the best known theatrical traveling managers in the business.

N. Y. Herald
Apr 27, 1915

MR. CLAXTON WILSTACH.

Mr. Claxton Wilstach, press representative and assistant manager of "The Birth of a Nation," a film play, died of heart disease yesterday in his room at the Georgian Hotel, in Boston. He was forty-two years old and had been identified with the theatrical profession for many years. At one time he was press representative for Mr. E. H. Sothern and Miss Julia Marlowe. He is survived by his wife and two brothers, Mr. Paul Wilstach, playwright, and Mr. Frank Wilstach, theatrical press representative.

Boston (Mass) Morn. Herald. Apr. 27, 1915

FILM PLAY FOES FIND SULLIVAN BILL IMPERFECT

Confer with View to Framing Workable Measure After Public Hearing Where Clergymen and Lawyers Defend "The Birth of a Nation" and Oppose Bill Offered.

Convinced that the bill presented by Louis A. Sullivan to meet the situation arising out of the agitation against the [redacted] Birth of a Nation," is unworkable, the men interested in trying to procure legislation held a lengthy conference in the Senate reading room yesterday, after the hearing on the measure closed for the day.

Butler R. Wilson and William H. Lewis, J. Mott Hallowell and James A. Lowell joined in the gathering with other assistants in the effort to settle on some type of measure which would meet the requirements. No decision was announced.

The public hearing was devoted almost entirely to the objectors to any legislation which was aimed specifically to stop the play.

A few protested against any plans for censoring film shows on the ground that the theatrical people were entitled to freedom of picture as well as of speech. The hearing lasted till 1 o'clock in the afternoon and then adjournment was had till today at 10 A. M.

Negroes at Hearing.

Negroes practically filled the committee room, but during the proceedings they held their peace. In a few cases where some of the Negroes started to make adverse comments they were promptly hushed by their seat mates.

Two of the more prominent of the friends of "The Birth of a Nation" proved to be Charles Fleischer, a former Jewish rabbi, and the Rev. Chauncey J. Hawkins of Jamaica Plain. Mr. Fleischer declared it was his opinion that the protests against the play uttered by Gov. Walsh, Samuel W. McCall, Lieut.-Gov. Cushing and Speaker Cox of the House were actuated by political motives, although later he said he considered them all "honorable men."

Fleischer also declared that protests made against "The Birth of a Nation" by Moorfield Storey and the Rev. Herbert S. Johnson could be construed as inciting their fellow-citizens "to riot and rebellion" against the play.

M. Sumner Coggan, attorney for John B. Schoeffel, manager of the Tremont Theatre, where the film is being shown, filed with the committee a bill to change the method of censorship in Boston. The Coggan bill would vest sole censorship in the mayor, but would give theatres the right of appeal either to the equity division of the superior court or to the supreme court. One provision in the Coggan bill is that it shall not take effect until Aug. 1 of this year, and Atty. Coggan said that he has put this in because the theatrical season in Boston closes on that date.

Temporary Hysteria."

The [illegible]ral argument of advocates of the film play was that the legislation proposed against it and similar productions was temporary hysteria born of agitation; that to pass the legislation proposed by the opponents of the play would be to restrict "freedom of expression" and would virtually prohibit the production of anything objected to.

[illegible] single throwing [illegible] face of Gus be cut [illegible] each of the colored [illegible] like thing thrown out.

Corporation Counsel Sullivan, who represented Mayor Curley in opposition to the legislation proposed by opponents of "The Birth of a Nation," declared it would bar from the stage "Uncle Tom's Cabin" and some of Shakespeare's plays.

John F. Cusick, attorney for the company producing "The Birth of a Nation," conducted the hearing for the advocates of the film. He said he would content himself in opening with the statement that "this is a government of laws and not of men."

"This legislation," said Atty. Coggan, "is not conceived in a calm and deliberate attempt to regulate, but in the hysteria of a few well meaning, well intentioned members of society directed at a production now going on in this city."

Argues Right of Appeal.

Coggan said he understood Mayor Curley had told Lieut.-Gov. Cushing and Butler R. Wilson that if he had the power he would drive "The Birth of a Nation" out of the state; that if this was so, it showed that the theatre should have the right of appeal as proposed in his bill.

Representative Sullivan of ward 12, a member of the committee, then asked Coggan how the mayor could stop the film under the Coggan bill, inasmuch as it did not provide for broader powers of censorship than those now existing.

Coggan said: "I have assumed that the mayor has said if he had the sole power he would suppress it."

The Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church, Jamaica Plain, declared that he had no interest in the play or in the theatre where it was being shown. His interest, he said, was "in the principle of censorship involved—a dear principle in our American life.

"It is a case of choosing between the Russian attitude of cutting out anything that is not liked and the American attitude of suffering with such things as we do not like in order to preserve freedom of expression."

"There is danger," he said, "that in a moment of hysteria we may put upon the statute books laws we may regret later. I am against any law that restricts freedom of expression.

"No race, whether white, black, red or yellow, should be placed above criticism by any law, no matter what it is. A race is not built up by legislation and by laws; it is built up by the manliness it maintains toward criticism."

Cross-Examines Clregyman.

Representative Sullivan—Then, do you believe it proper to show college students in a play throwing things at a stage and refer to them as typical Harvard students?

Mr. Hawkins—As a Yale man I do, yes sir. (Prolonged laughter.)

Sullivan—Are you here to answer questions facetiously or seriously?

Hawkins—Seriously.

Sullivan—Then your last reply was to be taken "facetiously"?

Hawkins—Yes, sir.

Sullivan—And your other replies?

Hawkins—Seriously.

Sullivan (reading from the morning papers)—Are you the Chauncey J. Hawkins who said he regretted the elimination of the "Gus scene" from the play because it was a masterful picture of the cause of the southern man and woman?

Hawkins—I am.

Sullivan—And who said the Negro is the greatest menace in our national life at the present day?

Hawkins—One of the greatest.

Sullivan—And who said the Negro is the lowest in the scale of our national development?

Hawkins—That is my opinion.

Sullivan—And did you also say that while the Negroes have produced some great men, the majority are still in their animalism?

Hawkins—I did not use the word "animalism."

Law Sufficient, Says Fleischer.

Charles Fleischer, the next speaker, declared he believed there was sufficient law existing and that he was opposed to the "hurried and hysterical legislation that has been proposed to you."

Mr. Fleischer said he regarded "The Birth of a Nation" as an "educational and historical document." He was particularly pleased with it, he added, because "it shows the North as well as the South must face the problem of the Negro," which he did not think had been faced as yet here in the North. If this could be brought about, he continued, he personally was willing to stand any "vilification or abuse" that might come to him because of his stand.

"The legislation proposed interferes really with freedom of speech. That is what I am greatly interested in. I am one of those pernicious elements in a community known as a 'free lance.' I feel, therefore, that I am personally menaced by this bill."

Mr. Fleischer then read from what he said were excerpts from President Wilson's history of the United States, quoting the President as writing that the Ku Klux Klan was organized "to protect the southern country from some of the ugliest hazards since the time of the Revolution" and "protect their people from indignities." Fleischer said he thought this testimony very valuable, as he considered the President to be "a calm-blooded, if not cold-blooded, southerner, not given to venting hysteria."

Quotes Opponents.

"Mr. Storey says in one of his articles that it is not logical to think that the Negro will stand much longer for the production of this play. In other words, rise up in arms and riot. And yet Mr. Storey hasn't seen the play.

"Mr. Herbert S. Johnson is quoted as saying something similar. Again we find these quiet, calm gentlemen inciting their fellow-citizens to riot and rebellion. Incidentally we find Gov. Walsh losing no opportunity to play up to the Negro. And Channing H. Cox, not to be outdone, says 'We Republicans will not allow this.' And Samuel W. McCall, not to be outdone, makes his protest, and Grafton D. Cushing makes his. What a beautiful and inspiring exhibition of graded hysteria!"

Fleischer then read from Mr. McCall's history of Thaddeus Stevens to show, he said, that Mr. McCall had written that the Negroes abused their power, when they obtained it after the civil war had freed them.

"Jews Strengthened."

Dr. Fleischer said that, as a Jew, he did not particularly enjoy the portrayal of Shylock as a typical Jew, but the Jews have stood a lot of persecution and have been strengthened by it. If a race is to be pampered and protected from criticism, it will never grow up. The Negroes, he said, have made splendid progress in the last 50 years, but the large majority are still children, "and this statement is proven by their actions in Boston," he added. This brought a hiss or two from the Negroes. "I know that is not pleasant," said Dr. Fleischer, "but it is true."

The Rev. Thomas B. Gregory of New York said everything in "The Birth of a Nation" was true.

Eugene Walter, the playwright, representing the American Dramatists and Composers' Association, opposed the bills before the committee from the authors' standpoint.

Sullivan in Opposition.

Corporation Counsel Sullivan was also heard in opposition to the Sullivan bill and all the proposed amendments except the one offered by Mr. Coggan. The term "racial and religious prejudice" is too broad and if enacted into the law will be detrimental to the interests of the great public that enjoys legitimate theatrical productions. He said that under such a law "Uncle Tom's Cabin," "The Merchant of Venice," "Androcles and the Lion" and countless other plays would be driven from the stage.

Later, he said that no mayor should be given power to stop a play unless the law provides for an appeal to the courts. An ignorant or unscrupulous man may be elected mayor, he said.

"How long has it been," said Mr. Sullivan, "when the demand of a large number of people is sufficient excuse for breaking the law?" He said he believed a competent censor should be appointed by the mayor, not subject to removal except for malfeasance, but he did not consider the public sentiment to be educated to that point yet.

Mr Sullivan was asked if the mayor had stated that he would stop the play if he were given the necessary authority. Mr. Sullivan said, if the mayor made such a statement it was probably before the elimination of the "Gus" incident.

POST
ress: Boston, Mass.

APR 27

Tremont Theatre

Public interest in the photo-play, "The Birth of a Nation," at the Tremont Theatre, is as keen as ever, and at [illegible]y presentation the house is filled [illegible]spectators. The universal verdict [illegible]public is that it is the most wonderful exhibition of motion photography [illegible]witnessed in this city, and it is also a marvellous display of stagecraft and groupings. There are two presentations given every week day.

EVENING RECORD
Boston, Mass. Apr 27, 1915

Fighting To Uplift Movies

Says 18 P.C. of Films Unfit

MRS. ANDREWS' BILL TO PROTECT CHILDREN

Chairman of Women's Club Federation a Leader for Clean Legislation

Women who do things for their fellow humans, whether in civic, municipal, social service or other work, are always interesting. But particularly is this true in the instances where well-nurtured, carefully reared women give up lives of ease and social position literally to roll up their sleeves and devote their lives to helping the world's unfortunates. Such a person is Mrs. Julius Andrews, chairman of the State Federation of Women's Clubs, president of the Boston Council of Jewish Women, and executive and member of many other organizations for the betterment of human-kind.

Although but one branch of her many activities, it is perhaps through her juvenile court work, in co-operation with the late Judge Baker, that Mrs. Andrews is best known to the public. But even with that, as with all her other work, it has been the work itself, rather than the worker in the foreground—for the unselfish, modest worker has ever remained "out of sight," shunning publicity.

But while her activities are legion the mass of her work may be defined in a few subdivisions, viz: legislative, wherein she represents and voices the thoughts of 60,000 members of the various women's clubs of Massachusetts at the State House; immigration work, meeting the ship loads of immigrants and directing the work of her agents who assist the unprotected immigrant landing here in every possible way, shielding them from unprincipled exploiters; educational work, in all its branches, and last, but not least, social uplift.

For 12 years Mrs Andrews has been president of the Boston Council of Jewish woman. During most of this time she has been a loyal worker for clean and efficient legislation, studying law, and the meaning of law, and its ultimate effect on the community.

During this period she has also learned much of the personal psychology of the Bay State legislator, individually and collectively.

"Yes," admitted Mrs. Andrews, rather shyly, "I have gained some knowledge of the methods of the Senate and the House of Representatives, and I think these bodies are beginning to feel that I am learning."

"Is it hard work?"

"Well, yes, it is at times. Conditions, though, are slowly but surely improving for the women who are working for right legislative laws. Of course, some of the Senators are perhaps a little petulant at times (her eyes twinkled reminiscently), but when they know and understand the deep sincerity of the women who are giving their time and energies for clean and efficient legislation they generally alter their attitude."

Mrs. Andrews is at present particularly interested in the motion picture bill ("not the so-called Sullivan bill," she emphasized), but Senate 202, which provided for state censorship of motion picture productions long before the "Birth of a Nation" or the Sullivan bill was ever thought of in Boston. Senate 202 is a good bill and designed to protect the children of Massachusetts and maintain a high, clean standard of excellence in motion picture films.

"Our bill was favorably reported by the Social Welfare Committee, and it seemed that all was well. But in the meantime 'The Birth of a Nation' was produced in Boston, class hatred fomented and Mr. Sullivan brought in his bill, raising among others a question of religion and race.

"I am afraid there is a misunderstanding in the minds if the people and that the really good bill as originally drafted, providing for a wise state control, may be lost sight of and defeated in the turmoil.

"Our bill has the unanimous support of 62,000 intelligent, cultured women. Does not that mean something?" she inquired wistfully.

"The women of Masachusetts want this state control because they believe it is for the good of their children. To them 15 p.c. of the motion pictures shown in this state are objectionable and not fit for children to see. We aim only to protect the morals of our little ones, and the little ones of future generations. We believe the bill to be of great value (please have it clear that I refer to Senate 202, not the Sullivan bill), and are working with all our strength to get it through."

(Photo by Record Photographer.)
MRS. JULIUS ANDREWS,
President of the Council of Jewish Women, who is fighting for better motion picture shows in Massachusetts.

m GLOBE
lress: Boston, Mass.
APR 27 1915

THE THROTTLING OF THE THEATRE

WHATEVER may be the merits or demerits of the agitation over the moving picture film depicting Reconstruction times, we know that it is contrary to our ideas of liberty and justice to increase the powers of a stage censor to the extent embodied in the petition now before the Legislature.

"Any show or entertainment which tends to excite racial or religious prejudice, or tends to a breach of the public peace," means that any show could come under the ban of the censor or under the control of the most sensitive members of all classes, creeds, or even colleges. It was not many years ago when students committed a breach of "the public peace" because they did not like the way the leading man, in a play based on college life, played the role of a Harvard oarsman. The actions of the students should have formed, or did form, no ground for censoring the play or penalizing the producers.

Criticism, or even abuse, has been voiced against all classes and all kinds of men in the press and on the stage since those means of expressing opinion were invented. To stop the free expression of opinion by any means is to close the safety valve.

To pass the proposed legislation, which would put the control of all shows or entertainments in the hands of one official, would mean that not only his racial or religious beliefs, but also any small group of fanatical persons who chose to raise objection could control the stage. That is far different from the present. Objections can be made against anything.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 27 1915

BLAMES WALSH FOR HUE AND CRY AGAINST "BIRTH OF A NATION"

Promised to Help Film Foes Without Ever Seeing Production, Says Photo Play Attorney

Gov. Walsh was sharply criticised as being responsible for much of the agitation against the photo-play, "The Birth of a Nation," by John F. Cusick, counsel for the company producing the film, at a continued hearing conducted by the legislative committee on judiciary today, on legislation to prohibit the production of such plays in the future.

Atty. Cusick gave his version of the history of the protest against the film since it has come to Boston. He told how, after disturbances in front of the theatre where the film is being shown one Saturday night, a great many opponents of the play went to the State House the following Monday, Patriots' day, to protest to Gov. Walsh against the film.

"Gov. Walsh," continued Cusick slowly, "without seeing this play or talking with any representative of this play, told these people that if there was not law enough to stop the play he would see that a law was placed on the statute books to do so.

"There, sir, Mr. Gov. Walsh, you have caused a whole lot of this agitation and are much to blame for such a smhortsighted policy."

Big Crowd on Hand.

Another large crowd thronged today's hearing. Representative Kennard of Somerville, House chairman of the committee, presided in the absence of Senate Chairman Norwood, and, while applause or disapproval from the crowd caused him to bang a large gavel now and then, there was no disorder.

Representative Sawyer of Ware, who said he had seen "The Birth of a Nation" and considered it "unfair and unjust to the Negro," was the first speaker at today's hearing, which technically was for the benefit of the defenders of the play. Representative Sawyer was granted permission to appear, in order that he might file with the committee a bill bearing on the situation.

The Sawyer bill, briefly described, provides that on petition of 200 citizens in Boston that a play is unfair to their race, the mayor or his agent shall inspect the play and conduct a public hearing on it within 24 hours and render a decision within 48 hours. The bill provides the same procedure for cities and towns outside of Boston, except that 100 signatures are required for outside cities and 50 for the towns.

Wants Experienced Board.

J. Albert Brackett, counsel for the theatrical managers of Boston, said he believed the time was near when it would be necessary to rest the censorship of motion pictures with some public board of experience and possessing public confidence. He said, however, that in view of the lateness of the legislative session, it would be risky to pass any hurried legislation, and suggested that the whole matter go over until next year so that then there might be a thorough overhauling of the amusement laws.

Atty. Brackett, who represented the amusement producers of Boston as being willing to meet the public and authorities better than half way on legislation, said he had been inclined to agree with Hoorfield Storey, one of the prominent opponents of the film play, that the general law forbidding obscene and imoral production was broad enough to cover "The Birth of a Nation." Atty. Brackett added, though, that he deferred to the opinion of Municipal Court Judge Dowd.

Atty. Cusick, for the producing company, declared that one point he wished to bring to the attention of the committee was that some of the prominent opponents of the film play had not seen it. He mentioned Gov. Walsh, Lieut.-Gov. Cushing, Samuel W. McCall and Moorfield Storey as coming under this classification.

Cusick declared there was law enough to prevent the production of the film, if necessary, but maintained its opponents had not, and could not find, the facts necessary to make the law apply to the film.

m ADVERTISER
ress: Boston, Mass.
APR 27 1915

THEATRICAL MAN FOUND DEAD IN HOTEL ROOM

Claxton Wilstach, assistant manager and publicity agent of "The Birth of a Nation," the photoplay at the Tremont Theatre which has aroused a storm of protest, was found dead in his bed at the Georgian, shortly after 7 a.m. yesterday.

The body was discovered by a call boy at the hotel who went to Mr. Wilstach's room to awaken him.

Medical Examiner Leary made a preliminary examination of the body and said that death may have resulted from natural causes. The body was taken to the southern mortuary at the City Hospital, where Dr. Leary performed an autopsy later in the day.

On a table beside the bed was found a glass containing what is thought to be water, but Dr. Leary took it away for examination.

When the call boy knocked at the door of Wilstach's room he obtained no response. After hearing no noise within after continued rapping the call boy summoned the manager of the hotel. The room was forced open and Wilstach was found lifeless on his bed.

Wilstach was 42 and had been in Boston about a week. The position he had with "The Birth of a Nation" company was formerly filled by Henry McMahon. Wilstach was at one time manager for the Sothern and Marlowe company and was one of the best known theatrical men in the country. His brother, Paul Wilstach is famed as an author and he has another brother, Frank Wilstach, who is a well-known theatrical publicity man.

POST
Boston, Mass.
APR 27 1915

MINISTERS CONDEMN "BIRTH OF A NATION"

Both the Congregational and the Baptist ministers' associations yesterday put themselves on record as being opposed to the further production of the photo-play "The Birth of a Nation."

At the Congregational ministers' meeting in Pilgrim Hall, the Rev. Israel Ainsworth sharply criticised the action of the recent Episcopal convention in refusing to adopt a resolution to send a petition to Congress in favor of national prohibition.

The Rev. Mr. Ainsworth bitterly denounced the failure to adopt the resolution as "a further example of their hypocritical attitude."

Attacks upon the editorial policy of the Boston Transcript, the Boston Herald and the Boston Journal in regard to the photo-play were made by the Rev. William W. Jordan of Clinton. "Sensational evangelists" were condemned by the Rev. John G. Taylor of Arlington and the Rev. Arthur T. Kempton of Cambridge.

Both speakers said that these people would be without a job unless they depended upon sensationalism. The Rev. Mr. Kempton advocated the encouragement of love-making among the young people of the churches. He said that at the time of courtship these young people are making life decisions and that the church should help them to make these decisions wisely.

JOURNAL
ess: Boston, Mass.
APR 27 1915

'BIRTH OF NATION' PRESS AGENT DIED NATURALLY

Medical Examiner Leary stated late yesterday that Claxton Wilstach, publicity man and assistant manager of "The Birth of a Nation," who was found dead in his room early yesterday morning died from natural causes.

Mr. Wilstach arrived in Boston about a week ago to replace Henry MacMahan in the charge of the film at the Tremont. He took a room at the Georgian and retired Sunday night apparently in good health. Yesterday morning a bellboy attempted to arouse him and was unsuccessful. When the door was forced he was found stretched on the floor lifeless.

He had long been prominent in theatrical circles and was once with Sothern and Marlowe.

Grea... yesterday... the year. ... record was mad...

EVENING RECORD
Boston, Mass. Apr. 27, 15

Rep. William H. Sullivan was an active member of the Committee on Judiciary the other day when the opposition to the amendment to the censorship bill was heard. After rebuking one speaker and engaging in a controversy with the sarcastic Dr. Fleischer, he was forced to ... up against John A. Sullivan, Corporation Counsel. Although more or less successful in his former combats, Sullivan was forced to dip his colors to the ... outside the Sullivan family.

"... think that when a substantial ... of the population protest a ... could be stopped?" asked William ...

"... ly not," was the surprising and ... prompt rejoinder. "If a ... were to ask for my watch ... to give it to them, would ... ation, is property and ...

BOSTON (Mass.) JOURNAL
APR 27 1915

"THE BIRTH OF A NATION" CONDEMNED BY MINISTER

The Baptist and Congregational ministers, at their meetings yesterday, decided against the photoplay, "The Birth of a Nation," after long debates, and each organization appointed a committee to see what can be done. The Baptists characterized it as "unhistoric" and "demoralizing."

m GLOBE
dress: Boston, Mass.
APR 27 1915

CLERGY OPPOSE SULLIVAN BILL

Speak in Defense of "Birth of a Nation"

Hugo Throug... Holds in the ...

M. Sumner Ogg... Substitute Measure

...

CENSORSHIP OF PLAYS

Congregational Ministers ... Committee for Conference

At the meeting of the Congregational ministers in Pilgrim Hall yesterday the following committee was appointed to confer with committees of other denominations in ministerial associations on the feasibility of uniting in asking legislation to the Legislature asking that it be responsible for the censorship of the Birth of a Nation" and other plays detrimental to any race or nationality: Rev Israel H. Ainsworth, chairman; Rev Henry Smith, Rev ... Adams, Rev R. F. Lavell and Rev ... liam Ewing.

AMERICAN
Boston, Mass.

Plays That Rem...

TREMONT THEATRE ... Birth of a Nation," the ... dous photodrama ... began its third ... most yesterday ... same old story ...

...AL
...n, Mass.
APR 27 191...

...POLITICS ...RES FIGHT ...STOP PLAY

...ticizes Cushing ... McCall and ...aker Cox.

... NEGROES ...D "CHILDREN"

...l Men Oppose Sul... ...ill Before Legis... ...e Committee.

... of a continuance of the ... "The Birth of a Nation" ...ticized Gov. Walsh, Speaker ... Gov. Cushing, Samuel W. ... other public men who have ... the production be stopped ... that they were opposing the ... to further their own po... rations.

...harles Fleischer read from ... of Thaddeus Stevens," by ... McCall, to show that while ...lican candidate had placed ... record before the committee ... to the production of the film, ... was contradictory to that ...ken in his book.

"...excitable men," said Rabbi ..."have not only got the ...p in arms, but have got the ... going. The governor was ... jump in and tell the colored ...at he would be glad to help ...

...Chasing Cox, not to be out... ...ed a statement that the Re... ...would also stand up for the ... the black man.

...Cushing "Fellows Suit"

Gov. Cushing quickly followed ... the Honorable Samuel W. Mc... ...hough he could not get here ... sent a letter stating his pos...

...ving the hearing representatives ...opponents of the film had a con... ...in the Senate reading room in ...rt to prepare a bill which would ...he situation and stand the test ...ative favor. Those present were ... M. Hallowell, James A. Lowell, ... H. Lewis and William B. ...

...understood they will present a ...ch will provide for placing in the ... of the district police discretionary ... to stop the production of any ...or film of which he does not ap...

...erday's hearing was attended by ...e number of people, white and ... and as the day was to be given ... to the opponents of the Sullivan ...Chairman Norwood of the committ... ...announced at the opening that no ...nstrations would be permitted. ...e his admonition had a very good ...al effect, there was occasional hiss... ...y some of the negroes present, ... was quickly stopped by their ...re.

...es M. Hallowell, attorney for the ...ents of the film, offered a substit... ...ill at the opening of the hearing. ...provides that either the mayor of ...ief or the district police shall have ...ty to stop any production if, in ...pinion of either, it tends to im... ...ality or to create disturbance.

Calls Protest "Hysterical"

...S. Coggan, the first speaker in ...sition, said he hoped the committee ...d not approve legislation that would ...cate the property of the theatrical ...toters and reduce the photo-play to ...el that would make it uninterest...

The present agitation was purely ...sterical one, he said, and it was ...fe to pass legislation on such a ...itation. He offered a substitute bill ...ovids that the mayor should have ...r to stop a production if any part ... was obscene or immoral or tended ...ure the morals of the community. ...Also provided for an appeal to the ...or or Supreme Court. There is ...o action appended to the Coggan ...making the act operative on Aug... ...e year. He said in defense of the ...on that the theatrical year ends ...he first of August and, in justice ...he theatrical men, no radical steps ...ld be taken until that time.

Coggan said that the Indians could ...t to scalping scenes, and almost ...photo-play could be suppressed if ...Sullivan bill or any substitute ...ol by the proponents were accepted. ...declared, in answer to a question, ...he considered the law applying to ...cities outside of Boston to be ...

...r. Dr. Chauncey J. Hawkins of Ja... ...a Plain opposed what he termed ...e "Russian censorship." He said ...any race or class of people must ...up with many things that are un... ...ant for the sake of the preserva... ...of the freedom of expression ...ed to the American people. He ...should be placed by law above ...ism, he said. He declared that he ...seen the play and found nothing ...tionable in it, even before the ...' incident was removed. He said ...ld be so sensitive that it would ...be no use to have a discussion of its merits.

...BIRTH OF A NATION" CONDEMNED BY MINISTER

The Baptist and Congregational ministers, at their meetings yesterday, decided against the photoplay, "The Birth of a Nation," after long debates, and each organization appointed a committee to see what can be done. The Baptists characterized it as "unhistoric" and "demoralizing."

EVENIN RECORD
Boston, Mass.
APR 27 1915

Gov. Walsh Blamed For Trouble

By Birth of Nation Lawyer

TRACES HISTORY OF FAMOUS PHOTO-PLAY

Says Negro Scenes Not Half As Bad As Actual Occurrences

The blame for the present disorder and agitation for legislation barring the photo play the "Birth of a Nation" was laid at the door of Governor Walsh by Atty. John F. Cusick, representing the producers of the play, at the continued hearing this morning, on the Sullivan amendment to the censorship law before the Committee on Judiciary.

Almost as large a crowd as on Monday turned out to hear the continued case of the opposition to the bill (the Sullivan bill) and again large numbers were unable to enter. This time it was marked with an extreme quiet on the part of the colored people with the exception of one incident where the chairman of the committee felt called upon to read the crowd a lecture and bang his gavel for a few remarks uttered by negroes in answer to Cusick.

Cusick's speech was the feature of the day, and his criticism of the Governor's attitude caused a decided sensation.

Speaking of the riot on Saturday night at the Tremont Theatre, where the play is showing, Cusick declared that the result of it was the march on the State House and the Governor by the colored people.

Says Gov. Walsh Acted Without Seeing Play

"Gov. Walsh," he shouted, "without even seeing the play or talking with any representative of the play, who was informed, told these people if there was not a law on the statute books to stop this he would see to it that a law was put on the statute books. There I say, Mr. Gov. Walsh, you are the cause of much of this agitation disorder and this short-sighted policy."

In opening Cusick declared that a condition had arisen in the state where it became necessary to state the truth, that formerly the theatrical interests had held back as a matter of discretion.

"The trouble with your situation," he said, "is that there is plenty of law on your statute books, but there are not the facts to support it. And you cannot breed facts into that picture to get enough facts to base your law upon. If the facts had been there you would have closed up the play. The reason you do not close up the play is that you have not got the facts.

"The play is running in San Francisco, Los Angeles, New York, and will open in Chicago. In all of these cities it was approved, and it was approved in Boston. No elimination was made from the play as right under the existing law but was made voluntarily by the management. Suggested eliminations came from one and then another until now you are saying 'Take it off the stage,' after the management has eliminated parts of the play, although not required by law. You have as sound a law in regard to these plays as any state in the country."

Cusick then read the report of the National Board of Censorship which passed on the play in New York. Dramatically, artistically and as a moving picture the committee reported it "excellent." On being questioned, he said that the vote of the committee was either 15 to 6 or 18 to 6 on this question. The committee further characterized it as a step forward in moving picture production. The moral effect they said was "good."

From this point on Cusick devoted himself mainly to the agitation and the white men urging it.

"The man who started the condition that brings us here today," he said, "had not seen the play. That man was Moorfield Storey. Your Lieutenant Governor had not seen the picture. Mr. McCall had not seen the picture, Gov. Walsh had not seen the picture, Mr. Hanan, who declared that the Ku-Klux Clan was a band of marauders, had not seen the picture."

"Yes, I did," interrupted Hanan, amid roars of laughter. Cusick apologized to him and then went on.

(Continued From Page One.)

Found Not Immoral in the Motion Picture

After reading a list of papers and writers who had commended the play, Cusick continued a history of the agitation. He told of the meeting in the aldermanic chamber at City Hall, where the Mayor tried to find a common ground with the colored people.

"There was not one word said as to obscenity," he said, "it was racial prejudice and hatred that was spoken of. One person suggested that the chase scene be cut out, another that the single throwing of the screen of the face of Gus be cut out, and another branch of the colored people stated the whole thing thrown out.

Eventually, on Friday, at [illegible] the colored people, the Mayor [illegible] the play. He also sent his [illegible] and the Police Commissioner sent his secretary, Mr. McNamara. They went there under the law.

"What happened? They reported unanimously that there was nothing obscene or corrupt or intended to corrupt morals. The Commissioner reported to the Mayor, and nothing could then be done.

"It would be thought then that the incident was closed. But it was not. Further agitation ensued, and the Mayor then sent for the management, not under the law, but in order to discuss means that might heal the wounded sensibilities of some people. As a result there were six or seven things cut out. The chase scene for one."

At this point Senator Bates interrupted to ask if the negro "Gus" was a white man. Cusick replied that he did not know, but some one connected with the film who could not be seen in the crowd said yes, that he was white. Cusick then said that all the principal actors were whites, but that hundreds of negroes were also shown in the picture.

"After this action," continued Cusick, "the agitation again started, and at once it became a political question, and the power of the ballot at once entered in. As a result, came the riot.

"The night of the riot, aged people went to the theatre with the idea of attracting attention to this agitation. Some white men even went so far as to stand on the public platform and say that if the Irish people had been shown in this picture in this light not a stone of the theatre would be left unturned.

"That is not right. That is not the way to reach people in Massachusetts."

Then came the call on Gov. Walsh, said Cusick, and followed with the criticism described above. He also described, sarcastically, the action of Commr. O'Meara in sending a sergeant to court to complain and ask for the arrest of the manager or producer on the ground of obscenity. But the court reported that there was nothing obscene, impure, immoral, lewd or suggestive in that play.

The Sullivan amendment to the 1910 act Cusick declared went too far in fact so far that it amounted to confiscation of property. It would also throw men out of a livelihood.

The truth of the picture Cusick vouched for and said that the picture does not begin to describe the real facts as vouched for by the best authorities and eye witnesses obtainable.

He quoted Mr. McCall's book on "Thaddeus Stevens" to show that the film does not exaggerate conditions in South Carolina luring the reconstruction period.

When asked if he considered it did any good to open up old sores, he replied: "In the church you have your Crucifix to remind you of the price of your salvation. The best minds in the world have decided that it is best to keep before the rising generation the experiences which show the price paid for its liberty."

Roland D. Sawyer presented another bill seeking to provide that on petition of 200 registered voters the Mayor of Boston should be required to view a film, pass upon it and order it to be stopped, if he thought it advisable, on no other grounds than the objection of the 200 voters.

If Tosca and Camille Why Not Maternity?

Judge J. Albert Brackett, representing the Theatrical Managers' Association, the Shubert interests and others, said that the same law should not be made to apply to the "movies" as applies to the production of plays.

He brought out the fact that the theatrical men had invested in Boston more than $5,000,000, and their property, he said, should not be confiscated because of an offence to a certain class of people by a motion picture film. The present law has worked very satisfactorily with regard to plays, he said.

Only five plays have been stopped by the Mayor of Boston in eight years and these have been cheerfully withdrawn by the theatrical managers even though they did not trespass the law. "The really immoral plays are not objected to at all," said Judge Brackett.

"'La Tosca' is sung here every year and no one says a word although the opera is distinctly immoral. 'Camille' is countenanced and then occasionally a play like 'Maternity' or 'Damaged Goods' meets with official disfavor."

He said in conclusion that there has been much discussion of censorship of moving pictures and he said he did not doubt that within a short time the Legislature would pass at law that would take care of the moving picture situation satisfactorily. He had nothing to say regarding the merits or demerits of "The Birth of a Nation."

Gives Report of Ku-Klux Conspiracy Probe

Mr. Cusick then handed the committee a copy of the report of the Congressional committee which investigated the Ku-Klux conspiracy in 1872. He said that report shows that in 1865 and 1866 the Ku-Klux Clan operated as a vigilance committee, and that it numbered among its members some of the best young men of the South.

The Ku-Klux outfit was disbanded in 1869, and that later several other bands of men masqueraded as members of the Ku-Klux Clan and caused a great deal of suffering and trouble.

He said the "Birth of a Nation" was true to the conditions which existed in the reconstruction period, but considerably toned down.

The Sullivan bill, Mr. Cusick declared, was unfit for Massachusetts legislation. He said it would stop all theatrical productions of any color or benefit. The Hallowell bill, he declared, would cause confusion as it gave either the Mayor or the Police Commissioner the right to suppress a play. The Coggan bill, he said, was the best one presented as it gave the producer the right to appeal to a justice of the Superior or Supreme Court from an adverse decision of the Mayor and would give Massachusetts a better system of censorship.

Frank Sanborn of Concord favored a return to the old system whereby the Mayor licensed each production.

Ignatius McNulty, John J. Barry, and William C. Franke, representing several labor unions affected, opposed the legislation on the ground that many men would be thrown out of work. Mr. McNulty said that it would be a shame to keep historical films from being shown and said that the colored people have not half the grievances on account of theatrical productions that red-haired people have.

...n ADVERTISER
...ress: Boston, Mass.
APR 27 191...
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UNPAID COMMISSION TO CENSOR "MOVIE" PICTURES

The Mass. Real Estate Exchange expressed its disapproval yesterday of the attempt to provide a paid board of censors for motion pictures, but also recommended an unpaid commission of three citizens to pass on such questions as have been raised by the "Birth of a Nation" production.

In the resolutions in which they express their sentiments they say:—

"That the Mass. Real Estate Exchange views with disfavor the substitution for the National Board of Censorship of a paid board of censors for motion pictures in the Commonwealth, for the following reasons:—

"Such a board would impose hardship upon Massachusetts enterprises because of the inability of such a limited board to censor the requisite number of films to meet the demand.

"Such a board would be superfluous because the National Board of Censorship already performs the necessary service adequately and without expense, while a board, less efficient because of its size, would entail considerable expense upon the Commonwealth.

"The Mass. Real Estate Exchange recommends, however, that an unpaid commission of three members of the highest type of citizenship should be appointed by the Governor, with full power to pass upon those films and plays only in any theatre, motion picture hous or place of amusement, against which questions may be raised as to whether they are immoral or obscene, or incite race or creed prejudices."

BOSTON (Mass.) JOURNAL
Apr. 27, 1915

"BIRTH OF A NATION" FILMS DRAW CROWDS

"The Birth of a Nation" continues to excite phenomenal interest. The newspaper controversy is only one side of the excitement. The Tremont Theatre, with its daily crowds, represents the other. Not that there is any trouble. All that has gone by, it seems; but there is no end of enthusiasm over the record-making film play devised by David W. Griffith. Boston is the first Eastern city, after New York, to witness this photo-spectacle. The dramatic critics would doubtless agree unanimously that it would be a pity to have any racial feelings effect the suppression of this unequaled film drama.

The controversial features are, or have been, confined to the second act. They have never affected the fact that the first-act films are the most remarkable of all, comprising as they do the vivid battle scenes and the views of Lincoln, Grant and Lee.

Morning Telegraph
N.Y.C. Apr 27, 1915

Death of Claxton Wilstach.

Claxton Wilstach, theatrical and press agent, died in Boston Sunday of heart failure. Mr. Wilstach, who had not been ailing, was found dead in his bed in the morning at the Hotel Georgian.

Wilstach, having terminated his season at the Punch and Judy Theatre, had allied himself with "The Birth of a Nation" motion picture, and had gone to Boston, where the film is being exhibited at the Tremont Theatre. News of his death, with no details, came by telegram to D. W. Griffith's office in this city later in the day.

Mr. Wilstach was the brother of Frank and Paul Wilstach, the trio of Wilstaches being among the best known and best qualified press agents in America. Claxton had represented many important attractions, and for a long time was identified with the Henry W. Savage office.

He is survived by a widow, known in vaudeville as Minnie Allen, a singing comedienne.

HERALD
...ss: Boston, Mass.
...1915

Although The Herald announced last week its inability to print letters on the "Birth of a Nation," we were receiving so many, we have decided to make an exception in the case of two communications, which appear in our columns this morning, for reasons that will readily occur to the reader.

Sun, N.Y.C.
Apr. 27, 1915

Claxton Wilstach.

BOSTON, April 26.—Claxton Wilstach, who came here from New York last week to relieve Henry MacMahon as assistant manager and publicity agent for the photo play "The Birth of a Nation," was found dead this morning in his room in the Hotel Georgian. Medical Examiner Leary said that death resulted from the breaking of a blood vessel near the heart. Mr. Wilstach, who was about 42 years old, was for several years manager for Sothern and Marlowe. His brothers, Paul and Frank Wilstach, are well known in the theatrical world.

...Mass.
MAY 2

ADVERTISER

ress: Boston, Mass.

te APR 27 1915

MINISTER HISSED BY MOVIE CROWD

OVER 2000 AT STATE HOUSE HEARING

Conference Following Hearing Expected to Result in Compromise Plan

At the close of the hearing before the committee on judiciary of the Legislature on the Sullivan bill which would bar the photo-play, "The Birth of a Nation," the advocates of this measure, or one similar, confessed that they were in a quandary as to what form of legislation should be finally tried.

A conference between J. Mott Hallowell, Butler R. Wilson, James A. Lowell and William H. Lewis was held and new plans for legislation which will meet the situation discussed.

The Sullivan bill goes too far in the opinion of most people and the present law is inadequate for those protesting the play. It is expected that the conference, the result of which was not announced, evolved something that will be given to the committee today or tomorrow.

Over 2000 persons, negroes predominating, attempted to crowd into the largest committee room in the State House yesterday to hear the opposition to the Sullivan bill aimed at the production of the photo play "The Birth of a Nation," which came from the theatrical interests and many disinterested persons.

The doors were kept closed to 10:30 and then suddenly opened, with the result that there was a tremendous jam, which the messengers on duty were barely able to control. The crowd was extremely orderly except for one occasion, when they hissed the Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church in Jamaica Plain for his remarks.

An attack by ex-Rabbi Charles Fleischer on Gov. Walsh, ex-Congressman Samuel W. McCall, Lieut.-Gov. Grafton D. Cushing, Channing Cox, Moorfield Storey and the Rev. Herbert Johnson, for championing the case of the negro caused a slight flurry.

Fleischer termed their remarks at the previous hearing a beautiful and wonderful example of graded hysteria.

Gov. Walsh he especially condemned, because he had told his fellow Catholics that he would permit nothing while Governor of the State that would tend to arouse race or religious prejudice. Speaker Cox he ridiculed for saying, "We Republicans will see that this is not permitted."

John F. Cusick conducted the hearing for the opposition and introduced M. Sumner Coggan as representing John B. Schoeffel of the Tremont Theatre where the play the Birth of a Nation is being shown.

Coggan submitted a substitute bill for the Sullivan petition which would provide an appeal from the decision of the Mayor to the Supreme Court or the Superior Court sitting in equity.

The Mayor was to have sole authority to suspend a license of a theatre where a play is running that is in his opinion, "immoral, obscene or tending to injure public morals," the exact wording in the present statute.

Pending a court decision, however, the theatre has the right to obtain an order vacating the suspension of the license or any other interlocutory decree pending.

Menace to National Life

Rev. Chauncey Hawkins was then introduced. He declared that he was not there in the interests of the theatre or the producer, but simply in favor of a principle dear to this country, the principle of free expression. He said there were two attitudes on censorship, the Russian, which is to strike out anything that is harmful and the American, which to suffer many things for the sake of national freedom. In a moment of hysteria, he said, there is great danger that we are putting on our statute books legislation that will be later regretted.

He was then asked if he was the man quoted in a morning paper as saying that the negro was the greatest menace to our national life.

He said yes, that he had said that it was "one of the greatest menaces." There was tense silence in the room, the negroes straining to catch the answers as he was asked if several more statements to the effect that the negro as a race was the lowest in the scale of human civilization was true. Hawkins stood his ground firmly, and declared emphatically that he was. A closing question by Rep. Burr inquired if he would object to the portrayal in the moving pictures of the "horrors of the Spanish-Catholic inquisition." To this he replied in the negative.

As he left the room some of the negroes hissed loudly, but were quickly hushed by their fellows in the room.

Fleischer Attacks Hysteria

...he right of appeal to both sides, the...s and offended race, was urged by ...bbi Fleischer, who described himself as ...at pernicious personality in a community ...known as a free lance, who was menaced ...by such a law as the Sullivan bill.

Dr. Fleischer said that, as a Jew, he did not particularly enjoy the portrayal of Shylock as a typical Jew, but the Jews have stood a lot of persecution and have been strengthened by it. If a race is too tempered and protected from criticism it will never grow up.

Rev. Thomas B. Gregory of New York ...d that everything in the "Birth of a ...tion" was true. He said he had seen ...idents and knew they were true. ...ared the great trouble was that it ...necessitsible to depict all of the un... was horror of the 10 years called ...the reconstruction period.

...ter, one of America's most ...rights, representing the ...ould ...tists and Composers' As... ...the bills before the com... ...not, ...uthors' standpoint. He ...ly pr... much interested in the ...s wi... but he did want to ...ve to ...writers, who make ...re going to

curtailments of drama... ...ductions but that he did not believe in condemning a performance on the grounds of racial or religious prejudice. Mr. Walter declared that the theatrical profession was not the most harmonious profession in the world and stated that if the measures before the committee were enacted into law it would be possible for a rival manager to incite agitation against some play being staged at another theatre and have that production stopped.

This state of affairs, he argued, was manifestly unfair. He reviewed the censorship of plays in England which, he said, had worked very well. He stated that the mere fact that some people protested against a production should not be deemed sufficient grounds to suppress that production, but maintained that the contention should be proved and that the management should have the right of appeal.

Corporation Counsel Sullivan was also heard in opposition to the Sullivan bills and all the proposed amendments except the one offered by Mr. Coggan. The term "racial and religious prejudice" is too broad, and if enacted into the law will be detrimental to the interests of the great public that enjoys legitimate theatrical productions. He said that under such a law "Uncle Tom's Cabin," "The Merchant of Venice," "Androcles and the Lion" and countless other plays would be driven from the stage.

HERALD

ss: Boston, Mass.

APR 27 1915

AGENT OF "BIRTH OF A NATION" FOUND DEAD

Room of Hotel Forced—Death Pronounced Due to Natural Causes.

Claxton Wilstach, widely known theatrical man, who came here from New York last week to relieve Henry MacMahon as assistant manager and publicity agent for the photo-play, "The Birth of a Nation," showing at the Tremont Theatre, was found dead on the floor of his room in the Hotel Georgian, Park square, shortly after 7 o'clock yesterday. Medical Examiner Leary, after a perfunctory examination, gave it as his opinion that death was due to natural causes.

Wilstach, who was about 42 years of age, had left a call at the hotel, and when repeated summonses failed to elicit any response, the door to his room was forced.

Claxton Wilstach was for many years manager for E. H. Sothern and Julia Marlowe, and was one of the best-known theatrical traveling managers in the business. A brother, Frank Wilstach, was in advance of the Sothern-Marlowe show for some seasons. He is now connected with the Messrs. Shubert in a similar capacity.

At the Georgian Hotel and at the Tremont Theatre persons who knew Wilstach intimately said he had been complaining of failing health for more than a week, although his illness was at no time considered serious.

Medical Examiner Leary, after an autopsy at the City Hospital morgue, said death was due to natural causes. According to the medical examiner a large blood vessel just below the heart burst, causing internal bleeding, which led to his death.

BOSTON (Mass.) MORN. HERALD
apr. 27, 1915

CONGREGATIONALISTS AND BAPTISTS CONDEMN PLAY

Ministers Hear Attack on Sensational Evangelists.

Congregational and Baptist ministers in their respective meetings yesterday voted to send committees to act with committees of other denominations in framing a resolution condemning the photo-play, "The Birth of a Nation." The Baptists, in Chipman Hall, classed the play as "unhistoric" and "demoralizing."

The Rev. Isreal Ainsworth of Revere, speaking at the Congregational gathering, attacked the Episcopal clergy for failing to pass the resolution for prohibition introduced at their convention last week. He said "they should be thanked for the further expression of their hypocritical attitude," but the resolution which he introduced was not recognized by the chair.

Speaking on "Sensationalism in the Pulpit," the Rev. William McNair of Cambridge said in part:

"Professional evangelists would be without a job but for their sensationalism. We must put up with it as we would with any other shows.

"Extravagant statements that amount to untruths, vulgar language and slang language of the baseball team, the saloon and the brothel, are not necessary in the preaching of religion. They are not necessary in order to be understood by the average man or woman or even the men and women of the street."

om EVENING TRANSCRIPT

ldress: Boston, Mass.

te APR 27 191

Tremont—The Birth of a Nation

A filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

TRAVELER & EVE. HERALD
Boston, Mass. Apr. 27, 1915

FACTS ABOUT THE KU KLUX KLAN

What the Records of the State of South Carolina Reveal About This Secret Band of Terror.

Glorification of the Ku Klux Klan in a generation that has not witnessed the robbery, arson, murder and assaults on women of which it stands convicted on the records of United States courts was criticised in a letter from Samuel W. McCall at a recent hearing of the legislative committee considering measures for the suppression of the photoplay "The Birth of a Nation," and similar productions stimulative of race antagonism.

Thomas Dixon yesterday replied by accusing McCall and other opponents of the photoplay based on the author's book, "The Clansman," of ignorance of the evidence brought out in the federal court trials that resulted in the imprisonment of the leaders of the Ku Klux Klan and the breaking up of the great "Invisible Empire" conspiracy to deprive Negroes of their rights as citizens, guaranteed by the 14th amendment to the constitution.

A rare volume from the library of the late N. Penrose Hallowell, who gave up his work in Harvard University to lead a colored troop in the civil war, has come into the hands of The Traveler. It contains the records of the trials of some of the most notable Klansmen of the Carolinas. This is the region chosen by Dixon for the presentation of Ku Klux activities at their noblest.

The whole purpose of the night-rider organization, as it appears from the evidence, is unlike that of the cavaliers pictured on the screen. Both the costume and the bahavior of the actors in "The Birth of a Nation" contradict the court records. They are figments of filmland, as free from the bondage of historic truth as Alice's Wonderland.

The Klansmen of the photo-play protect property. The criminals convicted by a jury in a United States court are sent to federal prisons for burning buildings and robbing the county treasury. The Ku Klux Klan of the screen is organized to protect women from degenerate Negroes. The "Impossible Empire" of history was organized to deprive Negroes of their votes and hang white men who tried to protect freedmen in the rights of citizenship.

The actors in Dixon's fiction wear the cross-emblazoned robes of crusaders, and bear aloft "the fiery cross of Scotland's hills." The men who rode by night to burn and kill wore the red robes of the stage devil, and their heads were surmounted by horns. On the screen the Negro found guilty of causing the girl's death is given a trial and hanged after conviction. In York country, South Carolina, as the records prove, a little girl was shot by the Ku Klux for refusing to tell the whereabouts of her father, who was to be hanged for voting the "radical" ticket.

Every witness of "The Birth of a Nation," no matter how well he may know the historical falsity of its action, throbs with sympathy for the men who defied an armed and enraged Negro militia, for the protection of the women of the Southland. Yet the hired attorneys defending the men of the Ku Klux Klan in court in 1871 pleaded, "In making these remarks, it is simply to express the desire that a wise and merciful discrimination should be made in favor of those who have been led, seduced or forced into an organization guilty of such inhuman atrocities."

In another case the Hon. Reverdy Johnson, attorney for the Klansmen, said: "I have listened with unmixed horror to some of the testimony which has been brought before you. The outrages proved are shocking to humanity; they admit or neither excuse nor justification; they violate every obligation which law and nature impose on men; they show that the parties engaged were brutes."

The purpose of the organization is revealed in the testimony of members of the Ku Klux Klan. One Klansman told the court, "It was for the purpose of putting down radical rule and Negro suffrage." Another swore that "They were going to carry this into effect by killing off the white radicals and whipping and intimidating the Negroes, so as to keep them from voting for any man who held radical office."

A member of Wesley Smith's Klan testified that the head of the organization had said, "I can kill and whip more damned niggers with my Klan than all the rest of York county." Another said the chief activity of his Klan was "whipping those men who belonged to the Union League." This witness told of a raid organized against a man because he "taught a nigger school and voted the radical ticket."

These defenders of purity rode through the night, crying: "Here we come—We are the Ku Klux. Here we come, right from hell." When they came to a house, they berroke its hospitality by battering the door with a rifle butt and yelling, "G—— d—— you, open the door."

After the door of one Amzi Rainey of York county had been knocked from its hinges, his child tried to protect her father. The man testified: "My little daughter—she was back in the room with the other little children— • • • ran out of the room, and says: 'Don't kill my pappy, please don't kill my pappy!' a member of the Ku Klux shoved her back and said: "You go back in the room, you G—— d—— little— I will blow your brains out!' and fired and shot her."

The jury in another case found the contention of the prosecution true, that "This organization proceeded to the house of Jim Williams, broke in his door, took him out, fastened a rope about his neck, took him to the woods near by, and hanged him until he was dead."

The crime of Jim Williams that called for such summary vengence from the Ku Klux Klan was that he commanded a regiment of state militia that kept order in his district; the only district in the county, witnesses testified, where order was kept and Negroes were safe in their homes at night. Williams was a former officer in the United States army. He was not accused of any crime against property or against women.

Not in all the ... pages of testimony and argument in these York county cases is any crime against a white woman mentioned. Quite in passing, and as though it were the commonest thing in the world, witnesses speak of the murder or mistreatment of Negro women and girls by members of the Klan. These crimes, the records indicate, were not prompted by the low desires that are mirrored on the animal face of the Negro "Gus" in "The Birth of a Nation." They were committed as a punishment on husbands and fathers who had voted the wrong ticket.

This is the sworn testimony of a colored woman who had refused to tell a party of raiding Klansmen where her husband could be found: "Well, they were spitting in my face and throwing dirt in my eyes, and when they made me blind they bursted open my cupboard; I had five pies in my cupboard and they eat all my pies up, and they took two pieces of meat; then they made me blow up the light again, cursing me; and after a while they took me out of doors and told me all they wanted was my old man to join the Democratic ticket; if he joined the Democratic ticket they would have no more to do with him; and after they had got me out of doors, they dragged me into the big road and they ravished me out there."

Q.—How many of them?

A.—There was three.

The only charges against the Negroes in this district were that they had burned stillhouses. These charges were not proved. Members of the Klan themselves testified to burning stillhouses belonging to white men who sympathized with the Negroes or refused to join the Ku Klux Klan.

Clemency was extended to scores of the convicted men because they were able to prove that they joined the outlaw organization through fear that it would carry out its threats to burn their buildings. When once the federal government began to prosecute the Ku Klux Klan in this district, its force immediately disappeared. No wave of crime followed its passing, as would have happened if it had been the real upholder of order and right that defenders pretend it was.

During the short day of its power, a

witness testified, "The colored people were like the whites and the whites they were not safe in their homes at night." Another told the court that the Negroes did not dare sleep in their homes, and that not six in the whole district could be found in their homes after nightfall.

"They did not dare retire, and often waited for darkness to go to sleep in safety under the trees of the woods and along the fencerows. Now and then they would retaliate with a crime to equal the worst depredations of the Klansmen; for the most part, they were cowed as they had never been in the days of slavery.

When a slave was whipped by the overseer of a plantation he knew what he received the punishment. He knew that every drop of his blood was marked, and that the master would not stand carelessly. But in the days of the Ku Klux Klan, Negroes were flogged and hanged according to the caprice of a mob; a mob protected by the cloak and name of its powerful organization, a mob whose members were disguised from one another and went forth in hooded mask at night.

This is the history of the Ku Klux Clan as the dry, impartial old records of the courts reveal it. It is the history Thomas Dixon says the opponents of the play "dare not face."

REPUBLICAN
Springfield, Mass.
APR 27 19...

NEGROES CROWD HEARING

ON "BIRTH OF A NATION" BAN

Dr Charles Fleischer Opposes Censorship Power of Censorship—Spoken Defend Maligned Photoplay.

An enormous crowd of Negroes and a few whites packed to overflowing the largest committee room in the state house yesterday to hear the opposition to legislation aimed at the suppression of "The birth of a nation." Dr Charles Fleischer, Rev Dr Chauncey J. Hawkins, M. Sumner Coggan and others spoke against the passage of legislation such as the Sullivan petition that would bar from the hands of any one man the power to suppress any theatrical production.

As hour before the hearing began several hundred people, largely negroes, crowded around the entrances to the committee room and when the doors were finally opened, it took strenuous work on the part of Sergeant-at-Arms Bolan and his assistants to prevent some of the aged men and women in the crowd from being crushed by the hysterical throng struggling for admission. Those who could not get in sat down upon the steps outside. Senator Norwood announced that the hearing would be adjourned if the spectators indicated approval or disapproval of the remarks of the speakers, but this admonition did not prevent occasional blasts.

Mr Coggan, the first speaker, said he hoped the committee would not approve legislation that would confiscate the property of theatrical promoters and reduce the photoplay to a level that would make it uninteresting. The present petition is purely a hysterical one, he said, and it is unsafe to base legislation on such a foundation. He offered a substitute bill to provide that the mayor should have power to stop a production if any part of it is obscene or immoral or tends to injure the morals of the community. It also provides for an appeal to the superior or supreme court. There is also a section, appended to the Coggan bill, making the act operative on August 1st of this year. He said in defense of this section that the theatrical year ends on the 1st of August and in justice to the theatrical men, no radical step should be taken until that time.

Indians Might Object to Scalping

Mr Coggan said that the Indians might object to scalping scenes, and almost any photoplay could be suppressed if the Sullivan bill or any substitutes offered by the proponents were accepted. He declared in answer to a question that he considered the law applying to the city as well as the rest of Boston to be unfair.

Rev Dr Chauncey J. Hawkins of Jamaica Plain opposed what he termed as "Russian censorship." He said that no race or class of people must put up with many things that are unpleasant for the sake of the preservation of the freedom of expression so sacred to the American people. No race should be placed beyond criticism, he said. He declared that he had seen the play and found nothing objectionable in it, even before the "Ku Klux" incident was removed. No race should be so sensitive that it cannot stand a discussion of its weakness.

Dr Fleischer's Views

The next witness was Dr. Charles Fleischer. He said that he was asked in the beginning to join the protest against the "Birth of a Nation," but after seeing the play, he refused to do so because he saw nothing objectionable in it. He said he would stand all the hysteria and ridicule that will come to me for my stand on the matter if this play tends to make the North and the South face the Negro problem fairly and the South face the Negro problem fairly and squarely. He said that he was glad that the great principle of freedom of speech is being discussed by this agitation. He quoted from a speech by from Woodrow Wilson's history of the United States to show that the former President's statement, while not precisely accurate, is generally correct.

"A few carpetbag men have put ... upon the Negroes up in arms against the play, but have not the intelligent ... The governor was quick to see ... tell the colored people that ... glad to help them ... not to be outdone, ... the republicans ... the rights ...

BOSTON (Mass.) JOURNAL
apr 27, 1915

"BAD PRECEDENT TO STOP PLAY"

Pastor Declares Freedom of the Theatre Involved in Question.

That the suppression of "The Birth of a Nation" would establish a bad precedent which will lead to more trouble in the future and result in hampering the freedom of the theatre was asserted by the Rev. William M. Tufts, pastor of the First Presbyterian Church, Berkeley street and Columbus avenue, in a debate on the photo-play at the church last night.

Dr. Tufts declared that although he did not believe in any production that incites race hatred, in the present case "the cure might prove worse than the disease."

Secretary William Dexter Brigham of the Wendell Phillips Memorial Association was also a speaker. He advocates the complete suppression of the play.

Others speakers were E. J. Gould and Roy McLeod.

n POST

ress: Boston, Mass.

APR 27 1915

PHOTO-PLAY'S PRESS AGENT DROPS DEAD

Claxton Wilstach, 42, married, publicity man and assistant manager of the photo play, "The Birth of a Nation," died suddenly yesterday in his room at the Hotel Georgian. Medical Examiner Leary performed an autopsy on the body at the south morgue and found that death was due to rupture of a blood vessel attached to the heart.

JOURNAL
Boston, Mass.
APR 27 1915

SPEECH AND THE SULLIVAN BILL

PROMINENT Southerner is presenting us, in a notable picture play, with the view of War and Reconstruction that is prevalent section. He stated his belief in our col- yesterday that his view is the pure truth. his section an opposite view has prevailed. earned at school that the birth of our nation place in 1788, if not in 1776, and that secession in 1861 was treason. Our school books d lightly over Gen. Sherman's practical ap- tions of his famous definition of war, and we taught little or nothing about the horrors econstruction in the South. What we did , we were taught to regard as a just retribu- to the South for two centuries of negro slav- and for the toll of suffering she exacted of our thern manhood by her attempt to break up Union.

Mr. Moorfield Storey, the Rev. Mr. Trotter a minority of the Boston colored people are fighting to maintain this Abolitionist tradi- , and suppress the "movie" film that is show- us the other side. What should we think of outhern city or State that forbade a film of cle Tom's Cabin" to be presented? The pression of "The Birth of a Nation" would be such a narrow act of bigotry on our part.

The truth of that vital period of our history between the two extremes. People who wish et at it would do well to read some non-parti- presentation of the facts, such as Archibald nning's "Reconstruction," or James Ford des' "History of the United States," and their own judgment. But there can be no ible harm in letting Bostonians see the South- side. Nor should race prejudice be created "The Birth of a Nation." If the colored peo- of the South, suddenly raised from a state of very to one of political supremacy over their mer masters, had not made some bad mistakes would have been more than human. The ple really responsible for the terrible condi- there that now excite our sympathy were white voters and congressmen who turned n Lincoln's scheme of reconstruction.

McCall, although he could not go here self, sent a letter stating his position. Majority of Negroes Still Children.

Dr Fleischer said that, as a Jew, he did

particularly enjoy the portrayal of Shy- k as a typical Jew, but the Jews have od a lot of persecution and have been engthened by it. If a race is to be pam- ed and protected from criticism it will ver grow up. The Negroes, he said, have de splendid progress in the last 50 rs, but the large majority of them are ll children, "and this statement is proved their actions in Boston," he added. This ught a kiss or two from the Negroes. know that is not pleasant," said Dr ischer, "but it is true."

Corporation Counsel Sullivan was also rd in opposition to the Sullivan bill and the proposed amendments except the offered by Mr Cogran. The term cial and religious prejudice" is too broad. if enacted into the law will be detri- tal to the interests of the great public t enjoys legitimate theatrical produc- s. He said that under such a law ncle Tom's Cabin," "The Merchant of ice," "Androcles and the Lion," and ntless other plays, would be driven from stage.

epresentative William H. Sullivan asked corporation counsel if he did not think objections of a large body of citizens sufficient reason for stopping a play.

Certainly not," replied the corporation nsel. "If a substantial body of citizens uld demand my watch it is no reason they should have it, and a production the "Birth of a Nation" is property should not be confiscated."

ter he said that no mayor should be power to stop a play unless the law vides for an appeal to the courts. An rant or unscrupulous man may be elect- ayor, he said. When asked by a mem- of the committee whether such a man ever been elected, Mr Sullivan declined nswer.

BOSTON (Mass.) MORN. GLOBE
APRIL 27, 1915

"The Birth of a Nation"

The third week of the photo play "The Birth of a Nation," opened yes- erday afternoon at the Tremont The- tre.

The producer, David W. Griffith, has rawn on the material of most of the hase of drama in the unfolding of he story. Exciting scenes follow ach other in rapid succession. Turid nt scenes of terrific strife during the vil War, shown in settings of natural eauty and seemingly peaceful ves- ibules that stretch into fascinating vis- s and exciting features of the play. These are relieved by domestic pic- s of life, with love scenes full of in- erest. The remarkable reproduction historical incidents such as the assination of President Lincoln, the appearance of President Davis, the ory of several famous Negroes, the ters, are portrayed. Stirring martial music is supplied by an orchestra of pieces and soloists.

m AMERICAN
dress: Boston, Mass.
APR 27 1915

'BIRTH OF NATION' CALLED ACCURATE

The Rev. Dr. Thomas B. Gregory, eminent author and historian, today commended "The Birth of a Nation" as a valuable historical document that accurately depicts the memorable but distressing struggle attending the reconstruction period of the South.

The Rev. Mr. Gregory came over from New York to testify to the historical accuracy of the photo-play. He has seen the play. He lived through the reconstruction period of the South. His was the first direct testimony.

"I have seen the incidents," said the Rev. Mr. Gregory, "and I know them to be true. This photo-play does not distort history. It depicts far less than actually occurred, but what it does show is absolutely true."

His testimony to the accuracy of "The Birth of a Nation" was presented to the legislative Committee on Judiciary, which is hearing the various "censorship" bills, which owe their inception to the present agitation. Various proponents of the bills have contended that the photo-play is a distortion of history and a "vile calumny" upon the colored people. It was this evidence that the Rev. Mr. Gregory combatted.

"HISTORICALLY TRUE."

"Everything portrayed by 'The Birth of a Nation' is historically true," said Mr. Gregory. "Those great facts happened; I saw them and I know them to be true."

Mr. Gregory told the committee he lived in Carolina throughout the reconstruction period, being a Southerner by birth.

"The film does not portray the whole truth. That would be impossible. No man could commit to canvas the degredations and the unspeakable horrors of that ten years of living hell known as the reconstruction period," he declared.

"It is all true. No fact should be eliminated. No scene should be erased from this valuable educational and historical document known as 'The Birth of a Nation.' Its educational value will not be appreciated, perhaps, by the present generation.

"There is no North or South today. We should not view this presentation from the viewpoint of local, geographical selfishness, but from the standpoint of true Americanism."

Representative Kennard of Somerville inquired: "Mr. Gregory, would this have a tendency to open up the scars again?"

"Absolutely not," was Mr. Gregory's quick reply. "Those things can never happen again.

"Against this valuable historical document," he continued, "we have a trivial and spasmodic agitation, which quite resembles our using Vesuvius with which to roast an egg. It is all much ado about nothing.

"SOUTH LOVES NEGRO."

"If any man says to you that the South does not love the negro, I say that man is a liar." This statement refuted the contention that the film is a forecast of a Southern propaganda to promote lynching.

In concluding, Mr. Gregory said that there should be too much rather than too little or any restricted liberty of the freedom of speech and entertainment. "Agitations of this nature," he said, "tend to the destruction of the great American principle of free thinking and free speech." He also dissipated the earlier charges that the Ku Klux Klan was a "band of murderers" by stating that the organization numbered 700,000 members, a number in excess of the aggregate numerical strength of the Army of Virginia. Mr. Gregory also impressed the committee that he holds no prejudice against the colored people, but has been a benefactor to them.

Eugene Walter, the playwright, representing the American Dramatists and Composers' Association, said that while curtailment of dramatic productions is often necessary, he did not believe in condemning a performance on the mere ground that it invited racial feeling. "The theatrical profession is not the most harmonious profession in the world," he said, "and if this bill before you is enacted into law, it will be possible for a rival manager to incite agitation against some other play being staged at another theatre. The mere fact that some people have protested against a production should not be sufficient evidence to suppress it."

Corporation Counsel John A. Sullivan, also heard in opposition, said that under the proposed bills, the productions could be stopped of "Uncle Tom's Cabin," "The Merchant of Venice," "Androcles and the Lion" and other masterpieces of fiction.

EXPLAINS MAYOR'S STAND.

When asked if he thought the objections of a large body of citizens was sufficient to stop a play, he answered:

"Certainly not. If a substantial body of citizens should demand my watch, it is no reason why they should have it, and a production like 'The Birth of a Nation' is property that should not be confiscated."

Sullivan said that if Mayor Curley said he would have stopped the play if he had sufficient authority, it was probably before the elimination of the 'Klu' scene.

BOSTON (Mass.) TRANSCRIPT
APRIL 27, 1915

CUSICK BLAMES GOVERNOR

Says Walsh Responsible for Much of Agitation

Over Production of "Birth of a Nation"

Audience Protests When Remark Is Made

Small Crowd at Hearing on Sullivan Bill

Fewer persons attended this morning's hearing on the Sullivan moving picture bill before the Joint Committee on Judiciary, than appeared yesterday and the room was not so jammed. The morning was given to the opposition, with comparatively few speakers, among whom were Representative Sawyer of Ware, who offered a substitute bill; Judge J. Albert Brackett and John F. Cusick, representing the Epoch Producing Corporation, which is presenting the photo-play, "The Birth of a Nation."

Representative Sawyer was opposed to any censorship which did not come from the people. He thought "The Birth of a Nation" unfair to the negro, however, and thought something should be done to stop it. He, therefore, offered a bill which allowed 200 voters of Boston to sign a petition protesting against any play tending to hold a class of persons up to ridicule, and cause the mayor to hold a public meeting and render a decision within forty-eight hours after receiving the petition. Mr. Sawyer said he did not believe in censorship except by the people.

Judge Brackett, representing the Managers' Association of Boston, the Shubert interests, Mr. Cort and others, said he had no interest in the photo-play, but came to object to any change in the existing laws. After the Iroquois fire in Chicago a general shake-up in Boston theatre laws took place which put the whole power in the hands of the mayor. In 1908 the theatres objected, and the Legislature saw fit to split the authority between the mayor and police commissioner.

No two people think the same as to censorship, and everybody cannot be satisfied, whether there are one or forty censors. "Damaged Goods" and "Maternity" were not immoral, but the mayor saw fit to consider the latter so and kept it from being produced. Now this proposed law should not apply to the regular theatres, which are totally different in their nature from the moving picture. The former would entail a great loss if it were brought to Boston and then stopped, whereas a film can be brought into Massachusetts in a satchel. It would be manifestly unfair, then, to change a law satisfactory to the theatres on account of an exigency which has arisen in regard to the moving pictures. If the condition is acute enough why not pass a special law? Whatever is undertaken should be considered carefully, so as not to hamper those interests which have invested large sums and whose productions are enjoyed by most people of the Commonwealth. It must be remembered that the property alone owned by theatres in Boston is assessed at between $30,000,000 and $35,000,000, and this property should not be affected without proper consideration.

A peculiar situation exists in Boston, any way, as to censorship, for many things which are essentially immoral are allowed to run, such as "Camille" and "La Tosca," and yet when "Maternity," a moral play, is shown, it has to be withdrawn.

Mr. Cusick, representing the Epoch Producing Corporation, which is putting on the photoplay at the Tremont Theatre said that there were not facts enough to have the play stopped. It has been shown and approved in San Francisco, Chicago, New York and other large cities. Not a change has been made in that film because of any legal requirements, but voluntarily by the management.

The play was censored by the National Board of Censorship, made up of men from various walks of life, and passed as being excellent educationally, artistically and as to entertainment value, and good morally. Eighteen of the twenty-four men who viewed the film gave that report on it.

Mr. Cusick read a list of New York and Boston newspapers which had indorsed the play either editorially or in the news columns and another list of critics who indorsed it. He reviewed the protest of the negroes and the steps which they had taken in an effort to end the play. The agitation against this at once caused the whole thing to become political propaganda and the question of ballots was introduced. Mr. Cusick blamed Governor Walsh for much of this agitation when the latter promised to put a law on the statute books if there wasn't enough law at present. If the governor had not done this the whole thing would have passed by and been forgotten. At this point, there was a protest from the audience and Mr. Kennard was forced to call for order.

Mr. Cusick continued by telling the committee that this film only shows enough to demonstrate the truth about the conditions as they prevailed. If this is historically true and doesn't portray the worst characteristics, then no objection should be raised because of the possibility of inflaming race hatred. Mr. Cusick then read from documents to show the conditions as they existed during the Reconstruction Period.

That was not the fault of the negro, said Mr. Cusick, but rather the fault of the politicians in Washington who sent those "carpet-baggers" to South Carolina.

Asked if he thought it would do any [illegible] to open old sores, he thought it was [illegible] to keep before the people the price [illegible] for law and order, and teach the [illegible] those things. "You have the crucifix in your churches," he said, "as a re[illegible] of the price which your salvation

Mr. [illegible] then took up the work of the Ku Klux Clan, and said that the play did not depict the conditions so bad as they really were. Regarding the Sullivan bill, he did not think the Legislature would take it seriously. The Hallowell bill, he thought a rabie departure from the Act of 1908, in that it gave either the mayor or the chief of the district police the right to declare a production immoral. He thought the Coggan bill a good one, however, in that it put authority in the mayor with an appeal to the Supreme Court. The consorship feature of this bill is good in that the mayor might be influenced by political motives, while the judge is free from any such environgent.

Frank . Sanborn, the sage of Concord, said that he was opposed to the Sullivan bill; but favored a return to the system before 1908, when the mayor had the right to license every production which came to a theatre. He declared that this change would meet the difficulty and said that the whole play was a libel on history, and Charles Sumner, a representative of Massachusetts. If anyone wishes the truth about the Ku Klux Clan, he said, let him read the Congressiona l Records of 1872. He said that he regarded Thomas Dixon as unable to tell the truth about anything pertaining to the Civil War.

Organized Labor Protests

Ignatius MacNulty of the Boston Central Labor Union, opposed the Sullivan bill on an economic ground, in that it would injure the industry and throw many out of work; and would keep the poorer persons from learning the truth. He felt that everything shown in the film was true and of great educational value.

William C. Franke, of the motion picture operators, and John J. Barry, president of the Boston Central Labor Union and business manager of the stage employees, spoke from the point of view of organized labor. The latter said that during the past year, men had lost their positions without notice because the mayor had stopped a production. "Now, with this same proposition starin us in the face, we protest," he said. In answer to questions by the committee, Mr. Barry said that about forty people would be affected at the Tremont Theatre.

Attorney M. Sumner Coggan, representing John B. Schoefel, said that Mayor Curley had expressed his satisfaction over the bill which Mr. Coggan offered as a substitute for the Sullivan and Hallowell measures, although he did not care for the duties.

The proponents of the legislation were given an opportunity for rebuttal at three o'clock this afternoon.

NO ADEQUATE SUPERVISION

In conection with the production of "The Birth of a Nation" this statement was issued by Lieutenant Governor Cushing, this afternoon:

There seems to be a general impression that the agitation which has crystallized round the production of "The Birth of a Nation" is sudden and transient protest. As a matter of fact, there is no adequate supervision of moving pictures. The National Board of Censorship has only power of recommendation. A committee of forty citizens viewed in Boston 61 films and found that one out of every five was objectionable, either because they pictured obscenity or immorality, presented vice as attractive, portrayed scenes grossly offensive to good taste or instructive in the methods of crime. There were twenty-four murder scenes, twenty-two drinking scenes, fourteen of theft, ten of prostitution, eight of gambling, five of suicide, five of marital infidelity, five of attempted murder, etc. 140,000 children viewed these pictures.

Committees aggregating over three hundred men and women, representatives of the State Federation of Women's Clubs in Massachusetts, the City Federation of Women's Clubs in Boston, the Boston Social Union, Chambers of Commerce and Men's Clubs, after twelve weeks' inspection, recently made of the character of films shown to children in sixteen representative cities and towns throughout the State, reported that in a total of 1261 films over eighteen per cent were objectionable.

CALLS IT A HURTFUL PLAY

Booker T. Washington, principal of the Tuskegee Normal and Industrial Institute, has telegraphed his objection to "The Birth of a Nation," as follows:

Have just returned from an educational campaign through Louisiana. Did not know "The Birth of a Nation" was being played in Boston until very recently. From all I can hear it is a vicious and hurtful play. If it cannot be stopped it ought to be modified or changed materially. The best thing would be to stop it, as it can result in nothing but stirring up race prejudice. I do not believe the play will be permitted in its present form in any of our Southern cities. I am glad to hear that the people in Boston are against the play and hope their efforts to stop it will be successful. It is particularly unfortunate to have this play at the present time when we were entering upon an era of good racial feeling throughout the country, such as we have not experienced lately.

BROCKTON (Mass.) TIMES.
APRIL 27, 1915

In Boston's ugly controversy over a certain allegedly offensive film, the only people who will not be injured are the picture interests. The picture business is being advertised; its art is being praised. That there will be any legislation damaging the prospects of the movies is next to impossible.

...N (Mass.) POST
APRIL 27, 1915

PLAN NEW CENSORSHIP BILL NOW

Conference Follows "Birth of a Nation" Hearing

Following a big hearing, at which the Sullivan bill, which is aimed to prevent the production of shows such as "The Birth of a Nation," was vigorously attacked by a number of speakers, steps to draft a more workable bill were taken yesterday by a group of persons interested in new theatrical censor legislation along the lines of the Sullivan bill.

NEW BILL PLANNED

A conference was held in the Senate waiting room, with this end in view, between Butler R. Wilson, James A. Lowell, William H. Lewis and J. Mott Hallowell.

It is believed that as the result of this and probably another conference a new bill will be suggested to cover this subject.

Yesterday's hearing on the Sullivan bill was one of the largest in point of attendance held at the State House this year.

The largest hearing room at the State House was jammed full, the crowd overflowing into the corridors and stairway nearby. The big majority of those present were colored.

The hearing lasted three hours and was adjourned until 10:30 this morning, when the committee on judiciary, before which the bill is being heard, again sits.

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At the same time the Senate committee on ways and means will take up another "censor" bill—that which provides that the supervision of "movies" shall be transferred from the local authorities to the State Board of Labor and Industries.

At yesterday's hearing those who spoke against the Sullivan bill included Rabbi Charles Fleischer, the Rev. Chauncey J. Hawkins, M. Sumner Corgan, Eugene Walter and Corporation Counsel Sullivan.

Mr. Corgan, who was the first speaker, declared that the present agitation is a purely hysterical one. The Sullivan bill, he said, would provide for the confiscation of the property of theatrical men and reduce the photo-play to a level which would make it uninteresting.

The Rev. Mr. Hawkins branded the Sullivan bill as providing for what he termed "Russian censorship." He declared that all races and all classes must put up with many things that are not altogether pleasant for the sake of the preservation of the freedom of expression which is so sacred to the American people.

Dr. Fleischer said that he refused to join in the protest against "The Birth of a Nation," because he saw nothing objectionable in the show.

The Rev. Thomas B. Gregory of New York declared that everything in "The Birth of a Nation" is true. It would be impossible, he asserted, to depict all of the unspeakable horrors of the 10 years called the reconstruction period.

He was asked by Representative Kennard if he believed in opening up the scars caused by the Civil war. He replied that the things which caused the scars could never happen again. He declared that the Southerner does not despise the negro and that anyone who says so lies.

Eugene Walter, the playwright, opposed the Sullivan bill from the standpoint of an author. He believed in certain restriction of dramatic and other productions, but felt, he said, that it would be a mistake to curtail such productions on the ground of racial or religious prejudice.

Corporation Counsel Sullivan also opposed the Sullivan bill. The term "racial and religious prejudices," he said, is too broad, and would, if enacted into law, be detrimental to the best interests of the public.

Asked if he did not think that the objection of a large body of citizens was sufficient reason for the stopping of a play, Mr. Sullivan replied, "Certainly not. If a substantial body of citizens should demand my watch, it is no reason why they should have it, and a production like 'The Birth of a Nation' is property and should not be confiscated."

He said that no Mayor should be given the power to stop a play unless the law provides for an appeal to the ecurts. An ignorant, unscrupulous man may be elected Mayor, he said. He declined to answer, when asked, if such a man had ever been elected.

FALL RIVER (Mass.) NEWS
APRIL 27, 1915

...OPE TO SUPPRESS "THE NIGGER."

Among the bookings announced by the Bijou theater is that of "The Nigger," the motion picture adaptation of Edward Sheldon's famous play that is now sharing attention with "The Birth of a Nation," under the title of "The New Governor."

Attorney John T. Coughlin has been retained by leaders of the negro race in Boston in an endeavor to have the production of "The Nigger" suppressed in this city.

OPPOSE CENSORSHIP

National Board Efficient, State Board Couldn't Do the Work, Declares Real Estate Exchange in Resolution

Protest was raised in several quarters last night against the Carstens bill, now before the Legislature, which would substitute for the National Board of Censorship on motion pictures a State board of three paid censors to pass upon all films shown in Massachusetts.

The Massachusetts Real Estate Exchange and the co-operative committee of anti-censorship, the latter claiming to be composed of representatives of film exchanges, exhibitors, organized labor and social welfare workers, took action in opposition to the bill.

In a statistical broadside against the Carstens measure, the latter committee declares that it would "seriously affect $2,000,000 of investment in the motion picture business in this State, throw out of work 4000 people with a weekly salary of $30,000, and substitute an inefficient State board of three, with its attending expense, for an efficient, competent national board of 125, which has acceptably censored motion pictures for the whole country for five years."

The Real Estate Exchange, through its executive committee, passed resolutions recommending an amendment to the Carstens bill, calling for the appointment by the Governor of an unpaid commission of three members "of the highest type of citizenship" with full power to pass only upon those films and plays against which questions may be raised as to whether they are immoral or obscene or incite race or religious prejudices.

Anti-Censorship Protest

The Real Estate Exchange committee took this action after receiving a communication from the co-operative committee of anti-censorship, composed as follows: J. A. Eslow, representing the film exchanges; Aiden Washburn and E. O. Ramsdell, representing the exhibitors; James Burke, president of the Boston Motion Picture Operators' Union, representing organized labor, and Mrs. Alice Carroll, representing social welfare work.

Calling attention to the fact that the committee of anti-censorship is in this instance attacking the Carstens bill and not referring to the so-called Sullivan bill, Mr. Eslow said of the protest last night:

"The motion picture people court censorship. They welcomed the National Board of Censorship, lest through their own greed, or the greed of producers, they might present something detrimental, something that would kill their own business. But this bill would jeopardize an immense amount of invested capital, and is likely to take away the poor man's recreation. The people do not seem to understand that their interests are already adequately protected by the censorship of the national board."

The resolution passed by the executive committee of the Real Estate Exchange was as follows:

"Voted: That the Massachusetts Real Estate Exchange views with disfavor the substitution for the National Board of Censorship of a paid board of censors for motion pictures in the Commonwealth, for the following reasons:

"Such a board would impose hardship upon Massachusetts enterprises because of the inability of such a limited board to censor the requisite number of films to meet the demand.

"Such a board would be superfluous because the National Board of Censorship already performs the necessary service adequately and without expense, while a board, less efficient because of its size, would entail considerable expense upon the Commonwealth.

"The character of the National Board of Censorship is beyond question, because its personnel is derived from organizations of the highest standing in New York city, whose function it is disinterestedly to conserve the public good, and it is our belief that a local board of the character suggested could not render better service.

"The Massachusetts Real Estate Exchange recommends, however, that an unpaid commission of three members of the highest type of citizenship should be appointed by the Governor, with full power to pass upon those films and plays only in any theatre, motion-picture house or place of amusement, against which questions may be raised as to whether they are immoral or obscene, or incite race or creed prejudices."

George F. Washburn, chairman of the legislative committee of the exchange, was authorized to appear before the legislative committee on ways and means and present this resolution.

NEW BEDFORD (Mass.) STANDARD
APRIL 27, 1915

THEATRICAL CENSORSHIP.

The legislature had better go slow with the bill to prohibit theatrical performances that tend to create religious or racial prejudice or tend to a breach of the public peace. From all that we have read and heard of the particular photo-play which is the cause of the agitation for such a law in this state, we are inclined to believe that it is an injustice to the colored race. The author of the book upon which it is founded is a rabid Negro-hater. But having this opinion—which, be it understood, is based upon hearsay—we should be loath, even if we had the absolute power, to force it on others, or to decree that no one who sees the Negroes as Thomas Dixon, Jr., sees them should express his views. Furthermore, if it be admitted that there ought to be a law under which the exhibition of this film would be prohibited, we should not overlook the danger of framing a law which will prohibit much that ought not to be prohibited. Turn the thing around—suppose a photo-play glorifying the Negro, representing his rule in southern states during the reconstruction period as a rule of enlightenment and wisdom, and depicting the violation of young Negro women by white men—is it not likely that southern whites would find such a film as offensive as the Negroes have found "The Birth of a Nation?" It is a question whether "Uncle Tom's Cabin" would not be prohibited under the law proposed; possibly "Othello" and "The Merchant of Venice," of which the chief figures are, respectively, a black man who strangles his white wife, and a Jew who seeks to cut a pound of flesh from a Christian whom he hates. There are other Jew-baiting plays and plays which, like "The Yellow Ticket," present the Jew-haters in an offensive light.

The Standard believes firmly that the two legislative projects which have resulted from the outcry against "The Birth of a Nation" are objectionable. The bill to establish a censorship is especially mischievous because it would be an opening wedge for the censorship of all forms of expression. As for the other measure prohibiting performances that create religious or racial feeling, we fear it is entirely too broad in its scope, and that the existing statutes go as far as the legislature should go in this direction.

BOSTON (Mass.) AMERICAN

REV. DR. GREGORY CALLS 'BIRTH OF A NATION' ACCURATE HISTORY

The Rev. Dr. Thomas B. Gregory, eminent author and historian, today commended "The Birth of a Nation" as a valuable historical document that accurately depicts the memorable but distressing struggle attending the reconstruction period of the South.

The Rev. Mr. Gregory came over from New York to testify to the historical accuracy of the photo-play. He has seen the play. He lived through the reconstruction period of the South. His was the first direct testimony.

"I have seen the incidents," said the Rev. Mr. Gregory, "and I know them to be true. This photo-play does not distort history. It depicts far less than actually occurred, but what it does show is absolutely true."

His testimony to the accuracy of "The Birth of a Nation" was presented to the legislative Committee on Judiciary, which is hearing the various "censorship" bills, which owe their inception to the present agitation. Various proponents of the bills have contended that the photo-play is a distortion of history and a "vile slander" upon the colored people. Against this evidence that the Rev. Mr. Gregory combatted.

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...TICALLY TRUE."

"...t that thing portrayed by "The ...irth of a Nation" is historically ...," said Mr. Gregory. "Those ...reat facts happened; I saw them and ...know them to be true."

Mr. Gregory told the committee he ...ved in Carolina throughout the re...nstruction period, being a South...r by birth.

"...e film does not portray the ...truth. That would be impos... could counteres to con... ...tions the diche un... ...wrights ...years ...recon...

"It is all true. No fact should be eliminated. No scene should be erased from this valuable educational and historical document known as 'The Birth of a Nation.' Its educational value will not be appreciated, perhaps, by the present generation.

"There is no North or South today. We should not view this presentation from the viewpoint of local, geographical selfishness, but from the standpoint of true Americanism."

Representative Kennard of Somerville inquired: "Mr. Gregory, would this have a tendency to open up the scars again?"

"Absolutely not," was Mr. Gregory's quick reply, "Those things can never happen again.

"Against this valuable historical document," he continued, "we have a trivial and spasmodic agitation, which quite resembles our using Vesuvius with which to roast an egg. It is all much ado about nothing.

"SOUTH LOVES NEGRO."

"If any man says to you that the South does not love the negro, I say that man is a liar." This statement refuted the contention that the film is a forecast of a Southern propaganda to promote lynching.

In concluding, Mr. Gregory said that there should be too much rather than too little or any restricted liberty of the freedom of speech and entertainment. "Agitations of this nature," he said, "tend to the destruction of the great American principle of free thinking and free speech." He also dissipated the earlier charges that the Ku Klux Klan was a "band of murderers" by stating that the organization numbered 700,000 members, a number in excess of the aggregate numerical strength of the Army of Virginia. Mr. Gregory also impressed the committee that he holds no prejudice against the colored people, but has been a benefactor to them.

Eugene Walter, the playwright, representing the American Dramatists and Composers' Association, said that while curtailment of dramatic productions is often necessary, he did not believe in condemning a performance on the mere ground that it invited racial feeling. "The theatrical profession is not the most harmonious profession in the world," he said, "and if this bill before you is enacted into law, it will be possible for a rival manager to incite agitation against some other play being staged at another theatre. The mere fact that some people have protested against a production should not be sufficient evidence to suppress it."

Corporation Counsel John A. Sullivan, also heard in opposition, said that under the proposed bills, the productions could be stopped of "Uncle Tom's Cabin," "The Merchant of Venice," "Androcles and the Lion" and other masterpieces of fiction.

When asked if he thought the objections of a large body of citizens was sufficient to stop a play, he answered:

"Certainly not. If a substantial body of citizens should demand my watch, it is no reason why they should have it, and a production like 'The Birth of a Nation' is property that should not be confiscated."

Sullivan said that if Mayor Curley said he would have stopped the play if he had sufficient authority, it was probably before the elimination of the "Gus" scene.

CLINTON (Mass.) ITEM
APRIL 27, 1915

Two very strong features were on the program at the Globe theater last night, one a fine Vitagraph drama in two parts, with Leah Baird and Leo Delaney, and the other a Lubin masterpiece, in two parts, with Ormi Hawley and Earle Metcalf. Miss Hawley never appeared to better advantage, the scenes are charming and the costumes elaborate. Hearst's Weekly, an extra fine chapter of "The Hazards of Helen" series, and an Essanay comedy, were also shown.

Rev. W. W. Jordan, D. D., denies the report published yesterday in Boston afternoon papers that he said at the Congregational ministers' meeting in Boston that he carried a message from Gov. Walsh to the ministers urging them to united action against the production "The Birth of a Nation." He talked with Gov. Walsh on the train concerning the matter but was misquoted by the reporters present. What he did say was that Gov. Walsh sympathizes with the protest against the play.

...Herald
Northampton Mass
April 27, 1915

NEW CENSORSHIP BILL IS BEING PLANNED FOR

Conference Comes as the Result of "Birth of a Nation" Hearing

BOSTON, April 27—Following a big hearing at which the Sullivan bill, which is aimed to prevent the production of shows such as "The Birth of a Nation," was vigorously attacked by a number of speakers, steps to draft a more workable bill are being taken by a group of persons interested in new theatrical censor legislation along the lines of the Sullivan bill.

A conference was held in the Senate waiting room, with this end in view, between Butler R. Wilson, James A. Lowell William H. Lewis and J. Mott Hallowell.

It is believed that as the result of this and probably another conference a new bill will be suggested to cover this subject.

This hearing on the Sullivan bill was one of the largest in point of attendance held at the State House this year.

The largest hearing room at the State House was jammed full, the crowd overflowing into the corridors and stairways nearby. The big majority of those present were colored.

The hearing lasted three hours and was adjourned until today, when the committee on judiciary, before which the bill is being heard, again sits.

At the same time the Senate committee on ways and means will take up another "censor" bill—that which provides that the supervision of "movies" shall be transferred from the local authorities to the State Board of Labor and Industries.

At the hearing those who spoke against the Sullivan bill included Rabbi Charles Fleischer, Rev. Chauncey J. Hawkins, M. Sumner Corgan, Eugene Walter and Corporation Counsel Sullivan.

n SAULE
ress PITTSFIELD, MASS.
e APR 27 1915

BOSTON—Clarion Winstach of New York, 42 years old, and publicity man and assistant manager of the film play "The Birth of a Nation," was found dead in a local hotel yesterday. The medical examiner said death probably was due to natural causes. A brother, Frank Winstach, is well known in theatrical circles.

BOSTON (Mass.) JOURNAL
APRIL 28, 1915

...d if you have not been mentioned for governor ...here not been interviewed on your trip to the Pacific ...coast fairs, you still have time to air your views on "The Birth of a Nation."

BOSTON CHRIS. SCIENCE MONITOR
APRIL 28, 1915

COMMITTEE TO FRAME A NEW CENSORING BILL

After Three Days' Hearing Measures Aimed to Stop "Birth of a Nation" and Like Offerings Are Found Unworkable

After an all day session, the committee on judiciary at the State House late yesterday closed its hearings on several bills aimed to amend the existing statute covering the censoring of theatrical attractions to make possible legal action to stop shows on grounds other than offense against morals of the community. Since none of the bills were found workable the committee is to report a bill this week in place of the measures introduced by Representative Sullivan and others.

As a result of the two days of arguments against the Sullivan amendment, this measure has come to be regarded by the proponents and the committee as possible of too broad an interpretation.

It is understood that the members of the House and the Senate are to attend a private performance of the photo-drama, "The Birth of a Nation," the film-play about which the arguments center, probably next Monday forenoon.

Censors Not Unanimous

It was brought out at the hearing yesterday that the national board of censorship was not unanimously in favor of the photoplay. Butler Wilson read from the dissenting opinions of the president of the board and several others who disapproved of the play.

The principal speaker for the proponents was William H. Lewis, former assistant United States attorney general. He said the question before the committee was one of property rights against human rights. Property must be used in such a way that it does no injury to our neighbors, he said. He read a telegram from Booker Washington expressing the hope that Boston would not stand for the photoplay.

Henry Sterling, representing the American Federation of Labor, was recorded as opposed to the Sullivan bill.

Butler Wilson closed for the proponents. He said they opposed the Sullivan bill, and the Cogan bill. They preferred legislation that would permit either the chief of the district police or the mayor of Boston to stop a production that was hostile to the general welfare.

The Boston Central Labor Union executive board last night voted to oppose any further legislation for the censoring of moving picture films or other theatrical engagements, as "it is believed by the members of this board that there is legislation enough now on the statute books to properly care for any question that may arise."

The Central Labor Union included in its disapproval Senate bill 200, which provides specifically for state censorship of motion pictures, and which comes up for hearing May 5.

Mr. Cushing's Statement

The present agitation for a reform in the use of motion picture films is no sudden and transient protest," says Lieut.-Gov. Grafton D. Cushing, who is president of the Massachusetts Society for the Prevention of Cruelty to Children, has made public a statement telling of investigations of motion picture films.

"Committees aggregating over 300 men and women, representatives of the State Federation of Women's Clubs in Massachusetts, the City Federation of Women's Clubs in Boston, the Boston Social Union, Chambers of Commerce and Men's Clubs, after 12 weeks' inspection recently made of the character of films shown to children in 16 representative cities and towns throughout the state, reported a total of 1261 films over 18 per cent were objectionable."

BOSTON CHRIS. SCIENCE MONITOR
APRIL 28, 1915

The Birth of a Nation

Every country and every race has produced its criminals, just as every country and every race has produced its saints. A well known English author, recognizing this fact, once wrote a book entitled "Twelve Good Men." He realized that what the world wanted in biography was not so much a record of sin as the record of what was best in humanity. The human mind being what it is, the inevitable followed. An author of possibly more talent, and certainly less discrimination, produced a volume which he entitled "Twelve Bad Men." The world, that is to say the reading world, determined that the second book was the better reading, and that is perhaps not so incongruous as it may seem, if the sort of qualities which humanly are often regarded as good, is taken into consideration. The chronicles of Newgate, in one shape or another, have probably found more readers than the lives of the saints. This being so it behooves everybody, who is anxious for the social and moral improvement of the world, to do what they can to hold before men's eyes "whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report," rather than to dwell upon the depraved side of human nature.

"The Birth of a Nation," which has been occupying a prominent place recently in the thoughts of the public of the United States, has made the mistake of offending in just this particular. It has portrayed certain things which were no doubt accurate in their way, when it would have been wiser to have dropped those things out of sight. It would be perfectly easy to take any other race and to do for it exactly what has been done in the case of the negro, though it must be said with probably less justification. It would be, for instance, perfectly possible to show in the history of the Hebrew race many things and many actions which it would be wiser to permit to pass into oblivion. The Jew and the negro have, however, this in common, that they have been subjected to a persecution which has tended to produce the very vices which the Christian races, if not eager, have been at all events ready to chronicle. Yet if the crimes committed by the Jew and the negro were thrown into the scales against the two crimes known as the slave plantation and the Ghetto, it can scarcely be doubted which scale would kick the beam. The negro did not leave Africa exactly of his own free will, any more than the Jew fled from city to city before the brutality of the Christian. If anybody were to expend on a picture play, representing the horrors of the slave ship and the excesses and brutalities of the plantation, or upon the slaughter and plunder of the Ghettos, to say nothing of the pogroms of today, the same ability which has been spent on "The Birth of a Nation," and then were to attempt to display those pictures in the southern states or in southern Russia, is it conceivable that less opposition would be shown to them than has been shown by the negro to "The Birth of a Nation"?

The comparison, as a matter of fact, does not end here. Imagine the passions which would be aroused by a picture play which dwelt on the hideous cruelties of the Inquisition, or which described the torture chambers of Nuremburg or Antwerp, of Rome or Madrid. There is, and this constitutes the most terrible indictment of the human mind, an almost untold field of this nature waiting exploitation, and there is not a single race or a single country which could hope to escape the scalpel of the film maker, if his attention was concentrated on it. There is nothing to choose in this matter between the pagan and the Christian, the civilized and the savage. The Confucian has vied with the Romanist, and the Indian chief with the Doctor of Divinity. In spite of all this, it by no means follows that the remedy is to be sought through legislation such as that which is proposed in Boston today, and may be demanded in London or Bombay tomorrow. You cannot, the great Duke of Wellington once declared, suppress a national strike. It is equally impossible, it may be said, with equal certainty, to censor a nation. To admit that a riot is a sufficient cause for the exercise of such a censorship, is to encourage the smallest of aggrieved minorities to create a fracas for the purpose of achieving an end. Such an arrangement would place legitimate art at the mercy, not merely of the ignorant and intolerant, but even of the blackmailer. It would enable a demand to be made for the suppression of the "Merchant of Venice," equally as a demand was made, not so very many years ago, in London, for the suppression of the "Mikado." As a matter of fact Shakespeare did not libel a nation in Shylock any more than Sir William Gilbert did in Ko-Ko. Shakespeare took an individual Jew for a definite purpose, just as he took an individual Scotsman, or an individual Roman, and just as Sir William Gilbert took a Japanese, a British General, or a Grand Inquisitor. The Hebrew race has probably felt no more aggrieved over Shylock than the Scotsman has over Macbeth, or Roman over Antony. Such characters were types taken indiscriminately, by that great portrayer of morals, from humanity without respect to race or nation.

"The Birth of a Nation" can hardly claim the protection of such an argument, nor, so far as this is concerned, does the negro need the protection of special legislation. The power of the municipal and state officials in every city and every country is perfectly strong enough to prevent the exhibition of stage or picture plays which offend against a sense of justice or propriety. No doubt officials are wisely slow to exercise such powers, and equally all races and people alike are sufficiently thick skinned not to be unduly querulous. In the instance which is before the public in Boston, however, it seems unquestionable that the sensibilities of a race have been unduly [illegible] citizens are [illegible] short, not a question of possessin[illegible]

Newspaper Cutting Bureau in the World
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WALSH IS BLAMED FOR FILM TROUBLE

Cusick Attacks Governor in Hearing on Photoplay Censorship.

BOSTON, April 27.—The blame for the present disorder and agitation for legislation barring the photo play, "The Birth of a Nation," was laid at the door of Gov. Walsh by Atty. John F. Cusick, representing the producers of the play, at the continued hearing this morning, on the Sullivan amendment to the censorship law before the legislative Committee on Judiciary.

Almost as large a crowd as on Monday turned out to hear the continued case of the opposition to the bill (the Sullivan bill) and again large numbers were unable to enter. This time it was marked with an extreme quiet on the part of the colored people with the exception of one incident where the chairman of the committee felt called upon to read the crowd a lecture and bang his gavel for a few remarks uttered by Negroes in answer to Cusick.

Cusick's speech was the feature of the day, and his criticism of the Governor's attitude caused a decided sensation.

Speaking of the riot on Saturday night at the Tremont Theater, where the play is showing, Cusick declared that the result of it was the march on the State House and the Governor by the colored people.

"Gov. Walsh," he shouted, "without even seeing the play or talking with any representative of the play, who was informed, told these people if there was not a law on the statute books to stop this he would see to it that a law was put on the statute books. There I say, Mr. Gov. Walsh, you are the cause of much of this agitation disorder and this short-sighted policy."

In opening Cusick declared that a condition had arisen in the State where it became necessary to state the truth, that formerly the theatrical interests had held back as a matter of discretion.

"The trouble with your situation," he said, "is that there is plenty of law on your statute books, but there are not the facts to support it. And you cannot breed facts into that picture to get enough facts to base your law upon. If the facts had been there you would have closed up the play. The reason you do not close up the play is that you have not got the facts.

"The play is running in San Francisco, Los Angeles, New York, and will open in Chicago. In all these cities it was approved, and it was approved in Boston. No elimination was made from the play as right under the existing law, but was made voluntarily by the management. Suggested eliminations came from one and then another until now you are saying 'Take it off the stage,' after the management has eliminated parts of the play, although not required by law. You have as sound a law in regard to these plays as any State in the country."

Rep. Roland D. Sawyer of Ware presented another bill seeking to provide that on petition of 200 registered voters the Mayor of Boston should be required to view a film, pass upon it and order it to be stopped, if he thought it advisable, on no other grounds than the objection of the 200 voters.

In connection with the production of "The Birth of a Nation" this state-

[Continued on Second Page.]

[Continued from First Page.]

ment was issued by Lieut.-Gov. Cushing this afternoon:

There seems to be a general impression that the agitation which has crystalized round the production of "The Birth of a Nation" is sudden and transient protest. As a matter of fact, there is no adequate supervision of motion pictures. The National Board of Censorship has only power of recommendation. A committee of 40 citizens viewed in Boston 614 films and found that one out of every five was objectionable, either because they pictured obscenity or immorality, presented vice as attractive, portrayed scenes grossly offensive to good taste or instructive in the methods of crime. There were 24 murder scenes, 22 drinking scenes, 14 of theft, 10 of prostitution, eight of gambling, five of suicide, five of marital infidelity, five of attempted murder, etc. One hundred and forty thousand children viewed these pictures.

Committees aggregating over 300 men and women, representatives of the State Federation of Women's Clubs in Massachusetts, the City Federation of Women's Clubs in Boston, the Boston Social Union, Chambers of Commerce and men's clubs, after 12 weeks' inspection, recently made of the character of films shown to children in 16 representative cities and towns throughout the State, reported that in a total of 1261 films over 18 per cent. were objectionable.

HERALD EVENING TRANSCRIPT
Boston, Mass.
APR 28 1915

NEGROES THRONG COURT AT FILM DISTURBANCE CASE

TRAVELER & EVE. HERALD
Boston, Mass.
APR 28 1915

NEGROES PLACED ON TRIAL

Were Arrested at Tremont Theatre Disturbance

Two Are Found Guilty of Using Profanity

One of Them Is a Baptist Church Trustee

Trotter and Fuller Cases Come Up Last

Though he testified that he is a trustee of the Baptist Church and has been for eighteen years, and despite the fact that he claimed he had said nothing more vehemently than "My Lord," James L. Dunn of West Newton, one of the negroes arrested at the disturbance in front of the Tremont Theatre a week ago last Saturday night, in connection with the demonstration against "The Birth of a Nation," was found guilty of using profanity and fined $2 today.

Sergeant King of the Lagrange street station, who arrested him, testified that he said "the cops" were "foreign —— —— white trash." Fred Banks, another negro arrested at the same time and in the same locality and charged with using profanity, was found guilty and his case was placed on file. A third negro, John C. Hinds, a waiter at the Hotel Haywood, charged with loitering, was discharged.

The cases, of which there are about a dozen, were put on trial in a special sitting of the Municipal Court presided over by Judge Brackett and held in the grand jury room. Though the room is a fairly large one, it was not sufficiently commodious to accommodate all the negroes who wished to enter, and many stood in the anteroom and in the corridor all through the session. Only three cases were finished when the morning session adjourned, and at that time three more were on trial. These were Mrs. Clara Foskey, charged with assault and battery on a police officer, and James T. Bivens and Stephen Massey, charged with attempting to rescue a prisoner. The cases of William Monroe Trotter and Rev. Aaron W. Fuller, considered the most important, will not be tried until the last, probably not before late this afternoon or tomorrow. These men are charged, in addition to disorderly conduct, with inciting a riot.

The case of Banks was taken up first and Sergeant King was the principal witness. It was quickly disposed of, the defendant being found guilty and the case filed.

John C. Hinds was the next defendant called. He is a waiter at Hotel Haywood. Sergeant George W. Burgess of the Lagrange street station testified that the defendant was standing near the corner of Tremont and Avery streets Saturday night. Asked if an effort when he asked him to move on he said he wouldn't. He asked him once or twice more and finally arrested him.

Hinds was then put on the stand and examined by Edgar P. Benjamin, counsel for the defense. He said he was at work in the hotel when a message was brought to him that his wife had been caught in the crowd at the Tremont Theatre, had been pushed off the sidewalk and had sprained her right wrist in the vicinity of the Tremont Theatre and was standing on a corner waiting for his wife when he was told to move on. He replied that he was not loitering. The officer did not tell any of the white people who were near him to move. He was cross-examined by John A. Graham for the Government. Hinds's wife testified as to her injury and at intermission for her husband and Mr. F. H. Cumming testified to attending the trials.

The court discharged Hinds.

James L. Dunn, charged with profanity, was defended by F. W. Benjamin. Sergeant King said he arrested him about eleven o'clock. He was walking along Tremont street, making gestures and swearing. He said he was a citizen and that the negroes were oppressed. While Dunn was on the witness stand Assistant District Attorney William H. Cahill questioned him closely to Sergeant King.

Dunn, when placed on the stand, said he lived in West Newton, which had been his home for many years. He came to Boston Saturday night with four friends to see the picture. He said he was a member of the Baptist Church and had been for eighteen years and denied that he had used the language attributed to him by the police officer. He said he was a trustee

EVENING RECORD
Boston, Mass.
APR 28 1915

Find Two Guilty In Riot Case

Eight More Birth of Nation Cases to Be Tried

A hearing on the continued cases of 11 persons arrested Saturday night, April 17, in connection with the miniature riot in the vicinity of Tremont Theatre, resulting from the presentation of the photo-play, "The Birth of a Nation," began today before Judge Brackett in a special session of Municipal Court.

Fred Banks, arrested on a charge of profanity, was found guilty and his case was placed on file.

John M. Hines, a waiter at the Heywood Hotel, was found not guilty of a charge of disturbing and loitering wilfully and unreasonably, and was discharged.

His defense was that he had received a telephone message while on duty at the hotel to the effect that his wife had been injured in the pushing and shoving of the crowd on the street near the theatre, and that he was looking for her when placed under arrest.

James L. Dunn, a trustee of a Baptist church for colored persons in West Newton, was found guilty of a charge of profanity and was fined $2.

Charles P. Ray, charged with malicious injury to property in hurling an egg against the screen on the stage of the Tremont Theatre, pleaded guilty. He was placed on probation after agreeing to pay the theatre owners $10 in damages. A charge against him of disturbing a public assembly was dismissed for want of prosecution.

The case of Mrs. Clara Fosky, charged with assault and battery on Patrolman Van Lanningham of the City Hall ave. station, was called along with those of Stephen Massey and James T. Birena, who are charged with attempt to rescue her from the officers. Patrolman Thomas Dowling testified that the woman drew a hatpin on him, and that she later punched Patrolman Van Lanningham in the stomach. This case was still on when a recess was called.

By agreement of counsel, the case of William Monroe Trotter, publisher of a paper for colored persons, and that of Rev. Dr. Aaron Puller, pastor of a church for colored people in the South End, will be the last ones to be called. They are charged with inciting riot and disturbing the peace.

BOSTON (Mass.) JOURNAL
APRIL 28, 1915

JOURNAL MAIL BAG

Southerner Finds Worth in "Birth of a Nation"

To the Editor of The Boston Journal:

Recently it was my privilege to see the play "The Birth of a Nation." To one who has never lived in the South the real merit of such lessons as a play of this character intends to teach is largely lost.

But when one remembers that there are parishes and counties in which there are 20 negro men and their families to that of a single white man, one can readily see the reason for alertness on the part of Southern whites to maintain Southern white supremacy.

Then, one must not fail to remember that multitudes of the colored race were little better and not far removed from animals in training and manner of thinking after the war. The rape scene is as essential to the lesson intended and taught by the "Birth of a Nation" as any part there represented. The love of and tenacity with which the Southern women cling to their inalienable right, that of their virtue, could not otherwise so well be represented. Nor could the heroic uprising and indignation of the white men at the demolition of all authority and legislation by the ignorant blacks.

Only those who have gone through the Reconstruction period of 1870 can rightly appreciate the truthfulness and worth of such lessons as this play rightly sets forth.

BOSTON (Mass.) POST
APRIL 28, 1915

MAKE LAST PLEAS ON FILM BILL

"Birth of a Nation" Attacked and Defended

Earnest pleas by prominent Boston colored men yesterday closed the long struggle which has been waged before the legislative committee on judiciary over a proposed new law to prohibit the production on the Massachusetts stage of "The Birth of a Nation" and similar shows.

APPEAL BY LEWIS

A white man and woman, Frank Hammond, a Boston attorney, and Adeline Moffatt, an artist, assisted William H. Lewis and Butler Wilson in the closing session of the fight for new theatrical censor legislation.

While Attorney Wilson closed the case for those in favor of legislation, it was William H. Lewis, former Assistant Attorney-General of the United States and old Harvard football star, whose plea for justice for his people was the feature of the session.

Without a trace of malice or bitterness in his manner or speech, and apparently moved chiefly by sadness that he and his are regarded by some as a menacing problem he moved many of his audience to tears by his address.

He started out by saying that the question before the committee was one of property rights against human rights. Property, he said, should be used in such a way that it does not injure our neighbors. Then he read a telegram from Booker Washington expressing the hope that Boston would not permit the further production of "The Birth of a Nation."

What the Film Means

He went on, "they say that no offence is meant by this film. They depict my brothers as being hung without a trial, they attempt to take away the ballot from us, and then add that no offence is meant.

"The 'Gus' scene is worse now than it was before they changed it. I am sorry that Dr. Fleischer has taken the stand he has," he said, with deep feeling. "He has always been our friend. He said that he is glad that we are being forced to face the negro problem. I am not.

"Why should I be a problem to any man? I am a problem only to the man who seeks to take away my rights as a human being and to such a man the negro must be a problem. They have accused the proponents of playing politics. Twenty years ago when we came to Governor Russell for the 'equal rights legislation,' he stood by us and now Governor Walsh takes a similar stand. He has proven himself worthy of his office.

"Do you think Sam McCall, who has stood with us in Congress for 20 years, is playing politics? How about Grafton Cushing, who was born over here on what is called 'Nigger Hill'? He was brought up with us and has always stood straight. As for your Speaker, I will leave it to your own judgment.

"They say that this film does not portray half of the real conditions. It does not. There is not a single thing about the actions of the Southern white man." Mr. Lewis read several documents illustrative of the real activities of the Ku Klux Klan and denounced it bitterly. As to the stand of the labor men, he said they had exaggerated the importance of the effect of the proposed legislation on the workingmen. Only a very few men would lose positions, he said.

Butler Wilson said they objected also to the Cogan bill because it would not take effect until August. They prefer, he stated, legislation which will permit either the chief of the district police or the Mayor to stop a production that is obscene, immoral, hostile to the welfare of the general public or tending to injure the morals of the community.

Mr. Cogan stated that he would agree to have the Aug. 1 section stricken from his bill.

Mr. Hammond declared that under the libel law motion pictures tending to hold anyone up to public hatred should not be permitted. Pictures of some scenes attendant upon the Lawrence strike, he said, could not be shown in Lawrence, while some of the war pictures could not be shown in Milwaukee.

Adeline Moffett asserted that the "Birth of a Nation" film was disappointing from an artistic point of view. She branded it as "poisoned recreation" and said that for every white woman insulted by a negro in the South a thousand black women are outraged by white men.

Attack on Governor

At the morning hearing a feature was an attack on Governor Walsh by Attorney John F. Cusick, representing the concern producing "The Birth of a Nation."

He said: "Governor Walsh without seeing the play or talking with anybody connected with it, said to agitators: 'If there is not enough law on the statute books to stop this play, I will see that there is such a law passed.' This attitude on the part of Governor Walsh is responsible for a lot of this agitation and disorder. Finally the court ruled the play was all right. The remonstrants have determined that the play is well within the law and should drop the matter there."

He said that many others responsible for the trouble over the show have not seen the picture. He named Moorfield Storey, Lieutenant-Governor Cushing, ex-Congressman Samuel W. McCall as among these.

Mr. Cusick branded the Sullivan bill as unfit for Massachusetts legislation he declaring that it would stop all theatrical productions of any color or benefit. The Cogan bill he said was the best one presented as it gave the producer the right to appeal to the Superior or Supreme Court from an adverse decision of the Mayor and would give the State a better system of censorship.

Representative Roland D. Sawyer presented a new bill to provide that on the petition of 200 citizens the Mayor should be required to view and pass on a film.

Judge J. Albert Brackett, representing the Theatrical Managers' Association, the Shubert interests and others, declared that the same law should be made to apply to "movies" as to other plays. He favored the present censor law, saying that the theatrical men have invested $35,000,000 in Boston property and that their property should not be confiscated. He said but eight plays had been stopped by the Mayor and these had been cheerfully withdrawn, even though they did not trespass the law. He asserted that the really immoral plays are not objected to, placing "La Tosca" and "Camille" in this class.

Ignatius McNulty, John J. Barry and William C. Franke, representing labor unions, opposed the proposed legislation on the ground that many men would be thrown out of work by it. Frank Sanborn of Concord favored the return to the old system whereby the Mayor licensed each production.

BOSTON TRAVELER
APRIL 28, 1915

HOPE TO BAR RACE FILM BY BROADER VIEW OF IMMORAL

An amendment to the Hallowell bill, as submitted by Butler R. Wilson, attorney and member of the American Bar Association, to the legislative committee on judiciary, in the fight against the photoplay, "The Birth of a Nation," enlarging the meaning of the word "immoral" so as to include not only sexual immorality but all other forms of immorality, is regarded by Wilson and other opponents of the protested film as likely to receive favorable consideration. If such action is taken the committee, is is believed, will report a bill either embodying the Wilson amendment or the idea contained in the amendment, and pressure will be brought to bear to bring about an immediate passage.

The Hallowell bill would eliminate the Commissioner of Police from the censorship of plays and movies, vesting sole authority with the Mayor, and, by the Wilson amendment, enlarge this power, and also would give the state police power to censor plays and photoplays on week days, whereas under the present law their activities solely are confined to Sunday performances.

Attorney Wilson today said he was confident of favorable action by the committee and felt certain the desired legislation would be forthcoming without delay. By granting the Mayor the power to eliminate plays under the broader interpretation of the word "immoral," the protestants are certain "The Birth of a Nation" will be doomed, so far as further presentation in Boston is concerned.

Confident of Victory.

Consideration of the Wilson amendment to the Hallowell bill was taken up by the committee at the close of the public hearing yesterday afternoon, and while no official report has been forthcoming, there is a feeling among its supporters that favorable consideration is assured.

It was agreed even before the public hearing closed yesterday, that the Sullivan bill, relative to racial and religious productions was "impossible." All of the protestants agreed to this, and while the Cogan bill, presented for the theatrical interests, was regarded as a feasible substitute, this measure met with opposition on the part of Wilson and his followers. Practically all of yesterday afternoon was devoted to the final arguments of the objectors

TIMES
...ress GLOUCESTER, MASS.
...e APR 29

WHO IS SUFFICIENT?

There seems to be something like general agreement that there should be some kind of censorship of moving pictures in this state. As to just what should be censored, there is even now violent differences of opinion, and in the days to come might possibly be more still. For instance, the films showing "The Birth of the Nation" have their ardent defenders even as they have their warm opponents. Just what principle should be employed in censoring films of this character is debatable.

The Sullivan bill which would forbid "any show or entertainment which tends to excite racial or religious prejudice," does not seem very good. For such prejudices are excited in very different degree in different people, and such a law might forbid the production of historical plays which are really very desirable. There are some rights which belong to people as a whole which must be regarded when anything like a cenorship is proposed.

But even if the principle is agreed upon, there comes the very critical question as to who shall be the censors. The members of the State Board of Labor and Industries are suggested as censors, although it is difficult to see why, by virtue of their position, they should have any particular qualifications for this task. But people differ very much. And even those who intend to be perfectly fair are influenced by suggestions and prejudices of which they are hardly aware themselves. To give fallible men such arbitrary power over what people shall see in pictures or on the stage is to surrender to a few rights which are commonly thought of as belonging to the many. This question of the men who shall make up such a board is therefore exceedingly important. The whole success or failure of a system of censorship indeed depends upon it.

We have a way of trying to regulate everything by law. But there are decided objections to this way. And there are even greater objections to surrendering our rights into the hands of a few men.

NEWBURYPORT (Mass.) NEWS
APRIL 28, 1915

WHO IS SUFFICIENT?

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The Sullivan bill which would forbid "any show or entertainment which tends to excite racial or religious prejudice" does not seem very good. For such prejudices are excited in very different degree in different people, and such a law might in time forbid the production of historical plays which are really very desirable. There are some rights which belong to people as a whole which must be regarded when anything like ... citizens are ...

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Boston, Mass.
APR 28 1915

MAKES STIRRING PLEA ON BEHALF OF THE NEGRO

Atty. Lewis Declares at Film Hearing That Race Asks Only Justice.

The legislative committee on the judiciary closed its hearings on the bills to-day on "The Birth of a Nation," yesterday afternoon. All that remains now is the framing of a bill to meet the situation and its presentation to the Legislature.

It was agreed some before the hearings closed that the Sullivan bill relating to moral and religious performances would be impossible. Butler R. Wilson, W. H. Lewis and Frank R. Sanborn all admitted that. The Cogan bill, presented for the theatrical people, which would give the chief censor, with appeal to the courts, is regarded as a good measure, but the objectors to the film are not satisfied with that by any means.

The afternoon was given over to the hearing of final arguments of the objectors and of opposing counsel.

The dramatic feature of the day went to Mr. Lewis, speaking against the film.

"I am not a politician, but people are not a problem," he said. "Except when they attempt to deprive us of our rights. We do not ask favors, we only ask for justice in this matter.

"This is a case of property rights, human rights. The property owners must be used in such a way as not to injure to our race." He read a telegram from Booker T. Washington expressing the hope that Boston would not stand for photo-play.

Plea for His People.

"They say that no offense in this film," he continued, "can be one of being a rapist, that any protests are being issued through racial prejudice, they attempt to take away our right from us, and then add that no offense is meant.

"They have assumed the proponents of playing politics. Twenty years ago when we came to Gov. Russell for the equal rights legislation, he stood by us and now Gov. Walsh takes a similar stand. He has proved himself worthy of his office. Do you think Sam McCall, who has stood with us in Congress for 16 years, is playing politics? How about Grafton Cushing, who was born here on what is called 'Nigger Hill'? He was brought up with us and has always stood straight. As for your speaker, I will leave it to your own judgment."

Butler Wilson for the proponents, said they opposed the Sullivan bill, and objected to the Cogan bill because it would not take effect until Aug. 1. They preferred legislation that would permit either the chief of the district police or the mayor of Boston to stop a production that was obscene, immoral, "sexually or otherwise," hostile to the welfare of the general public or tending to injure the morals of the community.

Representatives of labor unions had the floor directly in advance of Messrs. Lewis and Butler. They raised the argument that the shutting off of plays threw them out of work and that there was no reason why they should be made the persons to suffer.

Criticises Governor.

Gov. Walsh was sharply criticised as being responsible for much of the agitation against the photoplay by John F. Cusick, counsel for the company producing the film, at the opening of the hearing.

Atty. Cusick gave his version of the history of the protest against the film since it has come to Boston. He told how, after disturbances in front of the theatre where the film is being shown one Saturday night, a great many opponents of the play went to the State House the following Monday, Patriots' day, to protest to Gov. Walsh against the film.

"Gov. Walsh," continued Cusick slowly, "without seeing this play or talking with any representative of this play, told these people that if there was not law enough to stop the play he would see that a law was placed on the statute books to do so.

"There, sir, Mr. Gov. Walsh, you have caused a whole lot of this agitation and are much to blame for such a short-sighted policy."

Sawyer Offers New Bill.

Representative Sawyer of Ware, who said he had seen "The Birth of a Nation" and considered it "unfair and unjust to the Negro," was the first speaker at the hearing, which technically was for the benefit of the defenders of the play. Representative Sawyer was granted permission to appear, in order that he might file with the committee a bill bearing on the situation.

The Sawyer bill, briefly described, provides that on petition of 200 citizens of Boston that a play is unfair to their race, the mayor or his agent shall investigate the play, and conduct a public hearing on it within 24 hours and render a decision within 48 hours.

Albert Brackett, [illegible] for the theatrical managers of [illegible] said the time was [illegible] necessary to the [illegible] of motion pictures [illegible] Board of experience [illegible] confidence. He [illegible] representing [illegible] and Compo [illegible] while curtailing productions is [illegible] not believe in [illegible] formance on the [illegible] invited racial feeling. The theatrical "value" of the production, and had also stated: "This should prove a great step forward in motion picture development." The minority made no report.

Cusick then criticised Gov. Walsh, Lieut.-Gov. Cushing, Samuel W. McCall and Moorfield Storey for protesting against the play without seeing it. Cusick added the name of Secretary Frank Hammond of the executive committee of the Boston bar Association to this list, but was immediately corrected by Mr. Hammond, who stated he had seen the play before expressing an opinion on it. Cusick apologized, and then went on to give a list of names of prominent public men, writers and critics who had indorsed the play.

Opposes Sullivan Bill.

The Sullivan bill, Mr. Cusick declared, was unfit for Massachusetts legislation. He said it would stop all theatrical productions of any color or benefit. The Hallowell bill, he declared, would cause confusion, as it gave either the mayor or the police commissioner the right to suppress a play. The Cogan bill, he said, was the best one presented, as it gave the producer the right to appeal to a justice of the superior or supreme court from an adverse decision of the mayor and would give Massachusetts a better system of censorship.

Frank R. Sanborn, "The Sage of Concord," favored a return to the old system whereby the mayor licensed each production. He said that Thomas Dixon, author of "The Clansman," was "unable to tell the truth" about civil war history.

Ignatius McNulty, John J. Barry and William C. Franke, representing several labor unions affected, opposed the legislation on the ground that many men would be thrown out of work. Mr. McNulty said it would be a shame to keep historical films from being shown, and said the colored people have not half the grievances on account of theatrical productions that red-haired people have.

Scions Invited to View Film.

The Governor and Legislature have been invited to witness the play at a special performance on Monday next.

Lieut.-Gov. Cushing, who is president of the Massachusetts Society for the Prevention of Cruelty to Children, issued a statement yesterday in which he said there is no adequate supervision of motion pictures, and that the national board of censorship only has power of recommendation. He said committees aggregating more than 200 men and women, representatives of state and city organizations, had investigated 1261 different films and photo-plays shown to children in 16 representative cities during a period of 12 weeks, and that they had reported more than 18 per cent. were objectionable.

The agitation which is the result of the production of "The Birth of a Nation," the statement says, simply emphasizes this necessity.

EVENING TRANSCRIPT
Boston, Mass.
APR 29 1915

NEWS OF THE THEATRES

The Ending Season Here in Boston—The Films of the Future—Forbes-Robertson's Tour of New England—Miss Kingston in New York—Items and Announcements

IT is to be observed with interest that not a few who warmly applaud President Lowell's letter about freedom of speech at Harvard over the war are bitterly opposed to a like freedom of speech on the stage in "The Birth of a Nation" about the Reconstruction Period in the South. In the one case the freedom accords with their opinions and prejudices, but in the other it does not. Therefore away with it. Much akin is the solemnly shamming debate about the extension of the meaning of the word "immoral" as applied to representations in the theatre. In that usage it has long signified only the individual dislike of the writer or the speaker for the play or spectacle to which he applied it.

GLOBE
Boston, Mass.
APR 28 1915

LEGISLATORS TO SEE PHOTO-PLAY

Hearing Closes on 'The Birth of a Nation.'

Bill Less Drastic Than the Sullivan Measure Expected.

W. H. Lewis Praises Stand Taken by Gov Walsh.

The hearing before the Legislative Committee on Judiciary on the several bills seeking to amend the existing statutes regarding public amusements and affecting the moving picture "The Birth of a Nation" in particular was closed at the State House yesterday afternoon after an all-day session.

The committee is likely soon to report a bill, possibly today or tomorrow. It is not expected that it will be as drastic as the Sullivan measure, but will undoubtedly define more clearly the character of entertainment that the existing authorities have the right to prohibit.

It is understood that the members of the Senate and House will attend a private view of the picture at the Tremont Theatre Monday morning.

Yesterday afternoon's session closed with a dramatic speech by William H. Lewis in answer to the charge that there was politics in the attitude of Gov Walsh. Hon Samuel W. McCall, Lieut Gov Cushing and Speaker Cox. Mr Lewis likened the Governor to Gov Russell, who during his administration took a stand in opposition to discrimination against the negro. He declared Gov Walsh "worthy of the place" and worthy to sit in the seat of Gov Andrew, who had "said he never hated any man because his color was black."

When the afternoon session opened Henry Sterling, representing the American Federation of Labor, was recorded as opposed to the Sullivan bill.

Argument of W. H. Lewis.

Frank Hammond, a Boston attorney, argued that under the theory of the libel law, motion pictures tending to hold anyone up to public hatred should not be permitted.

Adeline Moffatt, an artist, gave the opinion that the film is disappointing from an artistic point of view. She characterized it as "poisoned recreation." She declared that J. Wilkes Booth is still considered a hero in the South and that the 'Birth of a Nation' attempts to leave that impression of him.

That the National Board of Censorship was not unanimously in favor of the photoplay was brought out by Butler Wilson, who read from the dissenting opinions of the president of the board and several others who disapproved of the play.

The principal speaker for the proponents was Mr ewis. He said the question before the committee was one of property rights against human rights. Property must be used in such a way that it does no injury to our neighbors, he said. He read a telegram from Booker Washington expressing the hope that Boston would not stand for the photoplay.

The "Gus" scene, Mr Lewis asserted, is worse now than it was before they changed it. "I am sorry that Dr Fleischer has taken the stand he has," he said with deep feeling.

"They have accused the proponents of playing politics," he said, continuing his argument. "Twenty years ago, when we came to Gov Russell for the 'equal rights' legislation, he stood by us, and now Gov Walsh takes a similar stand. He has proven himself worthy of his office.

"Do you think Samuel McCall, who has stood with us in Congress for 16 years, in playing politics? How about Grafton Cushing, who was born here on what is called 'Nigger Hill'? He was brought up with us and has always stood straight. As for your speaker, I will leave it to your own judgment.

"They say that this film does not portray half of the real conditions. It does not. There is not a single thing about the actions of the Southern white man."

Mr Lewis read several documents illustrative of the real activities of the Ku Klux Klan and denounced it bitterly. As to the stand of the labor men, he said they had exaggerated the importance of the effect of the proposed legislation on the workingmen. Only a very few would be affected, he declared.

Closes for Proponents.

Butler Wilson then closed for the proponents. He said they opposed the Sullivan bill and objected to the Cogan bill because it would not take effect until Aug 1. They preferred legislation that would permit either the chief of the district police or the Mayor of Boston to stop a production that was obscene, immoral, hostile to the welfare of the general public or tending to injure the morals of the community.

The hearing was closed, after a brief statement by Mr Cogan that he would consent to have the "Aug 1" section stricken from his bill.

Cusick Puts Blame on Gov Walsh.

At the morning session Judge J. Albert Brackett, representing the management of a number of Boston theatres, said his clients were not directly concerned with "The Birth of a Nation," but in all laws governing the theatrical business. The present censorship, he said, works very well, and since 1909, when the present law was enacted, the Mayor's office has objected to several plays, all of which the theatre owners were only too glad to withdraw.

The advent of the moving pictures had caused this discussion, he said, not the "legitimate" stage.

"I think you should differentiate between the regular theatre and the moving picture film," he declared in conclusion.

John F. Cusick, attorney for the Epoch Film Company, owners of "The Birth of a Nation," who spoke next, said the film had been shown in San Francisco for several weeks, in Los Angeles several weeks, in Chicago and New York.

"It has been approved by the duly constituted authorities in Boston," declared Mr Cusick.

"Moorfield Storew hasn't seen the picture; Lieut Gov Cushing hasn't seen the picture; Mr McCall hasn't seen the picture and Gov Walsh hasn't seen the picture," asserted Mr Cusick.

He reviewed the history of the production of the film in Boston from the first time it was shown. His point was that the law had been complied with, but that agitators kept insisting that the pictures be barred, with the result that it had become a political question.

He told of the protest of colored people made to the Governor and the Governor's promise, which was, according to Mr Cusick: "If there is not a law on the statute books to stop this play I'll put one there."

Continuing, Mr Cusick said: "And I say, therefore, to Gov Walsh: 'You have caused a whole lot of trouble and are much to blame.'"

He said "The Birth of a Nation" was true to the conditions which existed in the reconstruction period, but considerably toned down. He also stated that 95 percent of the people who have seen the film want to know what all the fuss is about.

The Sullivan bill, Mr Cusick declared, was unfit for Massachusetts legislation. He said it would stop all theatrical productions of any color or benefit. The Hallowell bill, he declared, would cause confusion, as it gave either the Mayor or the Police Commissioner the right to suppress a play. The Cogan bill, he said, was the best one presented.

Frank Sanborn of Concord favored a return to the old system whereby the Mayor licensed each production. Ignatius McNulty, John J. Barry and William C. Franke, representing several labor unions affected, opposed the legislation on the ground that many men would be thrown out of work. Mr McNulty said that it would be a shame to keep historical films from being shown, and said that the colored people have not half the grievances on account of theatrical productions that red-haired people have.

TEMPLETON (Mass.) RECORDER
APRIL 30, 1915

The protest of the colored people of Boston against the picture play, "The Birth of a Nation," seems to be a sign for all the gubernatorial aspirants to get onto the band wagon in bid for the negro vote. First the Governor received a delegation of 2000 colored people at the State House on Patriots' Day and assured them of his interest and sympathy. Thursday afternoon the Lieutenant Governor, not to be outdone, appeared at a monster hearing in Room 240 before the committee on Rules, at which over 600 colored people were present, and although he admitted he hadn't seen the play he thought it ought to be stopped. And finally at the hearing before joint judiciary Friday a letter from ex-Congressman Samuel W. McCall was read scoring the treatment of the play and raising his protest in defense of the negro race. As a matter of fact "The Birth of a Nation" is a most wonderful production. The first act deals with the war, the second the conditions in the South [after the war]. In picturing the conditions existing in the South during the Reconstruction period, when the "carpetbagger," "scalawag" and negro were in the saddle, and rode during five short years they literally the shoulders of the taxpayers in the Southern states debts aggregating nearly $300,000,000, it touches upon a sore spot in American history. But throughout the play there is not a slur cast upon the Union cause. If the negro is shown at his worst, he is also shown at his best in the person of the old family servants who stood by their masters and mistresses in every hour of danger and disaster. The character of Lincoln is painted at its best, and the surrender at Appomattox and the tragedy in Ford's Theatre are depicted with wonderful vividness and accuracy. It is really to be regretted that the crowd of leading citizens who have appeared in opposition to the play have not one has seen it produced. Judge [illegible] before whom the matter came last week Wednesday, seems to have known about the only prominent person who and see the play that he might know what he was judging. It is a most dangerous thing to stop a picture play simply because it defends women's prejudices. The margin is very narrow between interfering with a film production and abridging the [illegible] of one of the arts.

GLOBE
Boston, Mass.
APR 28 1915

SAYS REGULATION IS NEEDED

Statement of Lieut Gov Cushing on Movie Productions — Report on Study of Films in Boston.

Lieut Gov Grafton D. Cushing, who is president of the Massachusetts Society for the Prevention of Cruelty to Children, made yesterday the following statement in regard to "The Birth of a Nation" and the supervision of the "movies" as a whole:

"There seems to be a general impression that the agitation which has crystallized round the production of 'The Birth of a Nation' is sudden and transient protest. As a matter of fact, there is no adequate supervision of moving pictures.

"The National Board of Censorship has only power of recommendation. A committee of 40 citizens viewed in Boston 614 films and found that one out of every five was objectionable either because it pictured obscenity or immorality, presented vice as attractive, portrayed scenes grossly offensive to good taste or instructive in the methods of crime.

"There were 24 murder scenes, 22 drinking scenes, 14 of theft, 19 of prostitution, eight of gambling, five of suicide, five of marital infidelity, five of attempted murder, etc., and 10,000 children viewed these pictures.

"Committees aggregating more than 200 men and women, representatives of the State Federation of Women's Clubs in Massachusetts, the City Federation of Women's Clubs in Boston, the Boston Social Union, Chambers of Commerce and men's clubs, after 12 weeks' inspection recently made of the character of films shown to children in 16 representative cities and towns throughout the State, reported that in a total of 1261 films over 18 percent were objectionable.

"It is conviction from personal experience of a large number of citizens in cities and towns of the State that in the light of these disclosures the control of the exhibition of moving picture films throughout the State is not adequate for protecting the child, but, instead, thousands of children are daily exposed to the harmful influences of such types of film as above described, and that there must be some proper regulation of the exhibition of motion picture films in Massachusetts.

"The agitation which is the result of the production of 'The Birth of a Nation' simply emphasizes this necessity."

ADVERTISER
Boston, Mass.
APR 28 1915

PROPERTY RIGHTS VS. HUMAN RIGHTS

ARGUMENT OF THOSE FAVORING FILM CENSO

Heated "Birth of Nation" Hea ing Continued at the State House

A defense of Gov. Walsh, Lieut.-Gc Gushing, and Samuel W. McCall for the action in seeking some means of stopping "The Birth of a Nation" formed the ma theme of the rebuttal of William H. Lew for the colored men before the Committee on Judiciary yesterday afternoon at t continued hearing on the Sullivan bill.

"They have accused the proponents playing politics," said Lewis. "Twen years ago, when we came to Gov. Rus for the "equal rights legislation," he stoo by us, and now Gov. Walsh takes a simili stand. He has proven himself worthy o his office.

"Do you think Sam McCall, who ha stood with us in Congress for 20 years is playing politics. How about Grafto Cushing, who was born over here on wha is called 'Nigger Hill'? He was brought u with us and has always stood straight. A for your Speaker, I will leave it to you own judgment."

He said the question before the commit tee was one of property rights against human rights. Property must be used i such a way that it does no injury to ou neighbors, he said. He read a telegra from Booker Washington expressing th hope that Boston would not allow th photoplay.

Frank Hammond, a Boston attorney argued that under the theory of the libe law, motion pictures tending to hold any one up to public hatred should not be per mitted.

Butler Wilson then closed for the pro ponents. He said they opposed the Sulli van bill, and opposed the Coggan bill because it would not take effect until Aug. 1.

They preferred legislation that would permit either the Chief of the District Police or the Mayor of Boston to stop a production that was hostile to the genera welfare.

The blame for the present disorder and agitation for legislation barring the photo play the "Birth of a Nation" was laid a the door of Governor Walsh by Atty. John F. Cusick, representing the producers o the play, early in the continued hearing.

Cusick's speech was the feature of the day, and his criticism of the Governor' attitude caused a decided sensation.

Speaking of the riot on Saturday night at the Tremont Theatre, where the play is showing, Cusick declared that the result of it was the march on the State House and the Governor by the colored people.

Without Seeing Play

"Gov. Walsh," he shouted, "without ever seeing the play or talking with any representative of the play, who was misformed, told these people if there was not a law on the statute books to stop this he would see to it that a law was put on the statute books. There I say, Mr. Gov. Walsh, you are the cause of much of this agitation disorder and this short-sighted policy."

In opening Cusick declared that a condition had arisen in the state where it became necessary to state the truth, that formerly the theatrical interests had held back as a matter of discretion.

"The trouble with your situation," he said, "is that there is plenty of law on your statute books, but there are not the facts to support it. And you cannot breed facts into that picture to get enough facts to base your law upon. If the facts had been there you would have closed up the play. The reason you do not close up the play is that you have not got the facts."

Why Not Maternity?

Judge J. Albert Brackett, representing the Theatrical Managers' Association, the Shubert interests and others, said that the same law should not be made to apply to the "movies" as applies to the production of plays.

Only five plays have been stopped by the Mayor of Boston in eight years and these have been cheerfully withdrawn by the theatrical managers even though they did not trespass the law. "The really immoral plays are not objected to at all," said Judge Brackett.

"'La Tosca' is sung here every year and no one says a word although the opera is distinctly immoral. 'Camille' is countenanced and then occasionally a play like 'Maternity' or 'Damaged Goods' meets with official disfavor."

Frank Sanborn of Concord favored a return to the old system whereby the Mayor licensed each production.

Ignatius McNulty, John J. Barry, and William C. Franke, representing several labor unions affected, opposed the legislation on the ground that many men would be thrown out of work. Mr. McNulty said that it would be a shame to keep historical films from being shown and said that the colored people have not half the grievances on account of theatrical productions that red-haired people have.

SOMERVILLE (Mass.) JOURNAL
APRIL 30, 1915

THEN AND NOW.

One circumstance conpected with the agitation over the production in Boston of "The Birth of a Nation," which has been apparently overlooked, is that Governor Walsh followed precisely the precedent set a few years before by Lieutenant-Governor Robert Luce concerning the admission to the State House of an overwhelming crowd of men, without even a ripple of criticism from the newspapers or the public.

IS FIGHTING TO UPLIFT THE MOVIES

MRS. ANDREWS' BILL FOR PROTECTION OF CHILDREN

Chairman of Women's Club Federation Says 18 P.C. of Films Are Unfit

Women who do things for their fellow humans, whether in civic, municipal, social service or other work, are always interesting. But particularly is this true in the instances where well-nurtured, carefully reared women give up lives of ease and social position literally to roll up their sleeves and devote their lives to helping the world's unfortunates. Such a person is Mrs. Julius Andrews, chairman of the State Federation of Women's Clubs, president of the Boston Council of Jewish Women, and executive and member of many other organizations for the betterment of human-kind.

Although but one branch of her many activities, it is perhaps through her juvenile court work, in co-operation with the late Judge Baker, that Mrs. Andrews is best known to the public. But even with that, as with all her other work, it has been the work itself, rather than the worker in the foreground—for the unselfish, modest worker has ever remained "out of sight," shunning publicity.

Activities Begun

But while her activities are legion the mass of her work may be defined in a few subdivisions, viz: legislative, wherein she represents and voices the thoughts of 60,000 members of the various women's clubs of Massachusetts at the State House; immigration work, meeting the ship loads of immigrants and directing the work of her agents who assist the unprotected immigrant landing here in every possible way, shielding them from unprincipled exploiters; educational work, in all its branches, and last, but not least, social uplift.

For 12 years Mrs. Andrews has been president of the Boston Council of Jewish woman. During most of this time she has been a loyal worker for clean and efficient legislation, studying law, and the meaning of law, and its ultimate effect on the community.

During this period she has also learned much of the personal psychology of the Bay State legislator, individually and collectively.

"Yes," admitted Mrs. Andrews, rather shyly, "I have gained some knowledge of the methods of the Senate and the House of Representatives, and I think these bodies are beginning to feel that I am learning."

"Is it hard work?"

"Well, yes, it is at times. Conditions, though, are slowly but surely improving for the women who are working for right legislative laws. Of course, some of the Senators are perhaps a little petulant at times (her eyes twinkled reminiscently), but when they know and understand the deep sincerity of the women who are giving their time and energies for clean and efficient legislation they generally alter their attitude."

In Film Hearing

Mrs. Andrews is at present particularly interested in the motion picture bill ("not the so-called Sullivan bill," she emphasized), but Senate 202, which provided for state censorship of motion picture productions long before the "Birth of a Nation" or the Sullivan bill was ever thought of in Boston. Senate 202 is a good bill and designed to protect the children of Massachusetts and maintain a high, clean standard of excellence in motion picture films.

"Our bill was favorably reported by the Social Welfare Committee, and it seemed that all was well. But in the meantime 'The Birth of a Nation' was produced in Boston, class-ified fomented and Mr. Sullivan brought in his bill, raising among others a question of religion and race.

"I am afraid there is a misunderstanding in the minds if the people and that the really good bill as originally drafted, providing for a wise state control, may be lost sight of and defeated in the turmoil.

"Our bill has the unanimous support of 62,000 intelligent, cultured women. Does not that mean something?" she inquired wistfully.

"The women of Massachusetts want this state control because they believe it is for the good of their children. To them 18 p.c. of the motion pictures shown in this state are objectionable and not fit for children to see. We aim only to protect the morals of our little ones, and the little ones of future generations. We believe the bill to be of great value (please have it clear that I refer to Senate 202, not the Sullivan bill), and are working with all our strength to get it through."

When the colored people assembled at the State House to protest to the governor concerning the production of the photo play, the governor, after considerable delay, admitted a delegation of sixty. The rest remained outside. This procedure was apparently recognized as proper by every one and no complaint was made.

When, however, the marching Boston Elevated strikers desired to enter the State House to impress the Board of Conciliation and Arbitration with their numbers, and Lieutenant-Governor Luce, then acting governor, ruled that only so many of the men should be admitted as could be accommodated in the largest hearing room in the State House, (capable of holding possibly 500) a storm of denunciation broke upon him. His action was made an issue of the following campaign, and undoubtedly assisted in his defeat which folllewed in the fall.

The conclusion is obvious either that the newspapers and public now realize that Lieutenant Governor Luce's action was just and proper, or that it makes a difference which citizens are kept out of the State House.

JOURNAL
Boston, Mass.
APR 28 1915

BLAMES GOVERNOR FOR PHOTO-PLAY AGITATION

Cusick Accuses Walsh of Causing Much of the Protest Against "Birth of a Nation"—Committee Closes Its Hearings—Report May Be Made This Week.

After devoting three full days to the advocates and opponents of legislation which would stop "The Birth of a Nation" and like productions, on the ground that they tend to arouse racial prejudices, the committee on judiciary closed its hearing yesterday afternoon and will take the matter up in executive session.

Whether or not the committee will file its report this week is a question. The theatre management has extended invitations to Gov. Walsh and the members of the Legislature to witness a private performance of the photoplay and action by the committee may be deferred until the invitation has been either accepted or turned down.

If proper arrangements can be made the management hopes to give its performance for the State officials next Monday morning.

Yesterday's hearing was featured by the statement of Attorney John F. Cusick, counsel for the film company, that Gov. Walsh is responsible for much of the agitation against the photoplay.

Scores Gov. Walsh

"Gov. Walsh," said Cusick, "without seeing the play or talking with any representative of this play, told these people that if there was not law enough to stop the play he would see to it that a law is placed on the statute books to do so.

"Therefore, Mr. Gov. Walsh, you have caused a whole lot of this agitation and are much to blame for such a short-sighted policy.

"This play is being given at present with great success in San Francisco, Los Angeles, New York, Kansas City and Chicago, and has been sanctioned by the authorities in all of these cities."

"Many of the men responsible for this condition have not seen the picture," continued Mr. Cusick, "Moorfield Storey, Lieut. Gov. Cushing, Samuel W. McCall and Gov. Walsh all admit that they have not seen the play"

He quoted McCall's book on "Thaddeus Stevens" and several history books to show that the film does not exaggerate conditions in South Carolina during the Reconstruction period.

When asked if he considered it did any good to open up old sores, he replied: "In the church you have your crucifix to remind you of the price of your salvation. The best minds in the world have decided that it is best to keep before the rising generation the experiences which show the price paid for its liberty."

Pleads for Theatres

Judge J. Albert Brackett, representing the Theatrical Managers' Association, the Shubert interests, and others, said that the same law should not be made to apply to the "movies" as applies to the production of plays. He brought out the fact that the theatrical men have invested in Boston more than $35,000,000, and their property, he said, should not be confiscated because of an offense to a certain class of people by a motion picture film. He had nothing to say regarding the merits or demerits of "The Birth of a Nation."

Ignatius McNulty, John J. Barry and William C. Franke, representing various labor organizations, appeared in opposition on the ground that many men would be thrown out of work by the stopping of the production.

McNulty said the colored people have not half the grievance against theatrical productions that red haired men have.

At the afternoon session Henry Sterling of the American Federation of Labor was recorded in opposition to the legislation.

William H. Lewis, Butler Wilson and other proponents of the legislation were heard briefly in rebuttal before the hearing was closed.

Telegram From Washington

A telegram from Booker Washington, expressing the hope that Boston will not stand for the photo-play, was read by Mr. Lewis. Continuing, Mr. Lewis said:

"They say that no offense is meant by this film. They accuse me of being a rapist, they depict my brothers as being hung without a trial, they attempt to take away the ballot from us, and then add that no offense is meant.

"The 'Gus' scene is worse now than it was before they changed it.

"I am sorry that Dr. Fleischer has taken the stand he has. He has always been our friend. He said he is glad that we are being forced to face the negro problem. I am not. Why should I be a problem to any man? I am a problem only to the man who seeks to take away my rights as a human being, and to such a man the negro must be a problem.

"They have accused the proponents of playing politics. Twenty years ago, when we came to Governor Russell for the 'equal rights legislation,' he stood by us and has always stood straight. As for your Speaker, I will leave it to your own judgment.

"They say that this film does not portray half of the real conditions. It does not. There is not a single thing about the actions of the Southern white man."

BOSTON (Mass.) JOURNAL
APRIL 29, 1915

The Judiciary Committee is not likely to make any report on the bill to stop "The Birth of a Nation" until after the legislators have had an opportunity to witness the performance as the guests of the theatre management next Monday.

The committee is also waiting for the result of conferences between representatives of the colored people and Police Commissioner O'Meara before taking any definite action on the bill.

WORCESTER (Mass.) GAZETTE
APRIL 29, 1915

"THE ESCAPE" SHOWN AT PLAZA THEATRE

"The Escape," which makes its first claim to fame because it is the work of D. W. Griffith whose other production, "The Birth of A Nation," has created so much talk, opens at the Plaza today. Its subject deals with a social problem in every phase of life.

BROCKTON (Mass.) TIMES.
APRIL 29, 1915

MOVIE AGITATION

A flood of bills dealing with the difficulties occasioned by the presentation of "The Birth of a Nation" threaten the legislature. The agitation is being taken advantage of by aspirants for political advancement, as well as those who have the interests of the colored people at heart. There seems to be a wide diversity of opinion on the matter among the legislators. With a view to assist the members of both branches to form an intelligent opinion as to the merits of the picture, the management of the theater where it is being produced has invited the legislators to attend a special performance Monday [illegible]

EVENING RECORD
Boston, Mass.
APR 29 1915

Fourth "Birth Of Nation" Bill Is Presented

Would Give Censorship to Chief of State Police Instead of Boston Authorities

A bill granting to the chief of the district police the power of censorship of moving pictures and theatrical performances now vested by statute in the Mayor of Boston and the Police Commissioner, was submitted to the joint legislative committee on judiciary by J. Mott Hallowell.

This is the fourth bill aimed at the "Birth of a Nation" motion picture film now before the committee. This bill goes farther than most of the other bills in granting additional reasons for suspension of a license by the chief of police. It provides that when a performance is "obscene or immoral, whether sexually or otherwise immoral, or tends to injure the morals of a community, or tends to encourage, incite or cause lawlessness or a breach of the peace, and is not eliminated at his request, he may suspend the license."

An appeal to the Supreme Court is allowed the theatrical manager or licensee. Commenting on the bill, Hallowell said:—

"The bill is permissive and not mandatory. It would not be exercised therefore unless a legitimate cause existed. It omits all racial and religious matters.

"Theatrical exhibitions and photo-plays are not like the free press or free speech. No such exhibitions have been allowed in this Commonwealth without first obtaining a license. The State confers the right and the State has the same authority on proper occasion to revoke or suspend the right.

"Such exhibitions in Boston are patronized by all the cities and towns around Boston. The power of revocation or suspension should be exercised by an authority having wider jurisdiction than a municipal officer of Boston. The chief of the district police is suggested because that officer already has supervision of Sunday exhibitions; although any officer with equally wide jurisdiction will be acceptable to the petitioners."

Boston, Mass.
MAY 2

New York City

APR 2 2 1915

BOSTON (Mass.) POST
APRIL 29, 1915

OPPOSE LEGISLATORS ATTENDING PHOTO-PLAY

The following letter was sent to members of the Legislature by the Equal Rights League last night:

To the Honorable Members of the Massachusetts Legislature:

Gentlemen—In the Boston Globe of yesterday evening, April 27, as a part of the report of the closing session of the joint judiciary committee on the Sullivan and Hallowell bills proposed for the purpose of stopping the performance of the photo-play, "The Birth of a Nation," based on "The Clansman," by Thomas Dixon, Jr., of South Carolina, appeared these words: "It was stated unofficially in the hearing room that both branches of the Legislature are to be invited to attend a private performance of the film at the Tremont Theatre Monday morning."

The Sullivan bill was admitted to the Legislature after the time limit for the introduction of bills by a suspension of the rules as an emergency measure, to stop the "Birth of a Nation." The rules committee of the House through its chairman stated to the chairman of the delegation of the Massachusetts branch of the National Independent Equal Rights League, which conducted the hearing, that the committee wished to hear arguments proving the exigency and the inadequacy of present laws to meet that exigency. We respectfully request and petition you against this reported invitation of the theatre manager on the ground. First, that it would be the acceptance of a gratuity from interested parties who have appeared before the judiciary committee through counsel and others in opposition to this legislation as injuring their business; Second, because the date set would be an unwarranted delay for legislation to meet an exigency and would defeat that object as every performance of this photo-play is a serious injury and menace to the colored citizens of this Commonwealth.

E. T. Morris, Cambridge, chairman; M. W. Thurston, Boston, chairman of executive committee; Benjamin W. Swain, executive committee; W. M. Trotter, secretary.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 29 19

FROM TRAVELER READERS

From a Boston Lawyer.

To the Editor of The Traveler:

It is time we did a little clear thinking about the pass to which the citizens of Boston have been brought by the continued production of "The Birth of a Nation."

This play has now been given twice daily to large audiences for more than three weeks and the law as interpreted by the mayor and the police commissioner is such that in their opinion they have no power to stop it. The play must go on unless the Legislature grants relief. Meanwhile the sense of outrage, of insult and of humiliation has grown wider and deeper among the very large population of Negroes of Greater Boston. Rightly or wrongly they believe, and this belief is becoming stronger and more passionate every day—that the play is a libel on their race, and that it holds them up to public hatred, contempt and ridicule.

How will the situation develop? What will be the outcome? If the worst happens and there is rioting, public disorder, destruction of property, perhaps loss of life; if the hearts of our colored fellow-citizens are permanently embittered and a legacy of hate handed on to our children and theirs, how will the public authorities and the Legislature escape the responsibility for their failure to prevent such a disaster? What will be gained for so much lost? A theatrical exhibition which its promoters had no right to give, except by grace of the public authorities, has been continued for the great profit of its producers at the cost of all the citizens of Boston, white and colored, and at the expense of the good name of their city and the reputation of this commonwealth for decent and orderly government. Is the game worth the candle? I think not.

There is a well known principle which has been applicable in the law for centuries and which ought to be invoked in the present crisis. If a man libels or slanders another with malice, he is amenable to the criminal law. And it is no defence that the thing said or written is true. Why is this a crime punishable as such? Hear what Chief Justice Parsons said more than a century ago:

"A libel is a malicious publication expressed either in printing or writing or by signs and pictures, tending either to blacken the memory of one dead, or the reputation of one who is alive and expose him to public hatred, contempt or ridicule. The crime why libelous publications are offences against the state is their direct tendency to a breach of the public peace by provoking the party injured and their friends and families to acts of revenge which it would not be easy to restrain were offences of this kind not severely punished." (Commonwealth v. Clap, 4 Mass. 163.)

Note, then, that holding persons up to public hatred, contempt and ridicule is a crime, because it tends to acts of revenge and breaches of the peace. The play—it is believed generally by the colored citizens of Boston—holds the whole race, and therefore themselves, up to hatred and contempt. Many white persons—including myself—share in this belief. Is the commonwealth to fix on American the individual shadow to cause, forsooth, his victims may, in revenge, give him a deserved but wholesome thrashing; and at the time permit the maker of films to insult and libel a whole body of citizens and arouse them to acts a thousandfold more destructive of public order and decency?

No question of censorship is involved in the present situation. What is involved is the fair treatment of a very considerable body of citizens of Massachusetts and the maintenance of public law and order. It is said that our press must be free. Since when have we been required in the name of freedom to permit our theatres to sow the dragon's teeth in our midst? Our press, that we like so well to believe to be "free," can be called to account for criminal libel. Why not our theatres as well?

FRANKLIN J. HAMMOND.
Pemberton Building, Boston.

HERALD
Boston, Mass.
APR 29 191

NEGROES HEARD IN FILM CASES

Three Persons Guilty, Two Are Convicted and One Is Discharged.

Hayward, charged with loitering, explained that he had heard that his wife was injured in the crush and quit work to go to her side. Standing in front of the theatre, he said, a patrolman singled him out of a group of white persons standing around and ordered him to move. There was a short discussion and the officers arrested him.

E. P. Benjamin, his attorney, brought out that the patrolman had not told his client to move on seven minutes before the arrest, so the defendant was dismissed.

Fred Banks denied profanity, and the court said that he believed Banks was telling the truth, as he remembered it. Still, there was evidence that Banks had lost control of his tongue, and after a finding of guilty, the case was placed on file.

When the hour for adjournment came the court was taking evidence to the complaints against Mrs. Clara Fosky (charged with assault on Patrolman Van Laningham), Mrs. Eugenia Foster, James T. Bivens and Stephen Massey, charged with attempting to rescue Mrs. Fosky from the patrolman.

Policemen testified that Mrs. Fosky was arrested after she had hit Van Laningham three times with her fist, and as she was being taken down the street, the other defendants tried to interfere with the arrest. The defendants denied Mrs. Fosky's assault, and said that they laid their hands on the patrolman's arm, entreating him to let her go, as she was ill.

SLOW PROGRESS ON FILM BILL

No Action Likely Until Legislature Views "The Birth of a Nation."

Little progress has been made in the framing of a law to meet the situation which has developed by reason of the presentation of "The Birth of a Nation," according to reports.

Senate Chairman Norwood and House Chairman Kennard yesterday admitted that they were anxious to dispose of the matter with all possible speed, but that they had doubts as to whether anything could be done this week. It is understood now that the performance of the photo-play to which members of the Legislature have been invited will be given next Monday morning, and up to that time it is felt no special step can be taken.

"I am informed," said Senator Norwood, "that Butler R. Wilson has been in consultation with Police Commissioner O'Meara, and other steps are being taken to reach a settlement and an understanding as to what is best."

Mr. Wilson, it is said, is hoping that an interpretation of the word "immoral," so it shall cover such forms of immorality as Mr. Wilson believes are in evidence in the protested film, may

GLOBE
Boston, Mass.
APR 29 191

MINISTERS' RESOLUTIONS.

Representatives of Six Denominations Adopt Document to Be Presented to Legislative Committee.

Clergymen representing six Protestant denominations, for the most part committees appointed at ministers' meetings, met in conference yesterday afternoon in the Congregational House and adopted resolutions deprecating the production of "The Birth of a Nation" and recommending censorship legislation.

These resolutions will be presented today to the Legislative Judiciary Committee, which is now framing a bill for the Legislature, by a committee composed of Rev. Ansel E. Johnson of Everett, chairman of yesterday's conference, and Dr. D. H. Spaulding of the Baptist Publication Society.

At the meeting yesterday were present clergymen of the Baptist, Methodist, Episcopal, Congregational, Unitarian and Universalist communions of Greater Boston.

Two resolutions, presented respectively by Dr. Alexander Mann of Trinity Church and Dr. C. H. Spaulding, were adopted unanimously. They read:

"At a time when race prejudices and hatred are being deepened and intensified in Europe we deplore the public presentation of a play that tends to arouse such feelings among different races of American citizens. For this reason we are opposed to the presentation of the photo play, 'The Birth of a Nation,' and believe it to be contrary to good morals and sound public policy and we favor substantially the 'Hallowell bill,' which is intended to forbid such presentations.

"That we deem it of the highest importance that such a censorship of theatrical exhibitions and photo plays be constituted as will adequately protect the moral interest of the Commonwealth. We are, therefore, heartily in sympathy with the aim of Senate bill

be found acceptable. This would mean amending the draft of the Hallowell bill which has already been submitted to the committee.

The Hallowell bill would eliminate the Commissioner of Police from the censorship of plays and movies, vesting sole authority with the Mayor, and, by the Wilson amendment, enlarge this power, and also would give the state police power to censor plays and photoplays on week days, whereas under the present law their activities solely are confined to Sunday performances.

GLOUCESTER, MASS.
APR 29 191

OPPOSE SENSATIONALISM.

Congregational Ministers Think It Out of Place in the Pulpit.

After an animated discussion at the Congregational Ministers' meeting in Pilgrim Hall, Boston, recently, a committee was appointed to confer with committees of other denominations, in ministerial session, as to the feasibility of uniting in sending a resolution to the Legislature, asking that body to be responsible for the censorship of "The Birth of a Nation," now being produced in Boston, and similar plays that are likely to arouse prejudice, or be detrimental to any race, creed or nationality. The members of the committee consists of Rev. Ansel E. Johnson, chairman; Rev. Henry Smith, Rev. Henry H. Adams, Rev. R. F. Leavitt and Rev. William Ewing. The discussion was opened by Rev. William W. Jordan of Clinton, who said that when speaking of Gov. Walsh His Excellency said that he was in favor of action being taken in regard to passing a law that will [illegible]

EVENING RECORD
Boston, Mass.

Mae Marsh Favorite With Film Folk

Does Fine Acting in "The Birth of a Nation"

MAE MARSH.

BOSTON (Mass.) ADVERTISER
APRIL 29 1915

FIND TWO GUILTY IN TREMONT ST. RIOT CASE

A [illegible] on the continued cases of 11 persons arrested Saturday night, April 17, in connection with the ministers' riot in the vicinity of Tremont Theatre, resulting from the presentation of the photo-play, "The Birth of a Nation," began yesterday before [illegible] Court [illegible] a special session of Municipal Court.

Fred Banks, arrested on a charge of profanity, was found guilty and his case was placed on file.

John M. Hines, a waiter at the Haywood Hotel, was found not guilty of a charge of loitering and loitering wilfully and unreasonably, and was discharged.

"Used in the Pulpit," and the speakers were Rev. Dr. John G. Taylor of Arlington, Rev. Dr. Arthur T. Kempton of Cambridge and Rev. Dr. Wilson McNair of Cambridge.

Dr. Taylor said that "most professional evangelists would be without occupation if they were not sensational. It's their drawing card. In this case we may put up with it, but it is quite a different matter in the pulpit. People may be fascinated by sensational language for a brief time, but they discover sooner or later that the speaker has sought to feed them on husks will rather than win their confidence by the truth. A sensationalist is a [illegible] ster posing as an angel of light. He may play the game so skilfully as to regard himself as one sent from God to right the world. The crowd is not important, 50 men squaring their lives at home and abroad by Jesus would do more to transform the world into a bit of heaven than 1000 shouting Hallelujah in response to a lurid description of hell or a portrayal of Heaven.

Rev. Mr. Kempton did not believe that sensationalism, but he said that ministers make a mistake when they do not have as creative service on Sunday that will attract the [illegible] people.

Rev. Mr. McNair also spoke of the great good that can be accomplished by the preacher if he delivers the message of the Gospel in attractive language, but he added: "[illegible] may surprise his listeners by the [illegible] instructions of his address, and [illegible]

JOURNAL
Boston, Mass.
APR 29 1915

JOURNAL MAIL BAG

Mr. Trotter Replies to Editorial in Journal

To the Editor of The Boston Journal:

While every editorial in any reputable Boston newspaper which upholds the photo-play "Birth of a Nation" slinks like the point of a digger into the heart of the colored American who sees in the continuance of the production the "Assassination of a race," his own race, permit me to say that the tone and spirit of your editorial of today is not disagreeable or rasping. As you call for fairness and truth, let me point out some possible errors. You say a "Minority of the Boston colored people" are fighting this photo-play. It is a fact that while two colored persons have been published as favoring the play and they have both publicly denied it, that all former factional lines are obliterated in opposing the play, leaders of the former feuds working side by side, that never before did enough people attend a protest meeting in Faneuil Hall to provide an outdoor overflow meeting, never before did enough colored people attend a protest meeting at any colored church to provide two overflow meetings as at the African Zion Church Sunday night; never before did even one-fourth as many colored people go to the State House to protest as on Patriots' day.

You ask "What should we think of a Southern city that would forbid 'Uncle Tom's Cabin'?" The white people of Atlanta, Ga., did forbid it. It was not permitted until the name was changed and all features representing cruelty to slaves eliminated, the opposition, headed by the Daughters of the Confederacy, stating: "Nobody has any right to come here and stir up sectional prejudice by offering such a play. The play recalls all the things we have been trying to forget."

If the South stops "Uncle Tom's Cabin," which helped free a race, written by the noble, responsible Harriet Beecher Stowe, why should Boston stop "The Birth of a Nation," whose author's admitted design is to cause the deportation of this race from its native land? Finally you say that if the newly enfranchised colored people had not made some bad mistakes "they would have been more than human." We will admit they made some bad mistakes, but not that of preying upon defenseless white women. "There's the rub," and the lie and the excitation of race prejudice.

You counter upon Mr. McCall, quoting his book against Reconstruction. In all his extravagant censure of that epoch, nowhere is there any hint of colored men preying upon, assaulting or forcibly marrying white women. None of the historians of that day who condemned Reconstruction charged the freedmen with crimes against white women. The "Birth of a Nation" pictures the all-absorbing passion of the colored man when granted citizenship as desire for white women. This is made a characteristic race trait by the half-decimated "Gus" scene, the commission of rape is the unescapable inference. Nothing stirs up racial hatred among white men and women so much as a representation of black men forcing white women into marriage and assaulting white girls. Remember, "Birth of a Nation" claims to be not a fiction, but fact. Hence the street talk of a lynching on Boston Common.

No play should be permitted which represents the men of one race as assaulters of the women of the other races in a country where all must live together. As you have given two columns to the author of "The Clansman," I believe you will give to me, your fellow-townsman and constant reader of your paper, whom you criticised, the justice of the publication of an answer to your editorial.

WM. MONROE TROTTER.
49 Cornhill, Boston, Mass.
April 28, 1915.

GLOBE
Boston, Mass.
APR 29 1915

Perhaps Mayor Thompson of Chicago will stop the production of "The Birth of a Nation," which is announced to be shown at a theatre there at $1 prices, beginning May 2, but it has got by the Chicago Board of Censors. The film was passed a month ago "by executive order" after it had been viewed privately by Mrs Carter H. Harrison and Charles C. Fitzmorris, then the Mayor's secretary.

MILFORD (N. H.) CABINET
APRIL 29, 1915
Boston

If Boston's fight for legislation will result in a closer censorship of the moving picture films, the "Birth of a Nation" may indirectly have accomplished a great good. Mrs. Andrews, one of Massachusetts best type of women, who has devoted her life to social uplift, says "10 per cent of the films are unfit for children to see."

POST
Boston, Mass.
APR 29 1915

MOVIE RIOT CASES HEARD

Trotter and Puller Trials to Come Today

The cases of four of the 10 colored persons who were arrested on the night of April 17 in connection with the disturbances outside the Tremont Theatre in a protest against the showing of the film, "The Birth of a Nation" were disposed of yesterday by Judge Brackett in a special session of the Police Court.

Charles P. Ray, who was charged with throwing a decayed egg at the stage screen, pleaded guilty to the charge of malicious mischief. The charge of creating a disturbance, also brought against him, was dismissed. He was placed on probation with the understanding that he pay $20, the extent of the damage done to the screen.

James L. Dunn, a trustee of a church in Newton, charged by Sergeant King with using profanity, was found guilty and fined $2.

John Hines, head waiter in the Hayward cafe, was found not guilty of sauntering and loitering.

Fred Banks, charged by Sergeant King with using profanity, was found guilty, and his case was placed on file.

The cases of Mrs. Clara Fosky, charged with assaulting a police officer, and James T. Bivens, Stephen Massey and Louginia Foster, attempting to rescue Mrs. Fosky, were unfinished when court adjourned last night. It is expected that they will be finished this forenoon.

The cases of William Munroe Trotter and the Rev. Aaron Puller, charged with disturbing the peace and also with inciting a riot, will be heard today. The defendants will be tried together.

ADVERTISER
Boston, Mass.
APR 29 1915

FIND TWO GUILTY IN TREMONT ST. RIOT CASE

Outgrowth of "The Birth of a Nation" Trouble Before Judge Brackett

A hearing on the continued cases of 11 persons arrested Saturday night, April 17, in connection with the miniature riot in the vicinity of Tremont Theatre, resulting from the presentation of the photo-play, "The Birth of a Nation," began yesterday before Judge Brackett in a special session of Municipal Court.

Fred Banks, arrested on a charge of profanity, was found guilty and his case was placed on file.

John M. Hines, a waiter at the Haywood Hotel, was found not guilty of a charge of sauntering and loitering willfully and unreasonably, and was discharged.

His defense was that he had received a telephone message while on duty at the hotel to the effect that his wife had been injured in the pushing and shoving of the crowd on the street near the theatre, and that he was looking for her when placed under arrest.

James L. Dunn, a trustee of a Baptist church for colored persons in West Newton, was found guilty of a charge of profanity and was fined $2.

Charles P. Ray, charged with malicious injury to property in hurling an egg against the screen on the stage of the Tremont Theatre, pleaded guilty. He was placed on probation after agreeing to pay the theatre owners $20 in damages. A charge against him of disturbing a public assembly was dismissed for want of prosecution.

The case of Mrs. Clara Fosky, charged with assault and battery on Patrolman Van Lanningham of the City Hall ave. station, was called along with those of Stephen Massey and James T. Bivens, who are charged with attempt to rescue her from the officers. Patrolman Thomas Dowling testified that the woman drew a hatpin on him, and that she later punched Patrolman Van Lanningham in the stomach. This case was still on when a recess was called.

By agreement of counsel, the case of William Monroe Trotter, publisher of a paper for colored persons, and that of Rev. Dr. Aaron Puller, pastor of a church for colored people in the South End, will be the last ones to be called. They are charged with inciting riot and disturbing the peace.

WESTBORO (Mass.) CHRONOTYPE
APRIL 30, 1915

FRIDAY, APRIL 30, 1915

In attempting to suppress the "Birth of a Nation" we see another of those attempts on the part of a small faction of people to stop that which seems to be offensive to them. Should they succeed in their attempt it will be setting a bad precedent, for should every class feel that certain pictures or plays are offensive to the ir own particular class it will not be long before the picture companies and actors are thrown out of business. It may be well to suppress certain forms of drama, but when it is necessary to cater to any specific race or faction it is carrying the point a little too far.

JOURNAL
Boston, Mass.
APR 29 1915

NEGRO RIOTERS FINED AND PUT ON PROBATION

Alleged Trustee of Newton Church Pays $2 for Profanity During Disturbance Over "Birth of a Nation"—Trotter and Puller Up Today.

At dusk last night the hearings of the negro men and women arrested outside the Tremont Theatre on Saturday night, April 17, during a demonstration against the film, "The Birth of a Nation," had not been completed. When court adjourned some of the defendants, who were charged with assault on an officer and attempting to rescue a prisoner, were on the stand in their own behalf. The cases of W. M. Trotter and Rev. Aaron Puller had not been called. Of four cases tried, one defendant was found not guilty and the other three either pleaded guilty or were convicted.

Because of the crowd, Judge Brackett took the cases up stairs into the grand jury room for the session. John Hines, a waiter at the Hayward, was first called, charged with sauntering and loitering. He told the court he went to the vicinity of the theatre in response to a telephone message which said his wife had been injured. He said at the time he was arrested he was still unsuccessfully looking for his wife. Justice Brackett discharged him.

The court held that Fred Banks was guilty of profanity, but placed his case on file. On the same offense, James L. Dunn, said to be a trustee of a Baptist church in Newton, was found guilty and fined $2. When Charles P. Ray was called to answer the charge of throwing an egg at the screen while in the theatre, he pleaded guilty. Upon agreeing to reimburse the theatre $20 for damages, he was placed on probation. The court ordered a charge of disturbing a public assembly dismissed for want of prosecution.

Clara Fosky, James T. Bivens, Stephen Massey and Louginia Foster were next called, the former charged with assault and battery with a hat pin on Patrolman Van Lanningham, and the others with attempting to rescue her after she had been placed under arrest. Patrolman Dowling testified that the woman threatened to use the pin on him and then struck Van Lanningham in the stomach. The latter's testimony had to do with the assault. The defendants had not completed their testimony when court adjourned for the day.

As District Attorney Pelletier has set tonight as the time limit for using the grand jury room, it is probable that the cases will be finished today. The charges against Trotter and Puller will be heard when those against the other four are disposed of. There was a big audience present throughout the hearing, which started at 10 o'clock yesterday morning.

CHURCHES PROTEST "BIRTH OF NATION"

Clergy Representing Six Communions in Favor of the Hallowell Measure.

Resolutions protesting "The Birth of Nation" and also one in support of the Hallowell bill, which is aimed at this film, were adopted yesterday afternoon by clergymen representing the Baptist, Methodist, Unitarian, Universalist, Episcopal and Congregational communions of Greater Boston.

The meeting was held at the Congregational House on Beacon street. The resolution against the picture was framed by Dr. Alexander Mann, while the one surporting Senate bill 202, which provides for a new censorship of plays and moving pictures in Boston, was framed by the Rev. C. H. Spaulding of the Baptist Publication Society. The resolutions are as follows:

"At a time when race prejudices and hatreds are being deepened and intensified in Europe, we deplore the public presentation of a play that tends to arouse such feelings among different races of American citizens. For this reason we are opposed to the presentation of the photo-play, 'The Birth of a Nation,' and believe it to be contrary to good morals and sound public policy and we favor substantially the 'Hallowell bill,' which is intended to forbid such presentations."

This additional resolution was adopted:

"That we deem it of the highest importance that such a censorship of theatrical exhibitions and photo-plays be constituted as will adequately protect the moral interest of the Commonwealth. We are therefor heartily in sympathy with the aim of Senate bill No. 202."

ADVERTISER
Boston, Mass.
APR 29 1915

MINISTERS EXPRESS THEIR DISAPPROVAL OF PLAY

Meet and Draft Resolutions Favoring The Hallowell Bill

Ministers of several denominations gathered yesterday afternoon to express their disapproval of the photo-play, "The Birth of a Nation." Those present represented the Baptist, Methodist, Unitarian, Universalist, Episcopal and Congregational communions of greater Boston. The statement they adopted was:—

"At a time when race prejudices and hatreds are being deepened and intensified in Europe, we deplore the public presentation of a play that tends to arouse such feelings among different races of American citizens. For this reason, we are opposed to the presentation of the photo-play, "The Birth of a Nation,' and believe it to be contrary to good morals and sound public policy, and we favor substantially the 'Hallowell Bill," which is intended to forbid such presentations."

The following resolution was also adopted:—

"That we deem it of the highest importance that such a censorship of theatrical exhibitions and photo-plays be constituted as wil ladequately protect the moral interest of the Commonwealth. We are therefore heartily in sympathy with the aim of Senate Bill, No. 202."

Both these resolutions were passed unanimously.

The chairman of the meeting, Rev. Ansel E. Johnson of Everett, and Dr. C. H. Spaulding of the Baptist Publication Society were instructed to present both these resolutions in person to the Joint Judiciary Committee, which is now framing a bill to be presented to the legislature.

JOURNAL
Boss: Boston, Mass.
APR 30

CONSIDER PLAY IN EXECUTIVE SESSION

Committee Receives New Bill Making State Police Chief Censor.

The committee on the judiciary, which at first announced it would take no action on the bills presented to stop the production of "The Birth of a Nation" until after the members of the Legislature had witnessed a performance at the theatre Monday morning, will take up the various propositions in executive session today.

In addition to the bills which have already been submitted and heard, the committee yesterday received another measure from J. M. Hallowell, which would place censorship of photo-plays in the hands of the chief of the State police, the official who has the final say as to what may and may not be produced in the moving picture theatres on Sunday.

There were several conferences at the State House yesterday between Attorneys Cusick and Coggan, representing the picture management, and Attorneys Hallowell and Butler Wilson, representing those who protest against the production.

No compromise was effected, however, and the judiciary committee will have to thrash out the matter from the various bills before the members.

AMERICAN
Boston, Mass.
APR 30

Fined for Row Over 'Birth of Nation'

As a result of hearings of negro men and women arrested outside the Tremont Theatre on Saturday night, April 17, during a demonstration against the film, "The Birth of a Nation," Fred Banks was found guilty of profanity, but Justice Brackett placed his case on file. On the same offence James L. Dunn, said to be a trustee of a church in Newton, was found guilty and fined $2. Charles P. Ray, for throwing an egg at the screen while in the theatre, pleaded guilty. Upon agreeing to reimburse thetheatre $20 for damages he was placed on probation. Other cases were to come up today.

BOSTON (Mass.) MORN. HERALD
APRIL 29, 1915

MINISTERS APPROVE THE HALLOWELL BILL

Half Dozen Denominations Protest 'The Birth of a Nation.'

At a meeting of clergymen, representing the Baptist, Methodist, Unitarian, Universalist, Episcopal and Congregational Communions of Greater Boston, held yesterday afternoon in the Congregational House, the following statement was adopted:

"At a time when race prejudices and hatreds are being deepened and intensified in Europe, we deplore the public presentation of a play that tends to arouse such feelings among different races of American citizens. For this reason we are opposed to the presentation of the photo-play, 'The Birth of a Nation,' and believe it to be contrary to good morals and sound public policy, and we favor substantially the 'Hallowell bill,' which is intended to forbid such presentations."

The following resolution was also adopted: 'That we deem it of the highest importance that such a censorship of theatrical exhibitions and photo-plays be constituted as will adequately protect the moral interest of the commonwealth. We are, therefore, heartily in sympathy with the aim of Senate bill No. 202."

Both resolutions were passed unanimously.

The chairman of the meeting, the Rev. Ansel E. Johnson of Everett, and Dr. C. H. Spaulding of the Baptist Publication Society were instructed to present both these resolutions in person to the joint judiciary committee, which is now framing a bill to be presented to the Legislature.

Herald - Lagamore Apr. 30

FIRST PARISH CHURCH

"The Birth of a Nation" is the subject for Sunday morning. The sermon will deal with the photo-play now on exhibition in Boston, and will raise the question: "Is this an immoral exhibition?"

Boston, Mass.
MAY 2

(Mass.) MORN. GLOBE
APRIL 29, 1915

MAN WHO THREW EGG IS FINED $20

"Birth of a Nation" Cases Partly Disposed Of.

Trotter and Several Others Will Have Their Hearings Today.

A special session of the Municipal Court in the Grand Jury room before Judge Brackett yesterday took up the cases of the colored people arrested April 17 in connection with the disturbances around the Tremont Theatre, where the film-play, "The Birth of a Nation," was playing.

Charles P. Ray, charged with throwing an egg at the screen in the theatre, pleaded guilty, and was placed on probation with the understanding he shall pay a fine of $20. James L. Dunn, charged with using profanity, was fined $5. Fred Banks, charged with profanity, was found guilty and his case placed on file. John Hines was found not guilty of sauntering and loitering.

Mrs Clara Fosky, charged with assaulting an officer, Luginia Foster, James T. Bevens and Stephen Massey, charged with attempting to rescue a prisoner, were still on trial when court adjourned last evening. Their cases, and the cases of Rev Aaron Pullen and William Monroe Trotter, charged with inciting a riot, will be before the court today.

MINISTERS' RESOLUTIONS.

Representatives of Six Denominations Adopt Document to Be Presented to Legislative Committee.

Clergymen representing six Protestant denominations, for the most part committees appointed at ministers' meetings, met in conference yesterday afternoon in the Congregational House and adopted resolutions deprecating the production of "The Birth of a Nation" and recommending censorship legislation.

These resolutions will be presented today to the Legislative Judiciary Committee, which is now framing a bill for the Legislature, by a committee composed of Rev Ansel E. Johnson of Everett, chairman of yesterday's conference, and Dr D. H. Spaulding of the Baptist Publication Society.

At the meeting yesterday were present clergymen of the Baptist, Methodist, Episcopal, Congregational, Unitarian and Universalist communions of Greater Boston.

Two resolutions, presented respectively by Dr Alexander Mann of Trinity Church and Dr C. H. Spaulding, were adopted unanimously. They are:

"At a time when race prejudices and hatred are being deepened and intensified in Europe we deplore the public exhibition of a play that tends to arouse such feelings among different races of American citizens. For this reason we are opposed to the presentation of the photo play, 'The Birth of a Nation,' and believe it to be contrary to good morals and sound public policy and we favor substantially the 'Halliwell bill,' which is intended to forbid such presentations.

"That we deem it of the highest importance that such a censorship of theatrical exhibitions and photo plays be constituted as will adequately protect the moral interest of the Commonwealth. We are, therefore, heartily in sympathy with the aim of Senate bill [illegible]

BOSTON (Mass.) POST
APRIL 29, 1915

MASS MEETING TONIGHT

The Massachusetts branch of the National Equal Rights League will hold a mass meeting tonight at the South Baptist Church on Shawmut avenue to protest against the acceptance by the Legislature of a free invitation to attend the "Birth of a Nation." A lively meeting is expected.

EVENING RECORD
ess: Boston, Mass.
APR 30 1915

New Bill Gives Three Power to Stop Any Performance

Unlimited authority to censor all theatrical performances is conveyed [illegible] upon the Mayor of Boston, [illegible]mire, Commissioner and the [illegible]rance [illegible] the Municipal Court [illegible] to the [illegible] Am [illegible] is favorably reported [illegible] the hearing Committee on Judiciary [illegible] the play. Reporting. The action [illegible] granted permission [illegible]ult of the activity [illegible] that he might file [illegible] "The Birth of a Nation" [illegible] The Sawyer bill [illegible] provides that on petitions of the bill, [illegible] Boston that a public hearing [illegible] decision of this [illegible] the mayor [illegible] the play, and the unanimous [illegible] ing on it within [illegible] there is no [illegible] a decision within [illegible] a hearing, [illegible] Albert Brackett, [illegible] the discretionary managers of themselves.

[illegible] the time was [illegible] the old [illegible] be necessary to [illegible] Commission [illegible] of motion pictures [illegible] joint- [illegible] Board of experience [illegible] only [illegible] ra confidence. He [illegible] In view of the latenes [illegible] im- [illegible] session, it would [illegible] pro- [illegible] any hurried legislation [illegible]

CONGREGATIONALIST
BOSTON, MASS.
APR 29 1915

The Growth of an Indignation

We believe in free speech, and that is the constitutional right under which protection is claimed for Thomas Dixon and D. W. Griffith in putting what they please into the motion picture play, "The Birth of a Nation." But we suggest that there is a point in the exercise of any kind of freedom where liberty becomes license, where the weak become victims of the strong—a point where law must say, *Stop*, or liberty becomes tyranny, outrage and anarchy. Existing laws, as interpreted, have proved too weak to secure justice for the colored people in California, New York and Massachusetts, when a fight has been made against the falsehood, vilification and immorality of "The Birth of a Nation."

The rapidly gathering storm of indignation in Boston, supported valiantly by Governor Walsh and later by Lieutenant Governor Cushing and many other prominent people of Massachusetts, including Hon. Samuel W. McCall, the Congregational ministers and other clergy and laity, has been demanding the passage of a law to stop this show.

Should law be invoked to stop such a play as "The Birth of a Nation"? The motive back of a questionable play is important. Thomas Dixon has frankly stated to us his motives in this play. It is to teach the whole country his radical Southern doctrines with reference to colored Americans. He wishes to show them in such a light that they shall be driven from the country. He glorifies in the play the mob murder of the Ku Klux Klan, and there and elsewhere advocates absolute white supremacy and the removal of all colored people from the United States.

Must colored American citizens submit to such propaganda? Shall we who love liberty, justice and truth submit to the attempted tyranny, injustice and falsehood that thus threaten the foundations on which our nation rests? Not only in Boston, but throughout the United States the time has come for such action as shall drive from our theaters—stage and screen—any propaganda of immorality, race hate and contempt for law.

ATHOL (Mass.) CHRONICLE
APRIL 29, 1915

THE protest of the colored people of Boston against the picture play, "The Birth of a Nation," seems to be a signal for all the gubernatorial aspirants to get onto the band wagon in a bid for the negro vote. First the Governor received a delegation of 2000 colored people at the State House on Patriots' Day and assured them of his interest and sympathy. Thursday afternoon the Lieutenant Governor, not to be outdone, appeared at a monster hearing in Room 21[illegible] before the committee on Rules, at which over 600 colored people were present, and although he admitted he hadn't seen the play he thought it ought to be stopped. And finally at the hearing before joint judiciary Friday a letter from ex-Congressman Samuel W. McCall was read scoring the teachings of the play and raising his protest in defense of the negro race. As a matter of fact "The Birth of a Nation" is a most wonderful production. The first act deals with the war, the second the conditions in the South after the war. In picturing the conditions existing in South during the Reconstruction period, when the "carpetbagger," "scalawag" and negro were in the saddle, and when during five short years they piled upon the shoulders of the taxpayers in nine Southern states debts aggregating nearly $300,000,000, it touches upon a sore spot in American history. But throughout the play there is not a slur cast upon the Union cause. If the negro is shown at his worst, he is also shown at his best in the person of the old family servants who stood by their masters and mistresses in every hour of danger and disaster. The character of Lincoln is painted at its best, and the surrender at Appomattox and the tragedy in Ford's Theatre are depicted with wonderful vividness and accuracy. It is really to be regretted that of the crowd of leading citizens who have appeared in opposition to the play hardly one has seen it produced. Judge Dowd, before whom the matter came last week Wednesday, seems to have been about the only prominent person to go and see the play that he might know what he was judging. It is a rather dangerous thing to stop a picture play simply because it defends somebody's prejudices. The margin is very narrow between interfering with a film production and abridging freedom of speech or of the press.

MANCHESTER (Mass.) BREEZE 518
APRIL 30, 1915

THERE IS NO DOUBT in the minds of most people that a certain film that has been exposed in Boston contained features that were objectionable from many points of view. It would be interesting, however, to learn who the advertising agents who was clever enough to carry his scheme to completion. By the time the film has been suppressed or expurgated the "movie" will have made an unusual "run" and netted a pretty penny for those concerned.

BOSTON (Mass.) AMERICAN
APRIL 29, 1915

'NATION' FOES NOW DISCARD SULLIVAN BILL

Discarding the Sullivan censorship bill as an ineffectual weapon with which to drive "The Birth of a Nation" out of Boston, opponents of the photo-play have shifted their interests to the Wilson bill.

The Sullivan bill has fizzled out.

Its tentacles were too apparent and its danger was written all over it, in bold, legible type.

Accordingly, the agitation has been transferred to the Wilson bill, which would accomplish the same purpose as the Sullivan document, but the designs of which are cloaked in less turbulent language.

Incidentally, this swapping of horses has aroused a sullen opposition in the Committee on Judiciary.

Outspoken opposition to the entire program and all its drastic provisions has developed in the committee.

"The committee, composed entirely of lawyers, is supposed to sit as a judicial body and pass upon the evidence for legislation presented to it," said one of the members, "but when the proponents of legislation present such a divided front as in this case the committee ceases to be impressed [illegible] attitude."

When the Sullivan bill was filed for consideration and was accorded its first hearing its principle was heartily indorsed by the opponents of the photo-play. When it became evident that the Sullivan bill was regarded as a dangerous document, striking at the American doctrine of free thinking and at the same time serving to impair the value of property and business, the switch was made to the Wilson bill.

Under the Wilson bill, interpretation of the word "morals" in the present statutes is so broadened as to include the conditions that were sought in the Sullivan bill. Its purpose, however, was cloaked in a more subtly drawn petition, which on its face was apparently harmless. The scope is further extended to remove immoral entertainments and to place arbitrary power in the Mayor of Boston.

Further extending the attack upon "The Birth of a Nation," the Wilson bill also distributed power to suppress a play to the acting chief of the district police. Whether by chance or not, this official has expressed some disapproval of the photo-play.

Another offshoot of the agitation has vested its support in the J. Mott Halliwell bill, which would enlarge the arbitrary powers of local officials and designate a man or two to pass upon the morals of the entire State.

PRINCIPLES AFFECTED.

It is this failure to agree upon a separate petition, coupled with the more imposing fact that the entire mass of legislation against a single motion picture strikes at the cardinal doctrine of free thinking and speech, that has aroused the ire of individual members of the committee.

Incidentally an argument recently advanced by Chairman Frederick P. Fish of the State Board of Education upon a proposition which has no relationship to the picture agitation has, however, impressed itself upon the Judiciary Committee. Speaking upon the fact that Orleans has become a refuge for tax-dodgers, Mr. Fish declared, "It is not the duty of this Legislature to legislate upon episodes. You are legislating for all time and not upon individual cases."

The fact that the immediate drive against "The Birth of a Nation" would ultimately result in breaking down sturdy principles of government has been seriously considered by the committee.

But the committee has been presented with the further contention that "The Birth of a Nation" itself does not warrant legislative action.

Moorfield Storey, an opponent of the picture play, admitted to the committee that there was sufficient law upon the books to stop the play. William H. Lewis and Butler R. Wilson, the colored leaders, made the same admission. Deputy Chief Neal of the State Police agreed with them and with Mr. Storey.

By the official findings of the municipal authorities of Boston charged with the enforcement of the law, the picture play was found not to be a violation of law. The play was viewed by Judge Thomas H. Dowd and in his judicial finding there was found no cause to stop the play.

"PORTRAYS HISTORY."

Dr. Charles Fleischer and other clergymen went before the committee voluntarily and testified that they had witnessed the picture and that they regarded it as a valuable historical and educational entertainment.

Perhaps the most convincing testimony was submitted by the Rev. Dr. Thomas B. Gregory, the eminent author and historian. Dr. Gregory has seen the play. He lived through the reconstruction period of the South. He declared that the picture does not distort history. He asserted that it portrays history with a remarkable accuracy.

This evidence is regarded by the committee as completely refuting the hearsay evidence of Mr. Storey, Lieutenant-Governor Cushing and Mr. McCall, who have not seen the play. It was Mr. McCall in his literary effort, "Thaddeus Stevens," who condoned the distr[illegible] days of the reconstruction [illegible] but at that time [illegible] of running [illegible] tisfied

[illegible] Boston, Mass. [illegible] to be outdone, [illegible] Commissioner [illegible] Mayor [illegible] Chief Justice [illegible] Municipal Court [illegible] Police Commissioner [illegible] Boston

EVENING RECORD
ess: Boston, Mass.

APR 30 1915

Photo Play Not Barred

The management of "The Birth of a Nation" Co. have issued this statement: "In reference to circulated statements that 'The Birth of a Nation' had been barred in the states of Rhode Island and Ohio, we beg to say that Mr. Griffith's play has not been offered in either of those states to theatre managements, censor bodies or in any other manner whatsoever. Therefore the talk of its having been barred in those states is ridiculous. California, New York, Massachusetts and Illinois are the only states where arrangements have so far been entered into to produce it, and it has passed the censorship in each of those states and likewise in Philadelphia. The above statement is based on accurate information which we have just obtained from our New York headquarters."

BOSTON (Mass.) JOURNAL
APRIL 30, 1915

COMMITTEES
...ion ... Judiciary committee. Executive session of committee to consider matter today.

BOSTON (Mass.) JOURNAL
APRIL 30, 1915

CONSIDER PLAY IN EXECUTIVE SESSION

Committee Receives New Bill Making State Police Chief Censor.

The committee on the judiciary, which at first announced it would take no action on the bills presented to stop the production of "The Birth of a Nation" until after the members of the Legislature had witnessed a performance at the theatre Monday morning, will take up the various propositions in executive session today.

In addition to the bills which have already been submitted and heard, the committee yesterday received another measure from J. M. Hallowell, which would place censorship of photo-plays in the hands of the chief of the State police, the official who has the final say as to what may and may not be produced in the moving picture theatres on Sunday.

There were several conferences at the State House yesterday between Attorneys Cusick and Coggan, representing the picture managements, and Attorneys Hallowell and Butler Wilson, representing those who protest against the production.

No compromise was effected, however, and the judiciary committee will have to thrash out the matter from the various bills before the members.

BOSTON (Mass.) ADVERTISER
APRIL 30, 1915

FOURTH "BIRTH OF NATION" BILL IS PRESENTED

A bill granting to the chief of the district police the power of censorship of moving pictures and theatrical performances now vested by statute in the Mayor of Boston and the Police Commissioner, was submitted to the joint legislative committee on judiciary by J. Mott Hallowell.

This is the fourth bill aimed at the "Birth of a Nation" motion picture film now before the committee. This bill goes farther than most of the other bills in granting additional reasons for suspension of a license by the chief of police. It provides that when a performance is "obscene or immoral, whether sexually or otherwise immoral, or tends to injure the morals of the community, or tends to encourage, incite or cause lawlessness or a breach of the peace, and is not eliminated at his request he may suspend the license."

BOSTON (Mass.) AMERICAN
APRIL 30, 1915

Deny States Bar 'Birth of Nation

The management of "The Birth o... Nation" Company states in deni... circulated statements that "Th... of a Nation" had been barred ... the States of Rhode Island and ..., that Mr. Griffith's play has not ... offered in either State. Cali... nois are the only States where ar... ements have so far been entered ... to produce it, and it has passed ... censorship in each of those States ... likewise Pennsylvania.

BOSTON (Mass.) POST
APRIL 30, 1915

NEW BILL ON "BIRTH OF NATION"

Governor and Legislature Invited to Special Performance

A new bill to provide for censorship of such plays as "The Birth of a Nation" will be considered today by the legislative committee on judiciary this morning.

Yesterday afternoon Senator F. Augustus Norwood, chairman of the committee, and Senator James F. Cavanagh held conferences with leaders of the opposing forces on this subject.

At the conference held with Mott Hallowell and Butler R. Wilson, a new bill was submitted to cover the viewpoint of the colored people and others.

SWEEPING IN SCOPE

This bill is even more sweeping than the Sullivan bill, which has been discarded. It provides that the licensing and censoring power respecting theatrical productions shall be taken out of the hands of the Mayor and police commissioner and given over to the chief of the State police. It also provides that licenses may be suspended for additional reasons to those named in the present law.

The new bill strikes out sections 2 and 3 of chapter 494 of the acts of 1909 and substitutes therefor the following:

The New Bill

"Section 2. If at any time under a license granted hereunder there shall be given a theatrical production, public show, moving picture, photo-play or other pictorial representation, public amusement or exhibition any part of which in the opinion of the chief of the Massachusetts district police is obscene or immoral, whether sexually or otherwise immoral, or tends to injure the morals of the community or tends to encourage, incite or cause lawlessness or a breach of the peace, and is not eliminated at his request he may suspend the license for such particular representation.

"Section 3. The licensee, if aggrieved by any action taken under section 2 of this act may at any time within 10 days appeal by petition to the Supreme Judicial Court setting forth the proceedings and the reasons for the appeal. The proceedings upon said petition shall be summary and shall be entered and heard in the county of Suffolk."

Attorney John F. Cusick, representing the producers of "The Birth of a Nation" and others who also had a conference with Senators Norwood and Cavanagh objected to this new bill. They favored legislation that would only permit the suspension of theatrical licenses if, in the opinion of the licensing authority, a production is "obscene or immoral or tends to injure the morals of the community."

Differences of Opinion

In addition to these differences of opinion as to proposed legislation there are those who believe that the theatrical license law applying to all other cities and towns in the Commonwealth except Boston should apply to Boston. This would give the licensing authority the right to suspend a theatrical license for any reason whatever. The committee has been urged to favor the law for Boston.

There are not any serious differences between the warring forces as to what officials shall be given the licensing authority. The breadth of the scope of authority to revoke licenses is the only real issue.

Senator Norwood stated last night that he expects his committee to take some definite action on this matter at its meeting this morning.

Monday morning at 10:30 a special presentation of "The Birth of a Nation" will be given at the Tremont Theatre for the benefit of the Governor, members of the Executive Council and members of the Legislature.

Invitations have been sent to these officials by the producers of the show. It is expected that most of the members of the Legislature will be present at the performance.

DENIAL BY MANAGERS

"Birth of a Nation" Not Offered in Rhode Island or Ohio, They Say

The management of "The Birth of a Nation" Company issued the following statement from the Tremont Theatre last night:

"In reference to circulated statements that 'The Birth of a Nation' had been barred in the States of Rhode Island and Ohio, we beg to say that Mr. Griffith's play has not been offered in either of those States to theatre managements, censor bodies or in any other manner whatsoever. Therefore, the talk of its having been barred in these States is ridiculous.

"California, New York, Massachusetts and Illinois are the only States where arrangements have so far been entered into to produce it, and it has passed the censorship in each of those States and likewise in Pennsylvania. The above statement is based on accurate information which we have just obtained from our New York head quarters."

BOSTON (Mass.) JOURNAL
APRIL 30, 1915

DENY BARRING OF 'BIRTH OF NATION

Photo-Play Not Offered in Rhode Island, Says Management.

Despatches from Providence yesterday to the effect that the police commissioners of that city will not allow the production there of the photo-play "The Birth of a Nation" brought out the following statement from the management of the play last evening:

"In reference to circulated statements that 'The Birth of a Nation' had been barred in the States of Rhode Island and Ohio, we beg to say that Mr. Griffith's play has not been offered in either of those States to theatre managements, censor bodies or in any other manner whatsoever. Therefore the talk of its having been barred in these States is ridiculous.

"California, Massachusetts and Illinois are the only states where arrangements have so far been entered into to produce it, and it has passed the censorship in each of those States and likewise in Pennsylvania. The above statement is based on accurate information which we have just obtained from our New York headquarters."

BOSTON (Mass.) MORN. GLOBE
APRIL 30, 1915

TO DRAFT THEATRE CENSOR BILL TODAY

Several Measures Before Judiciary Committee.

Little Hope for Sullivan Plan—Near Against "Birth of Nation."

The Legislative Committee on Judiciary, which has been conducting public hearings this week on several bills to control theatrical productions, will hold a private session at 10 a.m. today to agree on a measure. Whatever the result may be, a change in the present form of censorship in Boston is more than probable.

At present the authority to forbid a play is divided between the Mayor and Police Commissioner. Neither, it is understood, is eager to assume the entire responsibility, although firmly believing the power should be vested in one man.

Those who want "The Birth of a Nation" stopped submitted to the Committee on Judiciary yesterday a bill placing the censoring in the hands of the Chief of the State Police, and giving the amusement proprietors the right of an appeal to the Supreme Court. Another bill, favored by the theatrical interests, gives the Mayor the sole authority to censor plays and the amusement proprietors the right of appeal to the Supreme Court.

Neither touches the racial or religious questions—two features of the Lawis-Sullivan bill which, by the way, will receive scant attention from the committee, because of its drastic provisions.

It is interesting to note in connection with the bill providing that the Chief of State Police be made censor, that the present acting head of that department, Deputy Chief George C. Neal, has forbidden Sunday performances of "The Birth of a Nation" (such matters being within his jurisdiction), and has further stated that if he had his way the picture would never be exhibited.

Yesterday the legislators received neatly engraved invitations from the management to attend a private performance of "The Birth of a Nation" at the Tremont theatre Monday morning at 10:30.

BOSTON (Mass.) JOURNAL
APRIL 30, 1915

NEGROES CHARGE AN ATTEMPT TO BRIBE SOLONS

Protest Invitation to Attend "Birth of a Nation" Production.

BIG MASS MEETING HELD IN CHURCH

Pass Resolutions Asking Legislature to Pass Hallowell Bill.

Charges that the producers of the photo-play, "The Birth of a Nation," were attempting to bribe the Legislature were made last night at a big mass meeting of colored citizens in the Twelfth Baptist Church, Roxbury.

The meeting was called to protest against the invitation extended to the members of the Legislature to attend a private exhibition of the picture Monday morning, together with Gov. Walsh and the executive council. This, the negroes asserted, was "bribery."

The meeting was held under the auspices of the National Equal Rights League, and was still in session at an early hour this morning. Emery T. Morris of Cambridge acted as chairman, and the speakers were mostly colored ministers, business men, lawyers and other professional men, although the members of the audience, which numbered several hundred, were allowed to air their views at the close of the meeting. The names of Mayor Curley and Police Commissioner O'Meara were roundly hissed, although Governor Walsh was eulogized and applauded every few minutes.

Scores Legislators

William D. Brigham, the only white man who spoke, told of the hearings at the State House before the legislative committees on the bills aimed to stop the production. He termed the films the "Curse of a Nation" and "The Death of a Nation." He also scored the legislators and their attitude at the hearing.

The Rev. Benjamin F. Swain, colored, asserted that Gov. Walsh was one of the best friends of the colored race in the country. This statement was warmly applauded.

Joshua Crawford, a colored lawyer, scored the invitation of the producers of the photo-play which had been extended to the members of the General Court to witness the films. "To accept these tickets for this private exhibition is to accept a bribe," he asserted.

The Rev. Samuel A. Brown, colored, characterized the State House hearing as a "tricky, unfair and negarious on the part of the members of the committee and the people interested in the play." He also introduced a petition, which will be presented to Gov. Walsh Saturday by a committee of 100 colored men to send a special message to the Legislature to urge them not to attend the free exhibition of the pictures. Those present were requested to sign.

Prof. Whe...

BOSTON (Mass.) TRANSCRIPT
APRIL 30, 1915

DECIDE ON "MOVIE" BILL

Members of Judiciary Committee Will Report Measure Allowing Mayor, Police Commissioner and Chief Justice of Municipal Court to Revoke Licenses at Will

A decision has been reached by the members of the joint Committee on the Judiciary in regard to the bill for the censorship of the moving pictures, and about which there has been such agitation because of the production of the photoplay "The Birth of a Nation." Representatives Abbott and Bowser will be recorded as dissenters. Although no bill has been drafted yet by the committee, which met this morning, the measure will provide substantially that the mayor, police commissioner and chief justice of the Municipal Court of Boston may, at their pleasure, revoke the license of any theatre. The order to revoke, however, must be unanimous, and there is to be no right of appeal to any court by the theatre whose license is revoked.

The committee has decided to eliminate from the bill any words containing the grounds for which the license might be revoked, such as "immoral, obscene, etc."

The committee came to this decision after having had submitted to it four measures. Two came from J. Mott Hallowell. The first of these gave the mayor of Boston and the chief of the district police the right to revoke a license if the production which was being shown at the theatre tended to incite riot or cause public disquiet. The second bill gave the chief of the district police the right to revoke the licenses, but the theatres had the right to appeal to the courts.

BOSTON (Mass.) MORN. GLOBE
APRIL 30, 1915

CHARGED WITH INCITING A RIOT

Trial of Rev Aaron Puller and W. M. Trotter Begun.

King Says They Urged Colored People to Stay Around Tremont Theatre.

When Judge Brackett adjourned court in the Grand Jury room of the Courthouse yesterday afternoon the cases of William Monroe Trotter and Rev Aaron Puller, charged with inciting a riot and disturbing the peace at the Tremont Theatre, in connection with the production of the "Birth of a Nation," April 7, were being tried.

Sergt King of the Lagrange-st Station, chief witness for the Government, testified that the two defendants were asked to leave the theatre, and not only refused to go but urged several hundred other colored people to stay, as they had a right to see the show. The officer testified that he told them there were no more tickets for sale, but they refused to believe him. The officer in cross-examination said that he had booked both defendants for disturbing the peace and had placed the other charge later under instruction.

Earlier in the day Mrs Clara Fosky, charged with assaulting an officer, was fined $15; Mrs Lugenia Foster was fined $5 for attempting to rescue Mrs Fosky and $1 for hitting an unknown man; Stephen Massey was fined $5 for attempting to rescue Mrs Fosky and Jas Bevins charged with the same offense was found not guilty.

The defendants who were fined appealed through attorney Benjamin and were allowed to go on their personal recognizance in $100 each.

BOSTON (Mass.) ADVERTISER
APRIL 30, 1915

FILM RIOT HEARING IS CONTINUED

JUDGE BRACKETT GETS PHOTO-PLAY EVIDENCE

Cases of W. Monroe Trotter and Rev. Aaron Puller Called in Special Session

The cases of William Monroe Trotter, publisher, and Rev. Aaron Puller, pastor of a South End church, were called late yesterday afternoon at the special session of Municipal Court, Judge Brackett presiding, to hear cases resulting from the near riot Saturday, April 17, growing out of the presentation of the photo play, "The Birth of a Nation," at the Tremont Theatre.

Trotter and Dr. Puller are charged with inciting riot and disturbing the peace, a were two of 11 persons arrested on the night for various alleged offenses in vicinity of the theatre. Their cases were still on when court adjourned for the day and the hearing will be resumed this morning.

Sergt. King, of the Lagrange st. station, who made the arrests, was the first and only witness heard yesterday. He testified as to the crowds about the theatre on the night in question, and said that when both defendants were requested to leave the lobby they refused to do so, and that they told several hundred other colored persons present at the time not to go. They refused to go, he said, on the ground that they were waiting to purchase tickets and that they had a right to see the show. They were informed that there were no tickets on sale, but they refused to believe this statement. As a result of their refusal to leave the lobby, and urging others not to obey the police orders to leave, Sergt. King said that a disturbance followed.

He admitted, under cross-examination that on the night the arrests were made he only made a charge of disturbing the peace and that, under orders, he placed the additional charge of inciting riot, later next day.

Mrs. Clara Fosky, charged with assault and battery on Patrolman Van Lannham, of the City Hall ave. station, was found guilty and fined $15.

Mrs. Lugenia Foster was fined $5 for attempt to rescue Mrs. Fosky from the resting officers, $1 for hitting a man, whose identity is unknown, with her bag.

Atty. Benjamin, who appeared for defendants in the case, thanked Brackett for the leniency shown where defendants were found appealed from the decision of the saying that he intended to take the as far as possible in the courts in deavor to clear the defendants of reputations. The defendants were to go in personal recognizance each case.

NO. ATTLEBORO (Mass.) CHRON.
APRIL 30, 1915

—Gov. Walsh and the members of the legislature have been invited to attend a special performance of "The Birth of a Nation," to be given for their observation next Monday morning at 10.30.

FALL RIVER (Mass.) HERALD
APRIL 30, 1915

A new bill designed by the opponents of "The Birth of a Nation" was filed with the committee on judiciary yesterday. It would give to the chief of the district police the power of censorship over moving pictures produced on week-days, just as he is empowered at the present time to stop the production of such photoplays on Sundays. The measure will be taken up by the committee in executive session today. Gov. Walsh and the members of the Legislature have been invited to attend a private performance of "The Birth of a Nation" at the Tremont theatre Monday morning and it was the original intention of the judiciary committee not to take any action on the bills presented until after that performance.

FITCHBURG (Mass.) SENTINEL
APRIL 30, 1915

The point has been made against [illegible] seeing a "the Birth of a nation" by the legislature Monday forenoon that there will be bribery of the members. But that is an extreme view and no man of common sense will so regard it. Most [illegible]

MAY 2

Representative ... other petitioners ... stop the fourth week of ... of a Nation," ... submitted to ... engagement ... Coggan, counsel ... theatre chain, ... this gave the ... revoke the ... ever, the ... Court.

FITCHBURG (Mass.) NEWS
APRIL 30, 1915

Movies Managers Here To Start Campaign For Three Days

It has been decided by the motion picture exhibitors of Fitchburg and Leominster that a campaign lasting until Monday will be conducted against the Sullivan photo play censorship bill, at the meeting held last Wednesday night.

Petitions have been started in both this city and Leominster. Hundreds of circulars, containing a coupon to be signed, protesting against state or federal censorship, have been distributed to patrons of the theatres.

It was stated today that this same campaign was being carried on all over the state and that thousands of prominent doctors, lawyers, business men, and some ministers, as well as the many working men and women of the state employed in lesser trades, have already signed and returned the coupons.

Boards of trade are taking up the fight and it is expected that when the bill comes up next Tuesday, it will be overwhelmingly defeated as the senators are now becoming aware of the sentiment that is said to be aroused against the proposed measure, which is wide in its scope.

It is stated that the bill would prevent the showing of any deaths, violent or otherwise, any love making scenes, any daring jumps, thrilling situations, etc., to such an extent that were the bill to become a law, the photo plays would be killed entirely.

It is believed that the controversy in Boston over the production of "The Birth of a Nation," has done much to arouse agitation in certain quarters. One of the exhibitors in this city said today: "The Birth of a Nation' has had much to do with this hysteria. It has given a few politicians a chance to frame up another deal that will prove, this time, to be their ruination. 'The Birth of a Nation' is not anywhere near as bad as it is pictured. The hysteria that has been aroused, if paid attention to, will result in the abolition of free speech.

"But as far as the Sullivan bill is concerned. That is another piece of crazy legislation being attempted, in my opinion. It will be the end of the motion picture interests in this state, if passed. Photoplays are at present censored by the National Board of Censorship. This is a voluntary organization of 101 men and women of the highest moral standing. They treat all manufacturers of films alike and it is wrong to suppose that everything gets by them. That is not true, for they have refused to put their official O. K. on films that have been shown without it and passed by state boards.

"The state of Massachusetts cannot afford to experiment with anything of this sort. In this state there are millions of dollars invested in the film exhibitions, theatres and exchanges. Thousands are given work and we pay heavy taxes. We have opened up the desolate small towns and thus reduced the percentage of insanity—which is causd, we are officially informed, by the lack of entertainment and diversion in small towns.

"The liquor interests are fighting us, tooth and nail. We have hurt the liquor business to some extent. We have attracted welfare legislation to the pictures and we have given dollar for dollar in entertainment to the thousands who formerly used to ask diversions on the streets.

"It is right in the hands of the people. They can kill this bill and I think they will do so. It is an absurd as the famous Witch laws and as I see it, it is not framed, I do not honestly believe because of any paternal interest in the morals of the state."

'BRIBE" TALK WITH REGARD TO FILM SHOW VISIT FAR-FETCHED AND CRUDE

Plan of Legislators to See "Birth of a Nation" Pictures on Monday Arouses Ire of Equal Rights League and Starts Some More Intemperate Talk.

The charge made by the Massachusetts Equal Rights league that the Tremont theatre was "bribing" the legislature by extending an invitation to attend a private performance on Monday, May 3, at 10.30 in the forenoon, has had quite a different effect upon the senators and representatives than was evidently expected.

There have been many quiet chuckles around the State house at the idea that the invitation to see a film—the utmost cost of the seat at a public matinee performance being $1—was a bribe to the solon who accepted it.

This is not the first time the legislators have looked at films or lantern slides in connection with pending legislation. Some were shown before the committee on mercantile affairs at the State house. The legislators must necessarily collect information of all kinds. Members of committees go out on trips of inspection and receive the courtesies of chambers of commerce and boards of trade and even yacht clubs and resort organizations. The matter of the courtesies received is so petty that nobody has heretofore commented upon it until the wonderfully acute legal minds that are prompting the so-called Equal Rights league sensed the "scandal" in the private performance proposition. The invitation was open and above board.

There is no extra expense to the theatrical company in running off the film three times on Monday, instead of twice.

The private view is to be given so that the opinion of the legislators may not be affected nor distorted by demonstrations on the part of an audience. Everybody is going to the special performance with his mind free and open and prepared to judge the merits of the outcry that demands special enactment in order to drive this one film off the boards. The bribe talk is altogether a joke. Viewed seriously, it is an insult to senators and representatives to try to degrade them to the level of bribe takers for going about their business and collecting proper information in the customary manner.

If they were investigating packing house and factory conditions, they must necessarily be made free of the works they visit. They must see what is going on or they cannot judge. Would the Equal Rights league have the state of Massachusetts solemnly make an appropriation for a batch of legislators' tickets for "The Birth of a Nation"? Would it do any good to make such an appropriation. The public performances are being sold out to capacity well in advance, both matinee and night. So the only thing to do is to give a private exhibition. All people of common sense know that the matter of the minor courtesies will not affect the broad decision as to the future of the films in this state either one way or the other.

There have been unmistakable evidences that the public is getting mighty tired of the self-constituted activities of "reformers," white and colored, springing into the limelight over the issue of this play. We believe every newspaper in Boston has denounced the attempts to put a bar upon racial and religious discussion on the stage, or to make a case of ticticuffs in the lobby sufficient cause for suppressing a play in the theatre where such incident occurs. Recently the opponents of the play changed their tactics. Their latest was an attempt to broaden the dictionary meaning of immorality by a new idea—seeking to extend it practically to whatever the objectors [illegible] in dramatic form. This [illegible]

BOSTON (Mass.) POST
APRIL 30, 1915

WILL APPEAL FINES IN THEATRE DISTURBANCE

Cases of Wm. M. Trotter and Rev. Mr. Fuller Are Begun.

Mrs. Clara Fleaky, one of the women arrested April 12 during the disturbance at the Tremont Theatre, was fined $5 by Judge Sproiett yesterday for assaulting Patrolman Van Leinghaven. Mrs. Lucinda Fuller, who was with Mrs. Fleaky, was fined $5 for attempting to rescue Mrs. Fleaky from the police, and $5 for hitting an unknown man with her hand bag. Stephen Massey was fined $5 for attempting to rescue Mrs. Fleaky and James Ewing, charged with a similar offense, was found not guilty. Atty. Benjamin thanked Judge Sproiett for the court's leniency in hearing of the cases, but said that he proposed to go as far as he could in the courts with these cases before these people were sent away with suited expressions, as the people found guilty would appeal. They were allowed to go on personal recognizance for $100 on the appeals.

An hour before court adjourned the cases of William M. Trotter, editor, and the Rev. Aaron Fuller, charged with inciting a riot and disturbing the peace, were begun. Sergt. King testified that both men were asked to leave the theatre lobby with several hundred Negroes, and that these two told the others not to go; that they had a right to see the show. King said there were no tickets on sale, but they said they did not believe it. King admitted under cross-examination that he arrested Trotter for disturbing the peace and passed the "inciting a riot" charge against him the next day under instructions.

BOSTON (Mass.) MORN. GLOBE
APRIL 30, 1915

RESENTED BY NEGRO RACE.

Invitation to [illegible] Attend "Birth of Nation" Performance Denounced and Spiked.

The action of the management of "The Birth of a Nation" in inviting members of the Legislature to witness the picture show was characterized as "an insult to the lady and also to the nature of an attempted bribe" by a speaker at a mass meeting of the colored people last evening in the Twelfth Baptist Church on Shawmut av.

The meeting was called to order by Edward E. Morris, who explained that it was assembled to protest against [illegible] and Friday facing imposed by the film-play management on [illegible] legislation which the [illegible] are applying for.

[illegible] will be sent to the Legislature requesting it to "spank the [illegible] getting the [illegible] interested. A committee of [illegible] was appointed to wait upon the [illegible] Saturday morning with [illegible]

[illegible] Rev. W. H. Brisbane, Rev. J. A. Cromwell, Rev. [illegible] Rev. A. C. Garnett, Rev. [illegible] Rev. [illegible] Rev. [illegible] and W. D. [illegible]

[illegible] Accused of Larceny.

BOSTON (Mass.) TRANSCRIPT
APRIL 30, 1915

WILSON DENIES INDORSEMENT

Formally for President, Says That Although "Birth of a Nation" Was Once Shown at the White House, the President Was Unaware of Its Character

Special to the Transcript.

Washington, April 30. Official denial that the President has ever indorsed "The Birth of a Nation" was issued from the White House today by direction of the President, in the form of a letter addressed by the Secretary to Representative Gardner of Massachusetts.

Regarding the circumstances of the recent showing of the motion picture at the White House, it can now be known, although it is the custom not to make public the engagements of the President, that the showing took place at the request of Thomas Dixon, author of the book and play, "The Clansman," on which the picture is based, and Dr. Dixon was accompanied by a party of friends, including Miss Mary Johnston, author of "The Long Roll" and "Cease Firing," and Miss Elsie Ferguson, actress. The latter is a native of Staunton, Va., where the Wilson family formerly resided, and Miss Johnston is also a Virginian.

[illegible] UNREASONABLE PROTEST

In both cases the protest has been unreasonable. Why should the "Afro-Americans" of northern cities in our time consider themselves responsible for the crimes and follies of the ignorant ex-slaves of the south when these were placed in control of the southern governments through the disfranchisement of a large majority of the whites? Why should they regard themselves reflected upon by a dramatic representation of what occurred? While their disrelish for such a spectacle can be understood, it does not follow that they have any just right to demand the suppression of such an adaptation of historical fact.

The blame for the horrors of "reconstruction" properly rests upon a misguided and radical government at Washington. With power suddenly thrust into their hands by the gift of universal manhood suffrage and the disfranchisement of fourteen classes of southern white men, the negroes of the southern states did only what might have been expected of an unfettered, semi-civilized people just out of slavery. It was as inevitable that unprotected white women should not be safe as that the public treasuries should be looted. The famous night-riding Ku Klux Klan came into being in order to grapple with such a situation in the only way then possible. This organization, which has been quite termed "a terrible symptom of a still more terrible disease," at first [illegible] included the better element of white men who acted in order to defend their firesides. The abuse of the Ku Klux Klan idea in later times, when there was no longer need of terrorizing the blacks and when the better element of the whites frowned upon further activities along this line, does not undermine the proof that [illegible] aim was the protection of [illegible] and that thus it was a deeper [illegible] toward a good and the save [illegible] of civilization from threatened [illegible]

PRACTICAL POLITICS (Boston) 38
MAY 1 1915

CLIPPER
New York City
MAY 1 1915

BOSTON.

MONT (Jno. B. Schoeffel, mgr.)—Third week
The Birth of a Nation." Hundreds are being
AY daily. Norma
R PHOTOPLAY, "The Birth of a Nation,"
has been the cause of much controversy,
continue to be given at the Tremont without
ference, but with a single scene cut out—
showing the negro, Gus, pursuing a twelve-
old white girl until she jumps over a cliff
cape his attack. Judge Dowd decided, after
ing the picture, he would not issue summonses
Jno. B. Schoeffel, manager of the Tremont,
for J. J. McCarthy, representing the film
er, provided they agreed to eliminate the
e mentioned.

MOTION PICTURE NEWS
New York City
MAY 1 1915

Y TO BLOCK EXHIBITION OF "NATION" IN BAY STATE

Should an attempt be made to show the
ch disputed film, "Birth of a Nation,"
Massachusetts theatres outside the Bos-
metropolitan district, opposition of the
te police is expected, because of the
ief's refusal to allow the film to be
own on Sunday in Lynn.

Despite opposition, carried before Gov-
nor Walsh himself, the film, with elisions
manded by Mayor Curley, is on daily
hibition at the Tremont Theatre in
oston. The state police chief's attitude
garding the Lynn application for a Sun-
y showing, is believed to foreshadow re-
sal of permission for the picture to be
ken to any city other than Boston.

In Boston itself the opposition has not
given up hope of driving the picture from
he local screen. Meanwhile the film draws
ig crowds. As a result a mass meeting
f colored people has been held, at which
Cambridge business man went so far as
o urge his fellows to war on the whites.

Billboard
Cincinnati
5-1-15

BIRTH OF A NATION

he poor bonbs and slimps that got themselves
en up arrestid and fined at Boston last
k in the "race riots" over that film, The
th of a Nation, will never be persuaded that
were the victims of mental suggestion
ished by a press agent.
ut they were.
here is absolutely nothing in the film that
ny mind can object to.

STON (Mass.) TRANSCRIPT
MAY 1, 1915

nt—The Birth of a Nation

limed spectacle of unusual mag-
and scope. The earlier reels
scenes and incidents from the
War—Sherman's march to the sea,
ttle of Petersburg, Lee's surrender,
assassination of Lincoln—on a scale
bers, diversity and vividness new to
pictures in America. Then follows
rial chronicle of conditions in the
during the days of Reconstruction,
arpet-baggers and Ku-Klux Clan,
g from intimate domestic life to tur-
episode. Finally comes an apothe-
f the United States. Into all this is
sentimental adventure between a
e of the North and a woman of the
Music accompanies the whole spec-

GFIELD (Mass.) REPUBLICAN
MAY 2, 1915

MOVING PICTURE WORLD
New York City
MAY 1 1915

Small Riot Over Film

Griffith's "Birth of a Nation" Gets Boston Colored Folks Excited—Many Police on Hand Avert Serious Disturbance—Handing Out of Already Reserved Tickets Misunderstood by Negroes Who Suspected Discrimination.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE presence of three hundred police officers undoubtedly prevented a serious race riot at the Tremont theater, Boston, where the Griffith spectacle "The Birth of a Nation" is playing, on Saturday night, April 17, when several hundred negroes stormed the box office and demanded tickets.

As a result of the turbulance in the lobby and in front of the theater before, during and after the performance, eleven persons were placed under arrest. Among the prisoners were William Munroe Trotter, editor of the Guardian, a colored publication, who was publicly rebuked by President Wilson last November, and who has been the leader in the movement to prevent the production of the film in this city and the Rev. Aaron W. Puller, colored pastor of the People's Baptist Church, Boston.

The theater management had learned that there was an organized plot to fill the house with negroes, destroy the films and stop the play. Superintendent of Police Michael H. Crowley was communicated with and assumed personal charge of the police detail. Policemen in civilian dress were stationed in different parts of the theater and were ordered to arrest anybody making a disturbance.

The trouble started in the lobby of the theater before the opening of the performance. The lobby was jammed with both whites and blacks. Half an hour before the scheduled time for the film to be screened, the sale of tickets was stopped. The house and company representatives say that the ticket rack was clean and that they couldn't sell any more standing admissions. Patrons, who had ordered tickets in advance, kept coming to the window and getting them. Others were buying for future dates. The colored persons who were gathered in the middle of the lobby evidently thought that discrimination was being exercised against them for that night, for suddenly there was a general move towards the ticket office and a demand that tickets be sold.

Earlier in the week, Governor David I. Walsh requested Police Commissioner Stephen O'Meara to meet him at the State House as a result of many complaints that have been received regarding the production.

The conference lasted over an hour during which the production and the offence it has given many people was discussed from its various angles. The commissioner was asked by the governor if there was any legal way in which the commissioner might act to prohibit the production. The commissioner replied that none exists. While the governor has no power to act in the matter, it is known that he is deeply concerned over the production.

Deputy Chief George C. Neal of the state police has placed a ban on the exhibition of the production on Sundays in the state. The management of the film states that it was well aware that such a production on Sunday was not in conformity with the state regulations, but that upon request, the production was offered to the Lynn Lodge of Elks.

WALTHAM (Mass.) FREE PRESS
MAY 1, 1915

The colored people of Boston have wrought themselves up to such a pitch regarding the photo-play, "The Birth of a Nation" that they are entirely unreasonable. It requires a very vivid imagination to see any bribery in the invitation of the theatre management to the Legislature to see what it is desired to kill before sentence of death is pronounced. In the meantime this agitation is giving the theatre people an immense amount of very valuable advertising which they are getting without expense.

BANGOR (Me.) COMMERCIAL
MAY 1, 1915

About Boston

WM. H. LEWIS SEES THE PRESIDENT ABOUT FILM

Washington, May 1.—W. H. Lewis, a Boston negro and former assistant attorney general of the United States, and Bishop Alexander Walters of the African Methodist Episcopal church of New Jersey, called at the White House Friday to inquire about reports that President Wilson had given his endorsement to a moving picture film, depicting scenes during the reconstruction period, in a manner distasteful to negroes.

Secretary Tumulty showed them a letter to H. R. Thatcher of Massachusetts, saying that while the film was once shown at the White House [illegible] Presidents, the President was unaware of its character and has at no time expressed approbation of it.

GLOBE
Boston, Mass.
MAY 1 1915

Mrs. Carter Harrison says now that she did not approve the film of "The Birth of a Nation" and that she believes it should not be shown. Mr Harrison, however, is no longer Mayor of Chicago.

"The Birth of a Nation" has trouble in Boston. Local colored folks protest against it. Like New York, however, Boston is turning out in great numbers to see the Griffith masterpiece.

NEWS Bureau
BOSTON, MASS.
MAY 1 1915

AT THE STATE HOUSE.

Boston—In relation to the controversy over the "Birth of a Nation" film, legislative committee on judiciary reported in the House a censorship bill for vesting authority of censorship in the mayor, the police commissioner and the chief justice of the Boston Municipal Court. The bill provides that the censors shall have absolute authority to prevent any play or film being shown, but requires that adverse action must be unanimous. There is no appeal from decision of proposed tribunal.

DRAMATIC NEWS
New York City
MAY 1 1915

A Boston judge has ordered one of the scenes cut out from the picture The Birth of a Nation, holding that the episode of the renegade negro is immoral. This scene shows a negro pursuing a white girl, who hurls herself to death over a cliff.

m JOURNAL
dress: Boston, Mass.
ate MAY 1 1915

If the opponents of "The Birth of a Nation" knew as much about statesmen as they should know, they would know that no self-respecting legislator would permit himself to be bribed by a complimentary ticket.

AMERICAN
Boston, Mass.
MAY 1 1915

FILM MEN FIND OBJECTIONS TO COMPROMISE CENSOR BILL

Motion picture producers who have $25,000,000 or more invested in the film industry in Greater Boston are as much opposed to the compromise measure drafted by the Legislative Committee on Judiciary as they were to the vicious Sullivan censorship bill which, with kindred measures, met a merited death.

Exhibitors and theatrical interests generally, consider the product of yesterday's executive session as outrageous and menacing as were several of the batch rejected.

The bill reported by the Judiciary Committee is considered less desirable than the present statute (Chapter 494, Acts of 1908) in that it would permit an enlarged board of three censors to suspend a performance or revoke a theatre license for any cause that might satisfy the whim or caprice of the triumvirate.

The compromise bill adds the chief justice of Boston Municipal Court as a censor and his views and those of the Mayor and police commissioner, who are the censors under the present law, must be unanimous. From their triple decision there is no appeal for the aggrieved theatre manager of film owner.

But the most amazing feature of the new draft is the elimination of the words "obscene" and "immoral" and other specific cause and the vesting of authority to censor or banish a show of any kind for any of a thousand reasons that might suggest themselves to the censors. The new bill provides a latitude that is limitless and as variable as the temperaments, emotions and views of the judges might prove.

POINT OUT DANGERS.

Its constitutional qualities are questioned. It gives the three censors the power to condemn a photoplay or any other public performance without ascribing any reason and without giving the persons whose interests, contracts and production are at stake, a chance to remedy or expurgate certain parts.

It bestows an authority as unjust and dangerous as it is elastic. It might be argued in defence of the judiciary joker that unanimous judgment by a board to which the chief justice of a court has been added, insures the rights of the producer, but producers question this.

Section 1 of the present law deals with the granting of licenses and Section 2 reads:

"If at any time under a licence granted hereunder, there shall be given a theatrical exhibition, public show, public amusement or exhibition, any part of which, in the opinion of both the Mayor and police commissioner of Boston, is obscene or immoral or tends to injure the morals of the community and is not eliminated at the request of the Mayor, then he may suspend the license."

Here then, under the law in operation, are specific reasons for a censorship or suspension, but the proposition of the Judiciary Committee would enable the censors to obstruct for a wide variety of reasons. Here motives might creep in, making the bill as hazardous as the Sullivan and the other measures.

Should the three censors by the accident of election or appointment be of the same race or religious persuasion their views might be objected to by producers offering films or any other style of public entertainment hostile to the tenets or tastes of the censor trio.

It is for this reason that the motion picture producers prefer the Coggan bill which would leave the judging to the Mayor and police commissioner, but would give the theatre managers and film owners the right to appeal to a Superior or Supreme Court sitting in equity.

All was not smooth sailing in the star chamber session of the Judiciary Committee. There was friction and difference of opinion. Two members dissented from the report on the compromise drifts—Essex S. Abbott of Haverhill and Eben K. Bowser of Wakefield. Senator W. J. Sullivan of South Boston threatens to introduce a counter bill.

Attorney John F. Cusick, counsel for "The Birth of a Nation," declined today to discuss the bill submitted by the Judiciary Committee, other than to say he preferred the Coggan bill and did not relish the striking out of the "immoral" and "obscene" clause. He said:

"The Coggan bill would furnish the ends desired by the theatres and motion picture producers. It would give them a chance to appeal from a hasty or unjust decision by a Mayor or police commissioner and would give a justice who is not so apt to be swayed by public sentiment to determine the merits of the case.

SPEAKS FOR PRODUCERS.

"In a Mayor we have the choice of the majority. He is in a position to feel the public pulse, as is the police commissioner. Both represent active life in the community while a court justice is less apt to be influenced by multiple elements.

"It was for that reason we felt the Coggan bill would guarantee fair play and justice to the motion picture men and show interests generally giving them a chance to have a full court hearing, which is their constitutional right and privilege, to correct any mistake that might be made by faulty censorship.

"Right of appeal is never dangerous and is often of tremendous benefit to parties that may have been deliberately or innocently wronged. Motion picture producers are careful of the public morals and proud of the influence of photo-plays. They are eager to comply with the laws to co-operate with local authorities in developing the educational powers of the film.

"They are jealous of their growing industry and anxious at all times to do anything that will improve and uplift the community and enrich its amusement advantages."

LAWRENCE (Mass.) SUN-AMERICAN
MAY 1, 1915

In relation to the controversy over the "Birth of a Nation" film, legislative committee on judiciary reported in the House a censorship bill for vesting authority of censorship in the mayor, the police commissioner and the chief justice of the Boston Municipal court. The bill provides that the censors shall have absolute authority to prevent any play or film being shown, but requires that adverse action must be unanimous. There is no appeal from decision of proposed tribunal.

GLOBE
ss: Boston, Mass.
MAY 1 1915

The film spectacle, "The Birth of a Nation," continues at the Tremont Theatre.

TRAVELER & EVE. HERALD
ss: Boston, Mass.
MAY 1 1915

WITH THE MOVIES.

David W. Griffith's vast spectacle of civil war and reconstruction days, "The Birth of a Nation," entered upon its fourth week at the Tremont Theatre today. As a love story in a wonderful historical setting, the play has a great appeal to all the young people. Older heads are interested in the realistic depiction of civil war, of the big moments like the surrender of Lee and the death of Lincoln, and in the disclosure of how the Ku Klux Klan in the South uprose and threw off the carpet-bagger yoke. As the run progresses, it is noticed that there are many "Birth of a Nation" fans, namely, persons who enjoy the film so much that they come again and again. There are two presentations daily.

BIRTH OF A NATION" DRAWS BIG HOUSES

p to date the receipts of "The
h of a Nation" are said to have
ed the $100,000 mark in Gotham.
o will dare assert in the face of
fact that it doesn't pay
consistently knocked

SPRINGFIELD
Boston, Mass.
MAY 2

REPUBLICAN
ess: Springfield, Mass.

MAY 2 - 1915

D. W. Griffith, the producer of "The Birth of a Nation," is preparing a special set of films of that picture to be deposited in the congressional library and to remain one of the records of the government. The film will differ from the ordinary films of commerce in that it will be made of a more enduring composition.

REPUBLICAN
ess: Springfield, Mass.

MAY 2 - 1915

President Wilson and Rev Thomas Dixon were classmates at Johns Hopkins university, and they attended together at the White House a performance of Dixon's picture play, "The Birth of a Nation," at the request of Mr Dixon, who did not disclose before securing consent what the nature of the picture was, nor has the president at any time expressed his approval of it. With this information, from Secretary Tumulty, the incident connecting the president with the much-debated film may be regarded as closed.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 2, 1915

President Wilson and Rev Thomas Dixon were classmates at Johns Hopkins university, and they attended together at the White House a performance of Dixon's picture play, "The Birth of a Nation," at the request of Mr Dixon, who did not disclose before securing consent what the nature of the picture was, nor has the president at any time expressed his approval of it. With this information, from Secretary Tumulty, the incident connecting the president with the much-debated film may be regarded as closed.

MAY 2 1915

BOSTON (Mass.) AMERICAN

'Birth of a Nation' Comedy Appreciated

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation" at the Tremont Theatre proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene, gazing at Elsie Stoneman. This particular bit is on the "sure fire" order, for never does an audience miss the point. Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole and played comedy roles with Mme. Bernhardt before going to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Miss Lillian Gish wears costumes of Civil War and Reconstruction times that are heirlooms in her family.

Clip.
Telegram
Worcester Mass
Date 5-2-15

tranquil

RISE IS RAPID.

Mae Marsh Forges Ahead by Perseverance and Ability.

Mae Marsh, whose spectacular rise to the head of the ranks of motion picture actresses is generally attributed to the training of D. W. Griffith, is possessed of natural capacities of a pre-eminent order, according to Mr. Griffith himself.

"If I have done anything," the great director says, "I have shown this remarkable girl how to get the best out of the unusual talent which is hers. Today she is, perhaps, the best we have. But she owes her success as much to her own perseverance and determination as to other quality."

Miss Marsh's star has been rising since the production a year ago of "The Birth of a Nation." Her two recent appearances in the Mutual masterpictures, "The outcast," by Thomas Nelson Page, and "The outlaw's revenge in the Birth of a new republic," as well as the electric performance she gave on the film in "The birth of a nation," have established her fame securely. To those who remember her as an awkward schoolgirl who followed her sister to the studio two years ago, the transformation seems almost impossible. Under the tight-coiled hair, D. W. Griffith, however, saw what is now conceded to be the most perfectly shaped head in the pictures. She has been a mimic since childhood. For Griffith the rest was

York, Mass. [illegible] where arrangements have so far been entered into to [illegible] it, and it has passed the censorship in each of those states and likewise in Pennsylvania. The above state-

[illegible] JOURNAL
[illegible], 1915
[illegible] play, and [illegible]
[illegible] on it within [illegible] a decision within [illegible] F. F. Franklin, Albert Brackett, [illegible]amara saw the [illegible]trical managers of [illegible]rth of a Nation" [illegible] the time was [illegible] be necessary to [illegible]tre, Boston, [illegible] motion pictures [illegible] Board of experience [illegible]ra confidence. He [illegible] a view of the latest [illegible] session, it would [illegible] any hurried legislation

BOSTON (Mass.) AMERICAN
MAY 2 1915

HIGH PRAISE FOR 'BIRTH OF NATION'

"See It and Become a Better American," Dorothy Dix Declares.

By DOROTHY DIX

I am a Film Fan, but I never had the slightest conception of what could be done with the moving pictures as an art until I saw "The Birth of a Nation" at the Tremont.

I had considered the moving picture interesting, instructive, amusing, diverting, beautiful, spectacular, but I had believed that the silent drama never could touch the emotions very deeply. I had thought that to grip an audience, to melt it to tears with pathos, to thrill it with right heroic sentiment, required the spoken word and the magic of the human voice.

"The Birth of a Nation" disproves all of this theory. Here is a war play, the like of which never has been presented on any stage before, that played upon the heart as upon a harp of a thousand strings; that worked the audience up into a perfect frenzy; that mingled pathos and humor, tragedy and glory; at which people wept and laughed, and yet not one word was spoken on the stage.

CALLS IT FASCINATING.

The whole thing was fascinating, yes, terrible beyond belief, because you saw, as the angels looking down from heaven must have seen, all of the causes that led to the Civil War, the bloody struggle in which brother fought against brother, and the ghastly aftermath of the conflict in which, for awhile, the black heel was set upon the white neck of a conquered people.

"The Birth of the Nation" begins with the introduction of African slavery into the United States through New England, the sale of the slaves to Southern planters, and traces the abolition movement. It then passes on to the declaration of war, and shows the conflict between the blue and the gray in the most wonderful series of battle scenes that have ever been depicted.

Then comes a magic series of pictures showing Sherman's devastating march to the sea, with cut-in-pictures of the devastation and poverty he left behind. Then comes an historically accurate reproduction of the assassination of Lincoln, showing Ford's Theatre as the stage was set on that fatal night, the President and Mrs. Lincoln entering the box, while the audience rose to cheer them, and the act of the madman, Wilkes Booth, as he shot Lincoln and then leaped to the stage with his melodramatic cry, "Sic semper tyrannis."

TERRIBLE AFTERMATH.

Then comes the final battle of the war, the surrender of Lee and the pathetic going back to their ruined homes of the broken Confederate soldiers. What followed in the days of reconstruction is the blackest page in American history, a story so horrible that it has never been adequately told until in these pictures.

"The Birth of a Nation" is history vitalized and made living. Go and see it because of the wonder of the pictures themselves, and the marvel of this new art of film-making, of which it is the last word.

And finally go and see it because it will make a better American of you, for out of the baptism of blood of the Civil War was born the new nation, one and indivisible.

SPRINGFIELD (Mass.) REPUBLICA
MAY 2, 1915

D. W. Griffith, the producer of "The Birth of a Nation," is preparing a special set of films of that picture to be deposited in the congressional library and to remain one of the records of the government. The film will differ from the ordinary films of commerce in that it will be made of more enduring composition.

BOSTON (Mass.) MORN. GLOBE
MAY 2, 1915

"The Birth of a Nation"
Pictures at the Tremont

The fourth week of "The Birth of a Nation" at the Tremont Theatre shows the houses as crowded as ever at each of the daily matinees and nights. It is significant that the people always applaud one of the opening titles written by Mr. Griffith, claiming for the motion picture the same freedom of expression and interpretation as is given to the printed book or the "flesh-and-blood" play.

The whole entertainment, with its marvelous depiction of Civil War battle scenes and memorable events and its thrilling love story interwoven with the subsequent troublous times of reconstruction holds absorbed attention. Nearly 75,000 Bostonians have now seen the spectacle.

"The Birth of a Nation" engagement here is favored with some of the most artistic work in musical accompaniment that has been heard anywhere. Under Director Arundel's baton the 40 players express the spirit of the martial or romantic tunes with excellent effect.

LIGHT. San Antonio
MAY 2 1915

The success of David W. Griffith's marvelous film spectacle, "The Birth of a Nation," presented at first-class theatrical prices, is not confined to New York City, for another company of equal excellence is playing a capacity engagement at the Tremont Theater, Boston, Mass. The same prices as in New York are charged, namely, $2.00 for the best seats.

MARLBORO (Mass.) ENTERPRISE
MAY 1, 1915

PLAYING TO CAPACITY HOUSES EVERY NIGHT

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," enters upon the second big month of its run at the Tremont theatre, Boston, next Monday afternoon. The play is the most widely discussed topic in this state and for a fortnight has overshadowed even the European war and the Roosevelt-Barnes trial as a front page feature. On Monday morning at 10.30 o'clock a special performance is to be given with the members of the legislature and other officials as invited guests.

Mr. Griffith's production has developed an enormous number of friends in greater Boston and all the surrounding places. It has now been viewed by more than 75,000 patrons. Their support, with that of those who sympathize with them, outweighs the opposition. The issues of freedom of dramatic speech is involved in the play's continuance. It is hoped a wise and reasonable censorship bill will be passed that will not curtail the privileges of stage producers nor render nugatory such wonderful art achievements as the one Mr. Griffith has accomplished.

Public performances are given at the Tremont theatre twice daily at 2.10 and 8.10 p. m. except on Sundays. The prices range from 25c to $2.00 evenings and Saturday matinee, and 25c to $1.00 the other matinees. Mail orders when accompanied by check and stamped self-addressed envelope are promptly filled. The run is proving the most extraordinary one in the history of Boston theatricals, all the performances up to date having been absolute capacity.

BOSTON (Mass.) MORN. HERALD
MAY 2, 1915

Tremont Theatre

The fourth week of "The Birth of a Nation" engagement at the Tremont Theatre shows the enthusiasm of spectators at high tide and the houses as crowded as ever at each of the daily matinees and nights. It is significant that the people always applaud one of the opening titles written by Mr. Griffith, claiming for the motion picture the same freedom of expression and interpretation as is given to the printed book or the "flesh-and-blood" play. The whole historical entertainment, with its marvelous depiction of civil war battle scenes and memorable events and its thrilling love story interwoven with the subsequent troublous times of reconstruction, meets with appreciation and approval. Nearly 75,000 Bostonians have now seen the spectacle. Forty players express the spirit of the martial or romantic tunes with verve. The mechanical effects are extraordinary, particularly in the battle pictures and during the Ford Theatre scene.

BOSTON (Mass.) POST
MAY 2, 1915

Tremont Theatre

The fourth week of the "Birth of a Nation" engagement at the Tremont Theatre shows the enthusiasm of spectators at high tide, and the houses as crowded as ever at each of the daily matinees and nights. It is significant that the people always applaud one of the opening titles written by Mr. Griffith, claiming for the motion picture the same freedom of expression and interpretation as is given to the printed book or the "flesh-and-blood" play. The whole historical entertainment, with its marvellous portrayal of Civil war battle scenes and memorable events and its thrilling love story interwoven with the subsequent troublous times of reconstruction, meets with the most whole-hearted appreciation and approval. Under Director Arundel's baton the 40 players express the spirit of the martial or romantic muses with wonderful elan and verve. The mechanical effects are also extraordinary, particularly the ones in the battle pictures and during the Lincoln-Ford's Theatre scene.

PRACTICAL POLITICS (Boston)
MAY 1 1915

STATE GOVERNMENT

SETTLE FILM CONTROVERSY.

The committee on the judiciary is to be congratulated upon its most happy solution of the legislative problem presented by those who have objected to the production of "The Birth of a Nation" in Boston, and none is more entitled to credit than Rep. Arthur E. Burr, of Boston; in fact, the 11th Suffolk district ought to feel certain that in selecting Rep. Burr to fill the va-

ARTHUR E. BURR

cancy caused by the retirement of former Speaker Cushing it made no mistake.

The bill reported is a strictly common sense measure; it provides that if a disinterested tribunal, consisting of the mayor of Boston, the police commissioner of Boston, and the chief justice of the Boston municipal court, agree that any particular play should be stopped, they shall have authority to prevent further productions. They are not to be required to find that the play is immoral, that it is indecent, or that it may lead to religious or racial strife; if for any reason they think a play should be stopped, it will stop.

It is in the selection of the members of the supervisory tribunal that the committee has been particularly fortunate. The mayor of Boston, whoever he may be, can always be depended upon to give a heedful ear to the protests of any considerable number of the population of the metropolis; the police commissioner, sworn to maintain peace and good order, will be anxious at all times to prevent any production which is likely to incite riot, and at the same time, because of his appointment from the governor, will have an eye to the interests of all the people of the state, as well as those of Boston.

The chief justice of the municipal court, however, gives to the tribunal the judicial balance which it has heretofore lacked. Being responsible neither to the people nor to any appointing power, he will decide each case upon its real merits.

The filing of the report yesterday, for which Rep. Burr likewise was responsible, was also a master stroke, for by so doing the committee has escaped any possible charge that its action was influenced by the "benefit performance" which is to be given at the Tremont theatre on Monday morning.

BOSTON (Mass.) MORN. HERALD
MAY 2, 1915

WILL ATTACK "BIRTH OF NATION" ON THE COMMON

Permission was granted yesterday by Acting Mayor Coleman to the Rev. M. A. Neil Shaw, Negro pastor of the Twelfth Baptist Church on Shawmut avenue, to conduct religious services on the Charles street mall of Boston Common between 6 and 7 P. M. today.

Upon receiving the permit Mr. Shaw admitted that the meeting was to be in protest to the "Birth of a Nation" from the religious [illegible]

BOSTON (Mass.) MORN. HERALD
MAY 2, 1915

WILL DISCUSS UNPAID MOVIES COMMISSION

Suggested by [illegible] Exchange in Opposing Carstens Bill.

The co-operative anti-censorship committee of representatives of the Negroes of Boston will hold a conference tonight at 90 Washington street to protest against the production of "The Birth of a Nation." The recommendation of the Massachusetts Real Estate Exchange for the appointment of an unpaid motion picture commission will be discussed. The suggestion is contained in a resolution of the exchange against the Carstens bill, which provides for a paid state board of three censors under the jurisdiction of the state board of labor and industries. The action of the real estate men has been endorsed by the anti-censorship committee, the Boston Central Labor Union and the Massachusetts Motion Picture Exhibitors' League.

BOSTON (Mass.) POST
MAY 2, 1915

"The Birth of a Nation" continues to fill the Tremont, and while the controversy is still rife there seems to be little doubt but that the enormous patronage will be maintained. I am informed that tomorrow morning, bright and early, namely at 10:30 o'clock, there will be a private presentation of the photo-drama for the benefit of the members of the Legislature, and no one will have access to the auditorium save the Solons of both branches of the Great and General Court. The lawmakers will then be able to judge for themselves and not be influenced by hearsay evidence. Which lawyers tell me is not valid in court.

I wonder what would be the effect if a bill should be passed which made it possible to stop a theatrical performance containing anything calculated to arouse racial or religious prejudice? Speaking offhand, scarcely any play would escape if the law was held to the letter. You know the late Thomas Addison, who was quite a critic and essayist in his day, and whose opinion was held by his contemporaries in the highest esteem, once remarked that practically all laughter was caused by the misfortune of others, and when one pauses to contemplate the statement he will realize its truth.

AMERICAN
Boston, Mass.
MAY 2 1915

TRAVELER & EVE. HERALD
Boston, Mass.
MAY 3 1915

FROM TRAVELER READERS

An Emphatic Protest.

To the Editor of The Traveler:

I add my protest against that contemptible anti-race film, "The Birth of a Nation." Representative Cross, in his letter to Mr. Wilson, spoke of a "supersensitive element in Boston. Yes, we are sensitive. When a picture like "The Birth of a Nation" is put on the American stage, and the author of the book on which it is based declares his intention in presenting this picture as for the especial purpose of arousing in the hearts of the white people of this country such a feeling against the colored people that will cause them to be deported from this country, I think it is time we were getting sensitive. Had that picture been against any other than the colored race it would not have been allowed to be shown. There is altogether too much of that sentiment that anything which is done to the Afro-American is all right. Yes, we are sensitive, and I only hope that the race will continue to grow more sensitive. We have sat down under insult and injury too long. I want Mr. Cross to know that it is not a supersensitive element protesting against this picture, but every man, woman and child who realizes what this picture means to them. I would say to the colored race all over this country: "Take a stand for your rights; this is your country."

Our forefathers shed their blood for this country in every war it has ever had. A Negro was the first to shed his blood for the freedom of this country from England. We do not ask this country to treat us any better than any one else, but we do ask it to treat us as well.

Mrs. E. T. SANDRIDGE.
413A Dudley street.

TRAVELER & EVE. HERALD
Boston, Mass.
May 3 1915

MINISTERS SET SUNDAY, MAY 23, AS "RACE" DAY

Ministers and other speakers are asked to emphasize on Sunday, May 23, "the perils and superficiality of race distinctions, the mischief of race antagonism," and to point out the "great responsibility of the American people to bring them all to one mind and righteous citizenship."

The request is made by the joint committee of Congregational, Episcopal, Universalist and Unitarian ministers, who last week passed resolutions in connection with the protest against the photo-play, "The Birth of a Nation," in which they favored regulation of productions tending to create race feeling.

At the meeting of the Congregational ministers today the project of setting aside a short period May 23 for this purpose was approved unanimously. Other bodies are expected to act similarly. The resolution of the joint committee was unanimously approved.

Dr. Walter E. Fernald, superintendent of the Massachusetts School for Feeble Minded at Waverly, speaking on "The Care of Feeble Minded," said the system of committing criminals to jail, to be released after a certain period without learning whether they are responsible for their action, is "illogical." He predicted that a mental examination would be an important part of court procedure within a few years.

"I am convinced that nearly 90 per cent. of the persons punished for crime and immorality should have other form of care than going to jail. I believe that nearly this proportion are feeble minded irresponsibles who need other form of permanent care."

Trotter Tells of Mix-up at Theatre Over Race Film

William M. Trotter, editor, told the witness stand today before Judge Brackett, who has been hearing the evidence in the cases against Trotter and the Rev. Aaron Puller, charged with inciting a riot and disturbing the peace at the Tremont Theatre the night of April 17. Trotter said he saw white people get tickets after colored people had been refused tickets at the ticket window.

"I was struck on the jaw by a man in civilian clothes," he testified. "Afterward I learned the man who struck me was Officer Dennis Harrington." He told of demanding Harrington's arrest in vain. He heard much loud shouting from the officers, hearing Sergt. King cry, "Get out! Clear out! Clear out of here!"

He denied kicking an officer and said he never uttered the words "showing them they were not in Georgia," attributed to him by a government witness. He said, under cross-examination, he had been an enthusiastic worker against "The Birth of a Nation." Sergt. King had told him "he would consider him inciting a riot," he testified, and then at his arrest had told him he was arresting him for disturbing the peace. He saw colored people pulled from the ticket line, he said.

The case will probably be concluded, although arguments may carry it over another day.

BOSTON (Mass.) AMERICAN
MAY 3, 1915

FILM PROTESTS WAX VIGOROUS

The protest of Boston's colored population against "The Birth of a Nation" photo-play gained volume by sermons in many churches, but especially at the big mass meetings held in Tremont Temple and on Boston Common.

Excitement rose to fever height on the Common when colored clergymen addressing a big gathering, shouted that the hysteria charged against the negro would change to bombs if the photo-play were not suppressed. The Rev. B. W. Swain intimated that a negro Ku Klux Klan might result, and the Rev. William Thornton announced the negroes of Boston would choose the hospital, the jail, death even, rather than endure the "Birth of a Nation."

At the Tremont Temple mass meeting Rolfe Cobleigh, the assistant editor of the Congregationalist, made the charge that Thomas Dixon, author of the "Clansman" admitted to him that his real purpose was to secure the banishment of the negro from the land.

Mr. Cobleigh said: "I suggested to Mr. Dixon the difficulty of deporting 10,000,000 American citizens to Africa as he proposed, but he seriously argued that it could be done. He hopes to create such public sentiment that a substantial beginning can be made in the near future, and that the task can be completed within a century."

This declaration by Mr. Cobleigh created something of a sensation, and following speakers, especially Judge Philip Rubenstein of the Juvenile Court, and Dr. Charles W. Eliot, president emeritus of Harvard, devoted considerable attention to it.

The audience numbered about 2,000, mainly negroes, and the other speakers were: Dr. Francis W. Rowley, who presided; Mrs. Susan W. Fitz-Gerald, the Rev. S. M. Crothers, the Rev. Henry Francis Smith, Professor Henry G. Pearson, M. I. T., and Miss Adalene Moffat.

Judge Rubenstein said that he came not to represent the judiciary, nor the Jewish race, "yet in view of the reference of my connection to the Juvenile Court, ought I not to feel a grave interest in films shown to the public, open to children, that such films should be irreproachable, and not tending to excite race prejudice or [illegible]"

BOSTON (Mass.) MORN. GLOBE
MAY 3, 1915

CALLS PLAY UNPATRIOTIC.

Rabbi Harry Levi in Address, Says "The Birth of a Nation" Should Be Barred.

At Temple Israel, Commonwealth av, yesterday morning, Rabbi Harry Levi spoke on "The Birth of a Nation."

Rabbi Levi said in part: "The measure of this play's effectiveness is the measure of its responsibility and also the measure of its vicious influence. It presumes to teach us history. But much that it offers is absolutely unhistoric, and much that it presents as history is so distorted as to lose its historic value. Much of it is also untrue.

"Either as an expression of blind hate or to achieve mercenary ends, it paints falsely the conditions of yesterday, and then failing to see that with the passing of time all conditions change it would have us believe that what was, still obtains. Because at one time some negroes were bad, it would insist that today all black men are bad. By the same token because a white man commits a murder, murder is a characteristic of the Caucasian race. It would awaken a prejudice which has been gradually dying and which should have died long ago. It gives new life not only to race hatred but that sectional feeling that was born of the Civil War and which happily has been passing away.

"And that is why with all its pretensions, it knows nothing of patriotism. He who would incite one section of a people against another is a traitor. It should be not merely expurgated but barred in Massachusetts and every other State of the Union."

BOSTON (Mass.) EVE. GLOBE
MAY 3, 1915

BOSTON GLOBE—M

HIT BY OFFICER, TROTTER SAYS

He Names Harrington as the Man.

Claims He Tried to Buy Ticket for "Birth of Nation."

Told Colored Men to Get Into the Line.

William Munroe Trotter, the colored editor, charged with inciting a riot and raising a disturbance around the Tremont Theatre on April 17, in connection with the production of the film play, "The Birth of a Nation," took the stand in his own defense when the case was called before Judge Brackett in a special session of the Municipal Court this morning. Trotter is charged jointly with Rev Aaron Puller.

Trotter said he went to the theatre with the intention of seeing the show. There was only a small crowd outside, he said. Some colored people told him they had been refused tickets, and Trotter told them to get into line; that if tickets were being sold colored people were entitled to buy them.

Witness said he got into line himself. He saw Sergt King, he said, pushing persons, assisted by employes of the theatre. One or two civilians put their hands on him, witness said, and he warned them not to assault him.

"Just then a man in civilian clothes struck me on the jaw," he said. "I learned later that this man was patrolman Harrington. When I was struck I requested Sergt King and another uniformed officer to arrest that man. The man said he had not struck me. A woman bystander stepped up and said, 'You are not telling the truth. I saw you strike Mr Trotter.'

"The officers said they couldn't arrest him because he was a police officer. I replied they should arrest him just the same. A man near me said if I had done anything wrong or unlawful I should be arrested, not assaulted. Dr Lattarmore gave my assailant a card and asked him to write his name. The man wrote the name 'Denis Harrington' on the card. Some officer in crowd said: 'Well take him if you men will go to the station and make a complaint.'"

Witness said Sergt King accused him of being in the lobby to incite a riot. Trotter didn't see Dr Puller at all and saw no one purchase tickets that night and go to the theatre. He denied kicking an officer.

TRAVELER & EVE. HERALD
Boston, Mass.
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TRAVELER & EVE. HERALD
Boston, Mass.
May 3- 1915

LEGISLATORS SEE 'BIRTH OF NATION' WITH 'GUS' SCENE

Practically the whole State House went to the Tremont Theatre this morning to witness a special private performance of the photo-play, "The Birth of a Nation," by invitation of the theatre management.

Because the widespread protest against the play has resulted in a demand for legislation to prohibit the production of this and similar plays, the invitation was issued to the members of the Legislature, in order that they might see the play to be guided in passing upon the proposed legislation.

But in addition to members of the Legislature, there were present state officials, clerks, State House messengers and other attaches, lobbyists and reporters, most of them being accompanied by their wives.

The orchestra and first balcony seats were crowded and many stood.

Walsh Absent.

Neither Gov. Walsh nor anyone from his office was at the performance, and President Coolidge of the Senate and Speaker Cox of the House were also among the absentees.

One of the features of the special performance was the showing of the so-called "Gus" scene, in which a renegade Negro is shown making advances to a white girl, who eludes him by leaping to death fromb a precipice. This scene was cut out of the film by order of Municipal Court Judge Dowd, who pronounced it "immoral and obscene," but was shown at the request of a "committee," presumably the legislative committee on judiciary. Announcement to this effect was made during the intermission between the first and second parts of the show by the press representative.

Another scene, which had been eliminated by consent of the management, was also shown. In this one a mulatto Lieutenant-Governor of the state where the scenes take place, is shown proposing marriage to the daughter of his white patron, and when she spurns him is shown grabbing her and carrying her into a bedroom, when she is rescued.

Applaud Ku Klux Scenes.

Both of these scenes were shown after the performance as given to the public, had been produced. There was considerable applause at several scenes in the second part of the play showing the masked white Ku Klux Klan riders effecting rescues. A small detail of police was in the lobby of the theatre as those who saw the special performance filed out and as those waiting for the afternoon and regular perfomance were standing in line for their tickets.

The performance was a quiet one, without accident. Legislators were chary about expressing an opinion about the show, many praising its artistic quality and general interest, some holding the opinion that it produces a psychological impression of dislike against the Negro.

BOSTON (Mass.) TRANSCRIPT
MAY 3, 1915

Negroes --- State

TROTTER ON THE STAND

Denies Making Tremont Theatre Disturbance

But Asserts He Was Struck by a Policeman

Declares He Did Not Address the Crowd

Says Whites Bought Tickets to Show

William Monroe Trotter, publisher of the Guardian, and one of the negroes who was arrested in the Tremont Theatre lobby in the evening of April 17, when there was an alleged disturbance there, testified today in "The Birth of a Nation" case.

Mr. Trotter denied that he committed any act at the theatre that night that was not within the law; and he said that, on the contrary, he was hit in the jaw by a policeman in civilian's clothes, and that nobody arrested the policeman. It was charged that Trotter created a disturbance, and an additional charge of inciting a riot was placed against him later. The defendant said that he went to the theatre that night to see if the play had been "cut." He got there at about 7.30 and saw a few people in the lobby. There was no particular crowd outside. As he approached the box office, not in line, however, he saw that negroes were being refused tickets. He, therefore, got in line and told other people to do so.

"While I was standing in line," continued Mr. Trotter, "a man in civilian clothes hit me in the jaw. I told him to take his hands off me, and asked Sergeant King to arrest him. Somebody said, referring to my assailant: 'We can't arrest him; he's a policeman.' I learned later that he was a policeman by the name of Harrington. After that I worked towards the box office. I asked for a ticket, and in a general way I was refused, for the ticket seller was repeating: 'The tickets are all gone.' I stayed near the box office and at length the police began to drag the people away from there. Sergeant King said to me: 'I charge you with inciting a riot and I'll arrest you for disturbing the peace.'"

Trotter's arrest followed, and he went to the station, without making any trouble, he asserted. He denied that he had said: "I dare any policeman to strike me on the jaw," and he testified that he did not make any address to the people, either outside or inside the theatre. He protested, he declared, when he was hit on the jaw and told the theatre people that they should hang out a sign if all the seats for that show were sold. He saw tickets handed to white people from the box office after negroes had been refused, and even assisted in delivering two seats to a white man who was outside the rail in front of the box office. Those particular seats, however, the witness said, were for some evening the following week.

In cross-examination, Mr. Trotter said that he had worked earnestly, but not "enthusiastically," to have "The Birth of a Nation" suppressed, that he had occasionally been termed an "agitator," but that when he went to the Tremont Theatre on the night of April 17 he had not been advised that the negroes were going to make a demonstration. When it was decided to clear the lobby the police "charged" on the people, he testified. There were perhaps 125 people in the lobby at that time, many of them negroes. The witness said that they were orderly and that there was no occasion for clearing the lobby.

John Graham, counsel for the Government, submitted a copy of The Guardian, in which the term "near riot" was used in connection with the affair at the theatre. The witness said that this was merely a quotation from another newspaper, and that he himself had not expressed an opinion on the alleged disturbance in The Guardian, because he was under a criminal charge.

Andrew B. Lattimore, M. D., a witness for the defence, testified that he was twice refused a ticket at the theatre on the night of April 17, but that afterwards he bought a ticket through the medium of a white man. Mrs. Susan G. Craig declared that negroes were "pushed back" when they tried to get into the lobby, but that white people were allowed to enter. She saw Mr. Trotter near the box office and at that time saw a white man buy "two tickets for tonight." When Rev. Aaron Puller was arrested, Mrs. Craig said she heard somebody exclaim: "Kill the 'nigger.'" She tried to buy tickets but was told they were all gone. She testified that later she saw white people buy tickets.

NO INJURY TO THE BLACKS

Dr. C. W. Eliot Is in Doubt Whether "The Birth of a Nation" Should Be Stopped—In Any Case, He Finds It Injures the Whites If Anybody

Tremont Temple was crowded with negroes Sunday afternoon, who listened to a discussion by a number of white speakers on "The Birth of a Nation;" and later, two thousand persons, both black and white, gathered on the Common, where the photo-play was roundly scored.

Dr. Charles W. Eliot, speaking at Tremont Temple, said he was not sure that the play should be stopped; and in any case, he felt that it injured the whites more than the blacks.

"This play's purpose," said Dr. Eliot, "is to present the thesis that the Ku Klux Klan was an inevitable end, on the whole, a righteous thing. Now that argument reminds me of nothing so much as the argument of German rulers today that a conquest may be torn up and utterly disregarded 'because of military necessity.' No [illegible] can be put before the [illegible] the teaching of the play

"There is enumerated as one of the objects of the play the suggestion that the whole colored race should be removed from this country and carried to some unoccupied and barbarous land. It is not conceivable that they should go except under compulsion, by force of arms. What an abominable outrage that would be to be perpetrated by the white people of this country! How did the colored people come here? Who brought them here What have been their sufferings while here? Whose children are many of them today? The American people will never think of perpetrating that outrage of transportation across the seas.

"I don't feel clear as to whether it is the interest of the white people to have this play suppressed—I am sure it is not the interest of the colored people. I had to say to the colored people here, you had better not feel insulted.

"I am in doubt as to what had better be done. It is true that there has been a growing indifference among white people to all the questions of liberty and justice in the conduct of public affairs. This play will draw the attention of great multitudes all over the country.

"If presentation of the play is everywhere accompanied by true exposition of what the American people stand for, I am not sure it will not have a very useful result, one worth having."

Rev. Samuel M. Crother, D. D., of Cambridge, said that the moral idealism of Boston fifty years ago is being tested today. "When one dares to throw upon the screen quotations from President Wilson and purports to write the history of the nation, it will be accepted as the feeling of the times unless it is protested," he continued.

"I know of no way to preserve a state of peace save when one party, race or sect has been insulted, if all others shall say 'You have struck me.' The Christian church should rise to the thought of its master, and say, 'Inasmuch as ye have done it unto the least of these my brethren, ye have done it unto me.'"

Rolfe Cobleigh, editor of the Congregationalist, contended that the producer of the play "has achieved dazzling success in the propaganda of falsehood. The cherished tradition of this State and of American liberty is at stake. In these days, shall this ideal be held less faithfully? Shall dazzling motion-pictures falsify history, create race prejudice and still be allowed to continue?"

Miss Adeline Moffat, a Southern woman, declared that a minority in the South is attempting to emancipate the whites from fear of slavery, and that this minority needs the backing of the North. The movement in the South is being undermined, however, by the production of "The Birth of a Nation," which the speaker termed an "insidious attempt to demoralize a whole people."

Rev. M. W. Thornton, pastor of the Charles Street African Methodist Episcopal Church, a speaker on the Common, said that the public should be watchful, lest this "so-called hysteria should turn into a bomb. If 'The Birth of a Nation' continues, something similar to the human barbecues of the South is goig to happen on yonder hill. The pulpits are hypocritical and the press is not helping us. Shame on the press of a great city that attempts to take advantage by silence just because the producers have bought a lot of space."

In pulpits of Greater Boston, ministers preached upon the much-discussed photo-play, many of them denouncing it, but here and there upholding it or asserting that it was receiving more attention than it deserved.

LEGISLATORS ATTEND PLAY

Tremont Theatre Crowded for Special Performance of "The Birth of a Nation"—State Business at a Standstill

Members of the Legislature and their friends filled almost the entire orchestra and first balcony of the Tremont Theatre this morning to witness the special performance of "The Birth of a Nation" in response to an invitation from the management. The members were first shown the film as it is being shown to the public today, following which the parts, which have been cut out at the request of the city authorities and municipal court, were thrown upon the screen.

The legislators applauded when the Ku-Klux Clan riders were shown rushing to the rescue of Elsie Stoneman, as she is about to be forced into marriage with the mulatto, Silas Lynch. Handclapping also occurred in a few other cases, but not to any extent.

Neither Speaker Cox of the House, President Coolidge of the Senate nor Governor Walsh was present.

Mr. Cox called the House to order promptly at one o'clock. At that time, the regular hour for beginning the Monday session, about fifteen of the 240 members were in their seats. The House went through the calendar without debate, and then started for a second time. After several matters had been passed, Mr. Sherburne of Brookline moved that the sergeant-at-arms be instructed to procure a quorum, and that a recess be taken meantime. The recess lasted from 1.15 until 1.45, when a sufficient number of members had returned from the theatre to begin consideration of the State business.

Since it is asserted that Thomas Dixon says his real purpose in producing "The Birth of a Nation" is "the achieving of white supremacy and the getting rid of the colored people," those who have been insisting that it was with the mercenary aim of making money will have to apologize for their hasty and

AMERICAN
Boston, Mass.
MAY 2

Tremont Theatre.
The fourth week of "The Birth of a Nation" engagement at the Tremont Theatre [illegible] of spectators at [illegible] houses as crowded [illegible]

ELIOT SAYS PLAY FALSIFIES HISTORY

"Birth of a Nation" More Harmful to Whites Than Blacks, Declares Harvard President Eneritus

A mighty protest against the photo-play "The Birth of a Nation" was sounded yesterday from pulpits and at mass meetings held in Tremont Temple and on Boston Common. Thousands of people, white and colored, attended these demonstrations and signed their names to a written protest that will be sent to the Legislature.

Colored clergymen addressing a meeting on Boston Common gave warning of trouble unless the play is stopped. One speaker shouted that hysteria, with which the colored people have been charged, might change to bombs, and bombs are dangerous. The Rev. B. W. Swain intimated that a colored Ku Klux Klan might result. The Rev. William Thornton declared that the negroes would choose the hospitals, jails, and even death, rather than to have "The Birth of a Nation" continue its production.

NO HURT TO COLORED RACE

One of the most effective arguments of the day came from the lips of Dr. Charles W. Eliot of Harvard, who styled not consider the production of the play as a thing injurious to the black race.

Harvard's president emeritus declared that "The Birth of a Nation" was the most mischievous teaching in a free commonwealth. "One of its objects is to suggest to the people that the 14th and 15th amendments to our Constitution ought to be repealed," he said. "Are we going to suffer these recommendations to be set forth all over the United States without seeing to it that the antidote for that poison is applied? It is also a plan to maintain the thesis that the Ku Klux Klan was a necessary defence of the South against

himself an educator. Before a gathering that thronged Tremont Temple yesterday afternoon he declared D. W. Griffith's production to be a very strong misrepresentation of "the birth of this nation."

MASS MEETING ON COMMON.
for more than an hour to give expression to indignation against the "Birth of a Nation."

colored legislators. That reminds me of a German assertion that a contract may be destroyed because of military necessity. The grievances of the South may have been great, but they did not sanction lawlessness.

"This play teaches that lawlessness is admirable and the Ku Klux Klan instils that feeling. It also suggests that the whole colored race be moved to Africa or some other barbarous place. They would have to be driven by force of arms. It is inconceivable, monstrous. It suggests that the colored race would find happiness in a Liberia.

"How did the colored people come here? Who brought them here? Whose children are many of them today? The American people will never think of such an outrage as this transportation across the seas would mean.

"The colored people need not feel insulted. The progress of the colored people in 60 years is the most stupendous thing in our whole civilization. The negro race can take care of itself, and has proved wonderfully capable of doing so. It's the white people that I am concerned about.

"This false teaching of history and perversion of American ideals is my concern and also the growing indifference among young people to the serious questions of the day. If the presentation of the play were accompanied by an exposition showing that it falsifies history and is not true to American ideals, I am not so sure that it might not result in good and be useful after all.

"Any law that might be made as a result of this production should not be based on this particular incident in Boston, but should have a general application against unwise, untrue, unpatriotic and immoral plays which pervert the American ideal of liberty, justice for all men and universal brotherhood."

BOSTON (Mass.) POST
MAY 3, 1915
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g on Common

The entire audience stood up when Dr. Eliot was introduced. From the galleries colored women waved their handkerchiefs and cheered him. Especially warm was the applause when he spoke of the inscription which he wrote for the back of the Shaw Memorial on the Common.

Subtle Defamation

Dr. Francis H. Rowley presided. All of the speakers were white and a majority of the audience was colored. The mass meeting opened with the singing of the "Battle Hymn of the Republic."

The presiding officer began the first attack on the photo play. "As I saw it, it seemed to be a subtle and malicious plan to defame the negro and produce in the North that unholy race prejudice which has stirred white men in the South to deeds of shame and murder."

Continuing he told of an instance where a young man exclaimed: "I wish I could kill every —— nigger in the United States," after he had seen the production of the play. "Yet they tell us there is no danger or peril to the morality of this city," said the speaker. "How clever it all is!"

Dr. Samuel M. Crothers of Cambridge stated that the moral idealism of Boston 50 years ago is being tested today. "When one dares to throw upon the screen quotations from President Wilson and purports to write the history of the nation, it will be accepted as the feeling of the times unless it is protested," said Dr. Crothers.

Christian Spirit Should Rule

"I know of no way to preserve a state of peace save when one party, race or sect has been insulted, if all others shall say 'You have struck me.' The Christian church should rise to the thought of its Master, and say, 'Inasmuch as ye have done it unto the least of one of these my brethren, ye have done it unto me.'"

"Truth is ever the truth when it unveils a greater truth," said the Rev. Henry Francis Smith. "My heart was filled with sadness after the first indignation passed, when I saw this play, I wondered how Abraham Lincoln would feel if he could have seen the play.

"It breaks the Ninth Commandment—'Thou shalt not bear false witness.' It does bear false witness against the colored man, against Charles Sumner and the fear that hangs over white mothers, not because of people with black skin, but of people with black hearts."

Bolfe Cobleigh, editor of the Congregationalist, revealed the purpose of the photo-play as told to him by Thomas Dixon, author of "The Clansman," on which novel the play is founded. "He came to my office to convince me that the play is all right," said Mr. Cobleigh. "And I learned the motives behind it. D. W. Griffith, the producer, has achieved dazzling success in the propaganda of falsehood.

Dixon's Deportation Plan

"Mr. Dixon wants to teach the children of the United States his version of the reconstruction period. He wants us to believe that the Ku Klux Klan was made up of Christians. He said his father, a Baptist minister, left the church to join the Klan.

"The official records show wholesale murder and a real reign of terror in the history of this organization. There are no authoritative events in the last part of the play flashed on the screen. He wishes to create abhorrence in the hearts of white women against the black man. The play shows the colored people giving vent to all forms of savagery. No more subtle way can be imagined to induce race hatred.

"Although I suggested that it would be a difficult thing to deport 10,000,000 colored citizens to Africa, Mr. Dixon seriously argued that he hoped to create such public sentiment that it will begin in the near future and be completed in a century. The cherished traditions of this State and of America are at stake—liberty, justice and equal rights. In these later days shall these ideals be held less faithfully? Shall dazzling motion pictures falsify history, create race prejudice and still be allowed to continue?"

EVENING RECORD
Boston, Mass.
MAY 3 -

Trotter Tells His Own Story

Denies Inciting to Riot

More vivid descriptions of the "near riot" at the performance of the photo-play, "The Birth of a Nation," at the Tremont Theatre, April 17, were given the air in the Municipal Court today.

At the resumption of the special session, Judge Brackett presiding, William Monroe Trotter, publisher, took the stand in his own behalf. He flatly denied that he had made any address to people inside or outside the lobby or that he did anything to incite riot. The continued session of the court today heard cases growing out of the "near riot."

Trotter, with Rev. Aaron Puller, are charged jointly with inciting riot and disturbing the peace. In direct examination Trotter said he went to the theatre that night with the intention of seeing the play. He went alone, arriving at the theatre about 7:30, he said. There were a few people in the lobby at the time, both white and colored, but not enough on the outside "to attract any attention at all." He greeted some persons whom he knew, bidding them the time of day. Some person, he said, talked with him about whether or not they would be able to get tickets.

Told Negroes They Had Right to Tickets

Trotter said he recognized Sergt. King ...nding outside the rail near the box ... Some colored persons told the wit... they had been refused tickets to ...trical ...mance. "I told them to get in ...ued ti...e, "and that if they were willing be none ...anybody else they should sell ...g motion ...persons.

...oard of ex...myself. At that time there ...rs conden...d I got in well down to... From view of the ... proceeded ...with ...e session. It ... a ... loud ... any hurried legi... ...reed.

"I looked up and saw Sergt. King pushing and advancing on the people. Attaches of the theatre, dressed in apparently confederate uniforms, civilians, and officers were assisting him. One or two civilians put their hands on me and I warned them not to assault me. Just then a man in civilian clothes struck me on the jaw.

"I learned later that this man was Patrolman Dennis Harrington, in plain clothes. When I was struck I requested Sergt. King and another officer in uniform to 'arrest that man.' This man said that he had not struck me. A woman who had been standing to my right stepped up and said, 'You are not telling the truth. I saw you strike Mr. Trotter.'

Wanted Policeman Arrested for Blow

"The officers said they couldn't arrest him because he was a policeman, but I said that they should arrest him just the same. A man near me said that if I had been doing anything wrong or unlawful I should be arrested, not assaulted. Some officer in the crowd said, 'We will take him if you men will go to the station and make a complaint.'

"Then I stepped to the left into the line going toward the ticket office. A man in civilian clothes was standing at the rail blocking the crowd. The man inside the box office was saying, 'We have no tickets.'

"White people were coming up and getting tickets across the single line. A white man came up alongside the line and said 'I want to get some tickets. Get out of the line to buy tickets and that they wouldn't get out of the way until a sign was put up declaring that all tickets were sold out.

BOSTON (Mass.) FREE PRESS
MAY 1, 1915

"THE BIRTH OF A NATION."

The Maverick Men's Club will have a real live debate at the Maverick Church on Wednesday evening, May 5. The debate will be about "The Birth of a Nation," and will be debated on by two men who know more about this picture than any others. They are Butler Wilson, the father of the Wilson Bill upon which the opponents of the photo-play base their hopes, and John F. Cusick, the attorney for the producers of the play.

BROOKLINE (Mass.) CHRONICLE
MAY 1, 1915

The Rev. Dr. Ambrose W. Vernon referred to the censorship of such things as "The Birth of a Nation," at the vesper services Sunday afternoon in Harvard Church. "The great issue," he said, "is between absolute freedom of speech and freedom of art and the effect of that freedom upon the fanning of the flames of race prejudice. The spectacle in Europe is showing what race prejudice can do when started, and our own country is a mosaic of different races." Dr. Vernon praised Governor Walsh and Lieut.-Gov. Cushing and former Congressman Samuel McCall for the stand they had taken.

Southern Woman Condemns Play

Miss [illegible] Moffat, a Southern woman, stated that a minority in the South is striving to emancipate the whites from fear of slavery. "We need backing and support in the North, and this is being undermined by the dastardly play called 'The Birth of a Nation.' It is amazing insolence to bring this play in the shadows of the Shaw Memorial and picture villains in federal uniform. Southerners resent that. The black soldier has not disgraced his uniform any more than any other soldier.

"The young men and women of the South are being brought up in the school of dishonesty and political corruption. The day of reckoning is coming, and a large proportion of whites will be found siding with the blacks. The photo-play is an insidious attempt to demoralize a whole people."

Judge Philip Rubinstein and Rabbi M. M. Eichler told of the ridicule which the Jewish people have been subjected to in plays and its results. The former stated that the photo-play under discussion does not depict one particular wrong-doer but leads the audience to despise a whole race. Rabbi Eichler pledged the support of all Jewish people to pass a law that would stop this production.

Attorney Butler R. Wilson read a letter from President Wilson's secretary to the effect that the President never indorsed the photo-play and that a private exhibition was given in the White House as a courtesy to a friend of President Wilson. Professor Henry G. Pearson and Mrs. Susan FitzGerald were the last speakers.

Mass Meeting on Common

The meeting on the Boston Common was conducted by colored people of various denominations. Few white people were present. Here a tirade was given by colored clergymen against legislators and the press. The Rev. D. O. Walker of Chelsea, who presided, declared that the fight against the photo-play will not stop at any cost and that a temporary truce is merely to give the Legislature a chance.

"We have asked for fish and they have given us a serpent," he stated, in expressing disapproval over the present bill before the Legislature.

"Somebody had better watch out unless this so-called hysteria turns into a bomb," shouted the Rev. William Thornton. "That Ku Klux horse parading around the streets to advertise the show is a terrible thing to tantalize us with. I've got something to hand that horse when I meet it. Keep your eyes on me, S. P. C. A. There is enough manhood and womanhood under these mixed skins to rise up.

"There is no negro policeman in this city, nor is there a negro in the Legislature. We have no voice. You whites have been playing with us in this city. In this land of the free and brave you have 10,000,000 submissive citizens almost muzzled. Some day these chains are going to snap.

Wishes Press in Purgatory

"If 'The Birth of a Nation' continues, something similar to the human barbecues of the South is going to happen on yonder hill. The religious pulpits are hypocritical, and the press—I wish it in purgatory. The press could have settled this controversy long ago. Shame on the press of a great city that attempts to take advantage by silence, just because the producers have bought up a lot of space.

"You reporters over there will only write what is detrimental about our meeting." This attack on the press caused derisive laughter in the gathering of several thousand colored people. The reporters held their ground and continued taking notes.

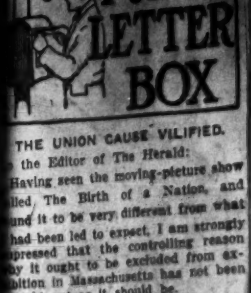
"There is Jew, Irish and Scandinavian blood in us," continued the speaker. "Because some of us have bleached out more than others, we were able to see the play. Don't stir up all these different races in our blood. The difference between the courts here in and Georgia is that in Boston they say 'Mister' to the defendant, and in Georgia they say 'Nigger.' The justice is about the same." In closing he paid tribute to Governor Walsh, whose name was cheered by the assemblage.

DORCHESTER (Mass.) BEACON
MAY 1, 1915

TREMONT THEATRE.

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," enters upon the second big month of its run at the Tremont Theatre next Monday afternoon. The play is the most widely discussed topic in this State and for a fortnight has overshadowed even the European war and the Roosevelt-Barnes trial as a front page feature. On Monday morning at 10:30 o'clock a special performance is to be given, with the members of the Legislature and other officials as invited guests.

Mr Griffith's production has developed an enormous number of friends in Greater Boston and all the surrounding places. It has now been viewed by more than 75,000 patrons. Their support, with that of those who sympathise with them, outweighs the opposition. The issue of freedom of dramatic speech is involved in the play's continuance. It is hoped a wise and reasonable censorship bill be passed that will not curtail the prerogative of stage producers nor render unsatisfactory such wonderful art-achievements as the one Mr Griffith has ac-
complish-



THE UNION CAUSE VILIFIED.

To the Editor of The Herald:

Having seen the moving-picture show called, The Birth of a Nation, and found it to be very different from what I had been led to expect, I am strongly impressed that the controlling reason why it ought to be excluded from exhibition in Massachusetts has not been brought out as it should be.

I supposed its most offensive feature to be its defamation of the Negro, such as I object to this, on grounds both of justice and policy, the fundamental objection to this play lies deeper. It is covert, but most skilful and insidious defamation of the Union cause, and apotheosis of slavery and rebellion. We of the white race should be first to rise against it, and we do ourselves no credit by leaving it to our colored fellow-citizens in protest. With the exception of the Lincoln episodes, where it cunningly defers to a sentiment that cannot safely be trifled with even in the law-abiding North—though it is impossible to overlook a touch of coarse caricature in the face of the Lincoln—it is, from the rising of the curtain unto the going down of the same, a pack of pictured lies so grotesquely false that but for their malice and their power of mischief, as addressed to the eyes of a generation comparatively uninformed, they would be simply laughable. Of some of the displayed incidents most calculated to exalt rebellion and excite sympathy for the (white) victims of reconstruction, probably there is not one authenticated instance in the whole history of the war and reconstruction period. Purporting to be historical, it is history upside down, a complete inversion of historical truth. If special pains are taken to vilify the Negro, it is because he is the special object of the propaganda for repeal of the 14th and 15th amendments of which this play is unquestionably a part and if tolerated will be a subtle and effective instrument. The most amazing feature of the whole performance is the glorification of the Ku Klux Klan, for which alone it might have been composed. Fancy a depiction of that "secret, black and midnight" horde of lawless ruffians whose career of outrage and murder is unhappily part of the history of the country, as arising out of a chivalrous purpose to protect white women against Negro lust, drawing applause, probably sincere, from an honest Massachusetts audience! Yet they emerge at the end with the principal honors of the piece.

This pictorial recrudescence of the rebellion is a gross libel upon the Union cause, upon its public leaders, Lincoln only excepted, upon every soldier, living or dead, who fought for it, and upon the whole people who supported it. Slavery and rebellion were right, the South was outraged by emancipation, the attempt to secure the Negro in his freedom was a crime for which wholesale murder was the proper remedy, the Negro was unfit for freedom and is unfit for civil rights, the Yankees were vandals, the rebels the true chivalry, and the Ku Klux Klan the heroes of the whole drama. This is the moral of the tale, conveyed with skilful innuendo and most consummate art. It gambles on the public ignorance of our own history, and as a vast majority of people are more impressed by what they see than by what they read or hear, it is liable to win by permanently lodging a radically false conception in the public mind.

The selection of Massachusetts as the field for the introduction of this spectacle to the public, impudent as that is, affords the opportunity to deal with it here as it deserves. In the South, with conditions reversed, such a show and its perpetrators would be lynched. This is not the Massachusetts way. But unless we find a way to effectively resent this libel alike upon our citizenry and our history, let us destroy our soldiers' monuments, give the battle-flags at the State House to the dust heap, abolish our Memorial day, and confess ourselves unfit to inherit the traditions of Massachusetts, in our impotence to vindicate them or the memory of the men who made them.

Boston, May 2. A. E. PILLSBURY.

TREMONT THEATRE REPLY TO MR. A. E. PILLSBURY.

To the Editor of The Herald:

I have seen a copy of Mr. Pillsbury's letter to the newspapers. His missive is a special brief to cover up the mistakes of his partisans in this matter. They first charged "The Birth of a Nation" with being immoral and obscene, then shifted the attack to the alleged prejudice they said it exhibited against the Negro. They were unable to win over the body of Boston opinion to their views on these grounds. Now Mr. Pillsbury steps to the front and takes a fresh line of attack by denouncing it as "a covert but most skilful and insidious attack on the Union cause and an apotheosis of slavery and rebellion"!

Is Mr. Pillsbury still living in and dwelling among the sectional hates of the era of "slavery and rebellion"? It seems to us he is a veritable Rip Van Winkle of long-bygone animosities. Does he not know that Unionism is held as devotedly by the people of the South as by the people of the North, by Mr. Griffith, the author of this film, as by Mr. Pillsbury himself and his followers? The blood of northern and southern men was spilt together in the Spanish-American war. Another struggle with a foreign power, should this nation again be dragged into war, would again prove the southrons' whole-hearted, passionate loyalty. Why, then, this talk about "insidious attack on the Union cause"? The men and women connected with [illegible]

"The Birth of a Nation" play do not yield, in their love of the Union, even to Mr. Pillsbury. As a matter of fact, they regard his aspersions as unthinkable. Sons of Union veterans work for the film company, and among the many letters of commendation received by the management there is no line of demarcation between those who wore the blue and those who wore the gray.

If our opponent could rid himself of his Rip Van Winkle mental attitude, he would see "The Birth of a Nation" as it really is—a historico-fictional romance of the Lost Cause. His attitude is as absurd as that of a Hanoverian protesting Sir Walter Scott's Waverly on the fancied ground of its inciting the restoration of the Stuart kings. Scott shed the halo of romance over a broken dynasty and the long-since-reconciled rebel Highlanders of 40 years previous. Mr. Griffith has done much the same. Of some of the "displayed incidents" in the story, Mr. Pillsbury tells us there is no historical basis. What of it? Has not every writer of historical novels drawn on imagination to some extent? The letter-writer's misstatement that "The Birth of a Nation" is a "pack of pictured lies" can be readily disproved by reference to Woodrow Wilson's and Fleming's chapters on Reconstruction, and to the voluminous congressional reports on the Ku Klux Klan. The latter are a special object of Mr. Pillsbury's ire. His characterization of them as a "secret, black and midnight horde of lawless ruffians" is far wider of the truth than any fictionist's glorification of them as protectors of oppressed Southern whites, which in very many instances they actually and undoubtedly were.

"Attack on the Union cause!" Mr. Pillsbury's frenzied phase should make men laugh and the gods weep. The glorification of Unionism in the play includes (1) the reverent treatment of President Lincoln (notwithstanding Mr. Pillsbury's silly sneer; (2) the apotheosis of Daniel Webster and the filming of his immortal sentiment; (3) the dignity and moral grandeur of Grant; (4) the heroism of the Stoneman boys, the protagonists of Northern chivalry; the depiction of the wonderful bravery and knightly qualities of all the Union fighters; the scenes in the federal hospital and the executive mansion; the death of Lincoln represented as the loss to the South of its best friend; the final soul-reunion of the nation after troublous reconstruction, in the bonds of love and peace. Such are but a few of the many points that could be cited to prove beyond the shadow of a doubt that the realization of national unity, as the title indicates, are the very breath and life of the drama.

The producers of "The Birth of a Nation" are not trying for a repeal of the 14th and 15th amendments. They are not insidiously attempting to bring back slavery (the very thought provokes a smile!) and they are not actuated by political motives. They do not share Mr. Dixon's radical view of a future Liberia for American Negroes; over against the imaginative scene of the great Liberia once dreamed of by Lincoln is displayed the happy recount of Negro progress and prosperity since the war. And any schoolboy could have told Mr. Pillsbury that the depiction of the antics and excesses of recently freed Negroes, as shown in the play during Reconstruction times, does not in any manner indict or malign the advanced Negro of today.

In conclusion, we resent the unfounded, biased and prejudiced attempt to impugn the motif and purposes of this art-work of Mr. Griffith's. Our actions and activities have all been lawful and honorable; we have obeyed every request made to us by the properly constituted authorities, and we are exhibiting a play which has already been witnessed and enthusiastically applauded and indorsed by many thousands of Bostonians. To drive "The Birth of a Nation" out of Boston would mean that no different interpretation of Reconstruction times could obtain free speech in this city save that which is Mr. Pillsbury's, and that of his co-workers in this matter, who we are convinced do not represent any considerable fraction of the citizenship.

J. J. McCARTHY,
General Manager of "The Birth of a Nation" company.
Boston, May 4.

EVENING RECORD
Boston, Mass. May 3.

Film Play Day of Prayer

Advocated by Hub Ministers

What laws have failed to do, prayer may accomplish.

It was with this idea in mind, that a committee of ministers, representing the Baptist, Episcopal, Congregational, Methodist, Unitarian and Universalist communions, suggested that Sunday, May 2, be set aside as a day "for the consideration and fostering of friendly relations between all races." The suggestion was unanimously adopted at a meeting of the Congregational ministers in Pilgrim Hall.

The committee was appointed to consider legislation concerning the "Birth of a Nation," the photo-play now being shown in the Tremont Theatre, which has aroused such a storm of protest from the colored people of Boston.

Wednesday, the ministers advocated legislation which would effectually censor plays reflecting on race questions. The amendment to the report made public today advocates a day of prayer to bring about the desired condition of peace between the colored and white races.

"The committee of ministers of various denominations are not satisfied merely with repressive measures," says the report. "They advise the appointment of Sunday, May 2, as a day for the consideration and fostering of friendly relations between all races.

"They suggest that ministers and other public speakers bring to light the wide range of facts showing the perils and the superficiality of race distinctions, and especially the mischief of race antagonism, and, on the other hand, the wonderful and beautiful illustrations of the working among all peoples of the principles of common intelligence, humanity and devotion.

"They ask specific reference at this time to the relations between the white and colored people, wherein we are still paying atonement for the evils of slavery, and which demand the utmost sympathies on all sides, but chiefly toward those who, through our national laws, were made the victims of an injustice.

"If the 'Birth of a Nation' has given a perverted and one-sided view of the cruel and degrading results of slavery to both races, the committee hopes that the day may be so used as to dispel bitterness, bigotry, prejudice and angry feelings; to express our humanity and to draw together all the elements of our people in the attitude of friendliness."

Eliot Advocates Suppression of Birth of Nation

Protest against the exhibition of the photo-play, "The Birth of a Nation," as well as the spirit actuating its presentment in various sections of the country, was voiced at two largely attended meetings yesterday afternoon. The first was held at Tremont Temple and was under the auspices of the National Association for the Advancement of Colored People, the second being called by the Rev. M. A. N. Shaw, pastor of the 12th Baptist Church.

The speakers at the Tremont Temple meeting called the presentment of the play as being "unfair, un-American and not in accord with the principles of liberty as guaranteed under the Constitution." The audience at both meetings was largely composed of colored people, but there was a fair sprinkling of whites at each meeting place.

Perhaps the most important speech of the afternoon was made by President Emeritus Eliot of Harvard University. He spoke at the Tremont Temple meeting, and on being introduced by Dr. Francis H. Rowley, who presided, declared that he had not seen the much discussed motion picture.

He advocated the suppression of the film, however, but not on the same grounds as those who were gathered at the meeting. He said, "I do not favor the suppression of the picture because of the claim that it misrepresents or belittles a particular race or creed. It is on other grounds that I protest against the exhibition of the picture.

"The picture has been misnamed and misinterprets history. The nation was not born with the beginning of the reconstruction period. This nation was born with the signing of the constitution.

"The Civil War only placed a new interpretation on the constitution. It told the South as well as all the world that the Constitution was a contract not to be broken." At this juncture he compared the sacredness of the constitution as a contract, with the German military view as to what a contract stood for.

Continuing he said: "I view the matter as an educator and teacher. The coming generations should not be taught that the 'Birth of the Nation' began with the reconstruction period. The picture from this viewpoint is false, and furthermore, the children should not be taught that the Ku Klux Klan, which grew out and for the purpose of violence, is something of which the people of this country should be proud." He concluded his address by paying his respects to and confessing admiration for the vast progress made by the colored race in this country.

BOSTON TRAVELER
MAY 3, 1915

Since it is asserted that Thomas Dixon says his real purpose in producing "The Birth of a Nation" is "the achieving of white supremacy and the getting rid of the colored people," those who have been insisting that it was with the mercenary making money will have to apologize for their hasty and [illegible] clusions.

BOSTON (Mass.) JOURNAL
MAY 3, 1915

NEGROES FLYING FLAG OF TRUCE THEY DECLARE

Denounce 'Birth of Nation' at Big Mass Meeting on Common.

INDIRECT THREATS OF VIOLENCE MADE

Photoplay Also Scored by Speakers in Tremont Temple.

Declaring that the negroes of this city have simply put up a flag of truce during pending legislation anent the photoplay, "The Birth of a Nation," several colored pastors of negro churches in Boston, addressing a mass meeting in protest of more than 1000 negroes on the Common yesterday afternoon, bitterly denounced the production and made indirect threats of violence unless the film is stopped by legislation.

The permit for the use of the Common was obtained from the police on the pretext that a religious meeting was to be held. But the speakers immediately launched into expositions of about everything else but religion. From time to time a speaker, realizing how far away from religious topics he was straying, would cite a scriptural quotation and laughingly remark he would use it as a text.

Text From Coin

One of the speakers after this fashion said he knew of no better text than that found on coins, "In God We Trust." His choice was greeted with applause and laughter.

The meeting on the Common followed a meeting which crowded Tremont Temple earlier in the afternoon, at which many prominent white people of Boston, including Charles W. Eliot, president emeritus of Harvard were the speakers.

An appeal was made on the common asking 500 negroes to visit Governor Walsh this morning and petition him to send a special message to the Legislature requesting effective legislation to suppress "The Birth of a Nation."

The speakers on the Common accused the Boston newspapers of being "bought up" by advertising, declared that certain public officials did not stop the play because they had been "greased," and threatened that if the play was not stopped by legislation it will be stopped by violence.

Flag of Truce

They asserted that the negroes have simply put up a flag of truce during pending legislation about the play, and that the fight to stop it is still on in full swing. "The Birth of a Nation' must go," was the slogan reiterated in their addresses by all of the speakers.

Addressing his audience as "mixed white folks," the Rev. William M. Thornton said: "We are supposed to be in a state of hysteria, but hysteria sometimes turns to bombs, and bombs are dangerous. We have been humble and peaceful, but all the volumes of peace have been exhausted and we are liable to go crazy some morning. You know crazy people are not responsible for their actions."

The Rev. D. O. Walker, pastor of the African Methodist Episcopal Church of Chelsea, urged the negroes of this city to compel the suppression of the play even at the cost of their lives.

That a "negro Ku Klux Klan" might be formed in Boston was asserted by Rev. B. W. Swain, pastor of the African Methodist Episcopal Church, Columbus avenue.

The Rev. M. A. N. Shaw, pastor of the Twelfth Baptist Church, scored the Boston newspapers and asserted that reports of the protest meetings were not printed because the papers were bought up with the advertising of those producing the photoplay.

"A Shame to Boston"

"In this city, where one can hardly walk without stumbling over some monument dedicated to liberty and equality the colored people are goading under enslavement. And something is going to snap soon.

"This thingh as become unendurable and there is enough manhood and womanhood under these mixed skins to resent it. To permit the production is a shame to Boston. The entire history of this nation testifies to the sacrifice of the negro and the way he has helped the white race in its progress. And now we merely ask a law on the books that will be greater than Dixon and his clan."

"If all the white people are not angels they certainly are not devils," said Dr. Shaw. "As a matter of fact the majority of the white people are with us in this fight.

"The question would never have arisen at all if the pulpits had not been filled with hypocrites. Such a production could have been attacked from a religious standpoint as violating all the ideals of true Christianity."

[illegible] Tremont Temple [illegible]

The meeting in Tremont Temple addressed by Dr. Charles W. Eliot, Dr. Samuel W. Crothers, Rolfe Cobleigh, Mrs. Susan W. FitzGerald, Butler R. Wilson, the Rev. Henry F. Smith, Judge Philip Rubenstein, Rabbie M. M. Eichler, Miss Adeline Moffat, Professor Henry G. Tearson and Dr. Francis H. Rowley, who presided.

Dr. Eliot characterized the play as "a strong representation of a misrepresentation of the birth of this nation." He asserted that the false feeling aroused by the play will not effect the colored people, but will have a bad effect on the white people of this country.

He urged the passage of a law to apply to all such "unwise, unpatriotic and un-American productions."

BOSTON (Mass.) ADVERTISER
MAY 3, 1915

PRES. ELIOT SCORES "BIRTH OF A NATION"

TERMS PROTESTED FILM FALSE IN ITS TEACHINGS

Klu Klux Klan Should Not Be Held Up as Something Worthy

Protest against the exhibition of the photo-play, "The Birth of a Nation," as well as the spirit actuating its presentment in various sections of the country, was voiced at two largely attended meetings yesterday afternoon. The first was held at Tremont Temple and was under the auspices of the National Association for the Advancement of Colored People, the second being called by the Rev. M. A. N. Shaw, pastor of the 12th Baptist Church.

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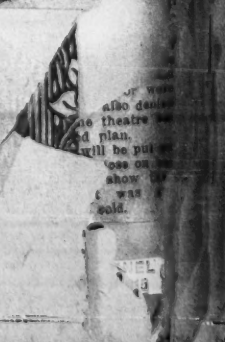
Rolfe Cobleigh, assistant editor of the Congregationalist, told of a conversation he had with Thomas Dixon, author of the "Clansman," on which story the photo-play was based. He said that the author of the story told him the picture was being presented for the purpose of showing the colored people as they really were, and declared that Mr. Dixon suggested to him that it would be better for all concerned, if the colored people of the United States were sent to Africa or some other place.

Frequently the speakers were interrupted by applause when points against the motion picture were scored. The other speakers, all of whom condemned the film, included Dr. Samuel M. Crothers, Rev. Henry F. Smith, Miss Adeline Moffat, Judge Philip Rubenstein, Mrs. Susan F. FitzGerald, Prof. Henry G. Pearson of M. I. T. and Rabbi M. N. Eichler.

The speakers on the Common, included M. W. Thornton, pastor of the Charles st. A. M. E. Church, Boston; Rev. T. E. Auten, pastor of Rush Zion Church, Cambridge, and Rev. D. O. Walker, pastor [illegible] Church, Chelsea.



BOSTON (Mass.) MORN. HERALD 17
MAY 3, 1915

DECLARES DIXON AIMS TO DEPORT ALL NEGROES

Editor Cobleigh Tells Tremont Temple Audience That Author of "The Clansman" Admitted to Him That He Wished to Get Rid of the Colored People Within a Century.

At the Tremont Temple mass meeting of citizens yesterday afternoon, to protest against "The Birth of a Nation," Rollin Cobleigh, assistant editor of the Congregationalist, made the direct charge against Thomas Dixon that he revealed to Mr. Cobleigh the real motive of the production: "The achieving of white supremacy and the getting rid of the colored people."

Mr. Cobleigh said: "I suggested to Mr. Dixon the difficulty of deporting 9,000,000 American citizens to Africa, as he proposed, but he seriously argued that it could be done. He hopes to create such public sentiment that a substantial beginning can be made in the near future, and that the task can be completed within a century."

This declaration by Mr. Cobleigh created something of a sensation, and following speakers, especially Judge Philip Rubenstein of the juvenile court, and Dr. Charles W. Eliot, president emeritus of Harvard, devoted considerable attention to it.

The audience numbered about 2000, mainly Negroes, and the other speakers were: Dr. Francis W. Rowley, who presided; Mrs. Susan W. Fitzgerald, the Rev. S. M. Crothers, the Rev. Henry Francis Smith, Prof. Henry G. Pearson, M. I. T., and Miss Adalene Moffat.

Ovation for Dr. Eliot.

Dr. Eliot received a great demonstration of applause, everybody rising when he was introduced. He said that he does not look on the play as primarily insulting or injurious to the black race —"although it may be, I haven't seen it. What interests me most, as an educator, is what effect the play is likely to have when exhibited all over the United States, upon white people, especially the rising generation." Dr. Eliot called it a "very extraordinary misrepresentation of the birth of a nation," and said that while it is a favorite statement that the nation came into existence after the civil war, it is untrue, for the nation came into existence when the constitution was adopted. Only the new view was obtained that the contract is indestructible, and that the union is indissoluble.

"A more dangerous false doctrine taught by the play is that the Ku-Klux-Klan was on the whole a righteous and

questions of liberty and justice; but will not his play call attention to this fact?"

Dr. Eliot suggested that, provided an antidote be supplied in a true exposition of American history and ideals, the play after all might serve some useful purpose; and closed by urging that the new statute petitioned for be of a general nature, universal in application against what is unpatriotic and unsuitable. It gave him great satisfaction to remember that he wrote the inscription on the Shaw monument because it testifies to what the colored race did for the American people in the cause of liberty.

Editor Cobleigh.

On Dr. Eliot's resuming his seat, Dr. Rowley, before introducing the next speaker, remarked that there would be general willingness to have "the antidote" administered, as suggested by Dr. Eliot, but "the danger would be that the 'it' would get the poison while one continued to get the antidote."

Rollin Grant Editor Cobleigh of the Congregationalist, whose remarks created a sensation, said: "While my friends are expressing disturbing disapproval of Thomas Dixon, I ask the right to say a word of appreciation that night with a service that he rendered the play. He went to the play before his play was produced in Boston. He removed from the theatre about 7 o'clock that A had had access to the box office a few minutes before the performance began, and both of us had seen the play. He explained to me what he was trying to accomplish by its influence on the country. It is of great importance to us in judging the play to know the motives back of it, to learn about what the promoters are trying to get at. Dixon came to my office for the purpose of convincing me that the play was all right. He did not convince me that his purpose in it was all wrong, but my conviction was strengthened by a view of the picture at Tremont Theatre, which indicated to me that D. D. Griffith had produced a dazzling success in telling Mr. Dixon's story in the most startling and impressive way, presenting the overwhelming hands of falsehood and prejudice in which Mr. Dixon had admitted to me was the real purpose he had in view. [illegible] Board of [illegible] Anywise, at [illegible] confidence I got in [illegible] his view of the [illegible] proceeded [illegible] session. It [illegible] and a [illegible] any hurried [illegible]

Told New York Right [illegible]

Ku Klux Real Terrorists.

"Mr. Dixon, says that he wants to teach the children of the United States his version of the history of the reconstruction period, that the Ku Klux was a chivalric army of crusaders, inspired by pure religion, and made up of the best white men of the South, organized to avenge assaults of colored men upon white women, and to protect their virtue, to protect property and personal rights, and to regain the white man's control of the ballot, all of which he represents had been menaced or lost in a reign of terror caused by vicious colored people, whom he would have us believe were the only kind of colored people except the ignorant and servile who 'knew their place.' He says that his father was a Baptist minister in North Carolina, and left the church to join the Ku Klux, remaining with it till it was disbanded, so Thomas Dixon knows what he is talking about.

"But authoritative history tells me that the Ku-Klux were guilty of treason, wholesale murder, and other crimes, and that the real reign of terror was caused by the Ku-Klux, and that white men who would not vote with the oligarchy, as well as Negroes, were innocent victims." The speaker concluded with the assertion that the play, instead of history, presented fiction, and contended that the scenes of the chase of white women not only by "Gus" but also by the lieutenant-governor, who is a mulatto, shows the intent to convict the whole race, even though educated, of lust and baseness. Recounting Mr. Dixon's scheme to get rid of the whole race of negroes, the speaker said: "If we are to accept such a social and political propaganda against any race in our mixed population, where will it end?"

Judge Rubenstein.

Judge Rubenstein said that he came not to represent the judiciary, nor the Jewish race, "yet in view of the reference of my connection to the juvenile court, ought I not to feel a grave interest in films shown to the public, open to children, that such films should be irreproachable, and not tending to excite race prejudice or wrong thought?" He was surprised, he said, to learn the real motive of the author—"to incite race hatred against the Negro." As for the argument of property rights in the play, which ought to be protected, every day men come forward in the attempt to use property for improper purposes, and every layman knows that property rights are subordinate to human rights. He said the effect of the play upon the beholder is that of horror as well as antagonism to the Negro, especially because the play represents a whole city full of riotous and criminal negroes, and urged that the law should be changed so that inspirations to hatred and fury may be prohibited, and instead there be produced plays appealing to the instincts of the brotherhood of man.

Prof. Pearson said that the effect of the play is to lead the beholder to despise his fellowman, and to believe it really right to cherish such feelings.

The Rev. S. M. Crothers predicted that the conservative sentiment of the community in the future will be against such productions. He pronounced it a "wicked thing to revive all that is hateful and ignorant in a period 50 years ago," and criticised the effrontery of quoting President Wilson (untruthfully) as indorsing the play.

The Rev. Henry Francis Smith evoked much applause when he stated that he had preached his morning sermon against the play, and induced a large number of parishioners to sign an appeal to the Legislature.

Women Protest.

Miss Adalene Moffat, a Southern woman engaged in social work in the South, said that the play brings out a very real peril to the nation, because the South is still obsessed with the sense of fear of the Negro, and young men are being brought up in an atmosphere of justification of political corruption, intimidation and dishonesty; and such plays by their insidious appeal tend to demoralize the North, as well, into accepting any means to justify an end.

Mrs. FitzGerald, a suffrage orator, declared that the refusal of the management to sell tickets to Negroes, and the admission that trouble was feared, proved that it was expected that incitement to race hatred would result.

Rabbi M. M. Eichler brought the greetings of the Jewish people and assurances from a race which had known oppression, that they stand with the Negro in this crisis.

Butler R. Wilson read a letter from George Foster Peabody declaring that his attitude had been misrepresented, and that he disapproves of the play; also a letter from former Congressman Thacher inclosing correspondence with the White House showing that President Wilson denies he indorsed the play, and also showing that Mr. Thacher disapproves of it.

NEGRO CLERGYMEN SPEAK AT MEETING ON COMMON

Gathering Favors Hallowell Censorship Bill.

Following the protest meeting at Tremont Temple against "The Birth of a Nation" yesterday afternoon a mass meeting was held on the baseball field of the Common under the auspices of the Negro churches of Greater Boston. There were 3500 persons gathered at 5 o'clock when the meeting was opened by the chairman, the Rev. D. O. Walker of the Bethel Church, Chelsea.

He announced that the meeting was a religious demonstration against the photoplay. The speakers introduced were all clergymen, including the Rev. Montrose W. Thornton of the Charles Street A. M. E. Church; the Rev. Walter McClane of St. Bartholomew's Church, Cambridge; the Rev. M. A. N. Shaw of the Twelfth Baptist Church, Boston, and the Rev. Benjamin W. Swain of the Zion A. M. E. Church, Columbus avenue.

The assembled men and women sang many hymns, including the "Battle Hymn of the Republic" and other patriotic airs. It was resolved that the Hallowell bill should be substituted for the bill reported by the judiciary committee in the Legislature.

CAMBRIDGE PASTOR DEFENDS PHOTO-PLAY

Declares Boston Is Having a Tempest in a Teapot.

"The present agitation over the photo-play, 'The Birth of a Nation,' probably is caused by some unscrupulous white politicians," declared the Rev. E. A. E. Palmquist, pastor of the North Avenue Baptist Church of Cambridge last night in his sermon.

"Boston is having a tempest in a teapot," said he. "The tempest is caused by kindling a fire by inflaming the minds of our colored brethren. New England is like an old maid. If you want to know how to bring up children ask an old maid. If you want to know anything about handling the Negro ask the people of New England.

"The colored people are merely children and if the people of Boston are to allow them to close 'The Birth of a Nation' they will be sowing the seed that will bring forth a harvest similar to the harvest in the South at the close of the civil war. The photo-play should arouse no prejudice in the heart of the Negro. It has a great value as a splendid historical production." Mr. Palmquist told his congregation that he formed his opinion after seeing the photo-play for himself.

NEGRO EDITOR QUESTIONS PASTOR IN PULPIT

Denies Statements by the Rev. Chauncey J. Hawkins.

When the Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church, Jamaica Plain, finished his sermon on the Negro problem last night his statements were challenged by J. Thomas Harrison, editor of the Advocate, a paper published in Cambridge, who had listened to the sermon.

Mr. Harrison took exception to the clergyman's statement that 95 per cent. of the prisoners of Alabama were Negroes, and that there were fewer skilled workmen among the Negroes of the South today than there were 10 years before the civil war, and that the Negro race had not produced great men.

Mr. Harrison denied the statement regarding the percentage of Negro crime in Alabama, and demanded that Mr. Hawkins tell his congregation in a future sermon of some of the great Negro leaders, such as Maceo, Booker T. Washington and Fred Douglass. He declared the relationship between Negroes and whites in the South today is closer than ever before, and that within 50 years the Negroes have advanced from slavery until today they are paying taxes on property valued at $700,000,000.

"THE BIRTH OF A NATION" CALLED "DAMNABLE LIE"

Dorchester Pastor Says There Is Enough Race Prejudice.

The photo-play "The Birth of a Nation" was described as a "damnable lie" by the Rev. J. Noble Pierce in his sermon last night at the Second Congregational Church, Dorchester. "It is a lie in not so much what it says, but what it leaves unsaid," he added.

"We have enough race prejudice without augmenting it with a play not wholly true and if it works for race hatred it should not be given. The photo-play is spectacular, magnificent. It is not indecent or immoral in the strictest sense. We see vividly and accurately the assassination of Lincoln. We see the Southern Legislature. We see the renegade who fastens his lustful eyes on one of the most beautiful characters of the play, a southern lassie.

"We see the educated Negro who fastens his eye on another beautiful character and we see the clansmen and many other things which stir the blood. It is a magnificent spectacle, but a lie, and just because it is so magnificent, so attractive, it is all the more a damnable lie."

RABBI ATTACKS MOOTED PLAY

Levi Declares Production Is Menace to Welfare of Community.

In a scathing arraignment of the photo-play "The Birth of a Nation," before a large congregation at the Temple Israel yesterday morning, Rabbi Harry Levi declared the production not only a menace to the welfare of the community, but that its influence is more vicious than the red flag, and that it ought to be taken off the stage.

"If we were nearly as well educated or half as religious as we claim to be, we would not allow such a play to be produced," said Rabbi Levi. "It teaches and foments hatred, and is an obstacle to the religious unity of the country.

"The real far reaching significance of this photo-play has not yet been realized. I think it directly affects the welfare of the community and that every citizen ought to know about it. Gov. Walsh has been severely criticised by the proponents of the play, because they asserted he should have seen it first before forming a judgment. For my part, I do not think that anyone needs to see it before making up one's mind on the subject.

"False and Unhistoric."

"Much of the play is absolutely false and absolutely unhistoric, and much of it that is historically correct is so distorted that it creates an entirely unjust impression."

Rabbi Levi in giving his opinion of the play from the standpoint of plot construction and historical significance, stated that he had witnessed it because he did not wish to subject himself to the criticism levelled at Gov. Walsh. As a spectacle, he said, he had seen nothing to compare with it.

"The play wishes us to believe that the Ku Klux Klan was formed for no [illegible] purpose than to protect white [illegible] and ravage. It in-

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DEPICT GRANT AND LEE IN APPOMATTOX SCENE

Work of Howard Gaye and Donald Crisp in "Birth of a Nation" Seen at Tremont Theatre Complimented for Faithfulness.

Gen. Robert E. Lee.

Gen. Ulysses S. Grant.

Among all the film actors playing historical characters in the "Birth of a Nation" spectacle at the Tremont Theatre, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work, the one as Gen. Robert E. Lee and the other as Gen. U. S. Grant.

The picture shows Gen. Lee surrendering to Gen. Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a faithful reproduction of all the personages in the great historic scene. Many supporters of the defeated confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers. John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But Gen. Lee was of a different temper. He realized the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and misery endured by his people. Therefore after the battle of Five Forks he opened negotiations with Grant, and on the morning of April 9, under the budding apple trees of an Appomattox orchard, were informed the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Lee had dressed for his last public occasion with great care. Grant on the contrary lacked his full dress and appeared in the "fatigue" and dusty jacket of the hard campaign. Strangely enough Lee had no pencil to write with. A pocket inkstand and pen were handed by an officer of the general staff, and it was with these that the document of surrender was written. Afterward all effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character, and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel.

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DIXON'S PROPAGANDA IN "BIRTH OF A NATION" EXPOSED BY EDITOR

Cobleigh Tells Author Admitted His Purpose Was to Stir up Feeling That Would End in the Deportation of Negroes.

...acterizing the photo-play, "The ...th of a Nation" ... extra-...nary representation of actual con-...ditions as they existed during the re-construction period following the civil war, but asserting that he does not look upon the play as primarily insulting or injurious to the Negro race, Dr. Charles W. Eliot, president emeritus of Harvard, in an address before the mass protest meeting in Tremont Temple yesterday afternoon, said that what interested him most, as an educator, was the effect its presentation would have on the people of the country. Dr. Eliot was one of a number of speakers who addressed the 2000 or more who attended the meeting to voice their sentiment against the protested play.

Dr. Eliot said that while it is a favorite statement that the nation came into existence after the civil war, it is untrue, for its real birth was at the time of the adoption of the constitution. Only the new view was obtained that the contract is indestructable and the Union is indissoluble.

Rollo Cobleigh, assistant editor of the Congregationalist, created somewhat of a sensation when he made a charge against Thomas Dixon, author of "The Clansman," from which the photo-play was written, that he had revealed to him (Cobleigh) the real motive of his production: "The achieving of white supremacy and the getting rid of the colored people."

Continuing, Mr. Cobleigh said, speaking of Mr. Dixon:

"He said he hoped to create sentiment

(Continued on Page Nine, Column 4.)

BRITISH ROUT GERMANS IN TWO ATTACKS

...LONDON, May 3—A British official ...tement dated today says:

"At 7 P. M., May 1, the Germans at...ked Hill No. 60, southeast of Ypres, ...yesterday evening they attacked in ... neighborhood of St. Julien. These ...icks were both repulsed. We lost no ...und and inflicted heavy casualties on ... enemy, in spite of the fact that he ...in used poisonous gases emitted ...h from tubes in the trenches and ...m specially manufactured shells.

"A German aeroplane yesterday afternoon was chased by one of our ma...nes to within rifle range of our ...nches, and then brought down by our ...."

(Continued from Page One.)

...hich would start this movement im...diately and accomplish the deporta...n of all the Negroes within a con...y."

Dr. Eliot received a great demonstra... of applause, everybody arising when ... was introduced. He said:

"A more dangerous false doctrine ...ught by the play is that the Ku-Klux...an was on the whole a righteous and ...ecessary society for the defence of ...uthern white men against a black ...gislature led by Northern white men. ...is the same sort of argument ... used by the Germans today that a ...ntract may be destroyed as a mil...y necessity. Undoubtedly, grievous ...nditions existed in the South, but ...y did not justify the utter lawless...ss and atrocities which marked the ...ll of the Ku-Klux. There can be ... worse teaching, no more mischiev... doctrine than this; that lawlessness ...s justified as necessary."

Comments on Motive.

Dr. Eliot also pointed out that the ...ther lesson was taught that the 13th ...d 14th amendments to the United ...tes constitution should be repealed ... the amendments which secure to all ...rties and peoples, and particularly ... recently emancipated slaves, the or...ary rights of personal freedom and ...blic justice. Are we going to allow ...s to be set forth in every community, ...less the antidote to the poison is ...o supplied?"

Dr. Eliot commented at length on the ...l motive of the production, as re...led by Mr. Cobleigh's talk with the ...thor, pronouncing it "inconceivable, ...strous, that the whole colored race ...uld be removed to Africa, or ... ...er unoccupied or barbarous country ...y won't want to go. They'll have to ... driven by force of arms. What an ...minable outrage that would be to be ...petrated by white people on colored ... represented that they might find a ...radise in Liberia, and that this is a ...ite man's country, better off without ... presence of colored people.

"Now let us recall—how did the col...d people come here? Who brought ...m here? What have been their suf...ngs here? Whose children are many ...hem today? The very worst feature ...southern legislation, except the slav... legislation, was that which provided ...t the child of a white man by a ...k mother should be his slave! The ...erican people will never think of ... an outrage as transporting a whole ... beyond the seas!

Not Clear as to Course.

"I don't feel clear," continued Dr. Eliot, "that it is in the interest of the white ...ple to have the play suppressed. It ...surely not in the interest of the col... people to have it suppressed. It is ... to insult the colored people. I say ... had better not feel insulted; they ...t be insulted; for the progress they ...e made in the last 50 years is one of ...most stupendous phenomena in the ...le history of civilization. My inter... is not at all as to the effect of the ... on the Negro race, for it has proved ... to take care of itself. It's the white ... I'm concerned about, as in the ef... of the false teachings of history ... the perversions of the ideals of life ... and justice. Here my doubt comes ... to what should be done. It is quite ... there is a growing incitement, es...ally among young people, to the ...ctions of liberty and justice, but why ... we pay all attention to the ...

...antidote be supplied in a true exposition of American history and ideals, the play after all might serve some useful purpose; and closed by urging that the new statute petitioned for be of a general nature, universal in application against what is unpatriotic and unsuitable. It gave him great satisfaction to remember that he wrote the inscription on the Shaw monument because it testifies to what the colored race did for the American people in the cause of liberty.

Editor Cobleigh.

On Dr. Eliot's resuming his seat, Dr. Rowley, before introducing the next speaker, remarked that there would be general willingness to have "the antidote" administered, as suggested by Dr. Eliot, but "the danger would be that 10,000 would get the poison while one would get the antidote."

Assistant Editor Cobleigh of the Congregationalist, whose remarks created so great a sensation, said: "While many of my friends are expressing their disapproval of Thomas Dixon, I feel that I ought to say a word of appreciation for a service that he rendered to me the day before his play was first presented in Boston. He removed every doubt that I had had as to the right or wrong of 'The Birth of a Nation.' He explained to me what he hoped to accomplish by its influence throughout the country. It is of great service to us in judging the play to learn the motives back of it, to learn just what the promoters are trying to do. Mr. Dixon came to my office for the purpose of convincing me that the play was all right. He did convince me that his purpose in it was all wrong, a conviction strengthened by a view of the picture at Tremont Theatre, which proved to me that D. D. Griffith had achieved a dazzling success in telling Mr. Dixon's story in the most startling and impressive way, presenting the propaganda of falsehood and prejudice which Mr. Dixon had admitted to me was the real purpose he had in view.

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...as the ... against ... on our united population, where will it end?

"Although I suggested that it would be a difficult think to depot 10,000,000 colored citizens to Africa, Mr. Dixon seriously argued that he hoped to create such public sentiment that it will begin in the near future and be completed in a century. The cherished traditions of this state and of America are at stake—liberty, justice and equal rights. In these later days shall these ideals be held less faithfully? Shall dazzling, motion pictures falsify history, create race prejudice and still be allowed to continue?"

Judge Rubenstein.

Judge Rubenstein said that he came not to represent the judiciary, nor the Jewish race, "yet in view of the reference of my connection to the juvenile court, ought I not to feel a grave interest in films shown to the public, open to children, that such films should be irreproachable, and not tending to excite race prejudice or wrong thought?" He was surprised, he said, to learn the real motive of the author—"to incite race hatred against the Negro." As for the argument of property rights in the play, which ought to be protected, every day men come forward in the attempt to use property for improper purposes, and every layman knows that property rights are subordinate to human rights. He said the effect of the play upon the beholder is that of horror as well as antagonism to the Negro, especially because the play represents a whole city-full of riotous and criminal negroes, and urged that the law should be changed so that inspirations to hatred and fury may be prohibited, and instead there be poduced plays appealing to the instincts of the brotherhood of man.

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3500 in Protest Meeting on Common

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Pastor Calls "Birth of a Nation" a "Damnable Lie"

The photo-play "The Birth of a Nation" was described as a "damnable lie" by the Rev. J. Noble Pierce in his sermon last night at the Second Congregational Church, Dorchester. "It is a lie in not so much what it says, but what it leaves unsaid," he added.

"We have enough race prejudice without augmenting it with a play not wholly true and if it works for race hatred it should not be given. The photo-play is spectacular, magnificent. It is not indecent or immoral in the strictest sense. We see vividly and accurately the assassination of Lincoln. We see the Southern Legislature. We see the renegade who fastens his lustful eyes on one of the most beautiful characters of the play, a southern lassie.

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HIGH PRAISE FOR 'BIRTH OF NATION'

"See It and Become a Better American," Dorothy Dix Declares.

By DOROTHY DIX

I am a Film Fan, but I never had the slightest conception of what could be done with the moving pictures as an art until I saw "The Birth of a Nation" at the Tremont.

I had considered the moving picture interesting, instructive, amusing, diverting, beautiful, spectacular, but I had believed that the silent drama never could touch the emotions very deeply. I had thought that to grip an audience, to melt it to tears with pathos, to thrill it with right heroic sentiment, required the spoken word and the magic of the human voice.

"The Birth of a Nation" disproves all of this theory. Here is a war play, the like of which never has been presented on any stage before, that played upon the heart as upon a harp of a thousand strings; that worked the audience up into a perfect frenzy; that mingled pathos and humor, tragedy and glory; at which people wept and laughed, and yet not one word was spoken on the stage.

CALLS IT FASCINATING.

The whole thing was fascinating, yes, terrible beyond belief, because you saw, as the angels looking down from heaven must have seen, all of the causes that led to the Civil War, the bloody struggle in which brother fought against brother, and the ghastly aftermath of the conflict in which, for awhile, the black heel was set upon the white neck of a conquered people.

"The Birth of the Nation" begins with the introduction of African slavery into the United States through New England, the sale of the slaves to Southern planters, and traces the abolition movement. It then passes on to the declaration of war, and shows the conflict between the blue and the gray in the most wonderful series of battle scenes that have ever been depicted.

Then comes a magic series of pictures showing Sherman's devastating march to the sea, with cut-in-pictures of the devastation and poverty he left behind. Then comes an historically accurate reproduction of the assassination of Lincoln, showing Ford's Theatre as the stage was set on that fatal night, the President and Mrs. Lincoln entering the box, while the audience rose to cheer them, and the act of the madman, Wilkes Booth, as he shot Lincoln and then leaped to the stage with his melodramatic cry, "Sic semper tyrannis."

TERRIBLE AFTERMATH.

Then comes the final battle of the war, the surrender of Lee and the pathetic going back to their ruined homes of the broken Confederate soldiers. What followed in the days of reconstruction is the blackest page in American history, a story so horrible that it has never been adequately told until in these pictures.

"The Birth of a Nation" is history vitalized and made living. Go and see it because of the wonder of the pictures themselves, and the marvel of this new art of film-making, of which it is the last word.

And finally go and see it because it will make a better American of you, for out of the baptism of blood of the Civil War was born the new nation, one and indivisible.

SCENE FROM "THE BIRTH OF A NATION"

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CUSHING HAS YET TO SEE 'MOVIES'

Urges Film Censorship but Opposes Judiciary Committee Bill; Urges Right of Appeal.

Grafton D. Cushing, Lieutenant-Governor of Massachusetts, blue blood, social worker, lawyer, teacher and bachelor, has never gone to the "movies." He confessed it himself in a speech before the Twentieth Century Club yesterday, when he said:

"I have never been to a motion picture house to see a film, yet I believe the interest aroused by "The Birth of a Nation" put us in the position to discuss legislation. There ought to be a board of censorship, composed of two men and one woman, to pass judgment on every film used. Their seal of approval ought to appear on every film. If their decision is unreasonable, there should be the right of appeal to the Supreme Court.

Lieutenant-Governor Cushing in his address made it clear that he thought motion picture managers should have the right to appeal.

"The members of the Judiciary Committee do not," he said, "or they would not have reported the compromise measure adding the Chief Justice of the Boston Municipal Court as a censor with the Mayor and Police Commissioner, and insisting that their decision in correcting or suppressing a photo-play or entertainment of any sort, must be unanimous.

"The most dangerous flaws in their measure are denial of appeal and permitting the triumvirate to reject a film or show, not for the specific causes of immorality and obscenity as defined by the present law, but for any reason that might pop into their heads.

"Little wonder that theatre managers and motion picture producers are attacking the Judiciary Committee bill with a solid front. And it is notable and not a little odd to learn that the colored race are opposed to the compromise bill also, in spite of the fact that it is likewise objectionable to the exhibitors of 'The Birth of a Nation' and film producers generally.

"In the lame apology substituted by the Judiciary Committee the public and theatre interests see a graver danger and no relief. It is the popular opinion that the present statute is preferable."

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SEES INSULT TO ARMY IN "BIRTH OF A NATION"

Albert Bushnell Hart Declares Dixon Has Pictured Soldiers and U. S. Officials as "Fiends" and That Picture Will "Brutalize Communities."

To the Editor of The Boston Journal:

Is it a moral duty for every respectable person in Massachusetts to pay his dollar for a indifferent seat in order to view the "moving spectacle by flood and field" humorously entitled "The Birth of a Nation?"

If you believe the advertisements, you must go. If you believe the tearful, injured letter to The Journal by Thomas Dixon, the author, you are neglecting your soul's welfare if you stay away. To be sure, this show does not describe the birth of a nation; it does not give a true impression either of the ante-bellum period, the Civil War, or Reconstruction; it contains unforgiveable slanders upon some Northern statesmen and upon the United States Army; it is based upon the most hideous of crimes; and is calculated to arouse passionate and destroying race hatred wherever it is produced.

Otherwise, it includes many pictures of pretty girls and handsome youths and stately mansion, besides thick layers of cannon smoke and human gore. American audiences have become accustomed to "movie" highway robberies, beatings, stabbings, whippings and shootings, and little children take pleasure in such diversions. But in the capacity to saturate the ordinary mind with the foulest and basest of crimes, and to fix the stigma of hatred upon innocent persons, the "Birth of a Nation" is in a class by itself.

Merely a Catchword

The title is, of course, merely a catchword, unless by Birth of a Nation the author means the rending a nation in twain, and its reconstitution in a way which he obviously thinks undesirable. As a faithful statement of historical truths, it deserves a place alongside Weems' Life of Washington. One can fancy the states-rights naivete of Cornwallis at Yorktown "surrendering to the individual States." It is a scream to see the joyous frolics of the slaves in their "two-hour rest" in a workday extending from 6 A. M. to 6 P. M.

Everybody knows that wage laborers in factories and workshops then worked from 12 to 14 hours a day, and slaves surely did not have a better time. If Thomas Dixon, in any one of the 4000 volumes which he boasts of reading, can point to a single authentic contemporary statement that on any plantation, in any slave State, the regular working hours were 10 a day, I will cheerfully admit that there is one historical truth in the piece.

A prime objection to the whole thing is its caricature of the Union army and Union soldiers; and particularly its absolutely unfounded series of pictures intended to leave upon the mind the conviction that in Reconstruction times negro soldiers freely plundered and abused the white people of the South, and were encouraged so to do by their white officers.

"Insult to President"

No such thing ever occurred in the whole history of Reconstruction. The wearers of the blue were not all saints, but most of them were white, and they were all subject to court-martial. It is an insult to President Johnson, to the secretary of war, to every commanding general and to every officer and soldier in the army in the South, to lead people to believe that the U. S. A. was the remorseless tool of negro adventurers directed by Northern haters of the Southern people.

Mr. Dixon is here and elsewhere the mouthpiece of the theory that in Reconstruction it was the deliberate purpose of Charles Sumner, Henry Wilson, H. B. Anthony, E. D. Morgan, Simon Cameron, George F. Edmunds and scores of others to turn the Southern whites over to negro domination and vengeance as a punishment for secession. True enough, Thaddeus Stevens did hate the slaveholders and was anxious to turn them out of political life. Perhaps for this offence, apparently, Stoneman (who is Thaddeus Stevens' prototype in the show) is endowed with a mulatto housekeeper of a particularly odious and suggestive kind. Whatever the mistakes of Reconstruction on the Northern side—and there were many—there were also some on the Southern side; and the North has a right to assert that it was never the wish of the Northern Republican voters to destroy Southern civilization or to pollute Southern homes.

Smoke Now Cleared Away

Both sides came out of the war terribly excited; each side believed that the other side had been devilish through Reconstruction. The smoke is at last cleared away. Northerners can now clearly see the difficulties of the situation for their Southern brethren, and can regret that harsh measures were used; they know that the frenzied scenes of this play are fanciful. Most Southern writers continue to deny human kindness or righteousness to their Northern brethren of the same period? Are Northern people to visit and support a spectacle of which one of the main purposes is to throw all the responsibility and error of that distressed period upon them?

How many people would turn out in Atlanta or Memphis to support a set of moving pictures which was designed to show that the Ku Klux Klan was, from start to finish, an infamous attempt to whip, torture and murder innocent people, white and black, and thereby to restore the negroes to practical slavery? The Ku Klux Klan were by no means angels, but they made a needed protest that was heard in Washington.

An appalling thing about the so-called "Birth of a Nation" is its presentation of the rape of a white child by a negro. The word and the thought are repugnant to every right-minded person. But the thought, if not the word, is the incident toward which the whole show leads up; and it cannot be discussed without calling a spade a spade.

Pictures Skilfully Drawn

In his previous books, "The Leopard's Spots" and "The Clansman," the author has used the same machinery and has dwelt upon the same incident. In recent performances in Boston the operator, for reasons not revealed to the audience, features the printed description of two reels, but cuts them out. Doubtless the omitted pictures are skilfully drawn so as to suggest the crime and to leave the rest to the imagination. But why must it be suggested?

Dixon defends it in his letter to The Journal because he says the incident has occurred. Doubtless; yet it is one of the rarest of all crimes, and least needs to be kept in the public mind. During the last 50 years the rape of white women by negroes has occurred 10 to 30 times a year. That is, the chance that any particular Southern negro will commit the crime is not [illegible] lifetime may be a victim is less than one to 20,000. This number of crimes would by mass reduced by the taste of lynching nearly every such criminal, and thus spreading abroad the details to the winds.

"Brutalizes Community"

In not a single Northern community can the dwelling upon such a horrid crime in public exhibitions be necessary to arouse public opinion; for that particular crime has hardly been known in the North in half a century. Therefore, such pictures simply help to brutalize every community in which they are exhibited. Perhaps some of the people who read this letter are shocked by the frankness of its language, but it is not one-tenth as frank or as permanent as the pictures which are spread before men, matron, tender maiden and artless child.

What is the object of the show? Why should a man like Dixon, against whose private character there are no charges, spend a lifetime in sowing fire brands throughout his country? It is impossible to be sure of the motives, but the effects are perfectly clear whether they were so intended or otherwise. The "Birth of a Nation," like the novels, "The Clansman," upon which it is founded, and "The Leopard's Spots," inculcates a gospel of hate toward the colored race.

Most of the negroes presented in these moving pictures are brutal in face, figure and behavior. Men of the same type as Col. Shaw's soldiers, pictured in that magnificent monument opposite the State House, are presented to you as unworthy of their uniforms! Not once, but twice, in the spectacle a brutal negro attempts to possess himself of a sweet and beautiful white girl.

Brings "Poisonous Distrust"

Nobody who supposes these pictures to be a fair representation of things that actually happened can go away without carrying a poisonous distrust toward the negro—toward the negroes in his own neighborhood, toward the negroes all over the land, toward communities of negroes, who reprehend these dreadful crimes as much as any white man.

The country has already seen the effects of familiarizing growing boys and girls with road agents and escaped convicts and hold-up men and stage detectives. Yet, after all, you can see a man killed in a moving picture fight without much emotion; there is no soot or smirch in it; you do not lay the crime to a single race. Rape, with all its horrors, is perfectly well known to white communities, and in numerous cases white men are the criminals. Yet nobody tries to fix upon a particular white race or community the responsibility for that crime. Nobody except the authors of such shows and such books (whether they mean it or mean something else) has such success in inducing thousands of their fellow-citizens to look with hate and apprehension upon a large class of their neighbors.

In some similar pictures, perhaps in the omitted reels, you get the smoke of the lynching and the charred stake, surrounded with its awful evidence that a crime has been committed by lynchers as well as by the negro.

Dixon Within Law

Mr. Dixon is certain that the courts of Massachusetts "have sustained the play squarely on its merits." The courts have done nothing more than to show that the law of Massachusetts is defective. It ought to be the law that no play, spoken, acted or pictured, should be admitted to any stage if it tends to incite public hatred against an innocent section of the community in which it is played. Mr. Dixon thinks that such a principle would have suppressed Uncle Tom's Cabin. It would have suppressed it, and did suppress it, in the Southern States where the slaves might possibly have been aroused against their masters. It did not suppress it in the North, where there were no slaves or slaveholding class to be aroused.

The influence of such an appeal to race passion is wide. Boston is not likely to be aroused to a lynching by any means as this, but the "Birth of a Nation" showed in Coatesville, Penn., or Springfield, O., or Springfield, Ill., might again literally kindle the fires of race hatred which have so disgraced these places. In Indianapolis, or even on the West Side of New York, it might easily bring about a terrible race riot, because both the negroes and those who hate them are numerous in those cities.

Mr. Dixon's letter to The Journal contains a number of statements which might be put upon an examination in American history, for the pupils to point out the misstatements. As a maker of a book for moving pictures, Mr. Dixon is highly successful; if he would only leave the lust and the passion out, his show would be worth seeing. As an historian, he hardly invites dissent. Nobody will believe surely because he says so, that Thaddeus Stevens threatened to hang Andrew Johnson from the balcony of the White House; or that he set up Ben Wade to be dictator—how Ben Wade would have sworn at the idea that Thaddeus Stevens could create him! Probably nobody in the world except Dixon believes that all the laws made by the Reconstruction legislators of the South were drafted by the Freedmen's Bureau.

Nevertheless, it seems proven by the attendance on this play that Dixon was right in thinking that Massachusetts people would take pleasure in seeing their soldiers represented as robbing and murdering the Southern whites, and that it would give us pleasure to see our negro neighbors, who have been a law-abiding people, bracketed with savage fiends.

That is the real trouble with the play. It is not, as Dixon claims, "the faithful record of the life of 50 years ago." It includes many sweet sentimental episodes, a selection of some of the most unusual and dreadful things in the history of mankind, and other incidents which never occurred on the globe. It has been a great financial success because thousands of people would rather be thrilled than instructed, and to that end are willing to have their own heroes and friends portrayed as hideous monsters.

ALBERT BUSHNELL HART.
Cambridge, May 1.

ATHOL (Mass.) TRANSCRIPT
MAY 4, 1915

The Transcript

Athol, Mass., May 4, 1915.

"The Birth of a Nation."

The famous moving picture drama "The Birth of a Nation," which has been presented in Boston, has caused intense discussion in that city, and leading men of the state, from the Governor down, have expressed their views concerning it, pro and con. The production has encountered the most virulent hostility of the colored people of the city, their claim being that it misrepresents and villifies them and their character as law-abiding people. They have threatened to burn the theatre in which the play is given. If it is not suppressed, and have crowded the legislative hearings to register their protest against the continuance of the show. They, and their white friends, insist that it is a degradation of their race, false in the assumption which the drama conveys, and unworthy of presentation in a decent public play house. As was to be expected, the affair has "got into politics," because the negroes have votes, and Gov. Walsh, Mayor Curley, Samuel W. McCall, Gardner Cushing, Channing Cox, President Emeritus Eliot, and a great host of ministers about Boston have given their opinions for or against the production. The press is well disposed towards the play, and many of the ablest papers in Boston, like the Herald, Globe, Transcript and Journal, commend it and declare that the demand for its suppression is a blow at the liberty of the press, freedom of speech and freedom of the stage. Mayor Curley takes the same view, but Gov. [illegible] objectionable in it. "I can stand all the mysteria and vilification that will come to me for my stand on this matter if this play tends to make the North and the South favor the Negro problem. I am glad the play is being given," he said. He said that he felt that the great principle of freedom of speech is being threatened by this agitation. If a man is to be pampered and protected from criticism it will never grow up. The Negroes, he said, have made splendid progress in the last 50 years, but the large majority of them are still children, "and this statement is proved by their actions in Boston," he added. This brought a hiss or two from the Negroes. "I know that is not pleasant," said Dr. Fleischer, "but it is true." The Journal, in its vigorous endorsement of the play, says:

"The Birth of a Nation" goes further in genuine constructive work by means of photographic films than any of its predecessors have gone or tried to go. It deserves the unqualified support of those who seek something better and more satisfactory than a few hours of enjoyment and who can appreciate the zeal and energy, the intelligence and patriotism, that are so happily blended in Mr Griffith's masterpiece. No man or woman can see "The Birth of a Nation" without rejoicing that he or she is part of that nation and a sharer in its glorious heritage.

TRAVELER & EVE. HERALD
Boston, Mass.
MAY 8 1915

DIXON'S PURPOSE IN FILM SHOWN UP BY EDITOR

[illegible]ment of Rolfe Cobleigh, editor of The Congregationalist, to [illegible] the mass meeting at Symphony Hall last night to protest against the motion-play, "The Birth of a Nation," by Thomas Dixon, had told the purpose of the play was to bring about the deportation of all Negroes, caused a sensation in [illegible]

[illegible] said that Dixon, author of "The Clansman," from which the motion-play was written, had revealed to him in Cobleigh the real motive of his production, namely, the believing of white supremacy and getting rid of the colored people."

Rev. Mr. Cobleigh said, speaking of Mr. Dixon:

"He hoped to create sentiment [illegible]

(Continued from Page One.)

which would start this movement immediately and accomplish the deportation of all the Negroes within a century."

Dr. Eliot received a great demonstration of applause, everybody arising when he was introduced. He said:

A more dangerous false doctrine taught by the play is that the Ku-Klux-Klan was on the whole a righteous and necessary society for the defence of Southern white men against a black Legislature led by Northern white men. This is the same sort of argument being used by the Germans today that a contract may be destroyed as a military necessity. Undoubtedly, grievous conditions existed in the South, but they did not justify the utter lawlessness and atrocities which marked the trail of the Ku-Klux. There can be no worse teaching, no more mischievous doctrine than this; that lawlessness was justified as necessary."

Comments on Motive.

Dr. Eliot also pointed out that the further lesson was taught that the 13th and 14th amendments to the United States constitution should be repealed —"the amendments which secure to all parties and peoples, and particularly the recently emancipated slaves, the ordinary rights of personal freedom and public justice. Are we going to allow this to be set forth in every community, unless the antidote to the poison is also supplied?"

Dr. Eliot commented at length on the real motive of the production, as revealed by Mr. Cobleigh's talk with the author, pronouncing it "inconceivable, monstrous, that the whole colored race should be removed to Africa, or some [illegible] unoccupied or barbarous country. They won't want to go. They'll have to be driven by force of arms. What an abominable outrage that would be to be perpetrated by white people on colored. It is represented that they might find a paradise in Liberia, and that this is a white man's country, better off without the presence of colored people.

"Now let us recall—how did the colored people come here? Who brought them here? What have been their sufferings here? Whose children are many of them today? The very worst feature of southern legislation, except the slavery legislation, was that which provided that the child of a white man by a black mother should be his slave! The American people will never think of such an outrage as transporting a whole race beyond the seas!

Not Clear as to Course.

"I don't feel clear," continued Dr. Eliot, "that it is in the interest of the white people to have the play suppressed. It is surely not in the interest of the colored people to have it suppressed. It is said to insult the colored people. I say they had better not feel insulted; they can't be insulted; for the progress they have made in the last 50 years is one of the most stupendous phenomena in the whole history of civilization. My interest is not at all as to the effect of the play on the Negro race, for it has proved able to take care of itself. It's the white race I'm concerned about, as to the effects of the false teachings of history and the perversions of the ideals of liberty and justice. Here my doubt comes as to what should be done. It is quite true there is a growing indifference, especially among young people, to the questions of liberty and justice; but will not his play call attention to this fact?"

Dr. Eliot suggested that, provided an antidote be supplied in a true exposition of American history and ideals, the play after all might serve some useful purpose; and closed by urging that the new statute petitioned for be of a general nature, universal in application against what is unpatriotic and unsuitable. It gave him great satisfaction to remember that he wrote the inscription on the Shaw monument because it testifies to what the colored race did for the American people in the cause of liberty.

Editor Cobleigh.

On Dr. Eliot's resuming his seat, Dr. Rowley, before introducing the next speaker, remarked that there would be general willingness to have "the antidote" administered, as suggested by Dr. Eliot, but "the danger would be that 10,000 would get the poison while one would get the antidote."

Assistant Editor Cobleigh of the Congregationalist, whose remarks created so great a sensation, said: "While many of my friends are expressing their disapproval of Thomas Dixon, I feel that I ought to say a word of appreciation for a service that he rendered to me the day before his play was first presented in Boston. He removed every doubt that I had had as to the right or wrong of 'The Birth of a Nation.' He explained to me what he hoped to accomplish by its influence throughout the country. It is of great [illegible] for us in judging the play to learn the motives back of it, to learn just what the promoters are trying to do. Mr. Dixon came to my office for the purpose of convincing me that the play was all right. He did convince me that his purpose in it was all wrong, a conviction strengthened by a view of the picture at Tremont Theatre, which proved to me that D. D. Griffith had achieved a dazzling success in telling Mr. Dixon's story in the most startling [illegible] impressive way, presenting the propaganda of falsehood and prejudice which Mr. Dixon had admitted to me was the real purpose he had in view.

Ku Klux Real Terrorists.

"Mr. Dixon says that he wants to teach the children of the United States his version of the history of the reconstruction period, that the Ku Klux was a chivalric army of crusaders, inspired by pure religion, and made up of the best white men of the South, organized to avenge assaults of colored men upon white women, and to protect their virtue, to protect property and personal rights, and to regain the white man's control of the ballot, all of which he represents had been menaced or lost in a reign or terror caused by vicious colored people, whom he would have us believe were the only kind of colored people except the ignorant and servile people 'who knew their place.' He says that his father was a Baptist minister in North Carolina, and left the church to join the Ku Klux, remaining with it [illegible] it was disbanded, so Thomas Dixon knows what he is talking about.

"But authoritative history tells us that the Ku-Klux were guilty of treason, wholesale murder, and other crimes, and that the real reign of terror was caused by the Ku-Klux, and that white men who would not vote with the oligarchy, as well as Negroes, were innocent victims." The speaker concluded with the assertion that the play, instead of history, presented fiction and contended that the scenes of the chase of white women not only by "Gus" but also by the lieutenant-governor, who is a mulatto, shows the intent to convict the whole race, even though educated.

Recounting Mr. Dixon's scheme to get rid of the whole race of negroes, the speaker said: "If [illegible] political propaganda against any race in our mixed population, where will it end?

"Although I suggested that it would be a difficult think to deport 10,000 colored citizens to Africa, Mr. Dixon seriously argued that he hoped to create such public sentiment that it will begin in the near future and be completed in a century. The cherished traditions of this state and of America are at stake—liberty, justice and equal rights. In these later days shall these ideals be held less faithfully? Shall dazzling motion pictures falsify history, create race prejudice and still be allowed to continue?"

Judge Rubenstein.

Judge Rubenstein said that he came not to represent the judiciary, nor the Jewish race, "yet in view of the reference of my connection to the juvenile court, ought I not to feel a grave interest in films shown to the public, open to children, that such films should be irreproachable, and not tending to excite race prejudice or wrong thought?" He was surprised, he said, to learn the real motive of the author—"to incite race hatred against the Negro." As for the argument of property rights in the play, which ought to be protected every day men come forward in the attempt to use property for improper purposes, and every layman knows that property rights are subordinate to human rights. He said the effect of the play upon the beholder is that of horror as well as antagonism to the Negro, especially because the play represents a whole city full of riotous and crimhal negroes, and urged that the law should be changed so that inspirations to hatred and fury may be prohibited, and instead there be produced plays appealing to the instincts of the brotherhood of man.

Prof. Pearson said that the effect of

BOSTON (Mass.) ADVERTISER
MAY 4, 1915

EGISLATORS SEE PHOTO-PLAY

ttend Special Performance of "
Birth of a Nation" as Guests

Members of the Legislature and t
friends were the guests of the manage
ment of the "Birth of a Nation," at t
Tremont Theatre, yesterday morning,
the special performance, in response to
invitation from the management.
Two members were first shown the fi
as it is now being shown to the publ
following which the parts, which have be
cut out at the request of the city autho
ities and Municipal Court, were throw
upon the screen.
The legislators applauded when the Ku
Klux Klan riders were shown rushing
the rescue of Elsie Stoneman, as she
about to be forced into marriage with t
mulatto, Silas Lynch. Handclapping al
occurred in a few other cases, but not
any extent.
Neither Speaker Cox of the House, Pre
dent Coolidge of the Senate nor Going
Walsh was present.

MINISTERS ADVOCATE FILM PLAY SUNDAY

What laws have failed to do, prayer may
accomplish.
It was with this idea in mind, that a
committee of ministers, representing the
Baptist, Episcopal, Congregational, Meth-
odist, Unitarian and Universalist com-
munions, suggested that Sunday, May 2,
be set aside as a day "for the considera-
tion and fostering of friendly relations be-
tween all races." The suggestion was
unanimously adopted at a meeting of the
Congregational ministers in Pilgrim Hall.

BOSTON (Mass.) MORN. GLOBE
MAY 4, 1915

"The Birth of a Nation"

"The Birth of a Nation" was played
actically continuously yesterday at the
mont Theatre from 10:2 o'clock in
morning until 11 o'clock at night.
Members of the Legislature, their
ves, families and friends to the num-
r of about 1200 persons, attended a
cial morning performance which last
until after 1 o'clock. There were
wded audiences at the public matinee
rformance and likewise at the evening
rformance, so that approximately 35
ople saw the Griffith spectacle in the
urse of the day. The regular matinee
d evening hours are 2:10 and 8:10
spectively.

the play is to lead the beholder to despise his fellowman, and to believe it really right to cherish such feelings.

The Rev. S. M. Crothers predicted that the conservative sentiment of the community in the future will be against such productions. He pronounced it a "wicked thing to revive all that is hateful and ignorant in a period 50 years ago," and criticised the effrontery of quoting President Wilson (untruthfully) as indorsing the play.

The Rev. Henry Francis Smith evoked much applause when he stated that he had preached his 'morning sermon against the play, and induced a large number of parishioners to sign an appeal to the Legislature.

Women Protest.

Miss Adalene Moffat, a Southern woman engaged in social work in the South, said that the play brings out a very real peril to the nation, because the South is still obsessed with the sense of fear of the Negro, and young men are being brought up in an atmosphere of justification of political corruption, intimidation and dishonesty; and such plays by their insidious appeal tend to demoralize the North, as well, into accepting any means to justify an end.

Mrs. FitzGerald, a suffrage orator, declared that the refusal of the management to sell tickets to Negroes, and the admission that trouble was feared, proved that it was expected that incitement to race hatred would result.

Rabbi M. M. Eichler brought the greetings of the Jewish people and assurances from a race which had known oppression, that they stand with the Negro in this crisis.

Butler R. Wilson read a letter from George Foster Peabody declaring that his attitude had been misrepresented, and that he disapproves of the play; also a letter from former Congressman Thacher inclosing correspondence with the White House showing that President Wilson denies he indorsed the play, and also showing that Mr. Thacher disapproves of it.

3500 in Protest Meeting on Common

Following the protest meeting at Tremont Temple against "The Birth of a Nation" yesterday afternoon a mass meeting was held on the baseball field of the Common under the auspices of the Negro churches of Greater Boston. There were 3500 persons gathered at 5 o'clock when the meeting was opened by the chairman, the Rev. D. O. Walker of the Bethel Church, Chelsea.

He announced that the meeting was a religious demonstration against the photoplay. The speakers introduced were all clergymen, including the Rev. Montrose W. Thornton of the Charles Street A. M. E. Church; the Rev. Walter McClane of St. Bartholomew's Church, Cambridge; the Rev. M. A. N. Shaw of the Twelfth Baptist Church, Boston, and the Rev. Benjamin W. Swain of the Zion A. M. E. Church, Columbus avenue.

The assembled men and women sang many hymns, including the "Battle Hymn of the Republic" and other patriotic airs. It was resolved that the Hallowell bill should be substituted for the bill reported by the Judiciary committee in the Legislature.

LYNN (Mass.) TELEGRAM
MAY 4, 1915

Rep. Charles McGlue of Lynn was among the persons attending the special performance of "The Birth of a Nation" at the Tremont Theatre in Boston, Monday morning.

BOSTON (Mass.) ADVERTISER
MAY 4, 1915

DENY CHARGES OF INCITING TO RIOT

WITNESSES IN 'THE BIRTH OF A NATION' CASE ON STAND

William M. Trotter and Rev. Aaron Puller Present Their Side of Affair of April 17

Rev. Aaron Puller, who, with William Monroe Trotter, is charged with inciting riot and disturbing the peace at Tremont Theatre, April 17, where the photo-play, "The Birth of a Nation" is being presented, testified yesterday afternoon to having been knocked down by an officer, and to being choked and roughly treated after being placed under arrest by Sergt. King and four other officers.

He denied, as had Trotter earlier in the day, having incited a riot or caused a disturbance, and said that he knew nothing about any pre-arranged plan for a demonstration at the theatre on that night in opposition to the presentation of the play.

After several other witnesses for the defense had testified as to the alleged sale of tickets to white persons, after colored persons had been refused and told that there were no more tickets, court adjourned until 9.30 a.m. today.

Rev. Dr. Puller testified to getting in line shortly after arriving at the theatre, and being told that there was "nothing doing" when he asked for a ticket for that night's performance at the box office. He then left the line and made no further attempt to get a ticket, leaving the lobby immediately.

He testified that Sergt. King came up to him and in a quiet, low voice, told him to "go tell those people that there are no more tickets; tell them to go home." He spoke to several persons, telling them what Sergt. King had told him. Then he heard some one say, "O! what a shame. An officer struck that woman." This woman pointed back to an officer when he asked her who had struck her.

"I then took out a calling card and started to write down the number of the officer she had pointed out. An officer standing close to me on the sidewalk struck me on the neck with his hand and I fell down. I don't recall whether he was smooth shaved or not. I knew he was an officer by his uniform.

"My left arm struck the curbstone when I fell. Two officers grabbed me by the coat and dragged me up to the sidewalk. There were four other officers beside Sergt. King. Two of them grabbed me by the throat, another by the back of the neck, Sergt. King by one arm and another officer by the other arm. The officers that had me by the throat were choking me in such a manner that I couldn't remember anything. After I got as far as Boylston st. with the officers I wasn't conscious of much that went on, but I think the officers who had me by the neck and throat let go at Boylston st."

He testified that at no time that night did he hear loud talk. That the crowd did not push him, and that at no time did he ask the crowd to "come on into the theatre." He heard some one make such a remark, in a low tone of voice, but he didn't make it.

After returning home that night, he said, he suffered from headache and pains, and was treated by a physician. In reply to a question by Atty. Graham, for the Government, he said that he had made no complaint to anyone in authority about the conduct of Sergt. King or the other officers, "as yet."

Others who testified were Mrs. Elizabeth King, Dr. Silas F. Taylor, Mrs. Jane W. Posey, Robert F. Crosey and Rev. Samuel A. Brown.

BOSTON (Mass.) MORN. HERALD
MAY 4, 1915

LEGISLATORS SEE FILM PLAY

Private Performance Include Scenes Cut Out in Response to Protests.

LEGISLATIVE

Practically the whole State House went to the Tremont Theatre yesterday morning to witness a special private performance of the photo-play, "The Birth of a Nation," by invitation of the theatre management.

Because the widespread protest against the play has resulted in a demand for legislation to prohibit the production of this and similar plays, the invitation was issued to the members of the Legislature, in order that they might see the play to be guided in passing upon the proposed legislation.

Neither Gov. Walsh nor anyone from his office was at the performance, and President Coolidge of the Senate and Speaker Cox of the House were also among the absentees.

One of the features of the special performance was the showing of the scenes which have been cut out of the film by orders of Mayor Curley and Judge Dowd.

The performance was a quiet one, without accident. Legislators were chary about expressing an opinion about the show, many praising its artistic quality and general interest, some holding the opinion that it produces a psychological impression of dislike against the Negro.

BOSTON (Mass.) JOURNAL
MAY 4, 1915

ROUGHLY USED BY POLICE NEGROES TESTIFY IN COURT

Rev. Aaron Puller Choked by Officers, He Testifies, on Night of Alleged Riot Over "Birth of a Nation." Trotter Also Charges He Was Struck.

W. M. Trotter and the Rev. Aaron Puller, who are charged with inciting riot and disturbing the peace at the Tremont Theatre on the night of April 17 in connection with the presentation of the photoplay, "The Birth of a Nation," both testified, at the special session of the Municipal Court yesterday to having been struck and roughly used by police officers.

Following the testimony of several witnesses for the defense relative to seeing tickets sold that night to white persons after negroes had been refused and told that tickets were all sold out, court adjourned until this morning.

Deny Inciting Riot

Both Dr. Puller and Trotter denied having incited riot or disturbing the peace, or having any knowledge of any pre-arranged plan for a demonstration at the theatre that night in protest over the presentation of the play.

Dr. Puller testified to having been struck and knocked down while standing on the outer edge of the sidewalk near the theatre, and to being choked and roughly handled after being placed under arrest by Sergt. King and four other officers.

After getting in line and being told at the box office that there was "nothing doing," he said he left the lobby at once, and made no further attempt to purchase a ticket. When he reached the curbstone, he testified, Sergt. King requested him to "tell those people that there are no more tickets; tell them to go home." He testified that he had given this information to several persons when he heard someone say, "An officer struck that woman. What a shame!"

Struck In Neck

"I then went to the side of this woman," he said, "and taking out a calling card started to take down the number of the officer whom she alleged had struck her, and whom she pointed out to me. As I was writing down the number an officer near me on the sidewalk struck me on the neck with his hand, and I fell down. I can't recall whether or not he was smooth shaven, but I knew he was an officer by his uniform.

"My left arm struck the curbstone as I fell. Two officers grabbed me by the coat and dragged me up to the sidewalk. Sergt. King then said, 'lock that nigger up.' There were four other officers beside Sergt. King. Two of them grabbed me by the throat, another by the back of the neck—ripping my collar—Sergt. King by one arm and another officer by the other arm.

"The officers that had me by the throat were choking me in such a manner that I couldn't remember anything. After I got as far as Boylston street with the officers I wasn't conscious of much of anything that was taking place, but I think the officers who had me by the neck and throat let go at Boylston street. After being booked and held at the station for a while I was bailed out."

Heard No Loud Talk

He further testified that at no time during the night did he hear loud talk in the crowd; that the crowd did not push him, and that at no time did he turn to the crowd and say "come into the theatre." He heard someone make such a remark in a low tone, but he did not make it.

He suffered from headache and pains after arriving home that night and was treated by a physician. In reply to a question by Attorney Graham, appearing for the government, he said "as yet" he had made no complaint to anyone in authority relative to the alleged rough usage he received that night by Sergt. King and the other officers.

Among those testifying to the alleged sale of tickets to white persons after negroes had been refused and told that tickets were all sold out were Elizabeth King, Dr. Silas F. Taylor, Jane W. Posey, Robert F. Crosey and the Rev. Samuel A. Brown.

FITCHBURG (Mass.) SENTINEL
MAY 4, 1915

The Birth of a Nation.

Yesterday forenoon there was general acceptance by the legislature of the special invitation from the Tremont theater in Boston to witness the production of "The birth of a nation." All of the play was given as it is now presented to the public and then there was given the part which has been ordered to be cut out. As to the production as a whole, it is really wonderful. It has its vital relation to today in its furiously realistic scenes of the Civil War. Such scenes, only probably tenfold more furious, are being enacted far and wide in Europe. We can get an idea of the shock and terror of war in a wonderful degree and the play is well worth seeing. It is one of the strongest possible arguments for peace.

But there is another side of the story. The colored people are amply justified in their protest against the films which represent some of their men as doing the most repulsive acts of threat and violence against white women in order to induce them to enter the marriage relation. There is nothing vicious or salacious in the films. But it is the pursuit of white women by black men proposing legal marriage and trying measures of force which tend to stir the wrath of the spectators against the negroes. A white man, using similar means, would be similarly execrated. But every white man in the play from the South is pictured as a hero.

From beginning to end the play is thoroughly Southern. It has not a note of sympathy with the Northern point of view. It presents the Kuklux Klan as a most praiseworthy organization. Yet it is a fact of history that the Kuklux were an order of midnight murderers who, by widespread slaughter of negroes, overthrew political negro supremacy. This a further fact that the entire presentation of the negro race in the play is such as to create a decided feeling against them. With the solitary exception of the two family servants who are loyal to their masters and owners—and even these servants are gross caricatures on decent human nature—there is not a negro in the play who has any noble quality whatever. This is a miserable apology to put on the screen the statistics which show the worderful progress of the negro race since the war in education, in creation of property and in social advancement. Tables of statistics do not appeal to the imaginative like moving pictures. As the play stands it is a reflection upon the negro race and it tends unjustly to stir up race feeling. The entire first part of the play, dealing with the Civil War is unobjectionable, but the reconstruction period is so represented as to be untrue to history as a whole and it ought to be further modified by some representation of negro valor, fidelity and patriotism, of which there are ample illustrations.

BOSTON (Mass.) MORN. HERALD
MAY 4, 1915

TREMONT THEATRE

"The Birth of a Nation" was played yesterday from 10:20 o'clock in the morning until 11 o'clock at night. Members of the Legislature, their wives, families and friends to the number of about 1200 persons attended a special morning performance which lasted until after 1 o'clock. There were crowded audiences at the public matinee performance and likewise at the evening performance, so that approximately 3500 people saw the spectacle in the course of the day. The regular matinee and evening hours are 2:10 and 8:10 respectively. Prompt attendance is requested, both for one's own sake and to obviate discomfort to one's neighbor.

BOSTON (Mass.) POST
MAY 4, 1915

Tremont Theatre

"The Birth of a Nation" was played practically continuously yesterday from 10:20 o'clock in the morning until 11 o'clock at night. Members of the Legislature, their wives, families and friends to the number of about 1200 persons attended a special morning performance which lasted until after 1 o'clock. There were crowded audiences at the public matinee performance, and likewise at the evening performance, so that approximately 3500 people saw the Griffith spectacle in the course of the day.

BOSTON (Mass.) POST
MAY 4, 1915

PULLER AND TROTTER ON THE STAND

Both Deny Charge of Inciting a Riot

Both William Munroe Trotter, colored editor, and the Rev. Aaron Puller, also colored, testified yesterday in the special session of the Police Court before Judge Brackett, that they had been assaulted and roughly handled by police officers when arrested on the night of April 17 during the trouble at the Tremont Theatre over the showing of the film play, "The Birth of a Nation."

DENIED TICKET

The Rev. Mr. Puller stated that he went to the theatre alone to purchase a ticket to see the play, but could not buy one. Just as he was leaving the window, he heard a woman say, "Oh, what a shame. That policeman just struck a woman."

The Rev. Mr. Puller stated that he started back, believing that he recognized the woman's voice, when he was met by Sergeant King. The sergeant escorted him to the sidewalk and told him to tell the colored men and women gathered outside the theatre to go home.

Before the minister could carry out the request, he said, a police officer struck him in the back of the neck and knocked him to the sidewalk. He fell with his left arm on the curbing.

When he got on his feet he took out a card to get the name of the officer when Sergeant King said, "Lock that nigger up."

Two police officers grabbed him by the throat, another by the back of the collar, tearing it free, and Sergeant King and another officer each took him by an arm.

Has Made No Complaint

To the best of his memory the officers released their grips on his th[roat] when they reached Boylston stree[t].

The Rev. Mr. Puller stated that [he] had not as yet made any complai[nt] against any officers to persons in a[u]thority.

At the morning session Editor Tro[t]ter testified that after he had been r[e]fused tickets, two civilians put th[eir] hands on his arms and he told th[em] to be careful and not assault him. T[hen] then a man in civilian clothes str[uck] him a powerful blow on the jaw. Tr[o]tter stated that he afterwards learn[ed] that the man was a policeman nam[ed] Dennis Harrington. He said that [he] requested Sergeant King and anoth[er] officer to arrest the man who struc[k] him on the jaw. The man denied that he struck him. A woman at that point said: "You are not telling the truth. I saw you strike Mr. Trotter."

The officers, he stated, claimed that they could not arrest the man because he was a police officer.

Secured Officer's Name

Dr. Lattimore, the witness said, gave the officer who assaulted him a card to write his name. The man wrote "Dennis Harrington."

Another officer then spoke up and said: "We will take him if you men will go to the station and make a complaint."

Both Trotter and the Rev. Mr. Puller denied that they saw each other at the theatre that night. They also denied that they had incited a riot or were disturbing the peace. They also denied that they had gone to the theatre because of any prearranged plan.

A number of witnesses will be put on the stand before the cases close on [the] half of the defendants to show [the] tickets were sold after it was a[n]nounced that all had been sold.

FRANKLIN (Mass.) SENTINEL
MAY 4, 1915

Sentinelettes.

"The birth of a natio[n]" has [a] birth to something decidedly pleasant, and the end is not ye[t]

N (Mass.) MORN. GLOBE
MAY 4, 1915

FULLER AND TROTTER ON WITNESS STAND

Each Declares Policemen Roughly Handled Him.

Deny Having Done Anything to Incite Riot in Theatre Trouble.

That they had been more or less manhandled by the police was claimed by Both Rev Aaron Puller and William Monroe Trotter, who took the stand in their own defense before Judge Brackett in a special session of the Municipal Court yesterday.

They are charged with inciting a riot at the Tremont Theatre, April 17, in connection with the production of "The Birth of a Nation."

Each defendant claimed that he went to the theatre without any idea that the other was there. Both denied having done anything to incite a riot.

Dr Puller said he was refused a ticket. As he was leaving the window he heard a woman's voice, saying "O, what a shame! That policeman just struck a woman."

He started back and was met by Sergt King, who escorted him to the sidewalk and instructed him to tell the colored people gathered there to go home. Before he could do so, witness claims, he was struck in the back of the neck and knocked down.

Getting to his feet he took out his cardcase, and was about to get the name of the officer he thought assaulted him, when Sergt King said, "Lock that nigger up," according to the witness.

Dr Puller testified that two policemen then grabbed him by the throat, a third by the collar, which was torn off, a fourth by one arm and Sergt King by the other arm. He claimed he was practically dragged to the Lagrange-st Station.

William Monroe Trotter, the colored editor, testified that he was struck on the jaw by a man whom he later learned was patrolman Dennis Harrington, in plain clothes. Trotter asked that his assailant be arrested and was told that was impossible because Harrington was a policeman.

An officer said, "We'll take him if you men will come to the station and make a complaint," witness claimed.

Six witnesses were put on by the defense to show that tickets were sold to white people after colored people had been refused. The cases will continue today, and it is possible that the arguments may be made this afternoon.

LEGISLATORS SEE FILM.

Even Two Scenes Censored Out Are Presented at Special Performance of "The Birth of a Nation."

A large audience assembled in the Tremont Theatre yesterday morning to witness the special performance of the film play, "The Birth of a Nation," given for the members of the Legislature. The film was presented as it is shown each day at the regular performances and at the conclusion of the the final part the two scenes which have been censured were reproduced.

Hearty applause for the thrilling scenes in which the Ku Klux Klan figured marked the presentation and some of the comedy business evoked laughter, but for the most part the play was received with quiet, though profound attention.

Neither Pres Coolidge of the State Senate nor Speaker Cox of the House attended the performance, having already witnessed the film.

The matter was on the calendar of the House yesterday, but was not reached.

OPPOSE THE PRESENTATION.

Congregational Ministers Declare It Against Public Policy.

The Congregational ministers at their meeting yesterday in Pilgrim Hall went on record as opposed to the presentation of "The Birth of a Nation" on the ground that it is contrary to good morals and sound public policy. Rev Dr Ansel E. Johnson of Everett, the newly elected moderator, presided.

PROVIDENCE (R. I.) JOURNAL
MAY 1, 1915
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Hall Given Over

OBJECT TO FILM PLAY

A number of representatives of the colored people, accompanied by counsel, ex-Mayor John T. Coughlin, called on Mayor Kay at City Hall yesterday and entered a protest against the presentation at a local theatre next week of a film play, which they allege does an injustice to the colored people, and incites race prejudice. The Mayor heard the complaint and also the statement of the theatre people, and will make his decision [illegible] before the date of the presentation.

CAMBRIDGE (Mass.) TRIBUNE
MAY 1, 1915

At a mass meeting of colored women in the Twelfth Baptist Church, Roxbury, on Sunday, to protest against "The Birth of a Nation," Rev. Theodore A. Auten, of this city, opened the meeting with prayer. Mrs. Auten read a poem. Other speakers were Mrs. Mary Chapman and Clement G. Morgan. A new protective league was formed and Mrs. Auten was elected vice-chairman of the vigilance committee.

[illegible] Dixon: [illegible] he hoped to create sent[illegible]

Continued on Page Nine, Column 4.

GLOBE
Boston, Mass.
MAY 1 1915

SAY BOX OFFICE DISCRIMINATED

Two Witnesses Heard in Negroes' Behalf.

Mitigating Circumstance, but Not a Defense, Court Rules.

Woman Alleges Threat for Asking About Trotter.

More than 100 witnesses may appear in the defense of Rev Aaron Puller and William Monroe Trotter in a special session of the Municipal Court before Judge Brackett, according to attorney Benjamin. The men are accused of causing a riot in the Tremont Theatre, April 17.

The Government rested its case yesterday, and in his opening statement, attorney Benjamin said that practically all the spectators in the court-room would be called as witnesses for the defense. Only two had been heard when court adjourned yesterday.

Attorney Benjamin said that the defense expects to prove that on April 17 tickets for "The Birth of a Nation" were sold to white people, but were refused colored people; that white people afterward bought tickets for some colored people; that tickets sold to colored people were not honored, some being taken back.

The attorney argued that discrimination is forbidden by law, and that if these contentions were proven, the alleged rioting was caused, not by the colored people, but by the theatre people.

Judge Brackett said that if such sales were proved he would consider it a mitigating circumstance, but not a defense in case the men were found guilty of causing the disturbance.

The court then directed attorney Benjamin to "select a reasonable number of witnesses who can state calmly and clearly just what happened in and about the theatre on the night in question."

Some 40 witnesses were called and sworn, and from these attorney Benjamin selected three for the defense. When these have testified the attorneys and the court will decide whether the other witnesses are necessary.

Mrs Mary E. Moore of 36 Warwick st, Roxbury, took the stand first. She testified that she was refused a ticket at the box office, although a white woman directly in front of her bought one, and she saw other whites obtain tickets after she had been refused. A white woman later bought a ticket for Mrs Moore, she said, and she saw the performance.

She testified she saw Trotter ask for tickets some 10 minutes after she had received hers and heard Treas Sheehan tell Trotter the house was sold out. Trotter asked the box-office man why no sign was posted to that effect, and the treasurer replied they didn't have a sign.

When Trotter was placed under arrest she asked Sergt King what he was arrested for, and was told to "Shut up" or she'd be arrested, she went on. She said she was not interested in having the show stopped previous to seeing the performance, but now is.

Charles P. Ray, who pleaded guilty Thursday to a charge of throwing an egg in the theatre, then took the stand. He said he heard the man in the box office tell a colored couple no more tickets were for sale, and later saw a white couple buy two 50-cent tickets. Then he went up to the box office and got a ticket, he said.

Shortly afterward he saw Trotter, under arrest, being taken from the lobby. He admitted buying "fresh" eggs to throw at the screen, and also four boxes containing odoriferous bombs. He said the latter were "to create a peaceful disturbance."

He admitted throwing missiles at the screen until he was arrested.

THREE CENSORS PROPOSED.

Legislative Committee Would Require Unanimous Agreement of Board to Stop Any Theatrical Production.

A three-sided censorship, made up of the Mayor, the Police Commissioner and the Chief Justice of the Boston Municipal Court, to have unlimited power over all theatrical productions in this city, is proposed in a bill which the Legislative Committee on Judiciary yesterday voted to report.

The only restriction on the exercise of the censorship power is that action by the three must be unanimous. The bill does not provide for any appeal.

Representative Burr of Ward 11 was instructed to report the bill, to which Representatives Abbott of Haverhill and Bowser of Wakefield are the present dissenters. Indications are that others of the 15 members of the committee will dissent and the bill is expected to cause a big debate when it gets into the House.

The new measure is entirely distinct from any of the other seven which were presented to the committee by those desiring to stop "The Birth of a Nation" or those interested in the production.

The only similarity between it and the so-called Sullivan bill is that the three censors may stop a performance on any grounds they choose so long as they agree that it is injurious to public morals. Religious, racial or other questions may be the reason, but they need not be stated.

WILSON DENIES APPROVAL.

President Writes Congressman Thacher That He Saw "Birth of Nation" but Did Not Indorse It.

WASHINGTON, April 30—In reply to a protest made today by W. H. Lewis of Boston against the alleged indorsement by President Wilson of the photo play "The Birth of a Nation," the White House today made public a letter recently written by Sec Tumulty at President Wilson's direction to former Representative Thacher, denying any such indorsement. The letter was as follows:

"My Dear Mr Thacher—Replying to your recent letter and inclosures, I beg to say that it is true that "The Birth of a Nation" was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance. Sincerely yours,

"J. P. Tumulty,
"Secretary to the President."

Lewis and Bishop A. Walters of New Jersey, another negro, left at the White House a copy of a petition presented to Mayor Curley, urging him to prohibit the production of the play. In this petition it is alleged in effect that extracts from President Wilson's history of the American people are thrown upon the screen "to make it appear that the recent statements from the President indorsing the play."

During his service in the cabinet Mr Thacher was regarded by the negro [illegible] as an active champion of the negro [illegible]

ADVERTISER
ess: Boston, Mass.
MAY 1 1915

FILM RIOT HEARING OVER TILL MONDAY

Witnesses for William M. Trotter and Rev. Aaron Puller Begin Testimony

TELL OF ACTION IN THEATRE LOBBY ON NIGHT OF TROUBLE

Defense to Claim That Alleged Disturbance Was Caused by Managers of Performance

The government rested its case yesterday afternoon in the special hearing of Municipal Court, Judge Brackett presiding, on the charges preferred against William Monroe Trotter, editor, and Rev. Aaron Puller, alleging that they caused a disturbance and incited a riot at the Tremont Theatre where the photo-play, "The Birth of a Nation," was being presented, on the night of April 17.

After rtwo witnesses, Mrs. Mary E. Moore of 36 Warwick st., Roxbury, and Charles P. Ray, cashier at Hotel Melbourne, had testified for the defense, the hearing was adjourned until 9:30 a.m. Monday.

In opening for the defense, Atty. Benjamin announced that practically all of the 100 or more persons in the court room were witnesses. He said that the defense expects to prove that on the night in question, despite the fact that whoever was in authority at the theatre ordered that no tickets be sold, that tickets were sold; that tickets for the performance that night were sold to white persons; that colored persons desiring to purchase tickets were refused; that after colored persons were refused, tickets were bought for them by white persons; that tickets were sold to some colored persons who were not recognized as such; that some tickets were taken back, or withdrawn, from some colored persons who were not recognized as such when they asked for tickets.

Witnesses Sworn

Atty. Benjamin then called the names of about 40 witnesses, who stood and were sworn. At Judge Brackett's suggestion three were selected as what Atty. Benjamin deemed his best witnesses. When they have all testified and have been cross-examined the attorneys and Court will endeavor to determine whether or not it will be necessary to hear more witnesses in the case.

Mrs. Mary E. Moore, 36 Wardick at., Roxbury, the first witness to take the stand for the defense, couldn't seem to remember detailed happenings of the night. The principal point of her testimony was to the effect that she was refused a ticket at the box office window although a white woman directly in front of her in the line purchased one, and that she saw tickets sold to other white persons after she had been refused.

When Mrs. Moore asked for "the best 50-cent ticket," she testified that Mr. Sheehan, who was in the box office, at first started to hand her one, but that "when he looked up into my face he said that the house was all sold out." At that time he had a ticket in his hand which he had taken from the ticket rack when she asked for a 50-cent ticket.

When Trotter was placed under arrest by Sergt. King of the Lagrange st. station and "a plain clothes man" she said she asked Sergt. King what he was arresting Trotter for, and was told to "shut up or I'll arrest you." She followed after them to the station house.

Charles P. Ray, who on Thursday pleaded guilty to a charge of malicious mischief and had his case placed on file, with the understanding that he would reimburse the theatre management for damage to the screen to the amount of $20, was the next and last witness of the day. He testified as to events of the evening.

When the hearing was resumed at 2 p.m., after a recess, the government put on their final witnesses in the case. They were Patrolman Herbert L. Wingate of the Lagrange st. station, Patrolman William W. Dunn of the Boylston st. station, Frank V. Bruno, proprietor of a barber shop directly over the Tremont st. entrance to the theatre, and Miss Margaret T. Fallon, employed as a manicurist in the barber shop.

NEW BILL GIVES POWER TO STOP ANY PERFORMANCE

But Mayor, Police Head and Chief Justice Must Agree

Unlimited authority to censor all theatrical performances is conveyed jointly upon the Mayor of Boston, the Police Commissioner and the Chief Justice of the Municipal Court by a bill which was favorably reported by the House Committee on Judiciary, yesterday. The action comes as the result of the activity of the opponents of "The Birth of a Nation" production.

One of the provisions of the bill, however, is that the decision of this censoring board must be unanimous, and from the decision there is no appeal and no right for a hearing, this matter being left to the discretion of the censors themselves.

Under the provisions of the old law, the Mayor and Police Commissioner were empowered to act jointly, but they could stop a play only when they considered it either immoral or obscene. Under the provisions of the bill favorably reported they may [illegible] a theatrical production for any reason [illegible]

POST
ess: Boston, Mass.
MAY 1 191[illegible]

NEW BILL PROVIDES 3 CENSORS

Can Stop Play for Any Cause They See Fit

Provision is made for a new Board of Censors for theatrical and "movie" productions in Boston, in a bill which was reported favorably in the House of Representatives yesterday by the legislative committee on judiciary.

THE NEW BILL

The new bill which was the result of a protest against the producing of "The Birth of a Nation" by the colored people and others, provides that the chief justice of the Municipal Court, the Mayor and the police commissioner shall constitute this board of censors, and may for any reason satisfactory to them revoke any license that has been granted for theatrical exhibitions, public shows, public amusements and exhibitions of every description.

It is provided in the bill that the Mayor, as now, shall issue licenses for such shows, but that to revoke or suspend such license all of the members of the proposed new board must act unanimously and "so order. Thus if two of the three believed that a license should be revoked and the third did not, the show could continue.

The bill does not give the show producers any right to appeal to the courts nor does it bind the censors to the passing simply on the question of whether a show is morally moral or not, as does the present law.

Senator William J. Sullivan and Representatives Bowser and Abbott of the committee dissent from the committee's report.

Senator Sullivan will introduce a substitute bill, while the other two dissenters are opposed to any change in the present law.

The bill reported by the committee is different from any bill that was suggested at any of the public hearings on the matter.

The only change in the present law is that it adds the chief justice to the censors the present law provides, and it permits the censors to stop a show for any reason they may see fit.

The new censor bill was colored after a hard battle in the committee. For some time the committee was deadlocked over the question as to whether any legislation should be passed, there being a tie vote of 7 to 7 on the question.

The so-called Hallowell-Wilson bill which was submitted to the committee Thursday, and which gave the censoring of shows into the hands of the chief of the district police, had few if any friends in the committee.

Trotter Defence Opens

Disorder Alleged Caused by Discrimination Against Colored People in Sale of Tickets

The government late yesterday rested its case in the prosecution of William Munroe Trotter, editor, and the Rev. Aaron Fuller, charged with having a riot and disturbing the peace of the Tremont Theatre, where the photo play "The Birth of a Nation," was shown, on the night of April 17.

Two witnesses for the defence were heard and then Judge Brackett adjourned the cases until Monday.

Attorney Benjamin, in opening for the defence, declared that 100 persons present would be called as witnesses. He hoped to prove, he said, that on the night in question tickets were sold for the performance that night to white persons, but that colored persons desiring tickets were refused, and that after said people were refused tickets were sold to white persons for them. Some tickets, he said, were sold to colored persons whose color was not detected at first, and tickets were withdrawn when the color was recognized.

He called attention to the fact that the law forbids the discrimination in the sale of such tickets. The alleged disturbance and rioting was caused not by the police but by the theatre people.

AVELER & EVE. HERALD
Boston, Mass.
MAY 1 1915

'BIRTH OF NATION' FOES FIGHT UNANIMOUS VOTE PROVISO IN CENSOR BILL

Object to Measure of Legislative Committee Because Two of Three Authorities Provided Hold Appointive Offices.

Opponents of the photo-play, "The Birth of a Nation," are not satisfied that the bill favored by a majority of the legislative committee on judiciary would bar the exhibition of the film. A conference of the leaders in the fight against the production this morning resulted in an agreement to favor the judiciary committee's bill with an amendment making it possible for two of the proposed censors to forbid the presentation in Boston of any play. With this amendment they expect the bill to become a law.

The measure would place practical control of all theatrical affairs in the hands of a board of censors composed of the mayor, police commissioner and chief justice of the municipal court. Under the committee's bill a unanimous decision of these officers would be required to stop the performance of a play or exhibition of a film.

Butler R. Wilson, a leading attorney in the legal battle to drive "The Birth of a Nation" from Boston, pointed out this morning that two out of these three censors hold appointive offices and are not subject to direct control of the

(Continued from Page One.)

people. There would not, he said, be any effective method to force these men to exercise their office in accordance with the wishes of the public. The censorship would be a more unwieldy affair than it is at present.

Wilson favors the remaining provisions of the bill. "It gives Boston," he said this morning, "a power now possessed by every other city and town in the Commonwealth, the power of suspending a license without assigning a reason therefor. I think this uniformity is a desirable thing in legislation.

"I do not think the measure is fair in demanding the unanimous action of the censors. The decision of a majority ought to rule. With this and other minor changes the bill appeals to my sense of fair play for the theatre people and the public."

J. Mott Hallowell, another active opponent of the Dixon-Griffith film, says: "I have entire confidence in the public officials in whom this bill would vest the power of suspension. A majority ought, however, to have the ruling voice. It does not strike me as fair to allow a film manager to prevail by persuading only one of the tribunal while the opponents are compelled to obtain an agreement by all three."

The mayor's position in case the committee's bill becomes law, is a subject of wide speculation. Mayor Curley has refused to use his present powers to suspend the license to produce "The Birth of a Nation," and might not be inclined to make a different use of the wider powers granted by the new measure.

Opponents of the film plan an impressive demonstration against the film tomorrow afternoon at 3 o'clock at Tremont Temple. A mass meeting of all those opposed to the further exhibition of the disturbing picture will be held to discuss means of impressing the mayor and the Legislature with the breadth and genuineness of the opposition.

White House Denies Wilson Indorsed Race Play

(Special Dispatch to The Traveler.)

WASHINGTON, May 1—President Wilson, through Secretary Tumulty, has let it be known that he has not given his personal approval to the picture play, "The Birth of a Nation," just because it has been produced at the White House, and he would have the inference left that if he had known of the features in the play that have been found objectionable he would not have permitted the exhibition of the production at the White House.

"The President has at no time expressed his approbation of it," said Secretary Tumulty today, speaking for the President.

The matter came to a head at the White House yesterday when W. H. Lewis of Boston, formerly an assistant attorney-general of the United States, called with Bishop A. Walters of the A. M. E. Zion Church of New Jersey, to protest against the play and any alleged indorsement of it by the President.

Previously the President had received many letters protesting the play, and especially from former Congressman Thacher of Massachusetts. The visitors mentioned left at the White House the copy of a petition presented to the mayor of Boston, urging him to prohibit the production of the play. In this petition it is stated that extracts from President Wilson's "History of the American People" are thrown upon the screen to make it appear that they are recent statements from the President indorsing the play. These passages, it is stated, place the President in the position of indorsing mob violence against the colored race.

The visitors mentioned were shown a letter written to former Congressman Thacher by Secretary Tumulty as of April 28, the letter being:

"My Dear Mr. Thacher: Replying to your recent letter and inclosures, I beg to say that it is true that 'The Birth of a Nation' was produced before the President and his family at the White House, but the President was entirely unaware of the character of the play before it was presented, and has at no time expressed his approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance."

BOSTON (Mass.) MORN. HERALD
MAY 1, 1915

OPPOSES "THE CLANSMAN."

To the Editor of The Herald:

The virulent opinion about the Negro reported conspicuously this morning in The Herald, from an address by the Rev. Mr. Hawkins of Jamaica Plain, is not wholly without value in the present discussion.

The opinion bears, of course, the well-known hall mark of the Negro-phobist novelist, Thomas Dixon, a man condemned by the best people of the South as a venomous mischief-maker, and whose play, "The Clansman," is ruled off the stage in southern cities as riot-producing.

But if the Mason and Dixon line is happily abolished as far as judgment of "The Clansman" is concerned, we seem to have in the address already referred to what may be called a Hawkins-Dixon line on the meaning and intended effect of the reconstruction film in the "Birth of a Nation."

There are no apologies or explanations or qualifications, but Mr. Hawkins frankly rejoices in the motion picture because it reveals the "animalism" of the Negro race and holds it up to public scorn," and because it voices an "appeal" from "the South to the nation." His only regret is that the "attempt-at-rape" picture had been forced off the stage.

And he also remarks in substance that only a "baby race" would object to having its bad features held up to "public scorn," it being simply the courageous white man's attempt at Christian "uplift."

Now, may I say two things in closing? First—If Mr. Hawkins finds in the film his appeal of the South to the nation and this valuable showing up of the "animalism" of the "overwhelming majority" of the colored people in the country, is it altogether strange that the colored people of Boston and many of their friends and fellow-citizens should discover the same thing and should be a bit stirred up and be unable to take it altogether detached and aesthetic point of view, or if they are wondering just where the wise and just limit to the freedom of the stage comes in?

Second—The fact that this moving picture is so good is what makes it bad. It is wonderful as a show and therefore wonderfully misleading. Its valuable feature, it reveals the tragedy of war and pays a touching tribute to Lincoln. It has no emphasis and no thrills over the Negro except what is in the Negro. But if I remember rightly in the old days poison was sometimes cunningly mixed with the "wine" that "maketh glad the heart of man," and even with the "bread that "strengthens man's heart."

This film in the second part contains poison—Mr. Dixon's prejudice and misrepresentation made one thousand times more effective and given unexampled range by all the resources of modern art.

PITT DILLINGHAM
178 Commonwealth avenue, April 2

JOURNAL
Boston, Mass.
MAY 1 191

Pair of Sixes," at the Wilbur; "Common Clay," at the Castle Square; "The Birth of a Nation," at the Tremont; "The Eternal City," at the Boston. The last two are film things.

Report Triple Play Censorship Bill in House

The legislative committee on judiciary has reported in the House a bill to vest unlimited censorship of all plays in Boston with the mayor, police commissioner and chief justice of the municipal court. The measure was based on the several bills before the committee intended to prohibit further production of "The Birth of a Nation" and the showing of similar plays.

The bill provides, however, that before the new censorship triumvirate can stop the production of a play, its decision must be unanimous. No provision is made in the bill for an appeal from the decision of the censors.

At present, censorship of plays in Boston is vested jointly in the mayor and police commissioner, but their authority is limited in that they cannot stop the production of a play unless it is obscene or immoral.

Representatives Abbott of Haverhill and Bowser of Wakefield and Senator W. J. Sullivan will be recorded as dissenters to the bill.

Representative Burr of ward 11 was instructed to report the bill in the House.

The fact the new bill continues the police commissioner as a censor caused some surprise, as Police Commissioner O'Meara is reported to be desirous of being elminated as a censor in Boston.

To Show Reasons Why Film Is Menace Tomorrow

Reasons why thousands of Boston people believe the photo-play, "The Birth of a Nation," is detrimental and a menace, not only to the Negroes but to the white people of the country, will be advanced in the Tremont Temple at 3 o'clock tomorrow afternoon, at what promises to be the biggest mass protest meeting yet held in connection with the fight against the film. Speakers of wide prominence will give their views, and it is expected sweeping resolutions against any further showing of the protested play in Boston will be adopted.

The meeting will be under the auspices of the Boston branch of the National Association for the Advancement of Colored People, which has sent out what it terms an "emergency call." Every citizen, irrespective of creed or color, is urged to attend and give free expression of his or her views. The Negroes believe that without infringing on the liberty of dramatic art, or establishing a dangerous censorship, a way can be found to put a stop to "The Birth of a Nation," and to prevent any further exhibition of plans calculated, if not deliberately intended, to stir up class hatred.

The executive committee in charge of the mass meeting comprises Francis J. Garrison, Horace Bumstead, Miss Adelene Moffat, the Rev. Samuel A. Brown, Butler R. Wilson, Joseph P. Loud, Miss Maria L. Baldwin, Mrs. Mary Hollowell Loud and George G. Bradford.

TRAVELER & EVE. HERALD
Boston, Mass.
APR 30 1915

AGREE ON TRIPLE FILM CENSORSHIP BOARD FOR BOSTON SHOWS

Legislative Committee to Report Bill Giving Power to Mayor, Police Head and Judge—Unanimous Vote Necessary to Kill Bill.

The legislative committee on judiciary, after deliberating at length in executive session today on the various bills to prohibit the production of "The Birth of a Nation" or similar plays, voted to report a bill vesting the censorship of all plays in Boston with the mayor, police commissioner and chief justice of the municipal court and giving them unlimited power.

The bill provides, however, that before the new censorship triumvirate can stop the production of a play, its decision must be unanimous. No provision is made in the bill for an appeal from the decision of the censors.

At present, censorship of plays in Boston is vested jointly in the mayor and police commissioner, but their authority is limited in that they cannot stop the production of a play unless it is obscene or immoral.

Representatives Abbott of Haverhill and Bowser of Wakefield will be recorded as dissenters to the bill.

Representative Burr of ward 11 was instructed to report the bill in the House.

The fact the new bill continues the police commissioner as a censor caused some surprise, as Police Commissioner O'Meara is reported to be desirous of being elminated as a censor in Boston.

M. Sumner Coggan, counsel for the Tremont Theatre, where "The Birth of a Nation" is being shown, declined to express an opinion on the bill until he had had an opportunity to study it.

The bill agreed by the judiciary committee is entitled "An act relative to the licensing of theatrical exhibitions, public shows and amusements in the city of Boston." It amends sec. 1 of chap 494 of the Acts of 1908 (the present law) so as to make it read as follows:

"Section 1—The mayor of Boston, except as provided in sec. 46 of chap. 106 of the Revised Laws, shall grant a license for theatrical exhibitions, public shows, public amusements and exhibitions of every description, to which admission is obtained upon payment of money or upon the delivery of any valuable thing, or by a ticket or voucher obtained for money or any valuable thing, upon such terms and conditions as he deems reasonable, but there shall not be charged a fee exceeding $100 for such license when the entertainment, exhibition, or show is given in a building licensed as a theatre. A license to be exercised in a building licensed as a theatre shall be for a theatrical season and shall expire of the first day of August of each year. The mayor and the police commissioner of Boston and the chief justice of the municipal court of the city of Boston, acting unanimously, may revoke or suspend such license at their pleasure."

Sec. 2 of chap 494 of 1908 is repealed.

The act takes effect upon its passage.

Senator William J. Sullivan will join with Representatives Bowser and Abbott in dissenting from the report of the committee.

Representatives Bowser and Abbott are dissenting, it is said, on the ground that there should be no legislation whatever. Senator Sullivan will offer a substitute bill similar to the Hallowell bill, he announced in the Senate.

Put Film Protest up to Curley Again Today

Once again the fight to bar the photo-play, "The Birth of a Nation," from further showing in Boston, will be put up to Mayor Curley. A committee of 100 citizens, led by the Rev. Samuel A. Brown, as chairman, today will call upon the executive, and urge him to stop the play at once, this action being the outcome of a mass meeting held last night in the Twelfth Baptist Church, Shawmut avenue, Roxbury.

Early today a sub-committee of the main body will call on the mayor and request him to fix a time when it will be convenient for him to receive the larger committee. The committeemen will invade the mayor's sanctum armed with a mass of protests and denunciations of the photoplay and will use every effort to induce him to put an immediate stop to further showing of the film in the Tremont Theatre.

More than 700 citizens attended the meeting in the Roxbury church last night. Emery F. Morris of Cambridge presided. Many of the speakers characterized as "an attempt at bribery," the invitation of the theatre and photo-play management to the members of the Legislature to witness a free private showing of the film on Monday morning. The Rev. Dr. Brown said it was evidently the purpose of the theatre management and the film producers, to influence the legislators to pass a law that should be favorable to the protested play, and that such [illegible] was in the nature of a bri[illegible]

What is believed by opponents of the photo-play will be one of the largest and most enthusiastic mass gatherings yet held in protest of "The Birth of a Nation" will take place at 3 o'clock Sunday afternoon in Tremont Temple. The speakers have not as yet been decided upon, but it is announced they will be men of state and national prominence, whose support in the crusade against the film has been enlisted, and who will wax eloquent in their condemnation of the play.

The announcement late yesterday that the legislative committee on judiciary would take up the new Hallowell bill in executive session today was greeted as cheering news by the opponents to the play. The proposed measure would eliminate the commissioner of police from participating in the censorship of plays and photo-plays, vesting the mayor with entire authority, and also would give the state police, through its chief, power to exercise its censorship on week days as well as on Sundays.

J. Mott Hallowell, framer of the new bill, and many of his supporters look for favorable action on the part of the Judiciary committee. What is especially gratifying to them is that the committee has decided to take action without waiting for the private showing of the play which has been arranged for next Monday.

Individual protests against their viewing the film Monday as the guests of the management were entered last night with each member of the Legislature by Butler R. Wilson, attorney, who addressed to each of the legislators a letter in which he denounced the invitation as nothing more than an attempt to influence legislation.

Take Theatre Mix-up Trial to Bigger Room

The grand jury room was evacuated today by Judge Brackett, and those interested in the so-called "Birth of a Nation" trials, as a larger court room, the second session of the superior criminal court was available. The cases of the Rev. Aaron Puller and W. M. Trotter, charged with disturbing the peace and inciting a riot, were continued before a large gathering of spectators.

A. L. Gray, business manager of the film company, said he heard Trotter ask for tickets on the night of April 17, and heard the agent say there were no tickets for sale. Albert W. Scott, a ticket taker, heard the expression "stand for your rights" from the crowd of colored people in the theatre lobby, and heard much noise.

Proprietor John B. Schoeffel of the Tremont Theatre testified he ordered the ticket agent to stop selling tickets at 7:20, and asked Sergt. King to clear the theatre lobby at 7:25. He had picked up a pepper box some one threw, he said, also. It came from the direction of the Rev. Mr. Fuller, but he did not believe the minister had thrown it.

"Colored people play a prominent part in the production, dont they?" asked Atty. Benjamin.

"Yes, sir."

"You weren't surprised, then, on this night to find colored people much interested in the show, were you?"

"Yes sid, I was."

Henry J. McMahon, press agent, told of making his way "squirming" and "shouldering" through the crowd of colored people to get into the theatre. When asked if he had some difficulty, he said he wouldn't call it that, because he was husky and enjoyed pushing his way along. The two defendants, Puller and Trotter, are sitting with their counsel, taking notes and assisting with suggestions in the cross-examination.

Lewis Calls to See if Wilson Indorsed Film

WASHINGTON, April 30—W. H. Lewis of Boston, former assistant attorney-general of the United States, and Bishop Alexander Walters of the African Methodist Episcopal Church of New Jersey, called at the White House today to inquire about reports that President Wilson had given his endorsement to a moving picture film depicting scenes during the reconstruction period of the South, in a manner distastful to Negroes.

Secretary Tumulty showed them a letter to Representative Thacher of Massachusetts, saying that while the film was once shown at the White House as a courtesy to a former classmate of the President's, the President was unaware of its character, and at no time has expressed approbation of it.

BOSTON (Mass.) MORN. HERALD
MAY 1, 1915

VOTE FOR THREE MOVIE CENSORS

Legislators of Judiciary Committee Will Report Bill to House.

The legislative committee on judiciary, after deliberating at length in executive session yesterday on the various bills to prohibit the production of "The Birth of a Nation" or similar plays, voted to report a bill vesting the censorship of all plays in Boston with the mayor, police commissioner and chief justice of the municipal court and giving them unlimited power.

The bill provides, however, that before the new censorship triumvirate can stop the production of a play, its decision must be unanimous. No provision is made in the bill for an appeal from the decision of the censors.

At present, censorship of plays in Boston is vested jointly in the mayor and police commissioner, but their authority is limited in that they cannot stop the production of a play unless it is obscene or immoral.

Representatives Abbott of Haverhill and Bowser of Wakefield and Senator W. J. Sullivan will be recorded as dissenters to the bill.

Representative Burr of ward 11 was instructed to report the bill in the House.

The fact the new bill continues the police commissioner as a censor caused some surprise, as Police Commissioner O'Meara is reported to be desirous of being eliminated as a censor in Boston.

Amends Existing Law.

The bill agreed to by the judiciary committee is entitled "An act relative to the licensing of theatrical exhibitions, public shows and amusements in the city of Boston." It amends sec. 1 of chap 494 of the Acts of 1908 (the present law) so as to make it read as follows:

"Section 1—The mayor of Boston, except as provided in sec. 46 of chap. 106 of the Revised Laws, shall grant a license for theatrical exhibitions, public shows, public amusements and exhibitions of every description, to which admission is obtained upon payment of money or upon the delivery of any valuable thing, or by a ticket or voucher obtained for money or any valuable thing, upon such terms and conditions as he deems reasonable, but there shall not be charged a fee exceeding $100 for such license when the entertainment, exhibition, or show is given in a building licensed as a theatre. A license to be exercised in a building licensed as a theatre shall be for a theatrical season and shall expire on the first day of August of each year. The mayor and the police commissioner of Boston and the chief justice of the municipal court of the city of Boston, acting unanimously, may revoke or suspend such license at their pleasure."

Sec. 2 of chap 494 of 1908 is repealed.
The act takes effect upon its passage.

Will Join In Dissent.

Senator William J. Sullivan will join with Representatives Bowser and Abbott in dissenting from the report of the committee.

Representatives Bowser and Abbott are dissenting, it is said, on the ground that there should be no legislation whatever. Senator Sullivan will offer a substitute bill similar to the Hallowell bill, he announced in the Senate.

LEWIS CALLS TO SEE IF WILSON INDORSED FILM

WASHINGTON, April 30—W. H. Lewis of Boston, former assistant attorney-general of the United States, and Bishop Alexander Walters of the African Methodist Episcopal church of New Jersey, called at the White House today to inquire about reports that President Wilson had given his endorsement to a moving picture film depicting scenes during the reconstruction period of the South, in a manner distasteful to Negroes.

Secretary Tumulty showed them a letter to Representative Thacher of Massachusetts, saying that while the film was once shown at the White House as a courtesy to a former classmate of the President's, the President was unaware of its character, and at no time has expressed approbation of it.

ADMITS HE HAD EGGS AND OTHER AMMUNITION

Witness Heard for Defence in "Birth of Nation" Case.

Men connected with the Tremont Theatre and "The Birth of a Nation," appearing before Judge Brackett in the municipal court yesterday, described the scenes in the lobby during the outburst against the film on April 17. They were witnesses against William Munroe Trotter and the Rev. Aaron Puller, who are charged with disturbing the peace and inciting a riot.

John L. Schoeffel, manager of the Tremont Theatre, said that he ordered the sale of tickets stopped at 7:20 P. M., and five minutes later told Sergt. King of the police to clear the lobby. He picked up a pepper box, he said, that came from the direction of the Rev. Mr. Puller, but he did not believe that the minister threw it.

"Co[illegible] people play a prominent part [illegible]action, do they not?" asked [illegible]

"[illegible]," said the manager.

"[illegible]ere not surprised to see [illegible]olored people attending [illegible]ing, Mr. [illegible] you?"

Dixon: [illegible]he hoped to create

Page Nine, Columns 4.)

EVENING RECORD
Boston, Mass.
MAY 1 19[illegible]

Tremont Theatre

David W. Griffith's vast spectacle of Civil War and Reconstruction days, "The Birth of a Nation," entered upon its fourth week at the Tremont Theatre today, for on Saturday, April 10, it was first publicly performed there. As a love story in a wonderful historical setting, the play has a great appeal to all the young people. Older heads are interested in the realistic depiction of Civil War, of the big moments like the surrender of Lee and the death of Lincoln, and in the disclosure of how the Ku Klux Klan in the South uprose and threw off the carpet-bagger yoke.

As the run progresses, it is noticed that there are many "Birth of Nation" fans, namely, persons who enjoy the film so much that they come again and again. Some are professional students of film art, but the great majority of the fans are simply people who have been thrilled by the play and who want to renew the charm and romance of it all.

There are said to be 200,000 historical details in the picture, so that it is a perfect mine of interest, entertainment and instruction. The skillful mechanical effects behind the scenes and the delightful interpretation of the music by the 40 members of the orchestra under Director Arundel's baton, contribute (it is said) 40 p.c. to the worth of the whole.

m GLOBE
ress: Boston, Mass.
MAY 1 1915

BASED ON COMMON SENSE.

OUT of all the agitation over a motion picture film has come a good suggestion. Hereafter, it is proposed by the Legislative Committee on Judiciary, the propriety of stage productions will be determined by three level-headed men, the Police Commissioner, the chief justice of the Municipal Court and the Mayor. Their decision must be unanimous.

The question of propriety and impropriety is left to the common sense of the board. The religious issue fortunately has been ignored. There are also no binding definitions of morality or immorality. Such matters are left to common sense.

The three members of the board ought always to be competent to exercise common sense in dealing with stage productions. If the Mayor of Boston, the civilian head of the police force and principal judge of the lower courts could not show common sense, then the city would have more to worry about than what was happening merely upon the stage.

If all three of these men decide that a production is so evil that it is contrary to public welfare, then we may expect that their verdict is correct. If these three men cannot see whereby a production is damaging to the public, then we may rest assured that nothing seriously harmful is being put before those who wish to see it.

In putting the control of theatrical productions into the hands of an impersonal and nonpartisan board the Legislative committee showed an appreciation of the fact that this Nation was founded on political freedom and that free speech and a free press must be allowed. The stage is likewise a free institution of great educational possibilities.

JOURNAL
Boston, Mass.
MAY 1 1915

ALLEGED NEGRO RIOTERS ARE PLACED ON TRIAL

Trotter and Puller Charged With Inciting Crowd at the Tremont Theatre—Woman Tells of Efforts to Buy Tickets for Photo-Play.

Yesterday afternoon the State concluded its presentation of evidence in the cases of W. M. Trotter, negro editor, and the Rev. Aaron Puller, who are being tried before Judge Brackett in a special session of the Municipal Court on the charge of disturbing the peace and inciting to riot outside the Tremont Theatre on the night of April 17. Two witnesses for the defense had been heard yesterday afternoon when Judge Brackett ordered the case adjourned until Monday morning.

In his opening, Attorney Edgar Benjamin said a majority of the 100 negroes who were in the room were to be called as witnesses. He said the defense expects to prove that after the management of the theatre had said there were no more tickets for sale, that tickets were sold to white people, and that after negroes had been refused tickets white people bought them for the negroes; that tickets had been sold to negroes who had not been recognized as such and that some tickets were taken back at the door from negroes who had managed to purchase them through the failure of the ticket sellers to recognize their color.

He contended that the law forbids discrimination, and if it is proved that there was discrimination, the alleged disturbance and rioting that night was caused by the theatre management. In reply, Judge Brackett stated that if such evidence were introduced he would consider it in the light of mitigating circumstances, but would not take it as a defense.

Forty negroes were then called and sworn, and on Judge Brackett's suggestion, three were selected by Benjamin as his best witnesses. It was agreed that after they had testified and been cross-examined, the court and attorneys will decide as to whether or not it will be necessary to call the others.

Mary E. Moore of 36 Warwick street, Roxbury was called first, but didn't seem to remember clearly all that happened. She did recall having been refused a ticket, although a white woman directly in front of her purchased one. She claimed tickets were sold to other white persons after she had been refused.

Later, the white woman who had gotten a ticket purchased one for 50 cents for her at her request. She saw the picture. Two negro women who had been ahead of her were also refused. She said she asked for the best 50-cent ticket and the seller had one in his hand to give her when he looked into her face and saw she was a negro.

After receiving her ticket she stood in the lobby and 10 or 12 minutes later heard Trotter ask for tickets, only to be told there were no more. She said when Sergt. King placed Trotter under arrest she asked him the reason and was told to shut up or be arrested too.

Charles F. Ray, who, Mr. Thacher pleaded guilty to throwing an egg at the screen, said he arrived in the theatre at 1:30 and saw a white man and woman purchase a loge ticket for 75 cents and soon after got one himself at the same price. He saw negroes refused and heard white people telling them to get out of line, as they had no chance to buy tickets.

The final witnesses for the government were Patrolmen Wingate of Lagrange street and Dinn of Boylston street; Frank P. Bruno, proprietor of a barber shop over the theatre entrance, and Miss Margaret E. Fallon, manicurist in the shop.

JOURNAL
ess: Boston, Mass.
MAY 1 1915

"BIRTH OF A NATION" IN ITS FOURTH WEEK

David W. Griffith's sensational spectacle of Civil War and reconstruction days, "The Birth of a Nation" will enter upon its fourth week at the Tremont Theatre today. As a love story in a wonderful historical setting, the play appeals to all the young people. Older heads are interested in the realistic depiction of Civil War, of the big moments like the surrender of Lee and the death of Lincoln, and in the disclosure of how the Ku Klux Klan in the South uprose and threw off the carpet-bagger yoke.

As the run progresses, it is noticed that there are many "Birth of a Nation" fans, or persons who enjoy the film so much that they come again and again. Some are professional students of film art, but the great majority of the repeaters are simply people who have been thrilled by the play and who want to renew the sensations of it all over again.

There are said to be 200,000 historical details in the picture, so that it is a perfect mine of interest, entertainment and instruction. The skilful mechanical effects behind the scenes and the pleasing interpretation of the music by the 40 members of the orchestra under Director Arundel's baton contribute much to the success of the exhibition. Daily matinees as well as daily evening performances are given except on Sundays.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 1, 1915

"Birth of a Nation" Bill Reported.

Mr. Barr of Boston for the judiciary committee reported a bill to prevent the performance of plays likely to excite race or religious prejudice. Senator Sullivan of Suffolk and Messrs Abbott of Lawrence and Bowser of Wakefield dissent. The bill is entitled "An act relative to the licensing of theatrical exhibitions, public shows and amusements in the city of Boston." It amends section 1 of chapter 494 of the Acts of 1908 so as to make it read as follows:—

"Section 1. The mayor of Boston, except as provided in section 46 of chapter 106 of the Revised Laws, shall grant a license for theatrical exhibitions, public shows, public amusements and exhibitions of every description, to which admission is obtained upon payment of money or upon the delivery of any valuable thing, or by a ticket or voucher obtained for money or any valuable thing, upon such terms and conditions as he deems reasonable, but there shall not be charged a fee exceeding $100 for such license when the entertainment, exhibition, or show is given in a building licensed as a theater. A license to be exercised in a building licensed as a theater shall be for a theatrical season and shall expire on the 1st day of August of each year. The mayor and the police commissioner of Boston and the chief justice of the municipal court of the city of Boston acting unanimously, may revoke or suspend such license at their pleasure."

Messrs Bowser and Abbott are dissenting, it is said, on the ground that there should be no legislation whatever. Senator Sullivan will offer a substitute bill, he announced, in the Senate.

BROOKLINE (Mass.) CHRONICLE
MAY 1, 1915

Tremont Theatre.

The historic film, "The Birth of a Nation," a spectacle of unusual magnitude, is being given at the Tremont Theatre. Scenes and incidents from the Civil War are shown, followed by a chronicle of the era of Reconstruction. A story of romantic interest between a soldier of the North and a woman of the South is mingled with the historic episodes. Music accompanies all the scenes.

BOSTON (Mass.) COURIER
MAY 1 1915

TREMONT THEATRE.

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," enters upon the second big month of its run at the Tremont Theatre next Monday afternoon. The play is the most widely discussed topic in this State and for a fortnight has overshadowed even the European war and the Roosevelt-Barnes trial as a front page feature. On Monday morning at 10:30 o'clock a special performance is to be given, with the members of the Legislature and other officials as invited guests.

Mr Griffith's production has developed an enormous number of friends in Greater Boston and all the surrounding places. It has now been viewed by more than 75 000 patrons. Their support, with that of those who sympathize with them, outweighs the opposition. The issue of freedom of dramatic speech is involved in the play's continuance. It is hoped a wise and reasonable censorship bill be passed that will not curtail the privileges of stage producers nor render nugatory such wonderful art-achievements as the one Mr Griffith has accomplished.

BOSTON CHRIS. SCIENCE MONITOR
MAY 1, 1915

MASS MEETING TO DISCUSS HOW TO STOP FILM

Society for Advancement of Colored People Believes "The Birth of a Nation" Can Be Removed With Censorship

Stating its belief that "The Birth of a Nation," a film play now being produced in Boston, is a menace to white people as well as to negroes of the country and should be stopped, a special mass meeting has been called for tomorrow afternoon in Tremont Temple at 3 o'clock by the Boston Branch of the National Association for the Advancement of Colored People.

The announcement states that the executive committee believes a way can be found to stop the play, and prevent the exhibition of "plays calculated if not deliberately intended" to stir up race prejudice. The committee believes that this may be accomplished without infringing on the liberty of dramatic art, or establishing an irksome censorship.

The announcement is signed by Francis J. Garrison, Horace Bumstead, Miss Adeline Moffat, the Rev. Samuel A. Brooks, Joseph P. Lund, Miss Mary L. Baldwin, Mrs. Mary Hallowell Lord, George G. Bradford, Butler R. Wilson, executive committee.

Trial On

More than 100 witnesses may appear in the defense of Rev. Aaron Puller and William Monroe Trotter in a special session of the municipal court before Judge Brackett, according to Attorney Benjamin. The men are accused of causing a riot in the Tremont theater, April 17. The government rested its case yesterday.

Attorney Benjamin said that the defense expects to prove that on April 17 tickets were sold to white people, but were refused negroes; that white people afterward bought tickets for some negroes; that tickets sold to negroes were not honored, some being taken back.

The attorney argued that discrimination is forbidden by law, and that if these contentions were proven, the alleged rioting was caused, not by the colored people, but by the theater people.

Judge Brackett said that if such facts were proved he would consider it a mitigating circumstance, but not a defense in case the men were found guilty of causing the disturbance.

President Didn't Approve

It has developed that President Wilson has never commended "The Birth of a Nation," although he has frequently been credited with having done so by the outgivings of persons favoring the show.

Secretary to the President Joseph P. Tumulty, writing for Mr. Wilson, wrote a letter to Congressman Thacher of Massachusetts to this effect. The film was presented before the President in a private exhibition at the White House before being shown to the general public, permission for the exhibition having been granted at the earnest solicitation of the author, who was a classmate of the President at the Johns Hopkins University at Baltimore.

The letter to Congressman Thacher read as follows:

"My Dear Mr. Thacher:

"Replying to your recent letter and inclosures, I beg to say that it is true that 'The Birth of a Nation' was produced before the President and his family at the White House but the President was entirely unaware of the character of the play before it was presented and has at no time expressed approbation of it. Its exhibition at the White House was a courtesy extended to an old acquaintance.

"Sincerely yours,

"J. P. TUMULTY,
"Secretary to the President."

BOSTON (Mass.) JOURNAL
MAY 1, 1915

1703

If the opponents of "The Birth of a Nation" knew as much about statesmen as they should know, they would know that no self-respecting legislator would permit himself to be bribed by a complimentary ticket.

NGFIELD (Mass.) REPUBLICA
MAY 1, 1915

WEEKLY BOSTON LETTE

SSUE OF THE PHOTO-PLAY

Argues, the Newspapers Adver- and Dodge the Real Issue—
ressent Politics—Prohibition
ncing—New Haven Versus
and Maine—Dr Briggs and
ot Will—Prison Reform—
s and Statutes—Personal.

r Special Correspondent.

BOSTON, Thursday, April 29.

y talks" is one of the shortest of
, but always long in its applica-
Perhaps it lasts longest in the form
newspaper advertising; for there,
to the maxim of the philosophers,
thing can act but where it is, adver-
cts where it is not, by the hope
ing it. It is to the newspaper what
ing of Diana's shrines was to the
iths of Ephesus; by this craft they
heir wealth. Consequently the slo-
Great is Diana of the Ephesians,"
d in many versions in the whole
per world. More often it is un-
-subaudiur, as the Latin gram-
s say—and we can infer it when the
is talking on freedom of speech,
innocence and sad defects of our
d navy, or other generalities. Most
perhaps, its influence is seen in the
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bidden topic, like the afternoon
crossing a bull pasture, and keep-
r the fence in case the bull should
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For instance, every one last week
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d to say about Tom Dixon's "skilful
treachery," as Mr Crothers aptly
his false "Birth of a Nation"; but
welt on such harmless topics as the
of ice-houses and the neutrality
y and Rumania, keeping themselves
armed neutrality about the dyna-
hey were advertising, and pretend-
was like Beecham's pills, good for
:—

rk, the heavenly angels sing.
on's films are just the thing;
r the anthem sweet and mild.
for man and one for child.

week Dixon himself comes to the
his paid advertisers; he argues, the
apers advertise and get money for
the more because he argues. Dixon
erned lest freedom of speech should
ed to the sons of the Puritans; that
m so carefully guarded in his native
of the slave auction and the slave
When our aged statesman of Con-
Samuel Hoar, went to South Caro-
s the agent of Massachusetts, to
r colored sailors and stewards out
Charleston barracoon, Mr Dixon's
-citizens, then engaged in buying
elling slaves, were so fond of free
that they would not allow Mr Hoar
nage it by using it in their com-
y. They sent him off to use the
achusetts supply of the article; theirs
ll for home consumption,—not to be
d on meddling Yankees. Speech is
e freer than that now,—thanks to
n, Sumner and Thad Stevens; but if
has a mission to guard free speech,
ll find a wider field in the South
n Massachusetts.

Herald and Transcript, editorially,
lso afraid that free speech is in dan-
ere. They seem to foresee a time
they cannot libel President Wilson
his cabinet every week-day, and ce-
ally on Sundays. That would in-
be a hardship; for those persons are
t the only white men who cannot
ct themselves by libel suits. But I
ne these Boston editors wish to have
mode of licensing theaters in Boston
at the slush and rot of plays and
es can be penalized by suspending a
se; and the Sullivan bill is not the
form proposed. The present law,
ted by theatrical advertisers is use-
to restore what the mayors had be-
1908 would satisfy most persons ex-
those who mint money out of bad
s and expend too much of their win-
, as gamblers do, in subsidizing the
s and the Sunday spouters, whose
ls are proof against stage-plays.
le the mayor and the police commis-
r have been asking the Legislature,
seven years past, to give them an ef-
ve licensing statute, I do not remem-
that either the Transcript or the Her-
supported their plea for clean theaters.
hey did recently for honest hotel reg-
s. Yet bad plays share with assigna-
houses the overabundant immoralities
Boston, so notorious for some years
.

ike that Boston partnership of Chris-
and Jew, which kept the shop open
y day, the Herald supports Dixon in
morning and the Traveler opposes him
the afternoon. But the unbridled voice
the community expresses itself in the
umns other than editorial; although the
rnal gives nearly two columns to Dixon
his shallow and impudent argument.
this he boasts of having been himself
member of the Ku Klux conspiracy,
ng with several of his relatives,—a com-
ation of outlaws masking themselves
deeds of darkness by night, which it
uired several years and both legisla-
n by Congress and military intervention
the president (Gen Grant) to break
after it had perpetrated numberless
tranges of assault, arson, whipping and
urder, on fellow-citizens whose chief
ult was their color, but who had been
badly trained under the slavery which
ixon and his kin fought four years to
aintain that they ignorantly, and by way
retaliation, committed a few of the
imes which these outlaws had taught
hem.

The really wise people of the South who
ave sense and Christianity in their
rench or English blood, like the late
udge Lamar of Mississippi, have protest-
d against this racial hatred of which
Dixon is an infuriated example. Address-
g an angry convention of democrats in
Mississippi in August, 1875, Lamar said:
"The people of Mississippi have pledged them-
lves to sustain the three (antislavery)
mendments to the constitution, and have no
ower, or desire, to change them. They
onfer upon the newly enfranchised race the
acred rights of freemen, and their rights
re your duties. If impaired by any act of
ours, your duties by the same act are vio-
ated, and the constitution of your country
violated. . . . The color line is talked

SPRINGFIELD (Mass.) NEWS
MAY 1, 1915

PETITION AGAINST BILL.

Local Action Against State Censorship of "Movies."

H. A. Cooley of Springfield, proprietor of the Pastime Theater, a moving picture theater on Cabot street, was busy this morning going about the city securing the names of prominent officials and residents who believe that Senate bill, 202, should not be passed, this bill being reported favorably a few days ago. The bill calls for the creation of a censorship board within the state to pass on moving picture films before they are distributed to exhibitors to produce before the public, and means, if the bill is carried through, that this important work will be taken out of the hands of the National Board of Censorship and placed in the charge of the state board.

Much opposition is offered against the measure which is receiving the backing of 200 or 300 women in Boston and other places in the eastern part of the state. It is believed that the author of the bill was inspired to introduce it as a result of the agitation over the film "The Birth of a Nation."

The opponents of the bill, Mrs. Alice B. Carroll, a social worker; James P. Burke, president of the Moving Picture Operators' Union; Alden Washburn, an exhibitor; J. A. Eslow, manager of the Universal Film Exchange and E. O. Ramsdell, an exhibitor, all from the eastern part of the state, hold that the passage of the bill would work an undue hardship, not alone on the producers and users of the films but on the patrons of the moving picture theaters as well, for the creation of the office would mean the payment of salaries to the board, resulting in increased rates for the use of films, which would have to be taken care of by the patrons, while the quality of the pictures, it is held, would be far inferior to what is shown at present. The plan for creating the board calls for three members, which, in the opinions of those interested is uncalled for, as it is believed that the work of the National Board of Censors has been efficient and well handled since it first took up its work about five years ago.

It is pointed out by the opponents of the measure that the present national board is composed of 101 prominent people, including educators, writers, business men, philanthropists, child welfare workers, Y. M. C. A. officials and public service officials, who have given their services, without any remuneration. It is also pointed out that a board of these censors would find it physically impossible to see and pass on the present estimated normal output of 225,000 feet of film each week in the year. It is estimated that a committee large enough to cope with this work would cost the state about $20,000 per year and would cost the moving picture business in that state over half a million dollars in the same period. It would mean, it is held that at least 1000 union employes would be thrown out of work.

E TABLET, SA. 1915.

"THE BIRTH OF A NATION"

The last word in film production seems to have been said in this series of wonderful pictures shown on the screen in the Liberty Theater. Our present purpose is not however to comment on their artistic excellence or commercial value, but to try to appreciate the production as an educational force.

Some years ago the South protested against the bias in the text-books on United States history in use in the public schools. That the "histories" are biassed in the presentment of facts is true. Perhaps it is inevitable that they be. We must consider the point of view. Whatever they may be today, the text-book "histories" of a former day were mediocre, their compilers obsessed with the idea that "our side," whether the "history" was Roman, French, English or American, should be seen in the best possible light.

They were therefore far from being impartial and frequently included statements that were lies, none the less lies because they who made the statements thought them to be true. Some of these lies still persevere. Bess, for instance, continues to be "Good," while Mary, though less sanguinary than her sister, remains "Bloody." In other instances they were inexact, imperfect and offensive to "the other side." It was against such faults that the South protested: effectively, it must be added.

But we of this generation of the North have never really appreciated the hardships that our brethren of the South endured, and the horrors that they experienced during the reconstruction days. Now that fifty years have elapsed since Lee surrendered to Grant; when veterans of both the Confederate and the Union armies have publicly fraternized; when Webster's prophecy: "Liberty and union, one and inseparable, now and forever," has come true, there does not seem to be anything other than good, from a Northern or a Southern point of view, that can result from the picturing of such scenes as this enterprise has developed. Indeed it would seem that the result of reviewing these scenes through the glass of the elapsed years is to increase the admiration, respect and love of the North for the South.

Another resultant good is the focussing of the mind on the fact that the real birth of the nation was not in the day of Washington and Jefferson, but more nearly approximating our own generation. The units composing the United States were not homogeneous until after the war. As a matter of fact the Constitution gave no powers to Congress in the matter of slavery, except in the District of Columbia and the Territories. It is also true that abolition found its initiative in the South, and that most of the officers of the Colonization Society, which founded Liberia, on the west coast of Africa, were Southerners.

There was talk of secession as early as 1832. By 1850 the right to secede was a fixed idea. The house was divided against itself in 1861. But with the reunion in 1865 the spectre of secession was laid forever. We began to be in reality a nation. The travail of the birth these motion pictures show. From them we have a more perfect appreciation of our national greatness, since we behold it from the viewpoint of sacrifice. Hence their educational value. Incidentally, we think that now "The United States of America" is a nation should be declared to be correct English.

The serious objection to the production is that based on the assumption that it will incite or foster race prejudice; that it will array white and black against each other. We think that the assumption is not warranted. This photo play is depicting history. And we think that intelligent colored people will not be afraid to consider facts. We think further that these pictured facts, contrasted now with the present marking places of their emancipated way, will make them more conscious of their inherent ability to conquer in all the walks of life, and thus be an inspiration to further progress.

Fifty years ago a chattel; today, banker, physician, lawyer, professor of literature, merchant. Such is the colored man's magnificent achievement.

From the lowest to the highest, from the lash of a master to the papyrus of his own poetry; from the moan of a Dred Scott to the music of a Coleridge-Taylor: in fifty years!

Degraded, reviled, feared, hated: the colored man of today may see this picture of his brother of a former decade. Scornfully contemned fifty years ago as having no soul, the colored man of today has such magnanimity that, though he views this pictured story with eyes that are mournful, his sure knowledge is that the degradation and concomitant sufferings were not his fault but his undeserved misfortune. He knows that if, in the reconstruction days, the beast in him was suddenly let loose by the conferring of a freedom of which he had long lost conception, it was a beast that the white man had created; that the passion that threatened to consume all things, including his own reason, was a flame that for two centuries the white man had kept fanning. But we think he will also see, together with his white brother, in the changed conditions of today, that reparation for the crime of stolen birth-right has, though never so tardily, been made.

Viewed then, from every point of view, and even though "The Birth of a Nation" should have no greater inspiration than that of business enterprise, we think that this photo play may be [illegible] by all [illegible] be vi[illegible]

BOSTON (Mass.) REPUBLIC

MAY 1 1915

[illegible] interview [illegible] last Monday morning's Herald blames former Mayor Fitzgerald for whatever recall sentiment exists. To show that this is not so we reprint from the same edition of the Herald the story of the protest meeting against the photo-play, "The Birth of a Nation." The Herald account is as follows:

"Mayor Curley and the photo-play, 'The Birth of a Nation,' shared unequally in condemnation and denunciation at a mass meeting of Negroes at the Twelfth Baptist Church, Shawmut avenue, Roxbury, yesterday afternoon, called to express indignation against the continued exhibition of the play. The Mayor received by far the larger share of the censure.

"The Mayor was stigmatized as 'the most hypocritical Mayor that the city of Boston has ever had'; it was asserted that to hold good now the invitation that has been extended to His Honor to speak at a meeting of the church in May would be to 'desecrate the platform'; the Mayor was 'threatened with the recall; his name was hissed, and, last but not least, the name of John F. Fitzgerald was cheered to the echo when his action in forbidding the continued production of 'The Clansman' was contrasted with Mayor Curley's failure to order 'The Birth of a Nation' to quit business in Boston.

"The meeting was called by Mrs. Olivia Ward Bush Banks and its announced purpose was to form 'a protecting league of all colored women of Greater Boston for the maintenance and protection of their civil rights.' Such an organization was formed, with Mrs. Banks as its president and Mrs. Minnie Wright as chairman of the 'vigilance committee of 100 women.'

"Mrs. Wright presided at the meeting and feeling ran high. The name of Curley was always the signal for hisses and some of the more excitable women added to the demonstration by shouting out very uncomplimentary things about Boston's chief executive.

"It was the Rev. M. A. N. Shaw, pastor of the church, who declared that the invitation extended to Mayor Curley to speak at the church in May would be withdrawn. He said:

"'As far as it is within my power to recall Mr. James Curley, that will be done now; that is, he will be told his services are not wanted at a meeting to which he had been invited in May. I would not desecrate the platform of our church with Mr. James Curley.' Mr. Shaw accused the Mayor of 'hiding behind the law.'

"'Mayor Curley never meant a word of anything he said to us at his office. If the Legislature gave him the power he would not exercise it,' declared the pastor.

"Clement G. Morgan, an attorney, condemned the action of the police upon the night that the arrests were made at the Tremont Theatre, and said that it was without cause. Mr. Morgan charged Mayor Curley with failing to do what he had promised. 'You have an opportunity to recall your Mayor next fall,' he said. 'The man sitting in that chair should not be there to represent the people.'

"'When we took our message to former Mayor Fitzgerald, while he was in office, regarding "The Clansman," he gave us audience and did something for us,' said Morgan, and for several minutes the audience applauded the mention of ex-Mayor Fitzgerald's name.

"'At that time we were sent to Commissioner O'Meara and then we were sent back to the Mayor,' continued Attorney Morgan. 'He told us if it was up to him it would go and it went. I don't like Mayor Curley; he is the most hypocritical Mayor ever in the chair. An opportunity is given for recall; if there are any here at this meeting that are not registered, now is the time to fix it up.'"

BOSTON (Mass.) JOURNAL
MAY 3, 1915
1709

MARGARET CAMERON, A DAUGHTER OF THE S OUTH

read this first

The Birth of a Nation

In Story Form, Written by Gertrude Stevenson

This extraordinary motion picture production is the sensation of the hour in Boston.

Miss Stevenson has followed the structural narrative of the film.

She has put into her story all the dramatic movement, the thrilling action, the pathos, the great historic facts. The Southern life, the atmosphere of the Civil War period, the assassination of Lincoln, the turbulent era of the reconstruction of the vanquished land—all find their place. In and about the momentous and tragic events winds the current of the tender love story.

By Gertrude Stevenson

The narrative of "The Birth of a Nation" is protected by copyright. All rights to the use of this narrative version are reserved.

The hazy radiance of a summer afternoon lay warm and sweet over a certain broad avenue in Piedmont, South Carolina, as a dainty little figure in the tight basque and much-beruffled spreading hoop skirt of the late fifties moved slowly and sedately down the street. Under a diminutive sunshade of silken ruffles, held firmly in a tiny hand encased in a lacy black mitt, she seemed more to float than to walk, so easily and gracefully did her black-slippered feet move in and out under the wide-flowered skirt.

Before an old colonial mansion impressive with huge, stately pillars and broad verandas reached by low, wide steps, she paused to lower and close the fragile bit of silk and ivory which had served as her protection from the Southern sun, her eyes running proudly over the great house and sloping valley beyond to the river flowing lazily past fields white with ripe cotton, where hundreds of her father's "darkey" slaves were leisurely picking the fluffy tufts and filling basket after basket with the snowy down, which constituted her father's fortune and the family income.

Continued on Page Nine, Column 4.

STORY OF THE BIRTH OF A N

(Continued From First Page.)

in search of refreshments to cool the masculine ardor of argument. Neither did the men return to the subject until the lovely daughter of the house appeared followed by a "darky" bearing a tray of the juleps for the concoction of which she was justly famous and inordinately proud.

"To Stephen Douglas, the next President," announced Dr. Cameron.

"To the whole Democratic party," the other men responded, as they rose to click glasses and then settled back in calm, retrospective sipping of the beverage redolent with mint.

"We'll best them yet," declared the host. "Those Yankees needn't think just because they never could make slavery profitable that they can deprive us of our slaves from envy."

"They don't believe a word of what they say about its being wrong," agreed Judge Carter; "that is, with the exception of a few fanatics."

"And the rest are all hypocrits," supplemented Small. "The Bible says it's right and how under the canopy could we live with them any other way, anyhow?"

The entire company nodded assent as Dr. Cameron refilled their glasses.

"I just had a letter from our senator," Wade spoke up, "and he swears that every man in both houses is armed with a revolver, some with two, and"—he paused and chuckled for effect—"a bowie knife!"

A hearty laugh greeted this announcement. All agreed Washington was a veritable hotbed of conflicting interests at that moment.

Domestic Tranquility Succeeds Stormy Discussion

As the lengthening shadows gave warning of the day's waning, one by one the old friends took their leave and sauntered homewards, rejoicing in the fact that the South was "solid" and as one man in the controversy which threatened the very life of the Union.

Father and daughter sat silent when they found themselves alone, the man forgetting for the nonce the stormy thoughts which had kept him agitated throughout the day and yielding unconsciously to the gracious feminine presence at his side, the calm of the passing day and the poignant sweetness of the magnolias, which sent their message of beauty and fragrance from the terrace below gently, caressingly, the scented dusk descended.

It was thus that Mrs. Cameron found them, the old man's head sunken on his breast as he dozed in the twilight and the young girl's tender, brooding eyes fixed on some distant horizon of thought as her fancy fashioned a future that always included a handsome lover and a honeymoon over wide oceans to distant lands whose beauties had always loomed large in her girlish imagination.

Both started from their quite dissimilar reveries as the voice that was dearest of all summoned them to earth and dinner time at one and the same moment.

"Such day dreamers!" Mrs. Cameron exclaimed in her cheery fashion. The chicken's frying and the corn pone's hot and not a blessed soul seems to care whether they eat or not."

In her wake came a veritable whirlwind of flying curls and pattering feet, as the youngest member of the household announced in no uncertain terms that one of the Camerons was actually on the verge of starvation and "would everyone please hurry."

Darkies' Banjos Enliven Quiet of Summer Night

"My mammy says cold co'n pone's not fit for the debbil himself to eat," the family pet finished, breathlessly. There was a scuffle of feet from behind and the next moment little Flora found herself borne aloft in strong, loving arms, as her big brother, Ben, put an end to her faithful imitation of the old colored mammy's tirade, and carried her, squealing with delight, back into the house, while Mr. and Mrs. Cameron, smiling indulgently, followed. Margaret waited in her indolent fashion to greet the other brothers, Wade and Duke, as they came up the steps.

"Dinner's waiting," she scolded, prettily, as her brothers kissed her, Wade, demonstratively, as was his custom, and Duke with the shy reserve of the boy of 14, not quite young enough or old enough to appreciate the outward show of affection.

Father Cameron, fingering the pearl buttons on his handsome waistcoat, uttered a fervent prayer for blessing on the family and its meal, on Piedmont and its citizens, and last but not least on the solid South, so sore oppressed by the greed and misunderstanding of the North.

The moment of solemnity that followed the father's closing words was broken by the irrepressible Flora, who announced that she would eat a whole chicken herself. The whole family joined in laughter as they always did at the simplest utterance

CHARACTERS IN THE

Col. Ben Cameron....Leader of the Pro... Carolina, the first Ku...
Margaret Cameron....His older sister, a t...
Flora....The younger sister, d...
Dr. Richard Cameron....His father; a p... school, wealthy cotton p...
Mrs. Cameron....
Wade Cameron....
Duke Cameron....
Uncle Jerry and Mammy....The Camer...

Hon. Austin Stoneman....Radical leader of the... the "Great Commoner," noted for his... toward the Southern States, indigen... and believer in negro suffrage....
Elsie Stoneman....His daughter, good n...
Phil Stoneman....
Tod Stoneman....
Lydia Brown....Stoneman...
Silas Lynch....Stoneman's mulatto protege, ... cal power in the ...
Gus....
Abraham Lincoln.
John Wilkes Booth....
Gen. U. S. Grant.
Gen. Robert E. Lee.
Charles Sumner....Senator from Massach...

MARGARET FINDS STORM BREWING

How she loved the place—the only home she had even known—the home in fact of every Cameron since long before the Revolution. The consciousness of her proud birth and lineage, of her heritage of wealth, position and high honor made her straighten her shoulders and a glow of something very close to hauteur filled her lovely dark eyes.

Mounting the broad steps, she became aware of her father's voice raised in hot altercation and following the sound she perceived the old gentleman sitting on the shady side of the veranda, surrounded by a half dozen of the wealthiest and most influential citizens of Piedmont, all talking rapidly and excitedly. She could hear the names of Douglas and Sumner dominating the arguments, fragments of the Missouri Compromise, of the admission of Kansas into the Union, even a reference to John Brown, who, with 18 followers, had but recently made a raid at Harper's Ferry, Virginia, in an attempt to destroy slavery and terrorize the South.

That was all anyone talked about now—this pro-slavery and this anti-slavery business. She had never been her father or his friends so concerned about anything before. Each day he advocated secession from the Union more earnestly. He seemed almost to have become obsessed with the idea as the only solution to a situation where Northern interference in Southern affairs was become more and more intolerable. To her the whole controversy seemed inexplicable. Of course, it was right for her father to buy slaves and use them on his plantations. He always had done it. Her grandfather before him had done the same. And the "darkies" were happy and didn't know any other kind of a life, anyway.

At all events her father was becoming too excited for a hot afternoon and she hastened to join the group and make an effort to divert the conversation into quieter channels. She moved forward with the languid grace of generations of aristocrats. Nothing she ever did was hurried or harsh or ungraceful. As her father and his friends saw her they rose with Southern gallantry to greet her. She gave them her hand one by one, and as she raised it, it seemed to caress the air. Even the turn of her head, the lifting of her eyes to them was with such easy, calm poise that she was a delight to these gentlemen who worshiped the softer graces in womanhood.

Southerners Drink to Douglas And "Whole Democratic Party"

"Father, dear," she remonstrated in a voice of limpid sweetness, "you are really entertaining your guests much too strenuously. May I not bring cool drinks and cigars."

"Of course, dear child," her father agreed, touching her shoulder lovingly as he spoke. "I get so excited these days that I forget even to be properly hospitable. But there's always a little woman to think of our comfort, isn't there, friends?"

To which sentiment his cronies laughingly agreed, as Margaret floated through the wide doorway

(Continued on Page [illegible] Column 4)

SPRINGFIELD (Mass.) MOR. UNION
MAY 3, 1915

MASSMEETING IN PROTEST AGAINST FILM PRODUCTION

Sensational Charge as to Motive for Presented Photo-play Made by Assistant Editor of Congregationalist in Boston.

ALLEGED STATEMENT BY AUTHOR QUOTED

Assertion That Dixon Said Object of Presentation Was to Drive Negroes Out of Country; 2000 Persons Are Present.

[Special to The Union.]

BOSTON, May 2—That the real motive behind the production of "The Birth of a Nation" is the banishment of the colored race from the United States, was the sensational charge made by Rolfe Cobleigh, assistant editor of The Congregationalist, at the Tremont Temple massmeeting of citizens this afternoon to protest against the film play.

This information came direct from Thomas Dixon, the author, Mr. Cobleigh stated. Mr. Dixon told him, the speaker said, that his idea of the production was "the achieving of white supremacy and the getting rid of the colored people."

"I suggested to Mr. Dixon the difficulty of deporting 10,000,000 American citizens to Africa, as he proposed," Mr. Cobleigh said, "but he argued seriously that it could be done. He hopes to create such public sentiment that a substantial beginning can be made in the near future and that the task can be completed within a century."

Following speakers, especially Dr. Charles W. Eliot, president emeritus of Harvard, and Judge Philip Rubenstein of the Juvenile Court, paid considerable attention to Mr. Cobleigh's startling declaration. Two thousand persons who jammed into the auditorium, mainly Negroes, were deeply stirred by the charge.

Dr. Francis W. Rowley presided over the meeting. Other speakers included Mrs. Susan G. Fitzgerald, Rev. S. M. Crothers, Rev. Henry Francis Smith, Prof. Henry C. Pearson of M. I. T., and Miss Adelene Moffat.

Dr. Eliot's Views.

Everybody arose and tendered Dr. Eliot a great demonstration of applause when he was introduced. He said that he did not look on the play as primarily insulting or injurious to the black race, "although it may before having seen it," he said. What interested him most, Dr. Eliot said, was the effect it is likely to have all over the United States upon the white people, especially the rising generation, when it is exhibited.

Dr. Eliot called it a "very extraordinary misrepresentation of the birth of a nation." While it is a favorite statement, he said, that the nation came into existence after the Civil War, it is untrue, for the nation came into existence when the Constitution was adopted. Only the new view was obtained, he said, that the contract is indestructible and that the Union is indissoluble.

Dr. Eliot commented at length on the real motive of the production as revealed by Mr. Cobleigh's talk with the author. He pronounced it "inconceivable and monstrous that the whole colored race should be removed to Africa or some other unoccupied or barbarous country. They won't want to go. They'll have to be driven by force of arms. What an abominable outrage that would be to be perpetrated by white people on colored."

Dr. Eliot said that the progress made by the colored people in the last 50 years is one of the most stupendous phenomena in the whole history of civilization. He suggested that, provided an antidote be supplied in a true exposition of American history and ideals, the play after all might serve some useful purpose. He closed by urging that the new statute petitioned for, be of a general nature, universal in application against what is unpatriotic and unsuitable.

Cobleigh's Statement.

Editor Cobleigh then told of his talk with Thomas Dixon on the day before the play was first presented in Boston.

"Mr. Dixon came to my office," he said, "for the purpose of convincing me that the play was all right. He did convince me that his purpose in it was all wrong, a conviction strengthened by a view of the pictures. They proved to me that D. W. Griffith had achieved a dazzling success in telling Mr. Dixon's story in the most startling and impressive way, presenting the propaganda of falsehood and prejudice which Mr. Dixon admitted to me was the real purpose in view."

[illegible] that Mr. Dixon [illegible] father was a Baptist minister in North Carolina and left his church to join the Ku Klux Klan, remaining with it until it was disbanded. "Authoritative history tells me," he added, "that the Ku Klux were guilty of treason, wholesale murder and other crimes and that the real reign of terror was caused by the Ku Klux and that white men who would not vote with the oligarchy, as well as Negroes, were innocent victims."

Judge Rubenstein said that the effect of the play on the spectator is that of horror as well as antagonism to ward the Negro, especially because the play represents a whole city full of riotous and criminal Negroes. He urged that the law should be changed so that such inspirations of hatred and fury may be prohibited.

WAKEFIELD (Mass.) ITEM
MAY 3, 1915

BOWSER IS ONE OF DISSENTERS ON NEW BILL

Wakefield Representative Considers Measure for Censorship of Entertainments is far Too Drastic

Rep. Eden K. Bowser of Wakefield, a member of the legislative committee on judiciary, is one of the two dissenters on the bill to place public entertainment censoring in the hands of the mayor of Boston, police commissioner of Boston and chief justice of the municipal court.

This bill is the outcome of the agitation against "The Birth of a Nation" and follows rejection by the committee on judiciary of seven censorship bills which have been filed since the disturbance at the Tremont theatre on April 17.

The bill just framed would give absolute power to those three officers, providing they were unanimous in their censorship.

Mr. Bowser said today that the agitation is over "The Birth of a Nation" and that the bill will not help the situation. Moreover, he considers it far too drastic a measure. "The three censors who would be appointed under this bill", he said, "would have absolute power and would not be obliged to give any reasons for their act. You can imagine three men having the power to suspend the publication of a newspaper without giving any reason therefor!"

Gazette Worcester Mass
May 3/15

PLAY WITH MORAL AT ROYAL THEATRE

A social problem, which really should be no problem at all, is the subject of a Mutual Master-Picture made under the direction of David W. Griffith, the famous producer of "The Birth of a Nation," to be shown today and tomorrow at the Royal theater. This "problem" is that of the "double" standard of morals which govern man and woman. In the picture, "Man's Prerogative," the cast includes Robert Edeson, Mary Alden, Charles Clary, Miss Billie West. Other pictureplays in this program are "The Moment of Sacrifice," a two-reel drama, "Washed on Mabel," a Keystone comedy starring Mabel Normand; "The Story of a Story," with Miriam Cooper and Eugene Pallette, and "O Daddy," an American Beauty comedy featuring Virginia Kirtley.

NEWBURYPORT (Mass.) M. HERALD
MAY 3, 1915

"The Birth of a Nation" will be the cause of some of the agitators if they do not take a rest. Some of them have nearly shouted themselves into insensibility already. Let us have more common sense and less noise.

LAWRENCE (Mass.) SUN-AMERICAN 460
MAY 3, 1915

DR. ELIOT'S WORDS OF PROTEST.

Harvard's President Emeritus Says Photo-Play, "The Birth of a Nation" Is a Very Strong Misrepresentation of the Natal Days of This Republic.

OPPOSITION TO THE PRODUCTION OF THE PHOTO-PLAY "THE BIRTH OF A NATION" DOES NOT DIMINISH AS THE DAYS PASS. Many demonstration of protest against the play were made yesterday at mass meetings in Boston.

One speaker on Boston Common said that the hysteria, with which the colored people have been charged "MIGHT CHANGE TO BOMBS, AND BOMBS ARE DANGEROUS."

Speaking in Tremont Temple Dr. Charles W. Eliot of Harvard College, made an effective argument against the play. He declared the production to be a very STRONG MISREPRESENTATION OF "THE BIRTH OF THIS NATION."

He thought the teachings of the play were more harmful to whites than blacks, that it tends to poison the minds of the rising generation against the negro, and that it was a most mischievous teaching in a free commonwealth.

Harvard's president emeritus declared that "The Birth of a Nation" suggests to the people that the 14th and 15th amendments to the constitution of the United States ought to be repealed.

"Are we going to suffer these recommendations to be set forth all over the United States without seeing to it that the antidote for that poison is applied?" was a question that Dr. Eliot asked his hearers.

"It is also a plan to maintain the thesis that the Ku Klux Klan was a necessary defence of the South against colored legislators," said Dr. Eliot. "That reminds me of a German assertion that a contract may be destroyed because of military necessity. The grievance of the South may have been great, but they did not sanction lawlessness.

This play teaches that lawlessness is admirable and the K. Klux Klain instills that feeling. It also suggests that the who colored race be moved to Africa or some other barbarous plac They would have to be driven by force of arms. It is inconceiv ble, monstrous. It suggests that the colored race would find happ ness in a Liberia.

"How did the colored people come here? Who brought the here? Whose children are many of them today? The America people will never think of such an outrage as this transportatic across the seas would mean.

"The colored people need not feel insulted. The progress the colored people in 50 years is the most stupendous thing in o whole civilization. The negro race can take care of itself, and h proved wonderfully capable of doing so. It's the white people th I am concerned about.

"This false teaching of history and perversion of Americ ideals is my concern and also the growing indifference amor young people to the serious questions of the day. If the present tion of the play were accompanied by an exposition showing that falsifies history and is not true to American ideals, I am not sure that it might not result in good and be useful after all.

"Any law that might be made as a result of this productic should not be based on this particular incident in Boston, but shou have a general application against unwise, untrue, unpatriotic a immoral plays which pervert the American ideal of liberty, justi for all men and universal brotherhood."

SPRINGFIELD (Mass.) MOR. UNION
MAY 4, 1915

PROBLEM PRESENTED BY "THE BIRTH OF A NATION."

Out of the somewhat confusing discussion engendered by the film play "The Birth of a Nation" several points stand forth quite clearly. One is that the opposition to the play is not confined to Negroes, nor yet to wild-eyed fanatics and persons to be dismissed summarily as narrow-minded. Dr. Samuel McChord Crothers, the author and Harvard University preacher, had this to say after seeing the production:

The impression that came to me was of amazement at the fact that people of Boston could look at it as a mere spectacle. It is not that it is not a work of art for art's sake to be so enjoyed. It is not history as an impartial historian understands history. It is a deliberate and skilful bit of treachery. It is frankly education. It has a lesson which it seeks to teach and does teach in the most direct fashion. The scenes are unrelieved by any touch of tenderness; no glimpse of the faces that on the Shaw monument move to tears by their pathetic earnestness. We come away taught to hate as well as despise.

It is not a scene here and there that is offensive. The protest should be made not by Negroes alone, but by all who care for American idealism and for the rights of man.

Dr. Charles W. Eliot, president emeritus of Harvard, asserting that the film is a "very extraordinary misrepresentation of 'The Birth of a Nation,'" makes these criticisms:

While it is a favorite statement that the nation came into existence after the Civil war, it is untrue, for the nation came into existence when the Constitution was adopted. Only the new view was obtained that the contract is indestructible, and that the union is indissoluble.

A more dangerous false doctrine taught by the play is that the Ku-Klux-Klan was on the whole a righteous and necessary society for the defense of Southern white men against a black Legislature led by Northern white men. This is the same sort of argument being used by the Germans today that a contract may be destroyed as a military necessity. Undoubtedly, grievous conditions existed in the South, but they did not justify the utter lawlessness and atrocities which marked the trail of the Ku-Klux. There can be no worse teaching, no more mischievous doctrine than this; that lawlessness was justified as necessary.

Miss Adalene Moffat, a Southern woman formerly connected with the work of the People's Institute in Northampton, condemns the film, saying that "the South is still obsessed with the sense of fear of the Negro, and young men are being brought up in an atmosphere of justification of political corruption, intimidation and dishonesty; and such plays by their insidious appeal tend to demoralize the North, as well, into accepting any means to justify an end." Rolfe Cobleigh of The Congregationalist asserts that Thomas Dixon, author of the book on which this production is based, told him that the motive of the production was to achieve the supremacy of the whites and bring about the deportation of Negroes to Africa or some other colony.

These expressions at public meetings in Boston are quoted for the purpose of showing the character of the protests made against the film around which centers legislative discussion as to the censorship of moving pictures. It should be said that merely because a play is bad art or misleading history it does not necessarily follow that its production should be stopped by law. General principles relative to the freedom of art and public opinion should be considered. On the other hand, any attempt to arouse the violent antipathy and hatred of one element of our population against another element challenges the attention of the public authorities. The present law relative to the barring of plays is criticized as inadequate in that it is held to admit of the suppression of a play on one ground only, that of an offense relative to sex morality. This is a forceful criticism, for it is clear that this is not the only point at which a play may be antagonistic to the general welfare.

In spite of all this, it is best to move cautiously in applying a remedy for this and similar cases. It is easier to criticize such a play than to invoke suitable corrective legislation relative to a difficult and complex problem. Individual liberty must be respected as a cardinal feature of our institutions, and it is more important to conserve this general principle than to punish occasional abuses of it. It ought to be possible to deal with productions giving flagrant offense, and yet not resort to an elaborate censorship of all films. Through pending legislation action could be taken in certain cases on a complaint made to a court or with a mayor, [illegible] grounds of objection, provision being made for the prompt [illegible] decision of all such cases. [illegible] Mr. [illegible] stating a general censorship of Dixon's pictures as distinguished from pictures as distinguished from

Continued on Page Nine, Column 6.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 3, 1915

BANISHMENT OF NEGROES

OBJECT OF "BIRTH OF A NATION"

Charge Made at Boston Mass-Meeting by Rolfe Cobleigh—Quotes Author of Play.

Special Dispatch to The Republican.

Boston, Sunday, May 2.

Two thousand Negroes who crowded into Tremont temple this afternoon to protest against "The Birth of a Nation" were stirred to intense indignation when Rolfe Cobleigh, assistant editor of The Congregationalist, formerly on the staff of The Republican, made the startling charge that the real motive behind the production was the banishment of the colored people from the country. Thomas Dixon, the author, was the man against whom this charge was made. Editor Cobleigh said that Mr Dixon told him that his idea was "the achieving of white supremacy and the getting rid of the colored people."

"I suggested to Mr Dixon the difficulty of deporting 10,000,000 American citizens to Africa as he proposed," the speaker said, "but he seriously argued that it could be done. He hopes to create such public sentiment that a substantial beginning can be made in the near future and that the task can be completed within a century."

Speakers who followed, especially Dr Charles W. Eliot, president emeritus of Harvard, and Judge Philip Rubenstein of the juvenile court, devoted considerable attention to Mr Cobleigh's declaration. Others who addressed the assemblage included Dr Francis W. Rowley who presided, Mrs Susan G. Fitzgerald, Rev S. M. Crothers, Rev Henry Francis Smith, Prof Henry G. Pearson of the Massachusetts institute of technology and Miss Adalene Moffat.

Dr Eliot, who received a tremendous reception on being introduced, everybody arising, denounced the real motive of the production as revealed by Editor Cobleigh's talk with the author, as "inconceivable and monstrous that the whole colored race should be removed to Africa or some other unoccupied or barbarous country. They won't want to go. They'll have to be driven by force of arms. What an abominable outrage that would be, to be perpetrated by white [illegible]

LYNN (Mass.) NEWS
MAY 3, 1915

Rev. Albert Lazenby Protests Any Photo-Play That Would Arouse Race Prejudice, But Enters Protest Against Hysterical Legislation—"Birth of a Nation."

Rev. Albert Lazenby, of the Unitarian church, yesterday morning entered his protest against anything of word, deed or picture that will arouse racial prejudice unreasonable. He also registered his advice that there should be reason used in all objections to plays, as otherwise it might be possible to completely banish from the stage all plays or depictions.

He took for his subject "The Birth of the Nation."

After the description of the play as he saw it he expressed his opinion as follows:

"What the negro himself went through, what he must have experienced, all this came before me as I watched this play, the other day, and I was moved to profound pity, pity for the white man and pity for the colored man, pity for the land that had been made desolate. There was nothing in my mind of race prejudice, but others I believe felt differently.

"In some Boston ministers it did evidently arouse animosity. They revealed it consciously or unconsciously. They frankly rejoice in this motion picture because it reveals the animalism of the negro race, holds it up to scorn and because it voices an appeal from the south.

Its Mischievous Effect.

"There are some persons who never discriminate. They do not hesitate to indict a whole race for the faults of a few. They will take the guilt of one and then assume that as the negro was, so he still is. That seems to be the error of the Rev. Mr. Hawkins. But I think the reply of one friend meets the case. Nothing more justifies the agitation for the photo-play than, such argument of Rev. Mr. Hawkins.

"He himself is an instance of its mischievous effect. He applies the match to the woodpile, or perhaps he is the 'nigger in the woodpile.'

"The Rev. Pitt Dillingham's reply is sufficient. It is contained in a letter to the Boston Herald of Saturday as follows: 'If Mr. Hawkins finds in the film, the appeal of the south to the nation and this valuable showing up of the "animalism" of the "overwhelming majority" of the colored people in this country, is it altogether strange that the colored people of Boston and many of their friends and fellow citizens should discover the same thing and should be a bit stirred up and be unable to take an altogether detached and aesthetic point of view, or if they are wondering just where the wise and just limit to the freedom of the stage comes in?"

"What then? Should the play be prohibited? This is where we touch some vital principles. This raises wider issues than the expediency or non-expediency of a photo-play.

"I do not believe in hysterical legislation. Laws hastily made are never wise laws. They infringe on this right or that right or trespass on the liberties of the community or the individual. The passion to limit by legislation or by restrictive order the freedom of the individual is today the curse of the world.

Freedom Priceless Heritage.

Our freedom is a priceless heritage. [illegible] want justice and fairness for all [illegible]es, all classes, all creeds. The only [illegible]its of freedom must be in the interests of decency and morality. We [illegible]st have liberty of speech and the [illegible]edom of the press and, shall I say, [illegible]rty of the stage."

The speaker here quoted from an [illegible]torial in the Boston Transcript, [illegible]ich, he said, put the whole case as [illegible]cibly and plainly as possible. It [illegible] speaking of the Sullivan bill, [illegible]ich was called into being by this [illegible]itation. It is pleasing to know it [illegible] since been withdrawn. The editorial follows:

"This Sullivan bill would deliver a [illegible]w at religious freedom, the rights [illegible] the individual and the liberty of [illegible] press. It puts a premium on vio[illegible]ice by making it possible for two [illegible]n to engage in a fisticuff fight in [illegible] lobby of a theatre to force the [illegible]thorities to stop the show [illegible]er.

COLUMBIA (S. C.) STATE
MAY 3, 1915

[illegible] manner of delivering their blows.

The Noble Average.

Boston continues in a furor of excitement over the exhibition of the film the "Birth of a Nation," adapted, so we are told, from Tom Dixon's book and play, The Clansman. That is to say, the negro, Trotter, is very much excited and the old abolition stock is turning well-bred somersaults, and the New York Evening Post is throwing a fit with its usual abandon of common sense when it gets a whiff of dark meat. In Boston they have had this weighty matter up for hearings before Mayor, Governor and a committee of the Legislature. "A judge has been found with authority and courage enough to cut out the most objectionable scene. The press has been full of arguments for and against the film and the proposed legislation. On Sunday last many clergymen preached about the play; and ex-President Eliot, speaking in a Cambridge church, was one of those who protested against its falsification of history. Never before have the [illegible] himself to be [illegible] of Boston been so

NORTH ADAMS (Mass.) TRA[illegible]
MAY 4, 1915

NOT TO ADJOURN FOR MONTH YET

Legislature Still Has Much Work to do

MANY BILLS COMING

Indications Are This Session Will Last Longer Than Was Predicted Month Ago

State House, Boston, May [illegible]—Although the matters on the calendars in both the Senate and the House of Representatives are being cleared of the way as fast as possible indications are that this year's legislature will not adjourn much before May 20 and possibly not until the 1st week in June.

"Let's get home early" is the cry of the great majority of the solons and unless something unforseen happens they will probably have their wishes gratified. The railroad matters are yet to be disposed of, however, and if any of them encounter much opposition the session is likely to be prolonged.

The Governor's Bill

Governor Walsh's bill to provide a belt line freight railway system for the metropolitan district has not been acted upon as yet. This is a legislative proposition which is bound to bring forth a prolonged discussion. The fate of this measure is a problem. It is almost certain to encounter vigorous opposition from several sources and particularly from the up state delegations in both branches. The attitude of the ways and means committee on this matter has not been made known but if the members of that committee are consistent in their policy of economy they will maintain a determined front in opposition to it. A resolve providing for an investigation as to the advisability of such a proposition has already been presented to the House and this measure will also interfere to some extent with the governor's recommendation.

While some of the workmen's compensation measures have been killed and others adopted by the legislature so far this year, there still remain several proposed amendments to the present law hanging in the balance. These matters, however, will probably be settled before the end of this week.

Much time is expected to be consumed in debating the merits of numerous taxation bills which at present are tied up in both branches of the legislature. Pending the decision of the tax commissioner and the supreme court as to the constitutionality and other phases of many of these bills practically all of them may lay until the end of the session to be disposed of. As a result several of these must be taken from the table in the House and Senate within the next two weeks and acted upon.

"Birth of a Nation"

The stir caused by the photoplay, "The Birth of a Nation," which is now playing at the Tremont theatre in Boston, has stirred another hornet's nest into the midst of the legislature. The majority of the members of both branches today went to see a special performance of the film which was staged for their benefit by the management. The introduction of the censorship bills so late in the session and the feeling behind them was unlooked for obstacle and one which those solons representing districts comprising a colored constituency are giving serious consideration. Many of them realize that the way they vote upon this question may determine whether they will be returned to Beacon Hill next year and as a result are basing their actions accordingly.

This question of censorship may also delay adjournment as the joint committee on judiciary has reported a bill which provides that the mayor, the police commissioner and the chief justice of the municipal court, if their opinion is unanimous, may stop any play on any grounds they see fit. Three members of the committee have dissented from the report on the grounds that the bill contains no provisions for an appeal and there is bound to be strenuous opposition to the passage of the bill. In view of the uncertainty of all these matters and the minor bills that are still on the calendar, it is not believed the legislature will adjourn as early as it was predicted a month ago.

united and determined, or appeared to better advantage, and their white friends have rallied in great force to their aid. Gov. Walsh, ex-Congressman McCall, and Lieut. Gov. Cushing have spoken out emphatically against permitting the play to continue, though the Mayor sided with the producers—as our own New York Mayor has failed to recognize in his utterances the gravity of the situation, or to rise to the emergency, being content with the promise of certain slight excisions, which appear to be of little or no value. The play continues to do its devlish work of misrepresentation and fanning of race hatred."

All of which is, of course, the merest piffle. Neither the "Leopard's Spots" nor the "Clansman" was much of a book, and the play that grew out of them was less as drama. It was as much melodramatic slap-stick from a wrong Southern bias as "Uncle Tom's Cabin" was an incoherent and ignorant farce which would never have had recognition except as it inspired Northern hatred. In both cases, the plays and the books were bad—so bad that they lacked in the essential of good taste. But, when we commence to suppress a thing because it is in bad taste, at that moment we slice of a large shaving from the sorely whittled candle of human liberty.

"Uncle Tom's Cabin" has been shown in motion pictures within the year in this town of South Carolina which was burned by General Sherman, who led soldiers that considered it almost a Bible. It gives the lie direct to everything Southern, including even the negro as we of the South know him. It is caricature, and malice, and hate, and lies, from beginning to end. Yet we never had a riot over it. Nevertheless, taking everything said about its objectionable character to be true, we see no reason to prohibit the "Birth of the Nation" or any other play or film not flagrantly immoral in either the North or the South.

BOSTON (Mass.) JOURNAL
MAY 4, 1915
1708

he Birth of a Nation

story here told is the story shown in the re-rkable motion picture production now in Boston.

SYNOPSIS OF FIRST INSTALMENT

rgaret Cameron, a daughter of the South, comes upon her father, Dr. n, engaged in a heated discussion over the slavery question with Judge and a group of Southern gentlemen on the veranda of the Cameron . A call to arms on Harper's Ferry by John Brown, with 18 followers, has re- begun. Before the men refreshments is an effort to end the discussion. gin by drinking "To Stephen Douglas, the Next President," following which ion departs. ther and daughter remain alone on the veranda until they are sum- to dinner by Mrs. Cameron and her children.

By Gertrude Stevenson.

II. of "The Birth of a Nation." Part I. was printed in yesterday's Journal.

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urlow Wade was right. Washington was a hotbed of conflict and no man knew the opposing forces better than Stoneman, the representative from Pennsylvania, who, by ination of vaulting arrogance, native shrewdness and elo- was everywhere acknowledged as the "Master of the

abolitionist of the most pronounced type, he advocated st drastic measures in dealing with the insurgent Southern the emancipation of the negroes and their enfranchisement, oing to the radical point of considering the wholesale con- n of the land of rebellious Southern citizens and their dis- isement. Even his worst enemies admitted his sincerity ve him a free bill of health in regard to hypocrisy, a trait d to many of the leaders on both sides in the agitation of ne.

MULATTO MISTRESS OF MANSION

pet expression when in con- with other leading states- s: "To my mind, there can oubt of what we have a right What it will be policy to do more difficult to determine." ight be expected there was on for this radicalism and it the form of the French , "Cherchez la femme." Club- sickly and bald, Austin an had never found the of fair women easy of attain- When a young man he had d a simple and pure-souled e born and reared in his own town in Vermont, who had d the ideal of the day that e and ultimate aim for a wom- s to marry as early in life as le. Her own existence ended she gave life to her third a girl, who was destined to and greater things than had been the little mother's lot in Carrying the ideal of this r country lass in his heart, n Stoneman had later, and in inexplicable manner, enthroned affections a mulatto woman, Brown.

tensibly the housekeeper, in his lonely mansion near the e House, she was its unques- d mistress and the dominating in its master's life and ac- Stoneman's unfortunate liai- was a subject known to all and n of by none. To his credit charming little daughter, just ing into lovely womanhood, was in complete and blissful igno- of the hidden chapter in her r's life. She lived with a cir- pect, elderly aunt in another of the city and never suspected true state of affairs. In the mer she joined her brothers, Phil Tod, at the old home in Lancas- Penn.

er Toward Enemies, Tender to Daughter

ustin Stoneman was a strange dox. Possessed of a biting wit h readily approached stinging e in his forensic efforts, he was erness itself to his daughter, e, and because of his own physi- ailments, always the ready nd of the lame, the blind and halt. His deep-set eyes, glow- with frigidity rather than mith, under bristling brows, a uth ugly in its firmly-drawn er lip and its aggressively pro- ling lower one, and the thick, ight-haired wig which he ner- ly pushed back from his great are forehead only to quickly re- ast again, gave him at once a st unusual and formidable appear- e.

The measured thump—thump of tread as he hobbled along on the k-soled shoe of his club-foot and ane was the familiar signal of proach his daughter loved and acquaintances all recognized. this particular afternoon he was ted in his favorite retreat, an rmous room actually walled with oks, the result of a collection be- when he was scarcely 15, in ulation of Daniel Webster, at a e when books were rare and his lars to buy them still rarer. The rary had grown until it contained rything pertaining to his legal profession and nearly everything else worth reading with the excep- ion of fiction. Into this room his daughter never ventured, for it was here he sat and talked over his plans with Lydia Brown, the same Lydia, who now, bowing low, ush- red in the great leader of the Sen- te, Charles Sumner.

The man who held the reins of power in the upper body presented the most striking contrast possible to his host. With the face of an Adonis, long flowing locks and erect figure, he showed to wonderful ad- vantage as, turning in disgust from the ingratiating Lydia, he greeted the crippled, bent figure before him.

Sumner and Stoneman Confer as to Slavery

Lydia had scarcely withdrawn from the room before the two men were deep in the discussion of the problem of the day. With Wendell Phillips, Beecher, Hale and Lovejoy, they were compactly united in a band of brotherhood, pledged by mutual consent to unite their forces in a general assault upon the citadel of State rights and Southern slavery.

"Does the South believe that the North, tame as she is, will never turn?" Stoneman demanded of Sumner, as he banged the table before him with his fist. "I tell you that the sympathies of the whole civilized world are with us and, unless we put an end to this damnable business, the dangers are great. Has South Carolina forgotten St. Domingo and the terrible retribution their leaders inflicted on their former masters?"

"Those Southerners know it's wrong," Sumner agreed, earnestly. "They know it's incompatible with our government, but it's a good thing for them. They grow fat and rich and have a good time on account of it and no one can blame them for not giving it up."

"But they've got to give it up," Stoneman stormed, in reply. "I look upon any Northerner, enlightened by a Northern education, who would directly or indirectly, by omission or commission, by basely voting or cowardly skulking, permit slavery to spread over one rod of God's free earth, as a traitor to liberty and recreant to God!"

Sumner nodded as the other paused for breath.

"I don't reproach the South," Stoneman continued. "I honor the way the Southerners are acting. Even in a bad, wicked cause, they show a united front. All of them are faithful to the cause because it is the Southern cause.

Expresses His Contempt For His Own Partizans

"But the Northerners"—and he flung out a scornful hand while the lower lip protruded a bit more contemptuously—"the poor, timid, mercenary, driveling Northerners—they are no such united defenders of their cause, although it is the cause of human liberty. Up here, we're the victims of low ambition, an ambition which prefers self to country, personal aggrandizement to liberty. We are offered up as a sacrifice to propitiate Southern tyranny—to conciliate Southern treason!"

CHARACTERS IN THE STORY

Col. Ben Cameron....Leader of the Piedmont troops in South Carolina, the first Southern State to secede
Margaret Cameron.....His elder sister, a true daughter of the South
Flora.....The younger sister, destined to a tragic death
Dr. Richard Cameron....His father, a gentleman of the old school, wealthy cotton planter and slave owner
Mrs. Cameron.....His mother
Wade Cameron.....The second son
Duke Cameron.....The youngest son
Uncle Jerry and Mammy....The Cameron house servants, faithful even after the war
Hon. Austin Stoneman....Radical leader of the House, known as the "Great Commoner," noted for his vindictive policies toward the Southern States, instigator of carpet-bag rule and believer in negro suffrage
Elsie Stoneman.....His daughter, good angel of the war hospitals
Phil Stoneman.....His older son
Tod Stoneman.....His younger son
Lydia Brown.....Stoneman's mulatto housekeeper
Silas Lynch....Stoneman's mulatto protege, destined for political power in the Reconstruction Period
Gus.....A renegade negro
Abraham Lincoln.
John Wilkes Booth.....The actor-assassin
Gen. U. S. Grant.
Gen. Robert E. Lee.
Charles Sumner.....Senator from Massachusetts, zealous Abolitionist

bondage of her own people. Shrewd and calculating as the fusion of two races made her, she saw her opportunity, as the power behind the throne, to render her race a tremendous service. She only feared that the great leader, over whom she exerted her influence by the most subtle and concealed cleverness, would succumb to the maladies with which he suffered before her great purpose of negro emancipation was accomplished.

Worshiping him for his great intellect and the powerful position he held, she watched over him like a mother with a child, saw to it that he ate only the food which best agreed with him, cautioned him against overtaxing himself when in his zeal for oratory he would spend his energies in the utterance of a masterly philippic, placed his chair in the best light and drew his shawl closer about his shoulders a dozen times a day.

As she heard Sumner saying good-by, she busied herself at a nearby table and was thus engaged as the great Bostonian opened the door. With nicely simulated subservience, she hastened to reach for his high hat and even attempted to brush from it an imaginary speck of dust, but its owner snatched it from her and waved her aside with a haughty gesture. Zealous as he was to emancipate the race from which she sprang, Charles Sumner's puritanical conscience could not tolerate even the servile attentions of such a woman as Lydia Brown.

(To Be Continued Tomorrow.)

AUSTIN STONEMAN, "MASTER OF THE HOUSE"

MAY 4 1915

BOSTON (Mass.) TRANSCRIPT

Tremont—The Birth of a Nation

A filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spec-

Record, Boston Mass
May 4, 1915.

Tremont Theatre

"The Birth of a Nation" was played practically continuously yesterday from 10.30 o'clock in the morning until 11 o'clock at night. Members of the Legislature, their wives, families and friends to the number of about 1200 persons attended a special morning performance which lasted until after 1 o'clock. There were crowded audiences at the public matinee performance and likewise at the evening performance, so that approximately 3500 people saw the Griffith spectacle in the course of the day. The great advantage to spectators is in having the performances being at set times. For there is nothing more exasperating than to buy a ticket for such an entertainment and find that the current exhibition is half over, making it necessary to witness the second half of the story before picking up the opening threads of the story on the next showing. The regular matinee and evening hours are 2.10 and 8.10 respectively.

SPRINGFIELD (Mass.) MOR. UN
MAY 4, 1915

Birth of a Nation," with "Gus"
Scene, Viewed by Legislators

Practically all of the State House went to the Tremont Theater this morning to witness a special private performance of the photoplay, "The Birth of a Nation," by invitation of the theater management.

Because of the widespread protest against the play has resulted in a demand for legislation to prohibit the production of this and similar plays, the invitation was issued to the members of the Legislature, in order that they might see the play to be guided in passing upon the proposed legislation.

But in addition to members of the Legislature, there were present State officials, clerks, State House messengers and other attaches, lobbyists and reporters, most of them being accompanied by their wives.

The orchestra and first balcony seats were crowded and many stood.

Walsh Absent.

Neither Gov. Walsh nor anyone from his office was at the performance, and President Coolidge of the Senate and Speaker Cox of the House were also among the absentees.

One of the features of the special performance was the showing of the so-called "Gus" scene, in which a renegade Negro is shown making advances to a white girl, who eludes him by leaping to death from a precipice. This scene was cut out of the film by order of Municipal Court Judge Dowd, who pronounced it "immoral and obscene," but was shown at the request of a "committee," presumably the legislative Committee on Judiciary. Announcement to this effect was made during the intermission between the first and second parts of the show by the press representative.

Another scene, which had been eliminated by consent of the management, was also shown. In this one a mulatto lieutenant-governor of the State where the scenes take place, is shown proposing marriage to the daughter of his white patron, and when she spurns him is shown grabbing her and carrying her into a bedroom, when she is rescued.

Applaud Ku Klux Scenes.

Both of these scenes were shown after the performance as given to the public had been produced. There was considerable applause at several scenes in the second part of the play showing the masked white Ku Klux Klan riders effecting rescues. A small detail of police was in the lobby of the theater as those who saw the special performance filed out and as those waiting for the afternoon and regular performance were standing in line for their tickets.

The performance was a quiet one, without accident. Legislators were wary about expressing an opinion about the show, many praising its artistic quality and general interest, some adding the opinion that it produces a psychological impression of dislike against the Negro.

BOSTON (Mass.) EVE. GLOBE
MAY 4, 1915

In view of the proposition to have a board of censors for moving-picture films here in Boston, it is interesting to note these samples of cut-outs ordered in films inspected by the Board of Censors in Chicago:

Two scenes of convict scaling prison wall; close view of plan showing method of tunneling under bank.

Mob assaulting man; flash gambling scene; scene showing Cossack striking [illegible] with butt of gun.

[illegible] shooting bandit.

[illegible] trance of burglar; close view of loot.

[illegible] prompt [illegible] decision of all such cases. Mr. [illegible] Dixon stating a general censorship [illegible] he hoped pictures as distin-

Continued on Page Nine, Column 6

BOSTON TRAVELER
MAY 4, 1915

$35,000,000 IN CAPITAL AGAINST FILM CENSOR BILL

Five hundred motion picture theatres in Massachusetts, representing a total investment of approximately $35,000,000, will be represented in the solid, vigorous opposition to be made against the so-called Carstens bill for film censorship tomorrow when the Senate ways and means committee continues its hearing on the measure.

Special Agent Carl C. Carstens of the Society for the Prevention of Cruelty to Children is the author of the bill, which provides for a three-hundred board of film censors to be appointed by and under the jurisdiction of the state board of labor and industries.

With J. A. Eslow, New England manager of the Universal Film Company and one of the leading motion picture men in the country at their head, the opponents to the bill hope to make out a clear case. Their preparations have been thorough. They have interested the public in their fight by flashing protests against the measure on the screens in their theatres daily. Then have secured some strong outside assistance.

Members of the Massachusetts Motion Exhibitors League, in a body, and their counsel, will take a prominent part. The Massachusetts Real Estate Exchange and the Boston Central Labor Union, both of which have condemned the measure, will aid the men whose business is said to be threatened.

President J. J. Barry, Vice-President Ignatius McNulty and Treasurer Harry Jennings will oppose the bill on behalf of organized labor. The "movie" men maintain that about 8000 employes of Massachusetts show houses will be affected if the bill is enacted into law.

The attitude of the opposition is presented by Mr. Eslow, the Universal Film man, as follows:

"I am not in favor of any change in the present method of censoring pictures. The verdict of the national board is, in my sincere belief, judicious, impartial and successful in its judgment upon the vast number of films manufactured yearly. Any change so far as Boston is concerned would, in my estimation, prove unwise.

"There are many phases in the judgment of pictures which the public is wholly unfamiliar with. In the first place, in a city like ours, with its tremendous cosmopolitan population, the matter of judgment is not as easy as one might infer. The stamp of approval sealed upon any picture by the national board of censorship comprises the verdict of more than 100 prominent people, whose established reputations as writers, educators, philanthropists, business men and women is universally known and respected. Their ability to diagnose every element of the difficulties that naturally arise in the judgment of pictures is proven by their success of the past five years.

"The best proof of Boston's confidence of their judgment is shown in the fact that no picture is allowed to be exhibited in Boston unless passed favorably on by this national board of censorship. This alone ought to prove sufficient guarantee of their practicability and experience to handle the situation, not to mention the fact that in their arduous labors these men and women receive no remuneration. In other words, they offer their valuable services gratis, which is, of course, the best proof of the sincerity of their judgment.

"On the other hand, what benefits can come of any change? Let us for the sake of argument assume that the now pending censorship bill become a law, what would be the result? Under the present structure of the bill the work would prove physically impossible to accomplish. This would, of course, naturally make careful and sincere judgment upon the enormous weekly output of pictures inefficient.

"This, however, is only the least of its bad features. We must not overlook the channel of graft which can easily be opened to this proposed board of three censors. The proposed tax of $1.00 on each film is of little consequence in so far as I can observe. While the film exchanges would, of course, be obliged to pay this levy the actual sufferer would be the public; for, with the increased cost, the exchanges would be justified in their increased prices to exhibitors, and the latter in turn would be equally justified in charging a higher admission fee to their places of amusement. Thus would the public suffer.

"The public does not realize the large amount of property that would be placed in jeopardy. Does the average layman realize, whether he or she be a movie patron or not, that there are over 500 theatres in Massachusetts, representing an output of over $35,000,000? Can you imagine the amount of labor supplied in the maintenance of these places? Assuming that a change took place and many of these theatres were forced to close, what would be the actual result in the homes of many families?"

Opponents of the bill say that it would give the censors a dangerous amount of power.

It would authorize the board to alter films and withdraw the license at any time for cause shown. The films would be marked as approved and the sign of this thrown on the screen. The bill provides for a fee of $1 for each reel examined which does not exceed 1000 lineal feet and for any reel exceeding this length a $2 fee.

A fine of not less than $25 nor more than $300, or imprisonment for not less than 20 days nor more than a year, or both, are provided as penalties for those exhibiting pictures not licensed, stamped and designated. If passed and approved, act would take effect July 1.

A FEW PARALLELS.

To the Editor of The Traveler:

"The Birth of a Nation" is still going on, and with it the persecution of a race. When I review a few of the crimes against white women, perpetrated by white men, they set me thinking. Where were the Southern knights of purity a few years ago, when one of their sons (Clarence Richeson) destroyed not only the virtue but also the life of one of our Northern girls? His father came here in all his Southern pride, declaring, "It is not in the blood, sah!" But it was in the blood and manifested itself, and that father went home crushed and broken.

Should all ministers be villified in moving pictures because that one was false to his sacred duties? Should little children be taught to fear priests because one killed a young woman some time ago in New York? Should the many physicians who go about daily saving hundreds of lives be deemed unsafe because a few of their profession, by illegal practice, cause the deaths of some young women? Should architects as a class be stamped as moral lepers because Stanford White destroyed the virtue of a young girl? No! a thousand times no!

These crimes I have cited were not committed by men of the slums, but by men of training, of high degree and great opportunities. And their actions only prove that human nature is human nature the world over. The many sad deaths, and mysterious burials, of young girls within the past year, further show that womanhood is not altogether safe in the hands of every white man. "The Birth of a Nation" is an incubator for race prejudice, and it is causing men's wrath to burn up their better judgment. CLARA MORRIS DIGGS.
191 Cedar street, Roxbury, May 3.

BOSTON (Mass.) EVE. GLOBE
MAY 4, 1915

BOSTON L. & H. A. INDORSED THE HALLOWELL BILL

At its regular meeting last night in the St Mark's Congregational Church at 1047 Tremont st, the Boston Literary and Historical Association indorsed the Hallowell Bill for censorship of plays and an appeal was made to the members to go to the Legislature in its defense this morning.

The resolution passed recited that "it is with heartburning and feelings of shame and discouragement" that the members of the association read in the newspapers that legislators went to see "The Birth of a Nation" and "applauded" it. "This in itself is sufficient reason for the suppression of 'The Birth of a Nation,'" read the resolution.

As colored citizens of Boston and Massachusetts, the members appealed for the quick passage of the Hallowell Bill, that the play may not be allowed. They also indorsed the movement of the United denominations to set aside May 23 as "Race Day," to oppose race hatred and prejudice.

NEW BEDFORD (Mass.) MERCUR
MAY 4, 1915

Dr. Charles W. Eliot, who can always be depended upon to say something sensible and worth while, is not in favor of legislating against the exhibition of the "Birth of a Nation" film. He advises the colored people not to feel insulted. It is false doctrine and if its presentation is everywhere accompanied by true exposition of what the American people stand for, it will have a useful result. And incidentally Dr. Eliot said a very fine thing. "It is true," he said, "that there has been a growing indifference among white people to all questions of liberty and justice in the conduct of public affairs."

SPRINGFIELD (Mass.) REPUBLICAN
MAY 4, 1915

THE HOUSE.

Debate Precedes Vote on Film Bill.

According to order the House met at 1 o'clock, but only about 20 members were present in consequence of the acceptance generally of the invitation from the Tremont theater to witness the production of "The birth of a nation," concerning which there was recently on the House calendar a bill to provide for a commission of three to pass upon theatrical shows in Boston. The calendar was read the first time and then a recess was taken, subject to the call of the chair, in order to give time for the absentee members to come in.

CONCORD (N. H.) MONITOR
MAY 4, 1915

Gertrude Stevenson has written a story based on the much discussed film spectacle, "The Birth of a Nation," which the Boston Journal is publishing as a serial.

BOSTON (Mass.) TRANSCRIPT
MAY 4, 1915

LOBBY QUIET AS A CHURCH

"Birth of a Nation" Witness Says the Police Made the Disturbance—Rev. M. W. Thornton Released When It Was Learned He Had a Ticket

William Johnson, a Winchester negro, who tried to buy a ticket at the Tremont Theatre in the evening of April 17 to see "The Birth of a Nation," testified today that when he was "refused" a seat at the box office he took it philosophically. Johnson was at the box office a full hour before curtain time, and when he was told that the seats were all gone, he approached policeman No. 481 and told the latter he would have him as a witness to the fact that there were no seats for sale. "After than," went on the witness, "I stayed around and made myself to home. By and by I saw Mr. Trotter in line and I fell in behind him. eW got to the box office and Mr. Trotter was told that there were no tickets for sale. We moved out and made the trip again to the box office. Again we heard the story of 'no tickets.' I didn't see any disturbance till Sergeant King came along; it was as quiet as a church. The sergeant said to Mr. Trotter: 'You're trying to incite a riot.' Then he arrested him. When Mr. Trotter was told by the ticket seller that there were no seats for sale he said, 'The white people are getting tickets.' Then he asked again, and the ticket seller looked over his head and didn't answer. I guess it was a hard blow for the ticket seller."

Rev. Mntrose W. Thornton pastor of the African Methodist Episcopal Church on Charles street, asserted that he was told that all tickets were sold when he tried to get one at 7.30 in the evening of the alleged disturbance. A little later he got one, he declared, through a white man. Then he went out on the street to smoke for it was half an hour before curtain time. Returning to the theatre, he ran across Rev. Mr. Puller, and was near when the latter was arrested. Mr. Thornton said that he also was taken to the station, but was released when it was fund that he had a ticket to the performance. The ticket was admitted by Judge Brackett as an ehibit, and the Court said that if Mr. Thornton had been arrested, there seemed to have been no justification for it. The witness was in the lobby when it was cleared by the police, and was put out in spite of his protest that he had a ticket. He saw Mr. Puller hit by a policeman, he declared, just before the latter's arrest, but he was unable to identify the policean. Thornton did not deny that he was interested in suppressing "The Birth of a Nation," but he denied having made the radical remarks attributed to him in a speech on Boston Common Sunday.

Some stirring words uttered in the theatre lobby, and laid at the door of Mr. Trottr, were acknowledged by Robert Coursey. It was he, according to his testimony, who said to the crowd in a loud voice: "This show is put on in an attept to desecrate our race; but we will let you know this isn't Georgia." To a group of white men, the witness spoke as follows: "If you'll give us half a chance we'll show you that we are good citizens." The witness felt that he had a right to see the photo-play, and to protest because he was denied, for the reason that he pays $1800 a year in taxes to the city of Boston.

Rev. Aaron Puller, who, with William Monroe Trotter, was arrested at the theatre on the night of the alleged disturbance, testified that he tried to buy a ticket to the performance, but was refused. He then left the lobby, and, reaching the sidewalk, was asked by Sergeant King to "tell these people there are no more tickets; tell them to go home." He followed the sergeant's instructions, he said, and just then was told that a policeman had struck a woman. "I went to the side of this woman," he continued, "and was about to take the number of the policeman when I was struck by another policeman and fell down. As I struck the curbstone two policemen grabbed me and dragged me to the sidewalk; some other policemen then took hold, I think there were five altogether, and after some rough handling they took me to the station."

Mr. Puller testified that he heard no loud talking in the crowd and saw no pushing. He did not address the people outside and advise them to "come into the theatre." In cross-examination the witness said that "as yet" he had made no complaint on account of the rough treatment he claimed to have received.

CABLE ADDRESS
CLIPPING FROM Telegram
Worcester Mass
4-2-15

HIS MASTERPIECE.

"The Birth of a Nation" the Culmination of D. W. Griffiths' Ability.

D. W. Griffith, the Mutual's $100,000 director, with the production of his masterpiece, "The birth of a Nation," has exemplified in one mighty 12-reel motion picture those matured abilities which have made so many releases in the Mutual program, and particularly several of the new Mutual masterpictures made under his general direction, so remarkable from the artistic point of view and so appealing from the standpoint of popularity.

A few of these pictures which show Griffith's perfecting touch, unmistakable to those who are familiar with pictures are "The lost house," by Richard Harding Davis; "The outcast," by Thomas Nelson Page; "Enoch arden," by Lord Tennyson, and "The outlaw's revenge in the birth of a new republic," These are all masterpictures, as is "Captain Macklin." The last is the latest production sent out from the Griffith studios at Hollywood and is founded on the story by Richard Harding Davis.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 4, 1915

"BIRTH OF A NATION" IN ITS SECOND MONTH

This is the second month of the engagement of "The Birth of a Nation" at the Tremont Theatre. Spectacularly, it far surpasses any photoplay ever produced. Thrilling in the extreme are the battle scenes, the picture showing the burning of Atlanta, the assassin's attack on President Lincoln and the activities of the Ku Klux Klan.

It is estimated that in the last four weeks more than 30,000 persons attended the performances at the Tremont. The pictures are exhibited twice every day, beginning at 2.10 in the afternoon and 8.10 in the evening. Regular theatre prices prevail.

The photo-spectacle is favored with an effective orchestral and vocal accompaniment.

Members of the Legislature saw the play yesterday morning at a special performance.

Al Lincoln
New York
4-16-15

"NATION" PASSES IN BOSTON.

Boston, April 14.

"A Birth of a Nation" the Griffith feature film, has been the centre of a bitter storm of dissension in this city through protests originally made by the negro organizations and later picked up and furthered by various white organizations, including the Wendell Phillips Memorial Association.

Mayor Curley at the private performance Friday night requested portions of the film in addition to the New York cuts be made including the scene where a negro member of Legislature removes his shoes and the Legislature, by a unanimous vote against orders him to replace them.

The negroes charge that all through the film they are treated unfairly, including the scenes where a negro regade chases a young white girl who throws herself off a cliff to save her honor and where an attempt is made to ravish a protesting white girl by means of a trick marriage.

The mayor said the showing of negro as a degenerate did not prove all negroes degenerates any more than the showing the assassination of Lincoln by Booth meant that every white man was of Booth's calibre.

It was finally discovered that the films were safe from prosecution as the Tremont through the fact that the local law applies only to immorality or obscenity in a theatrical performance and even then it can only be stopped by the joint condemnation of the mayor and police commissioner. Both these dignitaries sent official censors who said the film is "within the law."

(Mass.) AMERICAN
MAY 5, 1915

ARBITRARY FILM MEASURES ARE ATTACKED

Representative Bowser of Wakefield Tells Why He Opposed New Bills.

Representative Eben K. Bowser of Wakefield, one of the three members of the Judiciary Committee who dissented to the compromise censorship bill reported last week, today told why he voted against the measure. He said:

"What sense is there in passing new laws which injure rather than benefit? I prefer the present statute to the Judiciary Committee bill. The measure reported adds as a censor the chief justice of the Boston Municipal Court. The present statute bestows the power of censorship upon the Mayor and police commissioner.

"Now I have the most profound respect for Chief Justice Bolster. I think he is a splendid type of judge and citizen. But when I say I don't think he should sit as a censor of photo plays or any other public entertainment I do not wish to reflect in the slightest measure on him personally.

"My objection is general. I do not think a justice whose tenure of office is for life, should be asked to censor plays or films with the Mayor and police commissioner. Not that a judge wouldn't be apt carefully and conscientiously to weigh all the facts, as I am sure Chief Justice Bolster would do, but such a statute would establish a dangerous precedent.

"In the first place the committee measure gives a power altogether too arbitrary, and, in the second place, it bestows the power to a judge who is appointed and not elected. He and the Mayor and police commissioner must be unanimous in their decision from which there can be no appeal.

'RELIEF' MISSES MARK.

"I would prefer to give all the power to a Mayor, because he could be made answerable to the people if he was found to be false to his trust and to graft. Another feature I dislike about the committee bill is failure to specify cause for suspension and failure to give aggrieved managers the right to appeal.

"I say if we cannot improve the present law let it alone. I haven't seen a relief measure offered yet that comes anywhere near hitting the mark.

It is my purpose to offer an amendment to the Judiciary Committee censorship bill to eliminate the chief justice of the Municipal Court as a censor. If that is done I feel satisfied the bill will die a natural death, because the committee will then have no further interest in it.

"I have seen 'The Birth of a Nation' twice. It is a wonderful production from a photographic and entertainment standpoint. It is really thrilling. It shows the possibilities of the motion picture art. The photoplay has come to stay and it is already a tremendous power in our everyday life. It has great educational advantages. It is growing with leaps and bounds, as the production at the Tremont Theatre shows. Therefore proper safeguards should be prepared to protect rather than injure the industry.

"Even if the Judiciary Committee bill were made a law it admittedly could not prevent the exhibition of 'The Birth of a Nation' which apparently has been the target for the various measures offered. Why stir matters up and attempt changes that will leave us deeper in the mire than if we stand by the present law?"

BILLS TOO ARBITRARY."

"The committee bill and kindred measures are too broad and arbitrary. They are not just. Such laws could be so abused as to interfere with public meetings and free speech and freedom of the press. While freedom of the press is sacred it might be argued that next to it should be freedom of the stage, except where virtue and morals are assailed."

At the hearing to be given today by the Senate Committee on Ways and Means the Massachusetts Exhibitors League, Massachusetts Real Estate Exchange and the Central Labor Union will oppose the Carstens bill, which aims to give censorship power to the State Board of Labor and Industries and to impose a tax of $1 to $2 on all films brought into the State.

The following denouncement of the Carstens bill has been issued by Fred J. Dempsey, president Local 11, International Alliance Stage Employes, and John J. Barry, corresponding secretary of the Boston Central Labor Union:

"FANATICAL LEGISLATION OPPOSED BY ORGANIZED LABOR.

"Any measure, whether private or public, or of private or legislative origin, that contemplates danger for the interests of personal liberty or the rights of the hosts of the working men in Massachusetts cannot and will not receive the support of the labor organizations throughout the State.

"Senate Bill 202, under discussion before the Senate of Massachusetts, is such a measure, and, in its conception, shows a woeful lack of consideration of the facts governing the exhibition of motion pictures which its proponents seek to hamper, and absolutely no positive knowledge of the far-reaching and disastrous effects of the passage of this bill.

"They ask that a sweeping censorship of motion pictures be vested in a State Board composed of three members, but have they ever asked themselves or anyone else what the effects of such a condition would be? Upon their own statements they would eliminate the possibility of producing about 30 per cent. of the output of film plays that are now being shown in this Commonwealth.

SEE PERIL IN BILLS.

"Do they know that the present output of motion pictures is hardly sufficient to supply the demand necessary to continue the operation of upward of 600 theatres in this State devoted to their exhibition?

"And what would this mean? It does not take a person of extraordinary intelligence to figure out that inevitably about thirty per cent. of the motion picture theatres of the State would be forced to close their doors. Thirty per cent. of the poor man's—the working man's—theatres would be barred to them.

"Is it a just or promising measure that proposes to deprive the working man of his cheap amusement?

"And what would be the further result of the adoption of this legislation? Cannot its proponents conceive that with thirty per cent. of their product useless on their hands, the film manufacturers, must, for the salvation of their business in this State, ask more from the exhibitor who is fortunate enough to still have his business for the privilege of showing the pictures to the public?

"This is just what will happen, and, inevitably, it means that the exhibitor will ask of the patron that he make up his increased cost of doing business. Who, then, is the ultimate sufferer but the public—the ordinary man, woman or child who can afford a nominal small price of admission but who cannot afford the luxury of the higher priced entertainments? And it would not be too far a cry to predict average picture shows at prices up to fifty cents. In short the passage of this measure would presage the death of the poor man's show.

"Have these seekers after frenzied legislation considered for a minute that in the closing of thirty per cent. of the motion picture theatres of Massachusetts they would throw out of employment the unionized employes of conservatively 175 theatres?

CALL FOR FREEDOM.

"If they want it further enumerated, let us quote figures. It would mean the unemployment of about 175 operators and possibly 150 assistants, at least 600 musicians, at least 375 stage mechanics, and, at the very lowest, 1,500 other employes of the theatres depending upon them for a livelihood.

"It is hardly necessary to state that the projection of many picture theatres, entailing large costs of construction and meaning the employment now and permanently of many hundreds of working men of the Commonwealth, will be, and are, halted for the settlement of this pertinent question.

"Organized labor has always stood and always will stand, not for the privilege and caprices of the few, be they classes, races or creeds, but for the full quota of freedom, and it does stand for the rights of the working man and the personal comforts of the poor man.

"Senate bill 202 seeks to encompass all of these, and, as a needless measure, aimed toward the supposed satisfaction of a few, is nothing less than a hysterical effort to place more law on the already overburdened statute books, where it is not only inefficient but not wanted.

"As opposed to this legislation the undersigned representatives of the Boston Central Labor Union ask that this bill be further considered with the true facts distinctly in view and defeated as unproductive of welfare and happiness for the working man of Massachusetts.

"Fred J. Dempsey, president Local 11, International Alliance Stage Employes; John J. Barry, corresponding secretary Boston Central Labor Union."

New Propositions Injure More Than Help Conditions, He Declares.

(Mass.) MO

BOSTON (Mass.) ADVERTISER
MAY 5, 1915

PROTEST FILM PLAY

Christian Endeavor Adopt Resolutions Denouncing "Birth of a Nation"

Resolutions protesting against the photoplay, "The Birth of a Nation," and urging the passage of laws to prevent public performances which tend to provoke racial hatreds and misunderstandings, were unanimously adopted by members of District 1, Boston Christian Endeavor Union.

The resolutions were sent to Gov. Walsh, Pres. Coolidge of the Senate, Speaker Cox, the Boston newspapers, and John B. Schoeffel, proprietor of the Tremont Theatre. They were signed by William Shaw, Nan Van Syckel and Marion J. Pullen.

The resolutions passed were:—

"Resolved, that we, the members of District 1 of the Boston Christian Endeavor Union, in convention assembled, representing 14 societies and 1000 members, protest against the presentation of the motion-picture play, 'The Birth of a Nation,' and urge the passage of such laws as shall prevent the production of such public performances as provoke racial hatreds and misunderstandings."

BOSTON (Mass.) AMERICAN
MAY 2, 1915

CUSHING HAS YET TO SEE 'MOVIES'

Urges Film Censorship but Opposes Judiciary Committee Bill; Urges Right of Appeal.

Grafton D. Cushing, Lieutenant-Governor of Massachusetts, blue blood, social worker, lawyer, teacher and bachelor, has never gone to the "movies." He confessed it himself in a speech before the Twentieth Century Club yesterday, when he said:

"I have never been to a motion picture house to see a film, yet I believe the interest aroused by "The Birth of a Nation" put us in the position to discuss legislation. There ought to be a board of censorship, composed of two men and one woman, to pass judgment on every film used. Their seal of approval ought to appear on every film. If their decision is unreasonable, there should be the right of appeal to the Supreme Court.

Lieutenant-Governor Cushing in his address made it clear that he thought motion picture managers should have the right to appeal.

"The members of the Judiciary Committee do not," he said, "or they would not have reported the copromise measure adding the Chief Justice of the Boston Municipal Court as a censor with the Mayor and Police Commissioner, and insisting that their decision in correcting or suppressing a photo-play or entertainment of any sort, must be unanimous.

"The most dangerous flaws in their measure are denial of appeal and permitting the triumvirate to reject a film or show, not for the specific causes of immorality and obscenity as defined by the present law, but for any reason that might pop into their heads.

"Little wonder that theatre managers and motion picture producers are attacking the Judiciary Committee bill with a solid front. And it is notable and not a little odd to learn that the colored race are opposed to the compromise bill also, in spite of the fact that it is likewise objectionable to the exhibitors of 'The Birth of a Nation' and film producers generally.

"In the lame apology substituted by the Judiciary Committee the public and theatre interests see a graver danger and no relief. It is the popular opinion that the present statute is preferable."

Trotter Not Guilty of Inciting Riot

William Munroe Trotter and the Rev. Aaron W. Puller were found not guilty by Judge Brackett in the Municipal Court of charges of creating a disturbance and inciting a riot in the lobby of the Tremont Theatre, April 24. Trotter was fined $20 on the charge of assaulting Patrolman Connaire. He appealed.

Fleischer to Defend 'Birth of a Nation'

Dr. Charles Fleischer will defend "The Birth of a Nation" in a public debate in the Maverick Congregational Church, Central Square, East Boston. His opponent will be Peter R. Fagan, a Boston newspaperman.

BOSTON (Mass.) TRANSCRIPT
MAY 5, 1915

PULLER FREED; TROTTER FINED

Judge Brackett in "Birth of a Nation" Case Tells Negroes They Should Have Sought Redress in the Courts or Legislature

There was applause among the negroes in the Municipal Court yesterday afternoon when Judge Brackett's finding in the "Birth of a Nation" case, acquitting Rev. Aaron Puller, was read. Mr. Puller and William Monroe Trotter, editor of the Guardian, had been charged with making a disturbance and inciting a riot at the Tremont Theatre on the evening of April 17. Trotter had been charged also with assaulting an officer, and on this charge alone he was fined $20, and appealed.

In giving his decision Judge Brackett said: "I severely criticise the man who sold the tickets on that night. When he testified here that he sold no more tickets after being ordered to stop I hoped to believe him.

"It was the theatre's right to stop the sale of tickets. But I find upon the evidence in this case that the ticket seller continued to sell and used unfair discrimination between white and colored applicants for tickets. His conduct is largely responsible for what occurred.

"Mr. Trotter's conduct was not what it should have been, considering his influence with his people. If his people were wronged they should have sought redress later in the Legislature or in the courts."

The Court said further that Trotter and Mr. Puller would have done better had they counselled their friends to leave the theatre in peace. He complimented the attorneys on both sides for the spirit and fair manner in which the case was conducted, and the persons who have attended the hearings for their exemplary conduct throughout.

FILM PLAY FURTHER PROTESTED

District 1, Boston Christian Endeavor Union, Adopts Resolution Which Is Sent to Governor, Newspapers and Manager Schoeffel

The following resolution was adopted at a meeting of District 1, Boston Christian Endeavor Union, last night:

Resolved, That we, the members of District 1 of the Boston Christian Endeavor Union, in convention assembled, representing fourteen societies and one thousand members, protest against the presentation of the motion-picture play, "The Birth of a Nation," and urge the passage of such laws as shall prevent the production of such public performances as provoke racial hatreds and misunderstandings.

Copies of the resolution were sent to Governor Walsh, President Coolidge of the Senate, Speaker Cox of the House, John B. Schoeffel, manager of the Tremont Theatre, and to the Boston newspapers.

Negroes to Continue Fight

At a mass meeting of negroes at the People's Baptist Church last night, Rev. Aaron W. Puller, the pastor, gave the incidents of the disturbance at the Tremont Theatre on the night of April 17, in which he was involved. Other speakers urged the audience to continue their fight against the presentation of the film play, "The Birth of A Nation," and to resort to violence, if necessary. Mr. Puller remonstrated against violence, however, and declared that the best way to fight the film play was by law. The pastor was the speaker also at a meeting of the J. C. Price Musical and Literary Society at the Columbus Avenue Methodist Episcopal Church. Here again he advised opposition to the film play through cooperation, but in a sane way.

STONEHAM (Mass.) ENTERPRISE
MAY 5, 1915

PLAYING TO CAPACITY.

"The Birth of a Nation" enters its Second Big Month at the Tremont Theatre.

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation" enters upon the second big month of its run at the Tremont Theatre, Boston, Monday afternoon. The play is the most widely discussed topic in this State and for a fortnight has overshadowed even the European war and the Roosevelt Barnes trial as a front page feature. On Monday morning at 10.30 o'clock a special performance was given with the members of the legislature and other officials as invited guests.

Mr. Griffith's production has developed an enormous number of friends in Greater Boston and all the surrounding places. It has now been viewed by more than 75,000 patrons. Their support, with that of those who sympathize with them, outweighs the opposition. The issue of freedom of dramatic speech is involved in the play's continuance. It is hoped a wise and reasonable censorship bill will be passed that will not curtail the privileges of stage producers nor render nugatory such wonderful art achievements as the one Mr. Griffith has accomplished.

Public performances are given at the Tremont Theatre twice daily at 2.10 and 8.10 p. m. except on Sundays. The prices range from 25c. to $2.00 evenings and Saturday matinees, and 25c. to $1.00 the other matinees. Mail orders when accompanied by check and stamped self-addressed envelope are promptly filled. The run is proving the most extraordinary one in the history of Boston theatricals, all the performances up to date having been absolute capacity.

NFIELD (Mass.) RECORDER
GREEN MAY 5, 1915

MOVIE REGULATION

The agitation in Boston over the film representation, "The Birth of a Nation" brings to direct issue the question of the public regulation of the motion picture business. On the one side, it is made clear that the only legal restraint is upon immoral features. On the legislative side, there is confusion over the extent to which the public may go in restraint of films that are objectionable on other grounds than their immorality. The moving picture investment has reached proportions that give ground for the familiar plea of the rights of property which may not be sacrificed.

With all the claims that are made for the new and by far the most popular form of entertainment that it is educational and harmlessly diverting there comes an obligation to keep it up to these specifications. When it becomes offensive in any particular, as in the case of the Birth of a Nation through its race reflections, it fails to justify its rights. The issue ought be fairly met. The right of the public to restrain what is objectionable, offensive, injurious, likely to disturb, can hardly be questioned as a moral right. And the writing of the moral right into a statute is the task of the legislature.

A careful, just, searching defense of the thousands who witness the movies against not only moral harm in the sense that word is narrowly used, but against the implanting of harmful prejudices, is in the interest of the theatre owners and the film makers. It is secondary at best to the public interest, but it is not antagonistic. The men most interested financially can least afford to have the instrument of the public's entertainment and their profit discredited.

It will be fortunate if out of this agitation there comes a means of passing oversight that will be for the common interest. Somewhere there needs to be a tribunal before which can be heard the merit of any question of exhibition.

BOSTON (Mass.) AMERICAN
MAY 4, 1915

FILM MEN ASK JUST SOLUTION OF PROBLEMS IN BIG INDUSTRY

Film history is being written in Boston these days. A crisis has been reached in the motion picture industry. Exhibitors and theatre owners realize that the agitation stirred by "The Birth of a Nation" has brought matters to a head.

They demand an accounting right now. Producers claim delusions, misunderstandings and prejudices should be swept aside at once and a solution reached, not only for the sake of photo-play art, but for the interests of the public.

The motion picture men say the future of this industry in Boston and Massachusetts depends on wise and just adjustment of present difficulties for all time. They hail a satisfactory settlement, but insist that it shall be final and equitable.

It is the consensus of opinion that no remedy has been found or even hinted at in the whirlwind of proposed legislation resulting from the criticism of the historic production at the Tremont Theatre. Even prominent legislators prefer the present law to any of the hysterical relief measures, the majority of which have been carried into oblivion by the weight of their own defects.

As the film producers and exhibitors view it, the most vicious feature of the present agitation is its direct blow at free speech and a free press. They say these two phases should be kept constantly in mind. They further aver that the placing of any arbitrary power in the hands of a coterie of office holders would be unconstitutional and a public menace.

So they insist on a "show-down" and they are doing their level best to bring it about in the Massachusetts Legislature. When the Legislature shuts up shop and attends a photo-play in a body to judge the merits of disputed films the situation must be acute. That's what happened yesterday at the Tremont Theatre when the solons and their wives, daughters and sisters filled the house to witness a private display of the much-discussed film.

SEEN BY LEGISLATORS.

It was a novel event. It marked an epoch in public amusements. The management had thrown open its doors and the producers "presented their evidence," as the announcer put it, adding:

"In view of the many misstatements the management felt it would be better for the members of the Legislature not to accept our argument or the argument of our opponents, but to behold the proof first hand. We will today show what is being produced to the public twice daily and at the close, at the request of the Committee on Judiciary, will throw on the screen the parts excluded by order of the court."

The legislators and their friends were presented with programs by girls in flounces and hoop skirts and ushered to their seats by young men in uniform, some in Confederate gray and others in Union blue.

The music, chorus of Southern melodies and the marvelous photographic excellence of the performance were freely commented on in the foyer. So was the dramatic intensity and magnitude of the production.

The management claims it took nearly nine months to perfect the play and that 18,000 people took part. The production shows the possibilities of the film art.

A very few applauded the slide announcing that although 400,000 Ku Klux shrouds were made in secret by the women there was not a single violation of confidence. There was general and vigorous applause when the Ku Klux clan galloped to the rescue.

Not a few of the solons said they were impressed by the introductory slide, which read:

> A PLEA FOR THE ART OF THE MOTION PICTURE.
>
> We do not fear censorship, for we have no wish to offend with improprieties or obscenities, but we do demand, as a right, the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue; the same liberty that is conceded to the art of the written word—that art to which we owe the Bible and the works of Shakespeare.

FIGHT CARSTENS BILL.

The slide epitomizes the contentions of all exhibitors and film producers in their campaign for a just and equitable law. They are eager to live up to the law and more eager to educate and not offend or degrade the public. Hence the acuteness and importance of the present situation.

The Committee on Judiciary has reported a bill making the Mayor, Police Commissioner and the chief justice of the Boston Municipal Court a board of censors whose decision must be unanimous and from which there can be no appeal.

On Wednesday the next skirmish in the film war will be fought out before the Senate Committee on Ways and Means when the exhibitors, film exchange proprietors, representatives of the Central Labor Union and the [illegible]

[illegible] hopes pictures [illegible]

Continued on Page Nine, Column 6

Massachusetts Real Estate Exchange will combat the Carstens bill. The Massachusetts Motion Picture Exhibitors' League will turn out in a body with counsel.

The bill would vest the State Board of Labor and Industries with an arbitrary power in the censorship of photo-plays and all public entertainments without ascribing specific cause.

The executive committee of the Massachusetts Real Estate Exchange adopted the following resolutions opposing the Carstens beasure:

Voted, That the Massachusetts Real Estate Exchange views with disfavor the substitution for the National Board of Censorship, a paid board of censors for motion pictures, in the Commonwealth for the following reasons:

Such a board would impose hardships upon Massachusetts enterprises because of the inability of such a limited board to censor the requisite number of films to meet the demand.

Such a board would be superfluous because the national board already performs the necessary service adequately and without expense, while a board less efficient, because of its size, would entail considerable expense upon the Commonwealth.

PRAISE NATIONAL BOARD.

The character of the National Board of Censorship is beyond question, because its personnel is derived from organizations of the highest standing in New York city, whose function it is disinterestedly to conserve the public good, and it is our belief that a local board of the character suggested could not render better service.

The Massachusetts Real Estate Exchange recommends, however, that an unpaid commission of three members of the highest type of citizenship should be appointed by the Governor, with full power to pass upon those films and plays only in any theatre, motion picture house or place of amusement, against which question may be raised as to whether they are immoral or obscene, or incite race or creed prejudices.

BOSTON (Mass.) ADVERTISER
MAY 5, 1915

"NOT GUILTY" IS RIOT CASE VERDICT

TICKET SELLER AT THE THEATRE IS CENSURED

Court Frees W. M. Trotter and Rev. Aaron Puller of Charges Inciting Violence

In finding William Monroe Trotter and Rev. Aaron Puller not guilty of inciting riot and disturbing the peace at the Tremont Theatre on April 17, in connection with the presentation of "The Birth of a Nation," Judge Brackett severely criticised the ticket seller for unfair discrimination between white and colored persons and declared that the conduct of the ticket seller was largely responsible for what occurred on that night.

Although discharged on the charges of inciting riot and disturbing the peace, Trotter was found guilty of assault on an officer and fined $20. He entered an appeal.

In giving his decision Judge Brackett said: "I severely criticise the man who sold the tickets on that night. When he testified here that he sold no more tickets after being ordered to stop, I hoped to believe him.

"It was the theatre's right to stop the sale of tickets. But I find upon the evidence in this case that the ticket seller continued to sell and used unfair discrimination between white and colored applicants for tickets. His conduct is largely responsible for what occurred.

"Mr. Trotter's conduct was not what it should have been, considering his influence with his people. If his people were wronged they should have sought redress later in the Legislature or in the courts."

He said further that Trotter and Rev. Dr. Puller would have done better had they counselled their friends to leave the theatre in peace. He complimented the attorneys on both sides for the spirit and fair manner in which the case was conducted, and also those persons who have attended the hearings for their exemplary [illegible]

BOSTON TRAVELER
MAY 4, 1915

PRESENT MONSTER ANTI-RACE FILM PROTEST IN HOUSE

Representative Rowley of Brookline presented to the House today an impressive petition, signed by Joseph Lee, a member of the Boston school committee, and 4534 others "in aid of legislation relative to public entertainments that are immoral or indecent or that tend to excite racial or religious prejudice."

The petition, which is one of the biggest in point of signatures that has been filed in either branch of the Legislature for years, contains the names of practically all of those who have taken a prominent part in the protest against the production of the photoplay "The Birth of a Nation." The signers include the following:

Joseph Lee and Margaret C. Lee, 96 Mt. Vernon street; Christopher R. Eliot, 2 West Cedar street; F. P. Sprague, 229 Commonwealth avenue; Elizabeth C. Putnam, 104 Marlborough street; James J. Putnam, 106 Marlborough street; Grace Wolcott, 202 Marlborough street; Zilia C. Perry, Margaret Perry, Edith Perry and Thomas C. Perry, 312 Marlborough street; Georgia Lowell, 12 Fairfield street; Miss Lucy S. Sampson, 229 Commonwealth avenue; E. P. Tilton, Marlborough street; Harriet Minot Laughlin, 50 Commonwealth avenue; Mrs. H. P. Phillips, Tufts College.

Practically all of the signatures were obtained in Boston and the immediate vicinity.

At a meeting of the first district of the Boston Christian Endeavor Union, representing 14 societies and 1000 members, in the First Presbyterian [illegible] ing resolutions were adopted, copies of which, today, were sent to the Legislature and to Gov. Walsh. The resolutions protest against "the presentation of the motion picture play, 'The Birth of a Nation,' and urge the passage of such laws as shall prevent the production of such public presentation as will promote racial hatred and injustice."

There will be a big mass protest meeting tonight in the Columbus Avenue A. M. E. Church, at Columbus avenue and Northampton street, and a similar meeting tomorrow night in the Camden Street Church.

Indorse Hallowell Bill and "Race" Day

The Boston Literary and Historical Association, at its regular meeting last night in the St. Mark Congregational Church, indorsed the Hallowell bill for the censorship of plays, and urged its members to go before the Legislature today, in an effort to urge that body to take favorable action. Resolutions adopted by the organization deplored the visit to the Tremont Theatre yesterday of members of the state Legislature, to witness the photo-play, "The Birth of a Nation," as guests of the management, and further deplored the applause which greeted the activities of the Ku Klux Klan, as depicted upon the screen.

Members of the association, who witnessed the photo-play, adopted resolutions expressing agreement with Prof. A. B. Hart that "the play is based upon the most hideous of crimes, and is calculated to arouse passionate and destroying race hatred."

As colored citizens of Boston and Massachusetts, the members in their resolutions appeal to the Legislature to forbid further showing in city and state of a play which, they assert, promotes the Southern propaganda of disfranchisement and lynching, by quick passage of the Hallowell bill. The movement of the united denominations designating May 23 as "Race Day," to oppose race hatred and prejudice, also is indorsed by the association.

BOSTON (Mass.) AMERICAN
MAY 5, 1915

No One Should Judge a Play Like "The Birth of a Nation" Unless He Has Seen It

The AMERICAN publishes below a letter from Carrie Washington Reed concerning the censorship of moving picture exhibitions.

Editor BOSTON AMERICAN:

Dear Sir—I have read your editorial anent the "Birth of a Nation" photo-play and the legislation aimed to suppress it, and while I do not agree with your conclusions, it is pleasing to note your friendly and deserving tribute to the colored race, contained therein, which in substance is a condemnation of the play.

Your defence of the "liberty of the press," however, suggests to me that historic utterance: "O Liberty! Liberty! how many crimes are committed in thy name!"

You admit that the play is not true to history and that it libels the colored race, I glean, when you say "a race can be libeled, but it cannot be really harmed by misrepresenting history. So we ought not to overthrow a principle of liberty, in a vain attempt to prevent a harmless libel." But would you have the 10,000,000 of our colored citizens grossly maligned, for the "liberty of the press"?

Why not invite colored men into your office, as you do white men, to discuss these great issues, so that the world may know their viewpoint? Seventy-five thousand colored citizens of Massachusetts, without a dissenting voice, demand the suppression of this play, a situation almost unprecedented in our history.

None but colored men and women can fully appreciate the cruel injustice of this production, which, its sponsors have admitted, is aimed to embitter the white man against his colored brother.

Young men, women and children, who have no personal knowledge of the reconstruction period and have been unable to secure any accurate, historical facts relating thereto, see the play and are told that it is true; that Boston would not license the pictures were the events there portrayed false. The result is that they believe what they have seen and come away with an intensely bitter feeling against the colored race, which is there pictured only as an ignorant, depraved, lustful people.

Colored men have valiantly fought an uphill battle against tremendous odds since the war and have had to contend against intense prejudice, even in Boston, and to add to their burden, at this time, the production at the Tremont Theatre with its wicked design is a crime, differing in degree only from that when he was liberated and left without shelter, raiment or food, to work out his salvation in the hostile country of his former masters.

You certainly would place some regulations on picture shows. Would you permit our German citizens to present a photo-play falsely portraying men and women of French or English extraction, as depraved criminals, especially if it were admitted in advance that the object was to create prejudice against these nations?

You say "The provisions of the bill would have prohibited 'Uncle Tom's Cabin,' etc." It required no law to suppress that play in the South and it was never verbally received even after being mutilated beyond recognition.

You joined in the protest against the Johnson-Jeffries fight pictures, which merely represented a black man triumphing over a white man in a fair and manly test of physical strength and skill, and when they were suppressed, you said it was a great moral victory. I think you know that the opposition to those pictures was based upon racial grounds, and to be consistent you ought likewise to urge the suppression of this photo-play, which from a moral standpoint is far below the standard of prizefighting.

The Civil War is over and the South ought to be only too glad to forget, rather than come to Boston fifty years after its close, to picture the assassination of Lincoln and glorify the assassin, Booth, with his "sic semper tyrannis." Yours for justice.

CARRIE WASHINGTON REED.

No. 19 Wigglesworth street, Boston.

The AMERICAN does not attempt to justify "The Birth of a Nation" photo-play. Neither does the AMERICAN condemn it. But there is evidence in some of Mrs. Reed's criticisms that she has not seen the play, but has derived her knowledge from hearsay. For instance, she closes her letter with the statement that the play "pictures the assassination of Lincoln and glorifies the assassin, Booth, with his 'sic semper tyrannis.'"

If Mrs. Reed had seen the play she could not have made such a statement. It does not glorify the assassin Booth. It represents his act as a terrible blow to the white people of the South. The mother of the Camerons, the central Southern white figures in the play, calls Lincoln "The Great Heart," and when the news of his assassination is brought to the Cameron home, the old man bows his head and weeps and the young Southern colonel is made to say, "What hope is left for the South now?"

The impression which an intelligent and calm mind receives from this photo-play is one of sympathy for the negroes and of disgust for the Northern whites who went down to use the negroes for their own corrupt and immoral purposes. Among all the figures which stand out in relief from the enormous mass represented in this remarkable play, there are none more attractive than the negro man and woman who were attached to the Cameron household and who risked their lives to protect the old white man.

The individuals who do the vicious things are the white captain, the white politician and the half-white carpet-bagger. The great mass of the colored people are represented to be happy, innocent and easily led. What they did was as children incited by ignoble white men who played upon the wrongs they suffered in slavery.

The AMERICAN suggests that the management of "The Birth of a Nation" invite the colored people of Boston to see this play and to judge it each for himself. Let a day be reserved for this purpose.

ON (Mass.) ADVERTISER
MAY 5, 1915

ters to the Editor

E. Pillsbury's Protest

itor of The Advertiser:—
seen the moving-picture show
e Birth of a Nation," and found
very different from what I had
to expect, I am strongly im-
hat the controlling reason why it
be excluded from exhibition in
tts has not been brought out
him be.
ed its most offensive feature to
famation of the negro. Much as
to this, on grounds both of justice
ey, the fundamental objection to
lies deeper. It is covert but most
nd insidious defamation of the Un-
e, and apotheosis of slavery and
. We of the white race should be
rise against it, and we do our-
o credit by leaving it to our col-
low-citizens to protest. With the
n of the Lincoln episodes, where it
y defers to a sentiment that can-
ly be trifled with even in the law-
North—though it is impossible to
a touch of coarse caricature in
of the Lincoln—it is, from the ris-
the curtain unto the going down of
e, a pack of pictured lies so gro-
false that but for their malice and
ower of mischief, as addressed to
s of a generation comparatively un-
d, they would be simply laughable.
e of the displayed incidents most
ted to exalt rebellion and excite
hy for the (white) victims of recon-
on, probably there is not one au-
nted instance in the whole history
war and reconstruction period. Pur-
to be historical, it is history up-
own, a complete inversion of his-
truth. If special pains are taken to
the negro, it is because he is the
object of the propaganda for repeal
14th and 15th Amendments of which
lay is unquestionably a part, and it
ted will be a subtle and effective in-
ent. The most amazing feature of
hole performance is the glorification
Ku Klux Klan, for which alone it
have been composed. Fancy a de-
of that "secret, black and mid-
horde of lawless ruffians whose ca-
of outrage and murder is unhappily
f the history of the country, as aris-
ut of a chivalrous purpose to protect
women against negro lust, drawing
nse, probably sincere, from an honest
achusetts audience! Yet they emerge
end with the principal honors of the

pictorial recrudescence of the Rebel-
is a gross libel upon the Union cause,
its public leaders. Lincoln only ex-
, upon every soldier, living or dead,
ought for it, and upon the whole
who supported it. Slavery and re-
were right, the South was outraged
ancipation, the attempt to secure the
in his freedom was a crime for which
sale murder was the proper remedy,
negro was unfit for freedom and is un-
r civil rights, the Yankees were van-
the rebels the true chivalry, and the
Klux Klan the heroes of the whole
a. This is the moral of the tale, con-
d with skilful innuendo and most con-
mate art. It gambles on the public
rance of our own history, and as a
majority of people are more impressed
what they see than by what they read
ear, it is liable to win by permanently
ing a radically false conception in the
ic mind.
e selection of Massachusetts as the
for the introduction of this spectacle
he public, impudent as that is, affords
opportunity to deal with it here as it
rves. In the South, with conditions
ressed, such a show and its perpetrators
ld be lynched. This is not the Massa-
etts way. But unless we find a way
ffectively resent this libel alike upon
citizenry and our history, let us de-
y our soldiers' monuments, give the
le-flags at the State House to the dust
, abolish our Memorial Day, and con-
ourselves unfit to inherit the tradi-
s of Massachusetts, in our impotence
indicate them or the memory of the
who made them.
A. E. Pillsbury.
ston, May 3.

OSTON (Mass.) POST
MAY 5, 1915

DENOUNCE PHOTO-PLAY

peakers at Mass Meeting of Colored People Urge Continuance of Fight Against "Birth of a Nation"

An educational mass meeting of the younger generation of the colored people of Greater Boston was held in the People's Baptist Church, South End, last evening, and in the course of his address William Lee, directing his remarks to the young men, declared: "We are planning for the time when the legal side of this fight is exhausted. We want men to fight. Men who are strong, who have no yellow streak, who are not weak-kneed, who will give their lives for the race. It makes no difference to me how soon this happens, for I am ready now."

At the conclusion of Lee's address the Rev. Aaron Puller stated to the audience that he did not agree with all that Lee had said, and that the best way to fight the film company was by law, and not by violence. The next moment, however, Herbert H. Guppy, chairman of the meeting, announced that a collection would be taken for the Equal Rights League in case there should be trouble, to defray legal expenses and pay fines.

Among the other speakers were Mrs. Agnes Adams, colored social worker; J. Hamilton Caines, William D. Brigham, a white supporter; Julian Ring and W. Munroe Trotter, the colored editor.

The other meeting was at the Columbus Avenue M. E. Church, colored, under the auspices of the J. C. Price Musical and Literary Society. There were about 100 present at this meeting, and Dr. Puller was the principal speaker. He urged the negroes to stick together and in that way win their fight.

...erence to me now soon it happens."
On the other hand, the pastor of the church, the Rev. Aaron W. Puller, advised his hearers to be calm, law-abiding citizens, and he took exceptions to resorting to physical force. This great problem of race prejudice would never be settled, he said, until settled rightly and lawfully.

"I believe, however," he exclaimed, that on Saturday evening, April 17, Sergeant King and his men had formed a conspiracy to bring me to the police station and murder me."

He then invoked the aid of all fair-minded people, irrespective of color, creed or nationality, to lend a hand to persuade the Mayor, police commissioner and the Governor, in the name of decency, to strip Sergeant King and his subalterns of authority that gentlemen, rather than murderers, might patrol the streets as policemen.

Stirring speeches were also made by J. Hamilton Caines, Julian Ring, Mrs. Agnes Adams, William D. Brigham, the Rev. B. F. Swain and W. Munroe Trotter.

In the resolutions adopted, Representative Curran, in opposing legislation to remove the photo-play, was denounced as betraying his constituents of

BOSTON (Mass.) JOURNAL
MAY 5, 1915

PASTOR CLAIMS POLICE PLANNED TO BEAT HIM UP

Rev. A. W. Puller Addresses Two Big Meetings of Negroes.

SAYS HE WILL SUE CITY FOR $20,000

Young Men Urged to Fight For Suppression of "Birth of Nation"

Two mass meetings were held last night in colored churches in the South End to protest against the photoplay, "The Birth of a Nation." The largest of the two was at the People's Baptist Church, Camden street, where about 1000 negroes, men, women and even children, gathered. It was still going on at an early hour this morning.

At this meeting Police Sergt. Martin King and several patrolmen of the La Grange street station were assailed, and the Rev. Aaron W. Puller, the pastor of the church, asserted that these men had planned to beat him when he was arrested at the riot three weeks ago at the Tremont Theater.

Puller was yesterday acquitted on the charge of inciting a riot, by Judge Brackett in the police court. He was arrested on the night of the riot by Sergt. King and several patrolmen of his station. Puller alleged last night that these men had planned to beat him in the station, but did not have the "nerve" to go through with it. He intends, so he said later to a Journal reporter, to sue the city of Boston for $20,000 on account of his arrest.

Makes Conspiracy Charge

"Sergt. King had conspired to take me to the station house and harm me, when he arrested me that Saturday night," said Puller. "We will not rest until he is stripped of every bit of police authority, and the other officers who were with him. It has come to a pretty pass when a police sergeant in Boston can stand up and say, 'Lock that nigger up.'

"That is what he said about me to five officers. Then one of them struck me, knocked me down, and five of them hustled me the block and a half to the station. Somebody in the crowd yelled 'Lynch him,' meaning me, and one of the officers yelled back, 'We'll fix him when we get him to the station house.' If there is any decency in the police commissioner, the mayor or the governor, Sergt. King and these officers will be stripped of their authority. Sergt. King offered me his hand after I was acquitted today, and I shook it, for I am still a gentleman, and always have been and I would not refuse to shake hands with any man."

William Lee, one of the speakers, urged the young colored men to get together to fight the production of the film. "If you allow this play to continue you are worse than curs," he said. "We want to get rid of the 'birth of a Nation.' How much are you people going to contribute? I am willing to contribute my body, even if in pieces, to stop this play.

Wants Young Men to Fight

"The older men have been demonstrating. We thank them for this, but now they shall be our council and we will take the action. We want young men. We are planning for the time when the legal side of this fight is exhausted. We want men to fight. Men who are strong, who have no yellow streak, who are not weak-kneed, who will give their lives for the race. It makes no difference to me how soon this happens, for I am ready now."

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TAUNTON (Mass.) HERALD-NEWS
MAY 5, 1915

Boston has worked itself up into a frenzy over the moving picture, "The Birth of a Nation" to which the colored people have so strenuously objected. All of which is very good advertising for the owners of this production.

BOSTON (Mass.) POST
MAY 5, 1915

TROTTER FINED FOR ASSAULT

Puller Freed—Theatre Scored by Judge for Action

At the conclusion of the cases against the Rev. Aaron Puller and William Monroe Trotter in connection with the "Birth of a Nation" troubles at the Tremont Theatre on the evening of April 17, Justice Brackett yesterday discharged Mr. Puller and fined Trotter $20 for assault upon an officer while dismissing the cases against him of disturbance and inciting a riot. Trotter appealed.

NO RIOTOUS CONDUCT

Judge Brackett decided that Mr. Trotter and the Rev. Mr. Puller might have done better in counselling their colored friends to leave the theatre as the officers directed, but could not find that their conduct could be viewed as riotous.

He placed the preponderous of blame for what occurred upon the ticket seller of the Tremont Theatre, who sold admissions to white people, while refusing them to the colored folk.

He said Officer Dennis Harrington was in fault for striking Trotter, and deserved censure. The manager of the theatre, the manager of the film, the ticket taker, and others whose names had appeared, were exonorated by the judge, who added:

"I severely criticise the man who sold the tickets. When he testified here that he sold no more, after being ordered to stop, I hoped to believe him. It was the theatre's right to stop selling. But I find, upon evidence, that the ticket seller continued to sell and used unfair discrimination between white and colored applicants for tickets. His conduct was largely responsible for what occurred.

"Mr. Trotter's conduct was not what it should have been, considering his influence with his brethren. If his people had wrongs, they should seek redress later, in the Legislature or the courts.

BOSTON (Mass.) MORN. GLOBE
MAY 5, 1915

Resolutions Against "Film Play."

District of the Boston Christian Endeavor Union has adopted resolutions against "The Birth of a Nation" and asks the Legislature to prevent such performances. The signers are William Shaw, Nan Van Syckel and Marion J. Pullen.

BOSTON (Mass.) MORN. HERALD
MAY 5, 1915

NEGROES' ASSOCIATION CONDEMNS LEGISLATORS

The Boston Literary and Historical Association, consisting of colored men and women, has adopted resolutions condemning the members of the Legislature for having "accepted the hospitalities of the producers of a play against which legislation is pending," and appealing to the Legislature to forbid the continuance of the exhibition of "The Birth of a Nation."

BOSTON (Mass.) JOURNAL
MAY 5, 1915

Representative Rowley

of Brookline, who yesterday filed in the House a petition of protest against the production of "The Birth of a Nation," signed by 25 persons, intends to offer an amendment to the bill reported by the Judiciary Committee to provide that the action of two of the three officials—the mayor, police commissioner and chief justice of the Municipal Court—will be sufficient to stop any production.

BOSTON (Mass.) AMERICAN
MAY 5, 1915

Urges Continuance of Photoplay Fight

An educational mass meeting of the younger generation of the colored people of Greater Boston was held in the People's Baptist Church, South End, and in the course of his address William Lee directed the young men to continue the fight against "The Birth of a Nation." On the other hand, the Rev. Aaron W. Puller advised his hearers to be calm, law-abiding citizens, and he took exceptions to resorting to physical force. This great problem of race prejudice would never be settled, he said, until settled rightly and lawfully.

QUINCY (Mass.) TELEGRAM
MAY 5, 1915

The negroes object to the Legislature seeing "The Birth of a Nation" as the guests of the proprietors, before acting on the bill to prevent its production. They say that the legislators will naturally be biased by gratitude for the free show, and that therefore the free show would amount to bribery.

BOSTON (Mass.) MORN. GLOBE
MAY 5, 1915

TROTTER FINED $20--APPEALS

Found Guilty Only of Assaulting Officer.

Judge Dismisses All Charges Against Rev Aaron Puller.

Criticises Ticket Seller for Discrimination.

After criticising the ticket seller of the Tremont Theatre for discriminating between colored and white people, Judge Brackett in a special session of the Municipal Court yesterday afternoon fined William Monroe Trotter, the colored editor, $20 for assaulting an officer and dismissed the other cases against him, and all the cases against Rev Aaron Puller.

Trotter and Dr Puller were charged with creating a disturbance and with inciting a riot at the Tremont Theatre, April 17, in connection with a performance of the film-play "The Birth of a Nation."

"I severely criticise the man who sold the tickets," said the court. "When he testified here that he sold no more after being ordered to stop, I hoped to believe him. It was the theatre's right to stop the sale of tickets. But I find upon the evidence in this case that the ticket seller continued to sell, and used unfair discrimination between white and colored applicants for tickets. His conduct is largely responsible for what occurred.

"Mr Trotter's conduct was not what it should have been considering his influence with his people, however. If his people were wronged, they should have sought redress later in the Legislature or in the courts."

The court said that Dr Puller and the editor would have done better had they counseled their friends to leave the theatre in peace.

The court complimented counsel and the audience for their conduct during the trial.

Mr Trotter appealed the case in which he was fined.

Earlier in the day Rev Montrose Thornton of the Charles-st A. M. E. Church testified that he was arrested by two officers in front of the theatre and booked on a charge of disturbing the peace at the Lagrange-st Police Station. On being searched, witness said, a ticket to the theatre was found on him and he was at once released from custody.

Dramatic Mirror
N. Y. May 5, 1915

D. W. Griffith returned to Los Angles from the East after an absence of several weeks in time to see the second opening of his "Clansman" here. He came back with a new Spring suit, different hat, purple sock and a protest.

"They are saying that the $2 prices for the 'Clansman' in New York and Boston are box charges only and otherwise take a fling at 'The Clansman' run," he said. "Here are the house sheets for performances. See for yourself. Here is New York proving up $13,500 for the week—the capacity. And it still is sold out. Here is the second week in Boston at the Tremont with a $2,100 house on Monday, the poorest day afterwards, Saturday, shows at $3,200. And, at the same time, Broadway shows are doing business at $1 and $1.50, and not so much at that. Are pictures popular? Look at the results."

W. E. Wing.

N. Y. Journal.
May 5, 1915

Negroes Did Not Incite Riot.

Boston, May 5.—William M. Trotter, editor of a weekly newspaper, and the Rev. Aaron Puller, were adjudged not guilty of inciting a riot on the night of April 17, in connection with a display of moving pictures dealing with the Southern reconstruction period. Trotter was fined $20 for an assault on a policeman. Both defendants are negroes.

WORCESTER (Mass.) TELEGRAM
MAY 5, 1915

NO SLUR IN "THE BIRTH OF A NATION," DECLARES MALON

After seeing "The birth of a nation" on the screen and subjecting it to a close and analytical study, Representative Michael F. Malone, yesterday, declared he fails to see anything in the picturized presentation of the reconstruction period which justifies the protests which have been registered against it.

Representative Malone declares that he was much surprised to see the picture as it really is, after the lurid descriptions he had read of it and the word pictures which protesting delegations had painted of it for the benefit of legislators.

It was intimated strongly by Representative Malone that he will not vote for any bill which will, in his opinion, prohibit the showing of the film or effect any material reduction in its length through cuts.

Representative Malone admits that in some sections of the film a few colored people are not shown up to great advantage from certain [illegible] social ethics [illegible]

BOSTON (Mass.) MORN. HERALD
MAY 5, 1915

NEGROES HAIL DISCHARGE OF PASTOR PULLER

Applause in Court Checked as Judge Brackett Rules the Defendant in Film Case Neither Incited Riot Nor Disturbed the Peace—Trotter Is Fined for Assault.

Negroes who filled Judge Brackett's session of the municipal court yesterday clapped their hands when the court found the Rev. Aaron W. Puller, pastor of the Cavalry Baptist Church, not guilty of inciting a riot and disturbing the peace, during the outburst against "The Birth of a Nation," in the lobby of the Tremont Theatre on the night of April 17. The clerk stopped reading the court's order; rapped on his desk, and the applause died out quickly.

William Munroe Trotter, editor of a weekly newspaper devoted to the interests of the Negro, who has been on trial with the Rev. Mr. Puller, was also found not guilty on those two charges, but the court held that he kicked Patrolman Conare of the Lagrange street station, and fined him $20 for assault. From this sentence Trotter entered an appeal.

Judge Blames Theatre.

Judge Brackett's finding was a lengthy discussion of the case, in which he held that a ticket seller at the Tremont Theatre was in no small way to blame for the disturbance. He said:

"When the ticket man said on the witness stand that he sold no tickets after 7:15 o'clock, I hoped that I could believe him, but subsequent testimony convinced me that his statement was not a fact. He showed unfair discrimination. His acts were unreasonable discrimination against a respected part of the community, and I am not afraid to give such criticism in a public place. I believe the ticket man was largely responsible for the trouble. The testimony of a Mrs. Moore, who asked for a ticket, saw it taken from the rack and then put back when the ticket man noticed that she was a Negress, is convincing."

In speaking of the Rev. Mr. Puller's acts, the court said they were not those such as could come under the law providing against inciting a riot or disturbing the peace. He said that, as the defence contended, the act of Patrolman Harrigan in striking one of the defendants did much to aggravate affairs.

Relative to Trotter's case, the court said that the editor's conduct was not all that it should have been, as he should have realized his leadership among the colored people and asked them to leave the lobby.

Closing his finding in the case, Judge Brackett complimented counsel, witnesses and spectators on their conduct in court, and said that he believed they would exercise the same self-control in their agitation against the photoplay as they did in a movement against anything they resented. Redress for wrong, he warned them, should be sought only in the courts or in the

Traveler, Boston
May 5, 1915

THE B

PASTOR PULLER FREED IN COURT

Editor Trotter Fined as Result of Film Play Disturbance at Theatre.

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[illegible]LEY OFFERS PETITION AGAINST RACIAL PLAYS

[illegible]esentative Rowley of Brookline [illegible]ed in the House yesterday an inno[illegible]ous petition, signed by Joseph Lee, [illegible]t of the Boston school com[illegible]the 44,454 others "in aid of legis[illegible]violative to public entertainments gen[illegible]rammoral or indecent or that [illegible]e basis racial or religious preju[illegible]resses."

Not [illegible]

were [illegible]

slide.

ASSOCIATION [illegible]DEMNS LEGISLATORS

[illegible]ston Literary and Historical [illegible]n, consisting of colored men [illegible]en, has adopted resolutions [illegible]ng the members of the Legis[illegible]re having "accepted the hospi[illegible]y the producers of a play against [illegible]islation is pending," and ap[illegible]o the Legislature to forbid the [illegible]nce of the exhibition of "The [illegible]a Nation."

Page Nine, Column 4.

Boston American
May 5, 1915

ARBITRARY FILM BILLS ATTACKED

Representative Eben K. Bowser of Wakefield, one of the three members of the Judiciary Committee who dissented to the compromise censorship bill reported last week, today told why he voted against the measure. He said:

"What sense is there in passing new laws which injure rather than benefit? I prefer the present statute to the Judiciary Committee bill. The measure reported adds as a censor the chief justice of the Boston Municipal Court. The present statute bestows the power of censorship upon the Mayor and police commissioner.

"Now I have the most profound respect for Chief Justice Bolster. I think he is a splendid type of judge and citizen. But when I say I don't think he should sit as a censor of photo plays or any other public entertainment I do not wish to reflect in the slightest measure on him personally.

"My objection is general. I do not think a justice whose tenure of office is for life, should be asked to censor plays or films with the Mayor and police commissioner. Not that a judge wouldn't be apt carefully and conscientiously to weigh all the facts, as I am sure Chief Justice Bolster would do, but such a statute would establish a dangerous precedent.

"In the first place the committee measure gives a power altogether too arbitrary, and, in the second place, it bestows the power to a judge who is appointed and not elected. He and the Mayor and police commissioner must be unanimous in their decision from which there can be no appeal.

'RELIEF' MISSES MARK.

"I would prefer to give all the power to a Mayor, because he could be made answerable to the people if he was found to be false to his trust and to graft. Another feature I dislike about the committee bill is failure to specify cause for suspension and failure to give aggrieved managers the right to appeal.

"I say if we cannot improve the present law let it alone. I haven't seen a relief measure offered yet that comes anywhere near hitting the mark. It is my purpose to offer an amendment to the Judiciary Committee censorship bill to eliminate the chief justice of the Municipal Court as a censor. If that is done I feel satisfied the bill will die a natural death, because the committee will then have no further interest in it.

"I have seen 'The Birth of a Nation' twice. It is a wonderful production from a photographic and entertainment standpoint. It is really thrilling. It shows the possibilities of the motion picture art. The photo-play has come to stay and it is already a tremendous power in our everyday life. It has great educational advantages. It is growing with leaps and bounds, as the production at the Tremont Theatre shows. Therefore proper safeguards should be prepared to protect rather than injure the industry.

"Even if the Judiciary Committee bill were made a law it admittedly could not prevent the exhibition of 'The Birth of a Nation' which apparantly has been the target for the various measures offered. Why stir matters up and attempt changes that will leave us deeper in the mire than if we stand by the present law?"

'BILLS TOO ARBITRARY.'

"The committee bill and kindred measures are too broad and arbitrary. They are not just. Such laws could be so abused as to interfere with public meetings and free speech and froodom of the press. While freedom of the press is sacred it might be argued that next to it should be freedom of the stage, except where virtue and morals are assailed."

At the hearing to be given today by the Senate Commitee on Ways and Means the Massachusetts Exhibitors League, Massachusetts Real Estate Exchange and the Central Labor Union will oppose the Carstens bill, which aims to give censorship power to the State Board of Labor and Industries and to impose a tax of $1 to $2 on all films brought into the State.

The following denouncement of the Carstens bill has been issued by Fred J. Dempsey, president Local 11, International Alliance Stage Employes, and John J. Barry, corresponding secretary of the Boston Central Labor Union:

"FANATICAL LEGISLATION OPPOSED BY ORGANIZED LABOR.

"Any measure, whether private or public, or of private or legislative origin, that contemplates danger for the interests of personal liberty or the rights of the hosts of the working men in Massachustts cannot and will not receive the support of the labor organizations throughout the State.

"Senate Bill 202, under discussion before the Senate of Massachusetts, is such a measure, and, in its conception, shows a woeful lack of consideration of the facts governing the exhibition of motion pictures which its propofients seek to hamper, and absolutely no positive knowledge of the far-reaching and disastrous effects of the passage of this bill.

"They ask that a sweeping censorship of motion pictures be vested in a State Board composed of three members, but have they ever asked themselves or anyone else what the effects of such a condition would be? Upon their own statements they would eliminate the possibility of producing about 30 per cent. of the out of film plays that are now be[illegible]hown in this Commonwealth.

SEE PERIL IN BILLS.

"Do they know that the present output of motion pictures is hardly sufficient to supply the demand necessary to continue the operation of upward of 600 theatres in this State devoted to their exhibition?

"And what would this mean? It does not take a person of extraordinary intelligence to figure out that inevitably about thirty per cent. of the motion picture theatres of the State would be forced to close their doors. Thirty per cent. of the poor man's—the working man's—theatres would be barred to them.

"Is it a just or promising measure that proposes to deprive the working man of his cheap amusement?

"And what would be the further result of the adoption of this legislation? Cannot its proponents conceive that with thirty per cent. of their product useless on their hands, the film manufacturers, most, for the salvation of their business in this State, ask more from the exhibitor who is fortunate enough to still have his business for the privilege of showing the pictures to the public?

"This is just what will happen, and, inevitably, it means that the exhibitor will ask of the patron that he make up his increased cost of doing business. Who, then, is the ultimate sufferer but the public—the ordinary man, woman or child who can afford a nominal small price of admission but who cannot afford the luxury of the higher priced entertainments? And it would not be too far a cry to predict average picture shows at prices up to fifty cents. In short the passage of this measure would presage the death of the poor man's show.

"Have these seekers after frenzied legislation considered for a minute that in the closing of thirty per cent. of the motion picture theatres of Massachusetts they would throw out of employment the unionized employes of conservatively 175 theatres?

CALL FOR FREEDOM.

"If they want it further enumerated, let us quote figures. It would mean the unemployment of about 175 operators and possibly 150 assistants, at least 600 musicians, at least 375 stage mechanics, and, at the very lowest, 1,800 other employes of these theatres depending upon them for a livelihood.

"It is hardly necessary to state that the projection of many picture theatres, entailing large costs of construction and meaning the employment now and permanently of many hundreds of working men of the Commonwealth, will be, and are, halted for the settlement of this pertinent question.

"Organized labor has always stood and always will stand, not for the privilege and caprices of the few, be they classes, races or creeds, but for the full quota of freedom, and it does stand for the rights of the working man and the personal comforts of the poor man.

"Senate bill 202 seeks to encompass all of these, and, as a needless measure, aimed toward the supposed satisfaction of a few, is nothing less than a hysterical effort to place more law on the already overburdened statute books, where it is not only inefficient but not wanted.

"As opposed to this legislation the undersigned representatives of the Boston Central Labor Union ask that this bill be further considered with the true facts distinctly in view and defeated as unproductive of welfare and happiness for the working man of Massachusetts.

"Fred J. Dempsey, president Local 11, International Alliance Stage Employes; John J. Barry, corresponding secretary Boston Central Labor Union."

BOSTON (Mass.) JOURNAL
MAY 5, 1915

JOURNAL MAIL BAG

Says Whites Should Resent "Birth of a Nation"

To the Editor of The Boston Journal:

Having seen the moving picture show called "The Birth of a Nation," and found it the very different from what I had been led to expect, I am strongly impressed that the controlling reason why it ought to be excluded from exhibition in Massachusetts has not been brought out as it should be.

I suppose its most offensive feature to be its defamation of the negro. Much as I object to this, on grounds both of justice and policy, the fundamental objection to this play lies deeper. It is covert, but most skilful and insidious defamation of the Union cause, and apotheosis of slavery and rebellion. We of the white race should be first to rise against it, and we do ourselves no credit by leaving it to our colored fellow-citizens to protest.

With the exception of the Lincoln episodes, where it cunningly defers to a sentiment that cannot safely be trifled with even in the law-abiding North—though it is impossible to overlook a touch of coarse caricature in the face of the Lincoln—it is, from the rising of the curtain until the going down of the same, a pack of pictured lies so grotesquely false that but for their malice and their power of mischief, as addressed to the eyes of a generation comparatively uninformed, they would be simply laughable.

Of some of the displayed incidents most calculated to exalt rebellion and excite sympathy for the (white) victims of reconstruction, probably there is not one authenticated instance in the whole history of the war and reconstruction period. Purporting to be historical, it is history upside down, a complete inversion of historical truth. If special pains are taken to vilify the negro, it is because he is the special object of the propaganda for the repeal of the 14th and 15th amendments of which this play is unquestionably a part and if tolerated will be a subtle and effective instrument.

The most amazing feature of the whole performance is the glorification of the Ku Klux Klan, for which alone it might have been composed. Fancy a depiction of that "secret, black and midnight" horde of lawless ruffians whose career of outrage and murder is unhappily part of the history of the country, as arising out of a chivalrous purpose to protect white women against negro lust, drawing applause, probably sincere, from an honest Massachusetts audience! Yet they emerge at the end with the principal honors of the piece.

This pictorial recrudescence of the rebellion is a gross libel upon the Union cause, upon its public leaders, Lincoln only excepted, upon every soldier, living or dead, who fought for it, and upon the whole people who supported it. Slavery and rebellion were right, the South was outraged by emancipation, the attempt to secure the negro in his freedom was a crime for which wholesale murder was the proper remedy, the negro was unfit for freedom and is unfit for civil rights, the Yankees were vandals, the rebels the true chivalry, and the Ku Klux Klan the heroes of the whole drama. This is the moral of the tale, conveyed with skilful innuendo and most consummate art. It gambles on the public ignorance of our own history, and as the vast majority of people are more impressed by what they see than by what they read or hear, it is liable to win by permanently lodging a radically false conception in the public mind.

The selection of Massachusetts as the field for the introduction of this spectacle to the public, impudent as the step affords the opportunity to deal with it here as it deserves. In the South, with conditions reversed, such a show and its perpetrators would be lynched. This is not the Massachusetts way. But unless we find a way to effectively resent this libel alike upon our citizenry and our history, let us destroy our soldiers' monuments, give the battle flags at the State House to the dust heap, abolish our Memorial day, and confess ourselves unfit to inherit the traditions of Massachusetts, in our impotence to vindicate them or the memory of the men who made them. A. E. PILLSBURY.

Boston.

Resents Latest Attack on "Birth of a Nation"

To the Editor of The Boston Journal:

"I have seen a copy of Mr. Pillsbury's letter to the newspapers. His missive is a special brief to cover up the mistakes of his partizans in this matter. They first charged 'The Birth of a Nation' with being immoral and obscene, then shifted the attack to the alleged prejudice they said it exhibited against the negro. They were unable to win over the body of Boston opinion to their views on these grounds. Now Mr. Pillsbury steps to the front and takes a fresh line of attack by denouncing it as 'a covert but most skilful and insidious attack on the Union cause and an apotheosis of slavery and rebellion!'

"Is Mr. Pillsbury still living in and dwelling among the sectional hates of the era of 'slavery and rebellion?' It seems to us he is a veritable Rip Van Winkle of long-bygone animosities. Does he not know that Unionism is held as devotedly by the people of the South as by the people of the North, by Mr. Griffith, the author of this film, as by Mr. Pillsbury himself and his fellows? The blood of Northern and Southern men were split together in the Spanish-American War. Another struggle with a foreign power, should this nation again be dragged into war, would again prove the Southerners' whole-hearted, passionate loyalty. Why then this talk about 'insidious attack on the Union cause?' The men and women connected with 'The Birth of a Nation' play do not yield, in their love of the Union, even to Mr. Pillsbury. As a matter of fact, they regard his aspersions as unthinkable. Sons of Union veterans work for the film company, and among the many letters of commendation received by the management there is no line of [illegible] between those who were for the [illegible] those who were the Union.

"If our opponent could not learn of his Rip Van Winkle mental attitude he would see 'The Birth of a Nation' in its really [illegible]-fictional romance of the Lost Cause. His criticism is as absurd as that of a Hottentot overlan promising Mr. Walter Scott 'Waverley' on the fancied ground of its inciting the restoration of the Stuart kings. Scott shed the halo of romance over a broken dynasty and the long-since-reconciled rebel Highlanders of a few years previous. Mr. Griffith has done much the same. Of some of the [illegible] played incidents' in the piece, Mr. Pillsbury tells us there is no historical basis. What of it? Has not every writer of historical novels drawn on imagination to some extent? The [illegible] writer's misstatement that 'The Birth of a Nation' is a pack of pictorial lies' can be readily disproved by reference to Woodrow Wilson's and Fleming's chapters on Reconstruction, and to the voluminous congressional reports on the Ku Klux Klan. The latter as a special subject of Mr. Pillsbury's ire. His characterization of them as a 'secret, black and midnight horde of lawless ruffians' is far wider of the truth than any fictionist's glorification of them as protectors of oppressed Southern whites, which in very many instances they actually and undeniably were.

"Attack on the Union cause!' Mr. Pillsbury's frenzied phrase should make men laugh and the gods weep. The glorification of Unionism in the play includes (1), the reverent treatment of President Lincoln (notwithstanding Mr. Pillsbury's silly sneer); (2), the apotheosis of Daniel Webster and the flaming of his immortal sentiment; (3), the dignity and moral grandeur of Grant; (4), the heroism of the Roseman boys, the protagonists of Northern chivalry; the depiction of the wonderful bravery and knightly qualities of all the Union fighters; the scenes in the federal hospital and the Executive Mansion; the death of Lincoln represented as the loss to the South of its best friend; the final reunion of the nation after treating Reconstruction in the bonds of love and peace. Such are but a few of the many points that could be cited to prove beyond the shadow of a doubt the realisation of national unity, as the title indicates, forms the very breath and life of the drama.

"The producers of 'The Birth of a Nation' are not trying for a repeal of the 14th and 15th Amendments. They are not insidiously attempting to bring back slavery (the very thought provokes a smile), and they are not actuated by political motives. They do not share Mr. Dixon's radical view of a future Liberia for American negroes; over against the imaginative scene of the great Liberia once dreamed of by Lincoln is displayed the happy record of negro progress and prosperity since the war. And any schoolboy could have told Mr. Pillsbury that the depiction of the antics and excesses of recently freed negroes, as shown in the play during Reconstruction times does not in any manner indict or malign the negro of today.

"In conclusion, we resent the unfounded, biased and prejudiced attempt to impugn the motif and purpose of this art-work of Mr. Griffith's. Our actions and activities have all been lawful and honorable, we have obeyed every request made to us by the properly constituted authorities, and we are exhibiting a play which has already been witnessed and enthusiastically applauded and indorsed by many thousands of Bostonians. To drive 'The Birth of a Nation' out of Boston would mean that no different interpretation of Reconstruction times could obtain free speech in this city save that which is Mr. Pillsbury's, and that of his co-workers in this matter, who, we are convinced, do not represent any considerable faction of the citizenship."

J. J. M'CARTHY.

General manager of "The Birth of a Nation" Company.

Boston, May 4, 1915.

SPRINGFIELD (Mass.) MOR. UNION
MAY 7, 1915

The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Margaret Cameron, a daughter of the South, comes upon her father, Dr. Cameron, engaged in a heated discussion of the slavery question with Judge Carter and a group of Southern gentlemen on the veranda of the Cameron mansion. A raid on Harper's Ferry by John Brown, with 18 followers, has recently been made.

The girl brings the men refreshments in an effort to end the discussion and, after drinking a toast to "Stephen Douglas, the next President," the company departs.

The scene then shifts to the North, to the home of Austin Stoneman, radical leader of the House, who is noted for his vindictive policies toward the Southern States.

Stoneman is engaged in conversation with Charles Sumner, senator from Massachusetts and zealous Abolitionist. Both men are sincere in their convictions of the wickedness of slavery and its inconsistency with Republican institutions.

Their conversation is overheard by Lydia Brown, a mulatto woman, ostensibly the housekeeper, but in reality mistress of the Stoneman house. As Sumner departs the woman resolves to use the insidious influence of her position to bring freedom to her race.

By Gertrude Stevenson

Part III. of "The Birth of a Nation." Part II. was printed in yesterday's Journal.

The narrative of "The Birth of a Nation" is protected by copyright. All rights to the use of this narrative version are reserved.

Tod Stoneman, sitting in an easy chair under a spreading tree, was laboriously at work writing a letter. He had written the message twice and was attempting to make the third a legible document, without any great prospect of success.

In this respect, and in no other, he was a true chip of the old block, for Austin Stoneman was the worst penman in three counties.

He never took any notes in his big law cases. According to his admirers, his remarkable memory made them unnecessary, but if you were to believe certain others it was because he couldn't read them five minutes after he had jotted them down. His younger son inherited the wretched chirography without the wonderful memory, and would not have attempted a letter had the occasion not been urgent.

STONEMAN BOYS GOING SOUTH

He and Phil were preparing to accept Ben and Duke Cameron's oft repeated invitation to visit Piedmont. The four had attended the same school and were boon companions. Phil and Ben were more devoted than brothers, and Duke and Tod had been inseparable.

An hour before Phil had labeled Tod a lazy young rascal and with true big-brother domineering had commanded him to send the Camerons word of their approaching visit.

"Dear Bennie"—Tod had begun—"True to our promise, brother and I are coming to visit you, arriving in Piedmont on Friday next. We are both dying to see you and meet your kith and kin."

Not being able to think of anything more and fearing to spoil this third effort with any addition, he raised his voice in a lusty shout for Phil to hasten to see and countersign the masterpiece.

Looking quite manly in his youthful but not wholly successful attempts at mustache and "sideboards," Phil came striding down the walk to his young brother's literary retreat.

"You don't mean to tell me you've finished it so soon?" he demanded.

"And so much?" he laughed as he perused the few, badly scrawled lines. "But it covers the ground and that's all that's necessary. We'll have plenty of time to talk all we want to say when we get there."

"That's all the thanks a fellow gets for an afternoon of honest toil," Tod grumbled, and was about to feel abused at his brother's raillery when his eyes suddenly lighted with the dear, boyish smile which made his homely face really beautiful. Phil followed his brother's glance. At the end of the path stood their sister, arrayed in the latest fashion, and engaged in earnest conversation with a mischievous Angora kitten.

"She talks to that cat as though it were a person," and Phil grinned.

"'Member she used to talk to her dolls the same way?" added Tod, lovingly, as both stood watching the young girl alternately scolding and fondling the unperturbed bit of snowy fluff in her arms.

Elsie Is Adorable in Her Effort to Be Severe

For Elsie Stoneman to be serious was like a butterfly attempting to be solemn; but like many another butterfly she tried to take herself seriously and was at present pulling a pair of rosebud lips, manifestly meant only for smiles and kisses, into a ridiculously firm line of determination as she acquainted the Angora with a lengthy list of its shortcomings. Her pink and white face and her riotous yellow curls were framed in a dangerously becoming bonnet, bewitching with tiny pink rosebuds and black velvet ribbons tied under her demure little chin. Her silken skirts measured yards and yards, in accordance with the latest fashion decree, and seemed to weigh the slender figure to earth. Suddenly she became aware of the eavesdropping brothers and pattered toward them in her shiny Dolly Madison slippers.

"That cat will die of grief if you lecture it any more," Phil declared, while Tod held up the letter he had written for her to see.

"That's beautiful," she declared, and Tod beamed with the appreciation as he proceeded to strut vainglorious about. "I wish I could go, too," she finished, wistfully. "Their sister Margaret must be a dear."

"Next time, little sister," Phil agreed, and they all scampered into the house to expedite the packing and the arrangements for the journey.

Two days later the boys were on their way South, reveling in the discovery of new beauties as they traveled through the Southern States, finding the sunshine brighter, the moonlight softer, the sky fairer, the flowers richer and more profuse, even the air balmier than in their Pennsylvania home.

The Cameron carriage was at the Piedmont station to meet them, and all the Cameron family gathered on the veranda to welcome them as they drove up. Tod and Duke waived all ceremony of greeting, and proceeded to frolic about the spacious mansion like healthy puppies, while Ben and Phil, quite too grown up for such antics, talked with the senior Camerons of the trip down and their entertainment while in Piedmont.

Northern Boys Make Tour of the Plantation

Directly after luncheon Ben and Margaret insisted that the visitors make a tour of the plantation, and for the first time the Northern boys saw slavery in its practical application. With Tod and Duke racing on ahead and Phil playing the gallant to Margaret under her silken parasol, poor Ben found himself paired off with little Flora. Not until the cotton fields were reached did Phil remember that he had deserted his old schoolmate for the more enticing charms of his sister. Then Ben, plucking a perfect blossom, hailed Phil and announced:

"This is the fairest flower the Southland boasts," as he held aloft the waxen-petaled flower.

Phil turned from the contemplation of her whom he considered a much lovelier flower of the South and to whom he had been displaying a daguerrotype of Elsie.

As he turned to take the cotton blossom from Ben's hand, Ben saw and appropriated the picture. Out of the black binding, in its maroon velvet setting, gazed the face of the most beautiful girl he had ever seen, the ideal of his boyish dreams. A half smile lay in the heavy-lidded eyes. The lips were an invitation and a lure. Ben's eyes lighted. Instinctively he raised his hat and saluted. The next moment he was hurrying through the cotton bushes away from Phil's outstretched hand.

"Possession's nine-tenths of the law," he called back, gaily; "and this picture's mine for keeps."

"Oh, I say, Ben," Phil called. "I simply must have it. It's the only one I've got."

The only response from Ben was a waving hand and a tantalizing laugh, as with Flora at his heels he hurried away. A moment later Phil was too engrossed in his efforts to tempt Margaret's downcast eyes to look up to his to remember Elsie's picture and Ben, at the other side of the field, no longer felt shut out or alone.

Find Darkies Happy In Their Cabin Homes

Margaret led the way to the darky cabins where the rest of the party already awaited them. It was the one hour interval in the darkies' working day, which began at 6 in the morning and ended at 6 in the evening.

In vain Phil and Tod looked about for the poor, down-trodden negro about whom they had heard so much discussion at home. In spite of their hard morning's work in the cotton fields, the darkies were as happy as their pickaninnies, rollicking about the cabins.

Old Uncle Jerry and young Sam insisted on doing a buck and wing for the edification of the visitors, and much to the delight and applause of the other darkies gathered round. After Phil and Tod had expressed their admiration and appreciation and had shaken hands a dozen times, Uncle Jerry let them go, running after them to ask if they wouldn't come down again and hear some of the darky songs.

Back at the house the happy young people found Father Cameron in a state of great excitement. As they approached, he held aloft the daily paper, across the top of which were the startling headlines:

"If the North Carries the Election the South Will Secede."

The smiles died in the eyes of Phil and Ben, the laughter fell from Margaret Cameron's lips, and even irrepressible Duke and Tod stood sobered and alarmed.

Phil was the first to find his voice.

"Oh, I hope it will never come to that, Mr. Cameron," he offered, soothingly.

"It's coming as sure as Judgment," the elder Cameron answered, hotly.

Gloom Follows Gaiety In the Cameron Mansion

"No, father," Ben remonstrated, and Mrs. Cameron and Margaret added their efforts to repress an outburst.

The old man settled back in his chair to reread the political news which was the only thing which interested him now. At his feet two hound puppies sprawled lazily, alternately chewing each other's ears and the buttons on the old man's gaiters.

A gloom had fallen on the group and their combined efforts were not successful in shaking it off. After a day of carefree happiness, a presentiment of disaster to come seemed to obsess them all, and one by one they took their candles and soberly ascended the broad staircase over which so many Camerons had gone to their repose, counting all else well lost if only honor remained.

(To Be Continued Tomorrow)

ELSIE STONEMAN, THE "MASTER'S" PRETTY DAUGHTER

Defends Photo-Play

Cusick Says Its Critics Do Not Agree Among Themselves as to Alleged Defects

To the Editor of the Post:

Sir—One of the most surprising and I might say perplexing, phases of the situation created by the production of "The Birth of a Nation" is the attitude and criticism of a few well-known men of this community.

Mr. Moorfield Storey, president of the National Association for the Advancement of Colored People, criticises the picture because it is a "wicked libel on the negro race." He has never seen the picture. He relies upon the opinions of others for his conclusion.

On the other hand, thousands of citizens have actually seen this picture, and among them men of equal standing in the community with Mr Storey, who entirely disagree with him in his conclusion. Is Mr. Storey supersensitive as to the feelings of his colored fellow citizens and misinformed as to the facts, or are the thousands of citizens who have viewed this play wrong in their conclusions?

As the public continues to view this picture and public sentiment in its favor becomes more pronounced, the criticism from this small coterie of men continues, but their criticism indicates an entire change in their point of view. Therefore, we find Dr. Charles W. Eliot of Harvard criticising the picture, because "it injured the whites more than the blacks," but at the end of his statement, in speaking about the continued presentation of the photo-play, he says: "I am not sure it will not have a very useful result—one worth having."

Closely following this statement of Dr. Eliot, as if in consternation at his statement, we find our old friends, Albert E. Pillsbury, who is one of the directors of the Wendell Phillips Memorial Association, coming out with a long dissertation in criticism, rather vitriolic and imaginative in scope, but nevertheless interesting from the point of view of bolstering the criticism, despite the facts.

He starts his letter by admitting that after having seen the picture, he "found it very different from what I had been led to expect." Perhaps Mr. Moorfield Storey and others who have criticised this picture might find it very different from what they had been led to expect if they went to see it. However, Mr. Pillsbury still criticises the picture as follows:

He finds it now "a defamation of the Union cause and an apothesis of slavery and rebellion." Well, at least this is a new one and one which our colored citizens are not apparently interested in, as they have argued their cause only from the viewpoint of villification of the negro race.

Mr. Pillsbury finds another highly imaginative basis for criticism. That is a deep, dark scheme to cause the repeal of the Fourteenth and Fifteenth amendments to the Constitution of the United States, and with the license of the poet and not the logic of the attorney he reasons the white race "to arms." Of course, he brings in the Ku Klux Klan and alleges that the picture glorifies the principles of the Ku Klux Klan, chiding the public for its applause.

[illegible] not see that the public is applauding, not the principles of the Ku Klux Klan, which many of them know nothing about, but the beautiful exemplification of fine riding, beautiful scenery, fine horses, and virtue triumphant over vice. Call it the Ku Klux Klan, or the Crusaders, or what you will, it is simply a fitting tribute to human nature and a beautiful picture.

Mr. Pillsbury's deductions from this picture seem absurd when we consider that a large number of Grand Army veterans who actually participated in the Civil war have seen this picture with approval, but it remains for Mr. Pillsbury, who did not participate in the Civil war, to pick out the alleged slander to the Union cause and the alleged propaganda to repeal the Fourteenth and Fifteenth amendments to the Constitution as a basis for criticism.

To recapitulate, these gentlemen, together with some others not mentioned, have criticised this picture at different times in the following terms: That it was obscene and immoral; the courts and public authorities found it otherwise. Not content they now say that it is a libel on the negro race. This becomes untenable. They then say it is a slander on the Union cause, that it is a direct propaganda to repeal the fourteenth and fifteenth amendments to the Constitution of the United States; and finally, that it ought to be suppressed and that it ought not to be suppressed.

The facts are, however, that thousands of citizens have seen this play and have not been impressed as the gentlemen who have made the above criticisms.

The picture, itself, is comprised of a pictorial reproduction of written historical events, plus romance and character study worked together in one allegorical theme, called "The Birth of a Nation." It is intended to have its amusement value and does have a historical value. Naturally people will differ in their impressions of this picture, but I believe that over 99 per cent of the 75,000 people who have seen this picture see absolutely no relevancy between the criticisms made by these gentlemen and the actual play itself.

The pity of it all is that these abnormal criticisms are creating in the minds of a large number of colored people an emotional hysteria leading them to think that their rights are in some way being infringed and it is encouraging them in false notions as to the offensiveness of this production. On the other hand, thousands of citizens are continuing to view this picture daily and no doubt go away with the same feelings as those who have already seen it, wondering why there has been so much ado about nothing.

JOHN F. CUSICK.

42 Tremont street, Boston.

GLOUCESTER (Mass.) TIMES
MAY 7, 1915

CENSOR BILL PASSES.

Those who have been fighting against the production of the photo-play "The Birth of a Nation" won a victory at the State House yesterday when the House of Representatives passed to a third reading the bill providing for a triple-headed theatrical censor board for Boston.

BOSTON (Mass.) TRANSCRIPT
MAY 7, 1915

"MOVIE" BILL ADVANCES

House Gives "Birth of a Nation" Measure a Third Reading—Real Debate Will Come on Engrossment Stage

After a comparatively short debate, the House late yesterday ordered to a third reading the bill providing for a censorship of theatrical productions in Boston by a board of three members, consisting of the mayor, the police commissioner and the chief justice of the Municipal Court. The vote on the measure, which is a direct result of the agitation over the production of "The Birth of a Nation," was 94 to 41.

The real debate on the measure is expected to develop at the engrossment stage, when Mr. Rowley of Brookline will offer an amendment to provide that a performance may be stopped by a majority vote of a board. Democratic members took opposition yesterday, one of their arguments being that the Irish, the Jew and the Italian have been ridiculed on the stage for years, but it was left for the colored people to register the first official com-

[illegible] House concurred with the Senate in [illegible] the rules to admit for consideration the petition allowing Boston to pay [illegible] of Councillor Woods's salary [illegible] Senate passed the Bos[illegible] bowling-room bill [illegible]

SPRINGFIELD (Mass.) MOR. UNION
MAY 7, 1915

FEATURE FILMS AT THE PALACE

Poli Announces Addition to Vaudeville Bill; Starts Next Monday.

A new departure is announced for the coming summer season at Poli's Palace, opening next Monday afternoon, when, in addition to the usual high-grade vaudeville program, as heretofore, a big feature motion picture play from four to seven reels, will be presented, constituting practically a double bill, although there will be no increase in the price of admission. It is announced that there will be no diminution in the quality of the vaudeville, but that this part of the entertainment will be better than ever, because of the fact that the closing of many companies at this time will result in substantial additions to the vaudeville field, and that more attractive acts can be secured. The bills, despite their generous size, will be arranged in such a way that those who attend can see the entire show and still arrive home in good season.

The management has secured some of the best photo-plays in the world for the coming season, most of them being the productions of the celebrated D. W. Griffith, whose "Birth of a Nation," now playing in Boston, after a great run in New York at $2 prices, is conceded to be the greatest achievement in the photo-play world. The first feature to be seen under the new policy next Monday, Tuesday and Wednesday, will be Mr. Griffith's great drama of the mind, "The Avenging Conscience," with Benjamin Walthall and Blanche Sweet in the leading roles. The play is based on the great story by Edgar Allan Poe, "The Telltale Heart."

During the summer season Mr. Griffith's greatest productions will be seen. For the last half of next week "Graustark," a big six-reel photo-play, will be produced, and others to be seen during the coming season will be "The College Widow," "The Carpet from Bagdad," Paul Armstrong's daring play, "The Escape"; Cyrus Townsend Brady's "The Island of Regeneration," "Beulah" and many big features of similar character.

"The Avenging Conscience," the first of the features, is a drama of the mind, in which a young man who, in a fit of revengeful passion, plans the murder of his uncle, is deterred by reading the great story of Poe, and seeing in a vision the results that will accrue from the crime he is plotting. This permits of the wonderful imagination of the immortal Poe to be shown [illegible] screen through the medium master producer, Mr. Griffith, a result is said to be one of the wonderful achievements in photography seen this [illegible] tory of the art.

[illegible] Asked [illegible] else what the [illegible] tion would be? [illegible] tements they [illegible] possibility of [illegible] cent. of the [illegible] re now be[illegible] wealth. [illegible] city a[illegible] authorities

DIXON DENIES STATEMENT AS TO NEGRO RACE

Says Editor Cobleigh's Talk About Extermination Is Due to Hysteria.

The controversy between the Rev. Thomas Dixon, author of "The Birth of a Nation," and Rolfe Cobleigh, editor of The Congregationalist, was renewed yesterday when Mr. Dixon denied, in a statement in New York, that he ever said the purpose back of the play is the extermination of the Negro race.

Mr. Cobleigh declared last night that, although he never used the word extermination in connection with Mr. Dixon's statement, he said and reiterates that the novelist told him that one of the purposes of the play was the removal of all Negroes from the United States; and he added that if Mr. Dixon denies that he is not telling the truth.

Mr. Dixon's statement reads:

Calls It Hallucination.

"The statement made by Rolfe Cobleigh that I told him that the purpose back of 'The Birth of a Nation' was the extermination of the Negro race, is the hallucination of an over-heated mind. The assertion is so foolishly absurd on its face that it would not require denial, but for the widespread hysteria which at present affects our colored friends in Boston.

"Early in March I received a letter from Mr. Cobleigh denouncing 'The Birth of a Nation,' which he had never seen. I suggested mildly that he suspend judgment until he had seen it, or at least until I could forward the verdict of the Rev. Charles H. Parkhurst, D. D., pastor of the Madison Avenue Presbyterian Church, who had been asked to see it and make a special report from a clergyman's point of view.

"Mr. Cobleigh replied expressing his confidence in Dr. Parkhurst. A week later he wrote me again for asking for the report from the distinguished clergyman reformer. I immediately mailed it and asked him to print it in full in The Congregationalist. This he failed to do. The reason was simple. It was not what he expected or desired. He did not wish to know the truth. He wished only to attack the play.

Opposed by Parkhurst.

"Dr. Parkhurst gave 'The Birth of a Nation' his 'unqualified approval,' and specifically declared that the play was in no sense an attack on or a reflection on the Negro race of today. On the other hand, he squarely affirmed that the final impression of the drama was the highest compliment to the Negro of today because it showed so simply and plainly his progress from the conditions of 50 years ago, when he had just emerged from slavery.

"On my arrival in Boston on the 9th of April I called at Mr. Cobleigh's office to ask why, after demanding the report of Dr. Parkhurst, he had failed to print it. I met the gentleman for the first time in my life and had a very pleasant but unprofitable talk with him in his little sanctum.

"I again laughingly suggested that he suspend his final judgment until he should see the play that night. He frankly informed me that his mind was already made up, and that no event in heaven or earth could move him. I told him, of course, he could only see on the screen that which he had made up his mind to see. I laughed again and gave him two tickets for which he thanked me.

Can Make Use of Cobleigh.

"The mental make-up of such men is a curious study. As a novelist I intend to use Mr. Cobleigh.

"'The Birth of a Nation' is an absolutely true record of the turbulent life of the civil war and reconstruction. It was produced to stimulate, through three thrilling hours, the study of American history. I find it is certainly accomplishing that purpose.

To the man or woman who sees it with an open mind, it brings only inspiration and gratitude to God for the blessings we enjoy today as a free, united nation.

"The play is much broader and more catholic than my book, on which it is based. In fact, the film is so much broader that I insisted that Mr. Griffith change the title to 'The Birth of a Nation,' as 'The Clansman' was too narrow and controversial to fit the new production.

Mr. Cobleigh is merely repeating preconceived ideas which he got long ago from an angry reading of one of my books. He certainly found no such idea in 'The Birth of a Nation.' The play speaks for itself. Its producers cannot be held responsible for what the critics of my book imagine must be in it.

"I never made the statement which came from Mr. Cobleigh's excited brain. I never made any such statement to any human being. It is hysteria pure and simple."

Same Allegation About Others.

Mr. Cobleigh said last night:

"The allegation of an overheated mind Mr. Dixon makes about everybody who opposes his play. I have had considerable correspondence with him about the play and one interview. In one letter he enclosed a clipping from a New York newspaper in which he was reported as arguing at length for the deportation of Negroes from the United States, and citing Abraham Lincoln in support of his plan.

"He later called at my office and talked most of the forenoon about the play. I finally asked him just what he hoped to accomplish by the film. He replied that one purpose of it was to promote the removal from this country of all Negroes. I laughingly suggested the impracticability of getting rid of 10,000,000 persons. He replied that he was convinced that a start could be made at once and that the project could be accomplished within a century. If he denies that he is not telling the truth.

"As for failing to publish in The Congregationalist Dr. Parkhurst's report, we had no space for it. We should not have published it at such length if it had been in opposition to the play."

Boston Herald
May 7, 1915

THIRD READING FOR FILM BILL

Amendment Favored by Negroes Will Be Offered When Measure Comes Up.

The new bill for censoring theatrical entertainments in Boston, which has grown out of the agitation over the production of the photo play, "The Birth of a Nation," was ordered to a third reading in the House yesterday by a vote of 94 to 41.

This bill makes the mayor, the police commissioner and the chief justice of the municipal court a board with power to pass on all theatrical or motion picture performances. The members are given authority to stop any performance which they may regard as of a prejudicial character to the morals of the community. The bill provides that a unanimous vote of the censors is required to make that power operative.

Today in the House, if the measure is reached, Mr. Rowley of Brookline will offer an amendment to provide that a performance may be stopped by a majority vote of the board. Many of the colored people who sat in the gallery yesterday and listened to the debate claim that the unanimous provision is almost prohibitive of any action and that unless they secure the Rowley amendment, they do not care for the bill.

The debate did not continue to the length expected, partly because of the action of Mr. Rowley in holding back his amendment for the engrossment stage.

Mr. Sheehan of Boston opened the opposition to the bill which, he said, had been presented solely to quiet a mistaken public clamor. He confessed that he could not see any special objections to the photo-play which called for such action. Mr. Giblin of Boston also objected to the measure.

Mr. Kennard of Somerville, chairman of the House judiciary committee, said the bill should be considered wholly apart from this particular picture play. The aim had been, he said, to report a bill which would provide for sane censorship and which would yet allow a leeway to stop a performance which was objectionable. Cities and towns outside of Boston now had the power, he said, to stop performances for any reason whatsoever, and the aim had been to make the Boston situation more uniform.

The bill to establish a bureau of steam engineering which was reported on adversely by the House ways and means committee was rejected by a roll call vote of 117 to 93.

The Boston & Maine railroad reorganization bill was given a second reading. Just after the speaker had put the question of a third reading he recognized Mr. Atwood of Boston, who moved to postpone the consideration. Although the speaker did not declare the vote on ordering to a third reading, the bill was sent to the bills on third reading committee, and it is presumed it will reach the House today, when it will be postponed to next Tuesday.

Ways and means reported adversely on the bill to allow half holidays Saturdays for all workmen, mechanics and laborers employed by or for the commonwealth.

The rules were suspended and bills providing for emergency repairs on the state normal art school, allowing Framingham to supply water to Ashland and permitting the directors of the Boston port board to provide for a street railway line to the pier and fish wharf were admitted.

The House concurred with the Senate in suspending the rules to admit for consideration the petition of Senator Hays that the city of Boston be allowed to pay to the widow of the late Councilman Woods the balance of his salary.

BOSTON (Mass.) RECORD
MAY 7, 1915

"Birth of Nation" Bill Advanced To Third Reading

The so-called "Birth of a Nation" bill, providing for a board of censors consisting of the Mayor of Boston, the Police Commissioner and the Chief Justice of the Municipal Court to pass on theatrical exhibitions, was advanced to a third reading in the House yesterday after a stormy debate by a vote of 94 to 41.

The opponents of the bill based their argument on the claim that this bill was founded entirely on the protest of the Negroes against this certain film play. The members of the Committee on Judiciary which brought in the bill declared that this was not the case

SPRINGFIELD (Mass.) [illegible]
MAY 7, 1915

Advance Bill Based Upon "Birth of Nation" Play

[illegible] many [illegible] people to the [illegible] before the legislature [illegible] suppress [illegible] licenses for theatrical [illegible] in Boston, the second [illegible] Nation," has been ordered to a third reading in the House this afternoon by a vote of 94 to 41 after a long debate.

Rep. John L. Dennis of Everett opposed the bill and said the [illegible] for what [illegible] started. [illegible] night the arrests were made, [illegible] 50,000 people have seen the picture and not one has been [illegible] [illegible] no one will be allowed to [illegible] attempt to start a riot. [illegible] Jew, the Irish and the Italian [illegible] ridiculed for years on the [illegible] but it is felt for the Negro to [illegible] the first complaint officially.

Rep. Robert M. Washburn of Worcester urged that the bill be not passed as one designed solely to remedy a possible wrong to the colored race. Instead, he said, it applies to all theatrical exhibitions and gives to properly and fairly constituted authorities power to shut up a show which ought to be shut up, a power which they have not today in sufficient measure.

Rep. W. H. Sullivan of Boston called attention to the fact that all of the opposition to the bill thus far has come from Irish Democratic members. In spite of the fact that the Irish of all races should embrace the opportunity to prevent further defamation of their own race. The fact that thousands of citizens feel that they have been outraged should be sufficient to stop the play.

Rep. Aaron C. Dewar of Boston declared the picture an insidious attack upon the North. "If my sires had been born when the Ku Klux clan was organized then I am willing to sell my birthright for a mess of pottage."

Rep. Fred W. Cross of Boston said those who oppose the play have not taken the trouble to analyze it. As a matter of fact, he said, it is not aimed at the depiction of any one Negro or the Negro as a class, but it depicts as faithfully as may be a painful incident in the history of the country.

NO. ATTLEBORO (Mass.) CHRONICLE
MAY 7, 1915

NOTES FROM BEACON HILL

State House, Boston, May 7.—Sen. Martin, for the committee on election laws, reported a resolve permitting women to serve on committees for the purpose of favoring or opposing the constitutional amendment, striking out the word "male" from the constitution during the campaign of 1915. The resolve further stipulates that the women serving upon the committees must be residents of Massachusetts and living five years in the United States.

The attorney general ruled that women, in accordance with the corrupt practice acts, could not legally expend money. The suffragists were somewhat disturbed over this as they did not care to have men do the spending of their money and petitioned for a change in the general election laws. The committee declined to report a general bill but favored a resolve for this year only and for the one issue.

The Ellis amendment to the [illegible] holders' bill was adopted in the [illegible] ate.

The bill to prohibit the sale or delivery of milk or cream produced under unhealthful conditions was returned to the house after the senate had concurred in the adoption of the house amendment as to alteration of buildings within 72 hours from notice and Sen. Hobbs of Worcester had put on another amendment that the provisions of the act should not apply to a common carrier.

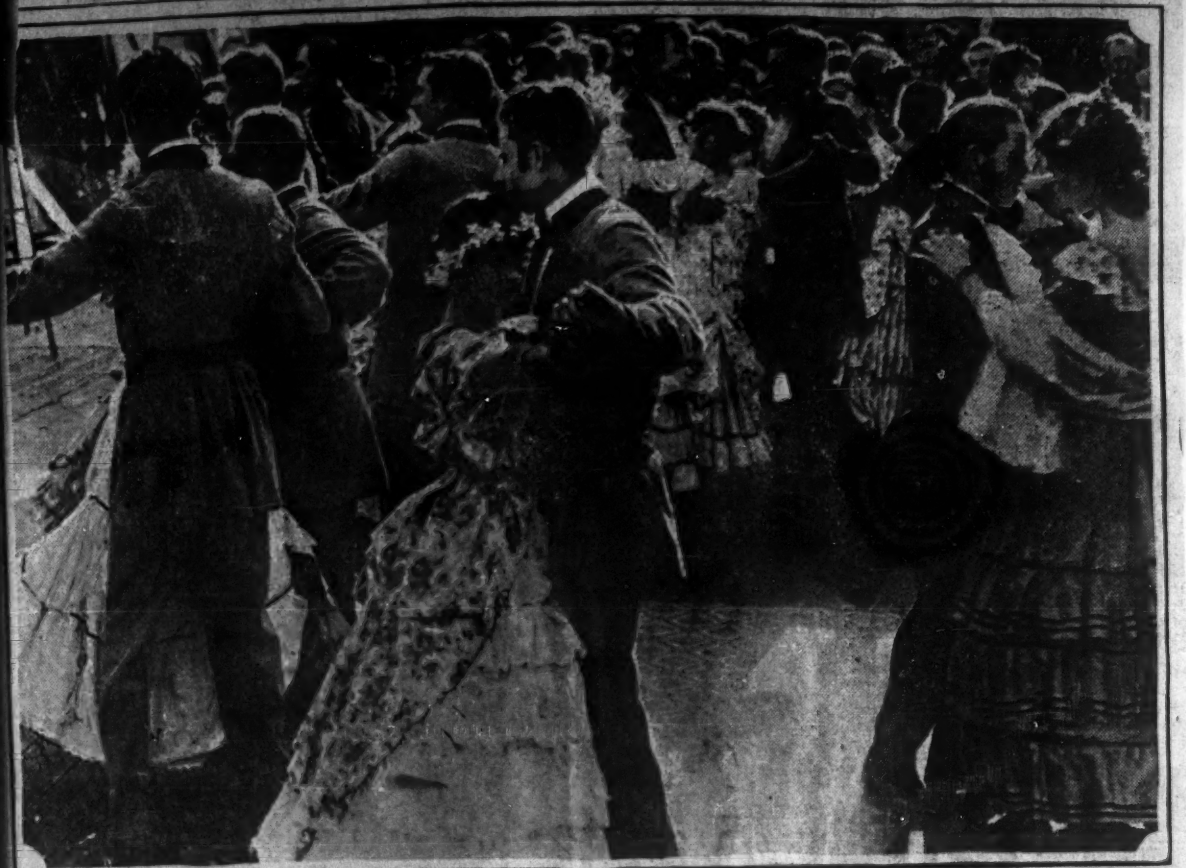
The Boston basement and sleeping room bill was passed to be engrossed.

The house passed the taxation constitutional amendment along, 7.

After a hot debate, the bill [illegible] is intended to stop "The Birth of a Nation" was passed to a third reading by the house, 94 to 41.

The house rejected the bill to establish a bureau of steam engineering and boiler inspection.

"FINAL BALL" AS CIVIL WAR SOLDIERS PREPARE FOR FRONT



The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Margaret Cameron, a daughter of the South, comes upon her father, Dr. Cameron, engaged in a heated discussion of slavery with other Southern gentlemen. A raid on Harper's Ferry by John Brown, with 16 followers, has recently taken place. A toast is drunk to "Stephen Douglas, the next President."

The scene then shifts to the Northern home of Austin Stoneman, radical leader of the House, noted for his vindictive policies toward the South. Stoneman is conversing with Charles Sumner, senator from Massachusetts and zealous Abolitionist. Both men are sincere in their convictions of the wickedness of slavery and its inconsistency with republican institutions.

Their conversation is overheard by Lydia Brown, a mulatto woman, ostensibly the housekeeper, but in reality mistress of the Stoneman house. As Sumner departs the woman resolves to use the insidious influence of her position to bring freedom to her race.

Tod and Phil, sons of Austin Stoneman, visit Cameron and for the first time see slavery in its practical application. They find Cameron stirred over a newspaper headline which reads: "If the North Carries the Election the South Will Secede." The young trio became alarmed at the import of the announcement.

Time comes for the Stonemans to return, with Phil deeply in love with Margaret.

Events, meanwhile, are progressing rapidly. Lincoln has been elected President, carrying all free States except New Jersey. Business in the South is bad.

The news that South Carolina is an independent Commonwealth is received with popular rejoicing. A congressional committee is appointed in the North to prevent other States from following South Carolina's example.

Secession moves apace. Jefferson Davis counsels his followers to prepare for war. The Southern Confederacy is formed with Davis as President.

Lincoln answers the challenge by calling for 75,000 volunteers. As one man the entire North rallies to his support.

By Gertrude Stevenson

Part V. of "The Birth of a Nation." Part IV. was printed in yesterday's Journal.

The narrative of "The Birth of a Nation" is protected by copyright. All rights to the use of this narrative version are reserved.

In this uprising of the people, patriotism spoke as never before since the Union was formed. Militia regiments and military companies, formerly merely decorative or conspicuous in Fourth of July parades and the like, now became actual fighting units, and men from every walk of life fell over each other in their haste to enlist. Money for the "cause" poured in from every side.

STONEMAN BOYS OFFER SERVICES

In Lancaster the Stoneman boys were the first to offer their services, their lives, if need be, and Phil was at once chosen captain of the local company. Tod, young as he was, announced his intention of shouldering a musket and serving in the ranks. With all a youngster's ardor of fighting for his country, nothing could [illegible] uniforms, Phil with the broad hat and caped coat of his captain's rank, and Tod, looking pathetically young and boyish in his tight fitting private's garb and visored cap.

"Ready so soon?" she called gaily. "Isn't it a glorious day to start!"

"Fair weather's always a good omen," Phil declared, while Tod cry of delight at seeing who her tormentor was.

Lifting her up off the couch, he carried her on his shoulder to the big flag draped over the door and bade her kiss it and understand why he must leave her; why he must march off to fight. Then, lovingly, tenderly, he put her back on the couch again and playfully covered her head with her own smaller flag. A moment later he leaned down and heard the same regular breathing. He listened a moment. Flora was fast asleep again.

He sighed and directed his steps back to the dancers, taking with him a mammoth banner made for the occasion. As he appeared in the ballroom with the flag held aloft, a great shout went up from a hundred throats. The dancing ceased and everyone rushed forward to help spread the banner which had had its first baptism of glory at Bull Run. Fluttering hands and handkerchiefs, glasses upraised in fervent pledges, cheers uttered again and again, testified to the spirit in every heart; the proud hopes on every side.

Again the dance, again lovelit eyes turned up to answering adoration, again the graceful swaying to music soft and sweet. Then suddenly above the violin strains, above the laughter, above the clamor of the crowd around the roaring bonfire outside, comes the echo of a sound, piercingly sweet, growing nearer shriller—the bugle call that means the call to arms. The violins end in a wailing sob, fond arms drop from responsive waists, heads go up, all eyes turn to the summons. There is a moment's startled pause, then comes hurry and bustle as good-byes are said, hats found and, on the run, the hope of the Confederacy hasten to their places in line.

Forgetting their guests, forgetting everything but the sad moment of parting, the Cameron Boys and Margaret rushed into the sitting room, where the same signal had roused their father and little Flora and set their mother's heart fluttering faster with the realization that the awful, dreaded moment was come. Silently, wretchedly the anguished mother kissed her boys in turn, scarcely hearing their comforting assurances, clinging helplessly to Ben, the first born, the last to take her in his arms and bid her be of good cheer.

The sound of marching troops and lively music from the street without impelled them all forward and once again the good-bys were said, lips pressed to lips.

Ben's horse is at the gate, he mounts, looks from his mother to Flora, then setting his chin, shouts:

"For-ward march!"

The cavalcade moves on.

(To Be Continued Tomorow)

back and fell at the feet of the old aunt who was the only mother she had ever known.

Cameron Youths Enlist

Northern patriotism was only equaled by Southern enthusiasm and there, too, every city and town was sending its quota of troops to the front.

In Piedmont the Camerons were foremost in the organization activity, as they had been at every step of the controversy. Ben was at the head of a company, with Wade as a lieutenant and Duke in the ranks. Dr. Cameron was the proudest man in town, because he had three sons to prove the courage of the family and his devotion to the Confederacy.

Mrs. Cameron, her lips dumb but her eyes eloquent with grief, was the only member of the family not borne along on the high tide of military excitement that was sweeping the town. In her heart, her husband's enthusiasm was tempered with foreboding of the hideous aftermath. Her husband saw only the moment, heard only the martial music. She saw the battlefield strewn with the dead and wounded, foresaw in a despairing vision these stalwart, straight-limbed boys crippled, disfigured, limping home on crutches with stumps where their fine muscles had been before. In her heart she thanked God that her sons were but three and that two of her children were daughters.

To all outward appearances, Piedmont might have been on the eve of a carnival or a Mardi Gras, rather than on the verge of sending its ablest citizens to war. The Union rout at the battle of Bull Run, made possible by "Stonewall" Jackson's desperate heroism, had fired the Southern imagination with an alluring prospect of speedy and glorious victory. Houses and public buildings were draped with bunting. Crowds congregated in the public square, bonfires were lighted, and all the beauty and valor of the town were bidden to a gorgeous farewell ball in the great rooms of the spacious Cameron mansion. Not a single soul, young or old, slept that night.

Adored by Fair Women

Never were young soldiers prouder or more adored by fair women than those Piedmont boys who danced the night away, ready, at break of dawn, to mount their horses, shoulder their knapsacks and muskets and fight under the banner inscribed: "Conquer we must, for our cause is just."

Pulses throbbed to the stirring cadences of the "Blue Danube" and the vision of future honors and glories. Feminine eyes, ever before shy and

[illegible]

"The Birth of a Nation" is an absolutely true record of the turbulent life of the Civil War and reconstruction. It was produced to stimulate, through three thrilling hours, the study of American history. I find it is certainly accomplishing that purpose.

"To the man or woman who sees it with an open mind, it brings only inspiration and gratitude to God for the blessings we enjoy today as a free united Nation.

"The play is much broader and more catholic than my book on which it is based. In fact, the film is so much broader that I insisted that Mr. Griffith change the title to 'The Birth of a Nation,' as 'The Clansman' was too narrow and controversal to fit the new production.

"Mr. Cobleigh is merely repeating preconceived ideas which he got long ago from an angry reading of one of my books. He certainly found no such idea in 'The Birth of a Nation.' The play speaks for itself. Its producers cannot be held responsible for what the critics of my book imagine must be in it.

"I never made the statement which came from Mr. Cobleigh's excited brain. I never made any such statement to any human being. It is hysteria pure and [illegible]

[illegible] and Storey and others who [illegible] raised this picture might [illegible] very different from what [illegible] been led to expect if they [illegible] see it. How [illegible] criticism the [illegible]

SPRINGFIELD (Mass.) MOR. UNION
MAY 7, 1915

DIXON DENIES HIS MOTIVE IMPROPER

Author of Book, Basis of Photoplay, Attacks Cobleigh Statement.

"HYSTERIA," HE SAYS

Says Congregationalist Sub-Editor's View Adopted Without Seeing Film.

[Special to The Union.]

BOSTON, May 6—Thomas Dixon, author of "The Clansman" and the photoplay on which it is based, "The Birth of a Nation," over whose presentation in Boston there has been great protest because of its alleged untruthful portrayal of reconstruction conditions, tonight defended the play. He also made vigorous denial of the assertion of Rolfe Cobleigh, editor of The Congregationalist, that his (Dixon's) purpose was to exterminate the colored race. Mr. Dixon wrote to the papers as follows:

"The statement made by Mr. Rolfe Cobleigh that I told him that the purpose back of 'The Birth of a Nation,' was the extermination of the Negro race, is the hallucination of an overheated mind. The assertion is so foolishly absurd on its face that it would not require denial but for the widespread hysteria, which at present affects our colored friends in Boston.

"Early in March I received a letter from Mr. Cobleigh denouncing 'The Birth of a Nation,' which he had never seen. I suggested mildly that he suspend judgment until he had seen it, or at least until I could forward the verdict of the Rev. Dr. Charles H. Parkhurst, pastor of the Madison Avenue Presbyterian Church, who had been asked to see it and make a special report from a clergyman's point of view.

"Mr. Cobleigh replied expressing his confidence in Dr. Parkhurst. A week later he wrote me again asking for the report from the distinguished clergyman reformer. I immediately mailed it, and asked him to print it in full in The Congregationalist. This he failed to do. The reason was simple. It was not what he expected, or desired. He did not wish to know the truth. He wished only to attack the play.

"Dr. Parkhurst gave 'The Birth of a Nation' his 'unqualified approval' and specifically declared that the play was in no sense an attack on, or reflection on the Negro race of today. On the other hand, he squarely affirmed that the final impression of the drama was the highest compliment to the Negro of today because it showed so simply and plainly his progress from the condition of 50 years ago, when he had just emerged from his slavery.

"On my arrival in Boston on the 9th of April I called at Mr. Cobleigh's office to ask why, after demanding the report of Dr. Parkhurst, he had failed to print it. I met the gentleman for the first time in my life and had a very pleasant but unprofitable talk with him in his little sanctum.

"I again laughingly suggested that he suspend his final judgment until he should see the play that night. He frankly informed me that his mind was already made up and that no event in heaven or earth could move him. I told him, of course, he could see on the screen that which he had made up his mind to see. I laughed again and gave him two tickets for which he thanked me.

"The mental makeup of such men is a curious study. As a novelist I intend to use Mr. Cobleigh.

"'The Birth of a Nation' is an absolutely true record of the turbulent life of the Civil War and reconstruction. It was produced to stimulate, through three thrilling hours, the study of American history. I find it is certainly accomplishing that purpose.

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"I never made the statement which came from Mr. Cobleigh's excited brain. I never made any such statement to any human being. It is hysteria pure and [illegible]

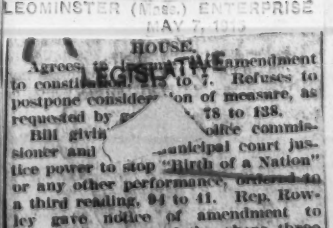
LEOMINSTER (Mass.) ENTERPRISE
MAY 7, 1915

HOUSE.

LEGISLATIVE

Agrees to [illegible] Amendment to constitution, 213 to 7. Refuses to postpone consideration of measure, as requested by [illegible], 78 to 138.

Bill giving [illegible] municipal court justice power to stop "Birth of a Nation" or any other performance, ordered to a third reading, 94 to 41. Rep. Rowley gave notice of amendment to provide that two of the above three shall decide for or against theatrical productions.



BOSTON GLOBE

May 7, 1915

HOUSE FAVORS SHOW CENSORS

Only Seven Dissent on Tax Reform.

Governor's Request for Delay Provokes Criticism.

Plea for Councilor Woods' Widow Received.

The bill providing for a censorship of theatrical productions in Boston by a board to be made up of the Mayor, the Police Commissioner and the Chief Justice of the Municipal Court, who may, when they agree, revoke the license of any exhibition which they believe contrary to the public welfare, was yesterday ordered to a third reading in the House of Representatives.

It is the result of the agitation over the showing of "The Birth of a Nation." The galleries contained large numbers of colored men and women, who showed a deep interest in the fate of the measure.

Those who want "The Birth of a Nation" stopped are not entirely satisfied with the bill, and when it reaches its next stage (possibly today) Mr Rowley will offer an amendment that will permit the board of three censors to act on the majority vote of its members.

The bill providing for a reorganization of the Boston & Maine Railroad received, by agreement, one reading and will be especially assigned for debate when it comes back from the committee on third reading. This means there will be only one debate on the measure.

Cox Urges Taxation Amendment.

The House agreed, 215 to 7, to the amendment to the Constitution permitting the General Court to classify property for the purposes of taxation and to tax the income of property. The amendment has now been passed at two sessions of the Legislature and will come before the people at the State election in November.

When the matter was reached in the calendar in the morning Mr Good of Cambridge urged postponement. The Governor desired postponement, he said, and he himself, both as a private citizen and a member of the Committee on Taxation, believed that it should be put over for a week until several bills in connection with taxation had come before the House.

Speaker Channing H. Cox took the floor for the second time this year and argued against postponement. He said that it matters are taken up as they come along the Legislature can be progressed in two weeks. The matter had been especially assigned for yesterday, he declared.

Edward F. McLaughlin, the Democratic leader, retorted that the only dictation he had observed was the action of the Speaker in leaving his chair to dictate to the Republican members. The motion to postpone was defeated on a roll call by a strict party vote, 123 to 73.

Lomasney Criticises Governor.

When the amendment came up for discussion in the afternoon Mr Drury of Waltham, in supporting it, told the House that the sole reason for the contemplated postponing was that "a certain ... was insistent that his own ... program should be enacted ... the amendment was put through, and declared that this individual had sent an ultimatum to the Democrats of the House that unless this were done the amendment should be killed.

Mr Lomasney of Boston opposed an amendment but asked that the matter be considered not as a political measure. He declared that he had no use for a political policy which stood for one thing at 6 o'clock and for the opposite three hours later.

This was considered a reference to the Governor, rumor having it that he had "passed the word" that he wanted the amendment killed yesteray morning, but changed his mind during the noon recess.

At this point the debate unexpectedly collapsed, and by a vote of 215 to 7, the amendment was agreed to, six Democrats and one Republican voting against it.

The seven who voted against the amendment were John J. Donovan, Martin M. Lomasney, William M. McMorrow, Robert Robinson and Alfred Santosuosso of Boston, Michael F. Malone of Worcester, all Democrats, and Albert Holway of Bourne, a Republican.

Debate on Censorship Bill.

The provisions of the Censorship bill were explained by Mr Burr of the Committee on Judiciary, who described the deliberations of the committee and urged the passage of the measure. Mr Sheehan of Boston opposed it.

Mr Giblin of Boston said the Irish have been vilified far more than the colored people, but when the Irish Players were in Boston a few years ago no Irish mob climbed the steps to the Governor's office to protest. He would like to have pictures like the "Birth of a Nation" shown in every school in the country.

Mr Kennard, chairman of the Judiciary Committee, said that in other places the local authorities may stop a production for any reason whatever, but in Boston a production may be stopped only if the local authorities find it obscene or immoral. The bill strikes out the latter requirement and gives the ample authority to stop production.

[illegible] ing the rules to admit [illegible] the petition allowing [illegible] Dispatch of Councilor [illegible] he hollow. The Senate [illegible]

Continued on Page Nine, Column 1.

Other Nations Caricatured.

Mr Donovan of Boston criticised the colored people for what he said was an attempt to start a riot in front of the theatre the night the arrests were made. He said 80,000 persons have seen the picture and not one has been incited to crime. He said the Jew, the Irish and Italian have been ridiculed for years on the public stage, but it is left for the colored people to register the first complaint officially.

Mr Washburn of Worcester urged that the bill is not designed solely to remedy a possible wrong to the colored race but applies to all theatrical exhibitions.

W. H. Sullivan of Boston declared that all opposition to the bill thus far had come from Irish Democratic members, despite the fact that the Irish of all races should embrace the opportunity to prevent further defamation of their own race. The fact that thousands of citizens feel that they have been outraged should be sufficient to stop the play, Mr Sullivan declared.

Mr Dowse of Sherborn declared the pictures an insidious attack upon the North. "If my Nation was born when the Ku Klux Klan was organized, then I am willing to sell my birthright for a mess of pottage," he said.

The bill was ordered to a third reading, 94 to 41.

Petition for Mrs Woods.

A bill permitting reorganization of city departments, in any city except Boston, by a two-thirds vote of the City Council, without action by the Legislature, provoked a lively fight. Mr Robinson of Boston defended it as a means to shorten Legislative sessions and it was opposed by Messrs Robinson of Chelsea, Foster of Gloucester and Casazza of Revere. The hour of adjournment cut off debate.

The House concurred with the Senate in suspending the rules to admit for consideration the petition of Senator Hays that the city of Boston be allowed to pay to the widow of Councilor Woods the balance of his salary.

After a long debate the House rejected the bill providing for the establishment of a Bureau of Steam Engineering and Boiler Inspection.

The Committee on Ways and Means reported ought not to pass on a bill providing that all workmen, mechanics and laborers employed by or on behalf of the Commonwealth shall receive four hours off each week and striking out of the present law the provision that they shall have a Saturday half-holiday "if their services can be dispensed with."

BOSTON (Mass.) JOURNAL
MAY 7, 1915

JOURNAL MAIL BAG

Thinks Some History Should Be Forgotten

To the Editor of The Boston Journal:

The late Mark Twain wrote, "I have no race prejudices, and I think I have no color prejudices, nor caste prejudices, nor creed prejudices. Indeed, I know of I can stand any society. All I care to know is that a man is a human being. That is enough for me. He can't be any worse."

In this spirit I approach the much mooted question regarding "The Birth of a Nation." I have seen it and formed my own conclusions.

It is a wonderful illustration of events which transpired prior to, during and following the Civil War. In many respects it is true to life. It portrays events that reflect no credit on designing politicians who use ignorant Southern negroes simply to further their political ends. It may be history, but all things in history are not of special benefit to the present generation. Some pages of history are best forgotten, as nothing is to be gained by bringing to light certain historical events which are liable to cast discredit on race, creed or religion.

CHARLES D. B. FISK.

Brookline.

Denies "Birth of Nation" Was Aimed at Negro

To the Editor of The Boston Journal:

The statement made by Rolfe Cobleigh that I told him that the purpose back of "The Birth of a Nation" was the extermination of the negro race, is the hallucination of an over-heated mind. The assertion is so foolishly absurd on its face that it would not require denial but for the widespread hysteria which at present affects our colored friends in Boston.

Early in March I received a letter from Mr. Cobleigh denouncing "The Birth of a Nation," which he had never seen. I suggested mildly that he suspend judgment until he had seen it or at least until I could forward the verdict of the Rev. Charles H. Parkhurst, D.D., pastor of the Madison Avenue Presbyterian Church, who had been asked to see it and make a special report from a clergyman's point of view.

Mr. Cobleigh replied expressing his confidence in Dr. Parkhurst. A week later he wrote me again asking for the report from the distinguished clergyman reformer. I immediately mailed it and asked him to print it in full in the Congregationalist. This he failed to do. Dr. Parkhurst gave "The Birth of a Nation" his "unqualified approval" and specifically declared that the play was in no sense an attack on or a reflection on the negro race of today. On the other hand he squarely affirmed that the final impression of the drama was the highest compliment to the Negro of today, because it showed so simply and plainly his progress from the conditions of 50 years ago when he was just emerged from slavery.

On my arrival in Boston on April 9 I called at Mr. Cobleigh's office to ask why, after deaf Cobleigh's office to ask Dr. Parkhurst, pending the report of I met the gentleman for the first but impromptu and had a very pleasant chat with him [illegible]

CENSOR BILL PASSES HOUSE

Anti "Birth of Nation" Leaders Win

Those who have been fighting against the production of the photo-play "The Birth of a Nation" won a victory at the State House yesterday when the House of Representatives passed to a third reading the bill providing for a triple-headed theatrical censor board for Boston.

A lively battle ensued over the measure, a hard fight being made to kill it. The vote on the bill was 94 for it to 41 against.

This bill provides that the chief justice of the Municipal Court, the police commissioner and the Mayor may, for any reason satisfactory to them, revoke the license for any public performance or entertainment. It stipulates, however, that three officials must be of unanimous opinion to cause a license to be revoked.

Immediately after yesterday's vote was announced, Representative Rowley of Brookline announced that he will offer an amendment to provide that a license may be revoked with the consent of two of the three officials named.

The galleries of the House, during the debate, contained a number of colored people who have been fighting against "The Birth of a Nation," while in the corridors and in the chamber itself were others.

Journal

I again laughingly suggested that he suspend his final judgment until he should see the play that night. He frankly informed me that his mind was already made up and that no event in heaven or earth could move him. I told him, of course, he could only see on the screen that which he had made up his mind to see. I laughed again and gave him two tickets, for which he thanked me.

The mental make-up of such men is a curious study. As a novelist I intend to use Mr. Cobleigh.

"The Birth of a Nation" is an absolutely true record of the turbulent life of the Civil War and Reconstruction. It was produced to stimulate, through three thrilling hours, the study of American history. I find it is certainly accomplishing that purpose.

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Mr. Cobleigh is merely repeating preconceived ideas which he got long ago from an angry reading of one of my books. He certainly found no such idea in "The Birth of a Nation." The play speaks for itself. Its producers cannot be held responsible for what the critics of my book imagine must be in it. I never made the statement which came from Mr. Cobleigh. I never made any such statement to any human being. It is hysteria pure and simple.

THOMAS DIXON.

New York, May 6.

Veteran Says He Found An Inverted Apotheosis

To the Editor of The Boston Journal:

I have already been allowed space in your paper in regard to a matter that is causing so much interest and controversy, namely: "The Birth of a Nation." If I allow myself to trespass on your courtesy and good will, it is because of a letter published in The Boston Journal of the 5th inst., as written by one A. E. Pillsbury. Thereby I was moved by the spirit to write a rebuttal, promising I will not indulge in a sur-rebuttal, whatever happens.

The writer states that he is "strongly impressed that the controlling reason why it ought to be excluded from exhibition in Massachusetts has not been brought out." Are there any peculiar reasons differentitating Massachusetts from the rest of the States? Seems that the writer's mental processes run deeper than those of the average person. He has discovered "the controlling reason." I looked for it; found three; couldn't be sure which was which. Thought at first it was "defamation of the negro."

Farther on I read—"fundamental objection to this play lies deeper." So down I went in my mental submarine to find it. Found what I call No. 2, namely: "It is a covert and insidious defamation of the Union cause and apotheosis of slavery and rebellion." Note the word, "apotheosis." For the benefit of the wayfarer in English, I will try to remember my schoolboy Greek and show it up. Two Greek words, apo (from) and theos, (God), meaning deification, or the exaltation of a person or thing to divine honor.

Now that is going some; couldn't make slavery and rebellion any more respectable than that signifies. Somehow I didn't get any such impression from the photoplay, as I saw it. Wonder how the writer compassed it? But to read on in his letter, I reach this, "purported to be historical, it is history upside down." So the history is either upside down or else A. E. Pillsbury is. Yes, I think I understand the writer's mental attitude—he was upside down, and that is the position in which he discovered the "apotheosis."

One couldn't stand upright long enough to discover such supernal heights without great danger of mental cerebro-spinal-meningitis. Reading further alone, I came to this statement—

BOSTON (Mass.) ADVERTISER
MAY 6, 1915

Letters to the Editor

The Birth of a Nation."

To the Editor of The Advertiser:—

One of the most surprising, and I might say, perplexing phases of the situation created by the production of "The Birth of a Nation" is the attitude and criticisms of a few well-known men of this community.

Mr. Moorfield Storey, president of the National Association for the Advancement of Colored People," criticises the picture because it is a "wicked libel on the negro race." He has never seen the picture. He relies upon the opinions of others for his conclusion. On the other hand, thousands of citizens have actually seen this picture, and entirely disagree with him in his conclusion.

We find Dr. Eliot of Harvard criticising the picture because: "It injured the whites more than the blacks," but at the end of his statement, in speaking about the continued presentation of the photo-play, he says, "I am not sure it will not have a very useful result—one worth having." Albert E. Pillsbury, who is one of the directors of the Wendell Phillips Memorial Association, "found it very different from what I had been led to expect." Perhaps Mr. Moorfield Storey and others who have criticised this picture might find it very different from what they had been led to expect if they went to see it. However, Mr. Pillsbury still criticises the picture as "a defamation of the Union cause and an apotheosis of slavery and rebellion," but not as a vilification of the negro race.

Mr. Pillsbury finds also a deep, dark scheme to cause the repeal of the 14th and 15th Amendments to the Constitution of the United States. Of course he brings in the Ku Klux Klan and alleges that the picture glorifies the principles of the Ku Klux Klan, chiding the public for its applause. He will not see that the public is applauding merely the beautiful exemplification of fine riding, beautiful scenery, fine horses and virtue triumphant over vice.

Mr. Pillsbury's deductions seem absurd when we consider that a large number of Grand Army Veterans who actually participated in the Civil War have seen this picture, with approval, but it remains for Mr. Pillsbury, who did not participate in the Civil War, to pick out such ideas.

To recapitulate, various critics have said this picture was obscene and immoral—the courts and public authorities found otherwise; or a libel on the negro race. This becomes untenable. They then say the 14th and 15th Amendments; and finally, that it is a direct propaganda to repeal the 14th and 15th amendments; and finally, that it ought to be suppressed and that it ought not to be suppressed.

The facts are, however, that thousands of citizens have seen this play and have not been impressed as the gentlemen who have made the above criticisms.

Naturally people will differ in their impressions of this picture but I believe that over 90 p.c. of the 75,000 people who have seen this picture see absolutely no relevancy between the criticisms made by these gentlemen and the actual play itself.

The pity of it all is that these abnormal criticisms are creating in the minds of a large number of colored people an emotional hysteria leading them to think that their rights are in some way being infringed and it is encouraging them in false notions as to the offensiveness of this production. On the other hand, thousands of citizens are continuing to view this picture daily and no doubt go away with the same feeling as those who have already seen it, wondering why there has been so much ado about nothing.

John F. Cusick, 42 Tremont st., Boston.

Journal

"This is the moral of the tale." That is No. 3; but I could hardly determine whether the so-called "moral" was to be found just before the word "tale," or just after it. I have known a moral to get displaced on other occasions.

However, he says this moral is "conveyed with consummate art." Well, now that admission ought to please the general manager, Mr. McCarthy. It is just what the public thinks, too—those that have seen the photoplay. But the writer is not mentally exhausted yet—listen: "The whole performance is the glorification of the Ku-Klux-Klan"—in deed. I never mistrusted it. I could see that it glorified valor, patriotism, justice, the great progress of the colored race, and the final and complete union of the whole country in the common bond of patriotism and citizenship. The Ku-Klux-Klan cannot be left out without emasculating seriously the history of the Reconstruction period.

I do not defend the Ku-Klux-Klan, but I wouldn't go so far as to call them "ruffians." That organization was the inevitable result of the former white ruling class being deliberately and intentionally excluded from political privilege and activity by the authors of the Reconstruction policy. If Abraham Lincoln had lived there would have been no Ku-Klux-Klan. There would have been no cause or reason for it. Lincoln and Grant were a unit as to a Southern policy. That meant the complete and immediate autonomy of the Southern States under their duly chosen and elected State officers and Legislatures, and their proper representation in the National Congress.

The South, placated and amenable by Grant's generosity at Appomattox, was in just the right mood to respond loyally and willingly to Lincoln's plans. If he had lived there would have been from the first that good and kindly feeling between the North and South that we have finally won after long years of misunderstanding, sectional bitterness and sorrowful waiting. History right side up puts the whole blame where it rightly belongs—Andrew Johnson, Thaddeus Stevens and their political adherents. As Mr. McCarthy points out, the congressional reports contain the facts, and I would add, the newspapers of that time, that did not believe in or approve of the Reconstruction policy.

Further, the writer becomes quite reckless when he declares that "from the rising until the going down" it is a pack of pictured lies. How does he know? Was he a soldier in the Civil War? Was he living during the Reconstruction period so that he can speak or write as a personal witness of contemporaneous events? Or does he consult an upside down history? Oh, yes, there has been more than one "historic mon" who has written a garbled story, an upside down history of the war and Reconstruction. But the "Cretans are always liars."

Again, "the pictorial recrudescence of the rebellion in a gross libel upon the Union cause." Well, I was for the Union cause, fought through the Civil War for it, but somehow I don't feel libeled by that photoplay—not a little bit. But—"recrudescence." I guess we can manage it. O, wayfarer, attend: Latin—recrudesco—meaning of wounds, to open afresh; of other things, to become hard, sore, painful to break out again. I do not see how it fits the word "rebellion." I do not remember of any breaking out again of the rebellion after Lee's surrender. But some of the definitions of recrudesce might be applied to the reconstruction period. It surely was hard, sore and painful.

Still the writer writes on. Listen: "In the South, with conditions reversed, such a show and its perpetrators would be lynched. This is not the Massachusetts way." O, how we appreciate swim!

But, saints defend us, just here what's to come. "Let us destroy our soldiers' monuments, give the battle flags in the State House to the dust heap, abolish Memorial day, and confess ourselves unfit, etc."

Well, then, I must be unfit—I have three non-commission warrants and three officer commissions. I think a great deal of them, but I suppose I must now commit them to the "dust heap." I am just morally paralyzed. I shall have to attend another matinee of "The Birth of a Nation" to restore my moral equilibrium. Dear Journal, I will say no more. I feel that I have not really added anything to the able and convincing letters of Mr. McCarthy and Mr. Cusick.

C. F. LOTHROP.

Everett, Mass.

FITCHBURG (Mass.) SENTINEL
MAY 7, 1915

—The photo-film exhibited at Tremont theater, Boston, entitled "The birth of a nation," has aroused a great deal of interest in the negro and is [illegible] Anderson's [illegible] o'clock to [illegible]

ON [illegible] MERICAN
MAY 6, 1915

ENSIVE CENSORSHIP BILL UP FOR DEBATE TODAY

[illegible] alendar of the House of [illegible]ves today appears for de- [illegible] placing film censorship [illegible]s of the Mayor, the Police [illegible] and the chief justice of [illegible] Municipal Court.

The measure is offensive. The principle which it embodies is not only against every tradition of this nation, but against the fundamentals upon which the whole system of American laws has been built.

The bill provides that the "Mayor, the Police Commissioner and the chief justice of the Municipal Court, acting unanimously, may revoke or suspend any license for a public exhibition where admission is charged AT THEIR PLEASURE."

The despotic power thus proposed to be vested in the triumviate named is unheard of in this country, and would excite the bitterest protest even in that land of the censorships, Russia. For observe:

1—THERE IS NO APPEAL. Against the decision of these three, the manager of a theatre or of a moving picture auditorium, is helpless. He must submit, even if he suffers an injustice obvious to every citizen of the State.

2—THERE IS NO STANDARD FOR JUDGMENT. The triumvirate may act AT THEIR PLEASURE. The producers of moving pictures spend tremendous sums, ranging into the hundreds of thousands, perhaps, in preparing an elaborate film. And if their work fails to suit the CAPRICE of the despotic triumvirate, that film must be withdrawn.

BILL IS A TRAVESTY.

The triumvirate could condemn a film today because it offends one set of people; could condemn it tomorrow because it offends another. They could condemn a film because they felt in the humor, from sheer caprice, and the film producer would have NO APPEAL; for the triumvirate has full power to act "AT THEIR PLEASURE."

The whole system of common law has been built upon the rule that previous decisions bind in the future. Thus a business man may know as act is lawful, because it was lawful yesterday; or that it is unlawful because it was unlawful last week.

But under this bill, a film producer would have no such assurance. A film passed last [illegible] condemned tomorrow. A film condemned yesterday might be passed today.

AND THERE WOULD BE NO APPEAL. If the producer asked the triumvirate "Why?" they need only reply:

"Because we wished it so."

Such a law, if passed, would strike at fundamental American principles. Such a law would so handicap the film producer and the theatre manager as to tend to discourage any production in this State. Such a law would lay open the way to drive thousands of film houses out of business. It would encourage blackmail and political hold-ups. The "Workingman's Theatre" would have to bear a burden beyond its strength.

DENOUNCE BILL.

The Zion Baptist Church of Everett this afternoon filed a petition with the House of Representatives denouncing the censoship bill.

The petition denounces the bill "as against protection of classes of citizens from race prejudice plays," and it requests the members of the Legislature to vote for the Halliwell bill, "that 'The Birth of a Nation' may soon be stopped." The petition is signed by the Rev. J. P. Washington, pastor of the church.

Although the bill was supposed to be unanimously supported by the colored people, this new petition attests to the fact that it is unsatisfactory to at least one congregation.

The newest development further impresses the members of the Legislature that the opponents of "The Birth of a Nation" have failed to find a mutual foundation.

A second petition was also filed during the day, this one by the J. C. Price Musical and Literary Society of the Columbus Avenue A. M. E. Zion Church. The petition is manifestly against "The Birth of a Nation," but its language does not indicate that it favors the bill now before the House or prefers the Halliwell bill, which the Judiciary Committee discarded in favor of the existing bill. The petition reads:

"We respectfully petitoin you to pass such a law, governing the theatrical and other amusement exhibitions in this Commonwealth as will be effective to prevent such an exhibition as 'The Birth of a Nation,' which is a historical perversion, libels a large body of Massachusetts citizens, is a breeder of race hatred and antagonism and tends constantly to a breach of the peace."

The petition is signed by E. B. Washburn, chairman, and by the Rev. Benjamin W. Swain, pastor of the church.

FREAK BILLS POP UP.

Whether the House would reach debate on this bill today was doubtful. But when debate does come, the bill is likely to be swiftly disposed of if the Legislature giveh it any sincere thought.

The Senate Committee on Ways and Means today considered the James A. Lowell bill, substituted for the Carstens bill. These are two others of the measures with which the Legislature has been flooded, most of them the products of cranks and half-baked proponents of legislation.

Abandonment of the objectionable Carstens bill at the eleventh hour encouraged the film men. They interpreted it as a confession of the weakness and defects of the measure that not only drew the united opposition of the motion picture men but attack by the Massachusetts Real Estate Exchange and the labor forces. The Boston Central Labor Union passed resolutions condemning the Carstens bill. Opposition was so strong that it was decided at the last minute to pigeon-hole it.

It was the product of Carl C. Carstens of the Society for the Prevention of Cruelty to Children and Lieutenant-Governor Cushing, president of that society, was reported to be backing it. James A. Lowell who introduced the substitute is also connected with the "society with the long name," showing that the same motives and interests that boomed the Carstens bill are supporting the Lowell measure.

LITTLE IMPROVEMENT.

But while elated over the shelving of the Carstens [illegible] the motion picture men do not see any improvement in the Lowell bill.

That was how it happened yesterday that the film producers and exhibitors bombarded the Lowell bill just as vigorously as they had the Carstens measure.

And they continued the use of their heavy artillery today. The motion picture men deny that they are selfish or exacting. They emphasize the point that their only mission is to bring about legislation in Massachusetts that will be fair and equitable not only to them, but to the public at large.

The Carstens bill which met the same fate as the vicious Sullivan bill with its racial and religious fangs, aimed to bestow the power of censorship on the State Board of Labor and Industries. Imposing a tax on all films brought into the State; allowing no right of appeal and the suppression of a photo-play or any other public entertainment without specific cause.

WOMAN AS CENSOR.

The Lowell bill provides for the establishment of a department of film censorship in the office of the State Police, this board to consist of the chief and not more than five censors, one of whom shall be a woman. Another section of the bill provides for the appointment, by the Governor, of another board of seven to draft censorship rules. One of the Board of Rules shall be a wage-earner, and another a representative of the motion picture industry. The bill provides that the censors shall examine every film and license the same, unless it proves "obscene, indecent, immoral, inhuman, or of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults, promote lawlessness or incite crime." An appeal from the decision of censors would be permitted to the Superior Court. Censors would be selected under civil service rule.

Mr. Lowell modestly admitted that he didn't know much about the motion picture industry when asked how it would be possible for such a board of censors to examine 35,000 or more films in use in Massachusetts. But he was very emphatic on the point that the National Board of Censorship did not fill the bill. To support this claim he told of a committee made up of charitable and social welfare workers who voluntarily inspected 1,261 films passed by the National Board and he said this committee found 235 objectionable films.

Senator Bates favored the bill with fervor and denounced the methods of certain motion picture interests in opposing it. He declared that the motion picture men were opposed to any kind of censorship. He paid his respects to the circulars being distributed in the motion picture houses throughout the State, requesting patrons to sign the coupons and forward their protests against the "busybodies" who tried to dictate as to the type of films to be displayed to the public. Bates declared that the motion picture men admitted they were making money out of improper films when they claimed they would lose $520,000, if their films were cut down one-fifth.

FOLLOWED OHIO BILL.

Mr. Lowell furnished these figures to show that many films indorsed by the National Board are bad. He said he drafted his bill after the Ohio law, which was pronounced constitutional by the United States Supreme Court.

He said his bill if adopted would stop films before they were given a first display to the public, a thing that had been found difficult in the past in the case of any public entertainment. He recommended the adoption of a set of standards but he did not think those used by the National Board would fill the bill.

J. A. Eslow, New England Manager of the Universal Film Exchange, said:

"If the members of this committee and the Legislature and public at large could only realize the care exercised producing a film I think there would be less criticism and suspicion. The National Board exercises the greatest possible caution. A woman friend complained of a film we handled because there was a hanging scene. I asked her if she beheld the actual hanging and she replied with a pout, 'Well, not the hanging, but they caught the man and put a rope around his neck and after that you didn't see him any more.'"

Post

BOSTON (Mass.) POST
MAY 6, 1915

ONE MORE MOVIE BILL SUBMITTED

Chief of District Police and Five Censors to See Films

Advocates of a stricter censoraship of moving pictures yesterday submitted to the Legislature a brand new bill covering their views on this subject.

The bill was presented as a substitute for the Carsten's "movie" censor bill which the "movie" promoters have been waging a vigorous fight against. It was submitted to the Senate ways and means committee, which assembled to hold a public hearing on the Carsten's bill. Its supporters claim that it is backed by 60,000 women in this State.

FEATURES OF NEW BILL

This new bill, which was offered by James A. Lowell, who appeared for the society for the Prevention of Cruelty to Children, provides for the establishment of a department of film censorship in the district police force. It is provided that this department or bureau shall consist of the chief of the district police and not more than five censors, one of whom shall be a woman.

The bill also provides that the Governor shall appoint another board, one of whom shall be a wage-earner and one a representative of the moving-picture interests, to make rules for the censors.

It is provided in the bill that the censors shall examine every film offered for exhibition in this State and shall license the same unless they find such film to be obscene, indecent, immoral, inhuman or of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults; promote lawlessness or incite crime. An appeal is provided for from the decision of the censors, the film producers, under the bill, being given the right to ask the Superior Court to pass on any film the censors may reject.

This measure has no bearing on the bill which provides for a triple-headed censor board for Boston. This latter bill will be debated by the House today.

Films Investigated

Respecting the new bill Mr. Lowell said that a voluntary investigating committee had inspected 1261 films exhibited in this State and found 235 of them objectionable. It is understood that this committee was made up of social and charitable workers of Boston.

Mr. Lowell said that many films passed by the national board of censors are obscene. He stated that his bill is modelled after the Ohio law on which the Supreme Court has already passed.

Senator Sandford Bates declared that the moving picture people of the State do not want censorship of any sort. He said that the moving picture people are now engaged in misrepresenting the facts to their patrons by claiming that a censor bill would increase the price of admission to "movie" shows. He opposed a referendum on the bill if this sort of thing is to be allowed to continue.

Attorney John F. Duffy spoke for the bill also.

John J. Gartland spoke in opposition, saying that there is enough law on the statute books now to protect the patrons of moving picture shows against immoral, obscene or inhuman pictures.

In reply to a question he declared that he believed to be untrue the rumor which was circulated at the State House to the effect that the moving picture men had threatened to have the pictures of the Senators who may vote for a censor bill thrown upon the screens at picture shows, together with requests that the patrons of these places vote against these Senators next fall.

Enos Washburn, representing the Massachusetts Real Estate Exchange, stated that his organization favors the substitution for the bill of a measure providing for the appointment by the Governor of an unpaid board of censors, such board to only pass upon films against which objections had been raised. His organization opposes further censorship, he said.

J. A. Eslow, New England manager of the Universal Film Corporation, opposed the new bill as unnecessary and a burden to the Commonwealth. He declared that no committee could view all of the films sent into this State. If the law should go into effect, he said, some of the movie houses would have to close for six months before films would be available for them, so slow would the work of censoring the films be.

Henry Sterling and Ignatius McNulty, prominent labor leaders, also opposed the bill.

The hearing will be continued today.

OPPOSE BILL FOR CENSORS

To the Editor of the Post:

Sir—At the nearing before the Senate committee on ways and means today, the proponents of the Carstens State censorship bill, evidently recognizing its weaknesses, withdrew the bill, and offered a substitute bill. So far as the photo-play interests and the general public are concerned, the new bill is equally impractical and harmful This bill, if enacted, would provide a board of censors, whose duty it would be, to approve every film before it could be shown in this State. Taking the figures brought out in yesterday's hearing, 15 minutes is the minimum time in which a motion picture film should be shown. That would mean that this board could only review four films an hour, or in an eight-hour day, not taking out time for lunch, 32 films a day. Working six days a week, using Saturday afternoons, they could see just 192 reels a week.

Lieutenant-Governor Cushing is quoted as saying at the Twentieth Century Club that, in his belief, it was possible for such a board to censor 225 reels a week, a physical impossibility. But, taking his figures, and assuming that such a board would approve every photo-play it saw, (and if they did—why the need of such a board?) and supposing that the film distributors in this city were able to secure 10 copies of film so approved, there would be a supply of 2250 reels a week.

Every film distributor in this State has signed a statement to the effect that it would be absolutely impossible for them to secure 10 copies of film which had been approved by a board such as the bill presented calls for.

There are 500 or more photo-play theatres in this State, changing on an average of three times a week. They use an average of six reels a show or 18 reels a week for each house. This will require 9000 reels a week, therefore you have a supply of 2250 reels a week to meet a demand of 9000 reels a week, or exactly one-quarter enough. If this substitute bill passes 75 per cent of the photo-play theatres of this State would have to close for lack of films.

This would mean the closing of 375 photo-play theatres, using a low average of four union employes, or a total of 1500 union employes that would be thrown out of work. It is a fair estimate that six other employes per theatre would be affected, which means that 2250 other employes would be jobless, a total of 4000 people deprived of their means of livelihood. Does this State desire more unemployed?

Forty million dollars is invested in photo-play theatres in this State, and any legislation affecting 75 per cent of this investment would mean the destruction of $30,000,000 of investment.

There are at present 35,000 reels in this State which cost $100 each, or a total of $3,500,000 additional that would be rendered useless, by the passage of this proposed bill—a grand total of $33,500,000 ruination. This does not take into consideration the building operations that would be stopped.

The State Branch of the American Federation of Labor, the Massachusetts Real Estate Exchange, the Boston Central Labor Union, the Massachusetts Motion Picture Exhibitors' League, as well as the general public as a whole, are opposed to this proposed bill.

More than a thousand screen announcements are being shown, and a quarter of a million petitions are being signed against this measure. A great wave of public indignation is sweeping over the State at the attempted destruction of this popular amusement for the purpose of creating five jobs and to humor the whim of a few probably well intentioned but misguided, uninfomed and impractical persons.

This bill should not be confused with the Judiciary Committee Bill, which the agitators of "The Birth of a Nation" are pushing.

CO-OPERATIVE ANTI-CENSORSHIP COMMITTEE OF MASSACHUSETTS.
Boston, May 5.

Defends Photo-Play

Cusick Says Its Critics Do Not Agree Among Themselves as to Alleged Defects

To the Editor of the Post:

Sir—One of the most surprising, and I might say perplexing, phases of the situation created by the production of "The Birth of a Nation" is the attitude and criticism of a few well-known men of this community.

Mr. Moorfield Storey, president of the National Association for the Advancement of Colored People, criticises the picture because it is a "wicked libel on the negro race." He has never seen the picture. He relies upon the opinions of others for his conclusion.

On the other hand, thousands of citizens have actually seen this picture, and among them men of equal standing in the community with Mr Storey, who entirely disagree with him in his conclusion. Is Mr. Storey supersensitive as to the feelings of his colored fellow citizens and misinformed as to the facts, or are the thousands of citizens who have viewed this play wrong in their conclusions?

As the public continues to view this picture and public sentiment in its favor becomes more pronounced, the criticism from this small coterie of men continues, but their criticism indicates an entire change in their point of view. Therefore, we find Dr. Charles W. Eliot of Harvard criticising the picture, because "it injured the whites more than the blacks," but at the end of his statement, in speaking about the continued presentation of the photo-play, he says: "I am not sure it will not have a very useful result—one worth having."

Closely following this statement of Dr. Eliot, as if in consternation at his statement, we find our old friend Albert E. Dillsbury, who is one of the directors of the Wendell Phillips Memorial Association, coming out with a long dissertation in criticism, rather vitriolic and imaginative in scope, nevertheless interesting from the point of view of bolstering the critic despite the facts.

He starts his letter by admitting that after having seen the picture he "found it very different from what I had been led to expect." Perhaps Mr. Moorfield Storey and others who have criticised this picture might find it very different from what they have been led to expect if they would see it. [illegible] criticises the [illegible]

WALTHAM (Mass.) NEWS
MAY 6, 1915

Mayor Curley of Boston is discriminating. He stopped "Ma[illegible] but not "The Birth of a Nation."

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ey have argued their cause only from
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ce.
Mr. Pillsbury finds another highly im-
aginative basis for criticism. That is a
eep, dark scheme to cause the repeal
of the Fourteenth and Fifteenth amend-
ments to the Constitution of the United
States, and with the license of the poet
and not the logic of the attorney he
reasons the white race "to arms." Of
course, he brings in the Ku Klux Klan
and alleges that the picture glorifies the
principles of the Ku Klux Klan, chid-
ing the public for its applause.
He will not see that the public is ap-
plauding, not the principles of the Ku
Klux Klan, which many of them know
nothing about, but the beautiful exem-
plification of fine riding, beautiful scen-
ery, fine horses, and virtue triumphant
over vice. Call it the Ku Klux Klan, or
the Crusaders, or what you will, it is
simply a fitting tribute to human nature
and a beautiful picture.
Mr. Pillsbury's deductions from this
picture seem absurd when we consider
that a large number of Grand Army
veterans who actually participated in
the Civil war have seen this picture
with approval, but it remains for Mr.
Pillsbury, who did not participate in the
Civil war, to pick out the alleged slan-
der to the Union cause and the alleged
propaganda to repeal the Fourteenth
and Fifteenth amendments to the Con-
stitution as a basis for criticism.
To recapitulate, these gentlemen, to-
gether with some others not mentioned,
have criticised this picture at different
times in the following terms: That it
was obscene and immoral; the courts
and public authorities found it other-
wise. Not content they now say that
it is a libel on the negro race. This
becomes untenable. They then say it
is a slander on the Union cause, that
it is a direct propaganda to repeal the
fourteenth and fifteenth amendments
to the Constitution of the United States,
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The facts are, however, that thou
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The picture, itself, is comprised of
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acter study worked together in one al-
legorical theme, called "The Birth of
a Nation." It is intended to have its
amusement value and does have a
historical value. Naturally people will
differ in their impressions of this pic-
ture, but I believe that over 99 per
cent of the 75,000 people who have seen
this picture see absolutely no relevancy
between the criticisms made by these
gentlemen and the actual play itself.
The pity of it all is that these ab-
normal criticisms are creating in the
minds of a large number of colored
people an emotional hysteria leading
them to think that their rights are in
some way being infringed and it is en-
couraging them in false notions as to
the offensiveness of this production.
On the other hand, thousands of citi-
zens are continuing to view this picture
daily and no doubt go away with the
same feelings as those who have al-
ready seen it, wondering why there
has been so much ado about nothing.

JOHN F. CUSICK.

41 Tremont street, Boston.

BOSTON (Mass.) JOURNAL
MAY 6, 1915

WORCESTER (Mass.) TELEGRAM
MAY 6, 1915

JOURNAL MAIL BAG

Finds "Birth of a Nation" Critics Are Perplexing

To the Editor of The Boston Journal:

One of the most surprising, and I might say perplexing, phases of the situation created by the production of "The Birth of a Nation" is the attitude and criticisms of a few well-known men of this community.

Mr. Moorfield Storey, president of the National Association for the Advancement of Colored People, criticizes the picture because it is a "wicked libel on the negro race." He has never seen the picture. He relies upon the opinions of others for his conclusion. On the other hand, thousands of citizens have actually seen this picture, and among them men of equal standing in the community with Mr. Storey, who entirely disagree with him in his conclusion. Is Mr. Storey super-sensitive as to the feelings of his colored fellow-citizens and misinformed as to the facts, or are the thousands of citizens who have viewed this play wrong in their conclusions?

As the public continues to view this picture and public sentiment in its favor becomes more pronounced, the criticism from this small coterie of men continues, but their criticism indicates an entire change in their point of view. Therefore, we find Dr. Charles W. Eliot of Harvard criticizing the picture because: "It injured the whites more than the blacks," but at the end of his statement, in speaking about the continued presentation of the photo-play, he says: "I am not sure it will not have a very useful result—one worth having." Closely following this statement of Dr. Eliot, as if in consternation at his statement, we find our old friend Albert E. Pillsbury, who is one of the directors of the Wendell Phillips Memorial Association, coming out with a long dissertation in criticism, rather vitriolic and imaginative in scope, but, nevertheless, interesting from the point of view of bolstering the criticism, despite the facts.

He starts his letter by admitting that after having seen the picture he "found it very different from what I had been led to expect." Perhaps Mr. Moorfield Storey and others who have criticized this picture might find it very different from what they had been led to expect if they went to see it. However, Mr. Pillsbury still criticizes the picture as follows:

He finds it now "a defamation of the Union cause and an apotheosis of slavery and rebellion. Well, at least this is a new one and one which our colored citizens are not apparently interested in, as they have argued their cause only from the viewpoint of vilification of the negro race.

Mr. Pillsbury finds another highly imaginative basis for criticism. That is a deep, dark scheme to cause the repeal of the 14th and 15th amendments to the Constitution of the United States, and, with the license of the poet and not the logic of the attorney he reasons the white race "to arms." Of course, he brings in the Ku Klux Klan and alleges that the picture glorifies the principles of the Ku Klux Klan, chiding the public for its applause. He will not see that the public is applauding, not the principles of the Ku Klux Klan, which many of them know nothing about, but the beautiful exemplification of fine riding, beautiful scenery, fine horses and virtue triumphant over vice. Call it the Ku Klux Klan, or the Crusaders, or what you will, it is simply a fitting tribute to human nature and a beautiful picture.

Mr. Pillsbury's deductions from this picture seem absurd when we consider that a large number of Grand Army veterans who actually participated in the Civil War have seen this picture with approval, but it remains for Mr. Pillsbury, who did not participate in the Civil War, to pick out the alleged slander to the Union cause and the alleged propaganda to repeal the 14th and 15th amendments to the Constitution as a basis for criticism.

To recapitulate, these gentlemen, with some others not mentioned, have criticized this picture at different times in the following terms: That it was obscene and immoral; the courts and public authorities found it otherwise. Not content they now say that it is a libel on the negro race. This becomes untenable. They then say it is a slander on the Union cause; that it is a direct propaganda to repeal the 14th and 15th amendments to the Constitution of the United States; and finally, that it ought to be suppressed and that it ought not to be suppressed.

The facts are, however, that thousands of citizens have seen this play and have not been impressed as the gentlemen who have made the above criticisms.

The picture, itself, is comprised of a pictorial reproduction of written historical events, plus romance and character study worked together in one allegorical theme called "The Birth of a Nation." It is intended to have its amusement value and does have a historical value. Naturally people will differ in their impressions of this picture, but I believe that over 99 per cent. of the 75,000 people who have seen this picture see absolutely no relevancy between the criticisms made by these gentlemen and the actual play itself.

The pity of it all is that these abnormal criticisms are creating in the minds of a large number of colored people an emotional hysteria leading them to think that their rights are in some way being infringed and it is encouraging them in false notions as to the offensiveness of this production. On the other hand, thousands of citizens are continuing to view this picture daily and no doubt go away with the same feelings as those who have already seen it, wondering why there has been so much ado about nothing.

JOHN F. CUSICK.

Boston, May 5, 1915.

Highly indignant at the statements of Representative Michael F. Malone that the moving picture, "The birth of a nation," does not cast any stigma on the negro race or any race, Rev. Junius C. Ayler, pastor of Bethel A. M. E. church, yesterday, said the film is a slur on the race and seriously tends to degrade the colored people of the United States. He took issue with several statements made by Mr. Malone.

He said: "Independently of the forum, as I stated in The Telegram recently, upon information and belief, 'The birth of a nation' is a slur and a tirade upon a race recently emancipated from slavery, and a race being much in the minority. It is not only a slur, but it is not by any means educational as has been stated recently. For the film to be educational, it would first have to be true to nature, and second it would have to be preeminently moral, and if preeminently moral, it would have to be a performance unquestionably popular.

"I was born in the South in the days of reconstruction. During a part of that period, I was able to and did take notice of the attitude of the negro to himself and to his environment, including his former masters and their sons and daughters, and I am in a position to speak with authority, in derogation to any caricature of the black man that would make him seem ridiculous and worse than any other race in this country which is trying to do the best it can for itself, its children its neighbors, and the American flag.

What could be the motive of any playwrite in creating a drama or photoplay upon a delicate subject, a subject of race, color or previous servitude, a play certain to disturb the harmony existing between the northern negro and the northern white man? Why touch a discordant note which might cause regret to the sons and daughters of those abolitionists of the days of John Brown, who were then potent advocates of negro emancipation and who are now the saving grace of the negro race not only of the North but in the entire United States?

"The negro knows the probable effect of the killing off of his friends in this country. He knows that it would tend toward extermination of the American negro. Knowing this, he has the courage of his convictions to rise up in respectful opposition, and ask the assistance of the newspapers, to discourage whatever film or play, has a tendency to raise from the dead, the goblins of slavery, which were not the fault of the negro since he did not enslave himself.

"A visit through the South by Mr. Malone might help him to change his mind and to decide to cast his vote the other way. He would see in the South, the aftermath of slavery as it really is. He would see the millions of dollars' worth of property acquired, the numerous colleges and universities established and operated by negro brain, a hundred or more, together with at least 5,000,000 negro men, women and children, worshipping weekly, at the shrine of Christianity. Such facts as these are entirely inconsistent with sentiment to the contrary.

"I believe that the newspapers of the United States, as heralds of the public opinion, will discourage dramas which tend to cast reflections on the negro race, for the additional reason that he has been since the days of Crispus Attucks to the battle of Gettysburg, and since San Juan hill, a contributor, by the use of ball and shot, to the maintainance of the Union and a defender of the stars and stripes. Exceptions will be found in every race. The majority of the people may be good, but he will always be able to find black sheep. This is of course true with the negro race, but not to the extent shown in this film and the public opinion of the race is lowered 50 per cent after witnessing the picture.

"The negro took such a part upon the battlefields of the Civil war that the result was the emancipation of 4,000,000 slaves whose shackles were lost in the sea of blood. In these conflicts the negro showed himself the man behind the gun. Why humiliate him? Why not let him be a man? Why not let him become more of a man. All things such as this photoplay tend to hinder his progress, so why not eliminate them. The time will come when it will be a choice between the negro or these degrading dramas, and the public will be the chooser.

"Mr. Malone states 'if the film is historically correct, as I have reason to believe it is'—now I ask why he didn't give this reason. I know that the film is an exaggeration of history and is therefore not historically correct. If an attempt is made to produce the picture in Worcester I will offer my strongest opposition, but I don't think it will come to this city as the municipal officials are too broad-minded to even think of allowing its appearance."

The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Dr. Cameron, a daughter of the South, engaged in a heated discussion of the slavery question and a group of Southern gentlemen in the parlor of Cameron's home. A raid on Harper's Ferry by John Brown will follow.

The girl brings the men refreshments in an effort to end the discussion, after drinking a toast to "Stephen Dargist, the next President." The company departs.

The scene then shifts to the North, to the home of Austin Stoneman, radical leader of the House, who is noted for his vindictive policies toward the Southern States.

Stoneman is engaged in conversation with Charles Sumner, noted for his Massachusetts and zealous Abolitionism. Both men are ardent believers in the victions of the wickedness of slavery and its incompatibility with democratic institutions.

Their conversation is overheard by Lydia Brown, ostensibly employed as housekeeper, but in reality mistress of the household. Lydia informs Sumner despatches the woman resolves to use the political influence of her master to bring freedom to her race.

Ted and Phil Stoneman, sons of Austin Stoneman, pay a visit to the home of Mr. Cameron in Piedmont, where they make a tour of the plantation and for the first time see slavery in its practical application.

They find Cameron stirred over a startling headline in a daily paper which reads: "If the North Carries the Election the South Will Secede." The import of the announcement solves the young trio who become alarmed at its significance.

By Gertrude Stevenson

(Part IV. of "The Birth of a Nation." Part III. was printed in yesterday's Journal.)

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Morning brought restored equanimity to the Cameron family and their guests, who entered into the quaint life of the South with all the zest and interest the new and unexperienced affords. The glow of summer was in the air and lured the young people out of doors, into the gardens, down to the river, walking in the moonlight.

As naturally and simply as if the situation had always existed Phil found himself always at Margaret's side, assisting her into the boat, taking her hand as she stepped out, opening and closing her parasol, holding aside the branches as their walks led them through the cool woods or restoring her reticule which she dropped or mislaid it.

ENCHANTED WITH SOUTHLAND

Thus the days sped on and the two Northern boys found themselves almost a part of this mysterious Southland, which soothed their senses with such languid pleasure they would have been glad to remain always.

The calm nights, free from the bustle and turmoil to which he had been accustomed, pleased Phil most. He walked with Margaret in the moon on the dim horizon, that he knows, gardens unlike any he had seen, gardens filled with flowers of unwonted richness and profusion, heavy with odors which seemed almost to intoxicate. It was then he seemed to breathe more freely, to live anew, as though he had cast off an oppressive cloak. He was happily conscious of being ensnared in the toils of love. All life seemed simpler—freer.

Until now all pretty women had interested him alike. Now he saw one in whom the charms of all the others were united, standing apart in her loveliness as a young birch tree stands in the springtime on the border of a wood. He loved to hear her speak, to watch the shapely head and neck on the white, smooth shoulders, as, after dinner, they moved in and out among the flowers. All life seemed filled with melody, the very flowers themselves seemed to quiver in response to the light touch of her gown as she passed, and her own dusky eyes to brighten as the shadows deepened. Love itself seemed to hang vibrant in the languid, fragrant air.

A tacit understanding had arrived between them. Like two mirrors, the emotions of the one were reflected in the other. Yet neither spoke their thoughts in words. Their communion was wholly of the senses, an alluring, secret intimacy, which bound them closer than any spoken language could have done.

Margaret was conscious that she had never felt so vigorously, so resplendently alive. Around her the birds seemed to sing in new ecstasy, joy seemed pulsing on every side, she knew the sunshine brighter, the fields greener, yet she did not trouble to analyze her emotions. Afterward, years of suffering were sweetened and made bearable by the memory of those hours, the words of which were negligible and scarcely remembered.

Phil and Margaret Say Their Final Farewells

A night came when they looked into each other's eyes with the realization that the next day would bring their separation.

"You will come North this winter?" he asked, sensing her thoughts.

BOSTON (Mass.) MORN. HERALD
MAY 6, 1915

CAMBRIDGE NEGROES PROTEST FILM PLAY

About 200 Negroes attended a protest meeting against "The Birth of a Nation" in the Rush A. M. E. Church, Cambridge, [illegible] LEGISLATIVE Sherwin L. [illegible], an attorney, say that the film was more dangerous to the welfare of the white man than the Negro.

"I don't believe that viewing the photoplay of 'The Clansman' would create half the race hatred and prejudice in the Negro that it would be in the white man," he said. "It should be suppressed not only because it misrepresents the Negro, but because it is a detriment to the white race as well."

Miss Eliza Culley, secretary of the Northeastern Federation of Women's Clubs; Secretary Brigham of the Equal Rights League, and the Rev. T. A. Austen, the pastor, were the speakers. Clement G. Morgan presided.

Secretary Brigham criticised the Rev. A. E. A. Palmquist, pastor of the North Cambridge Baptist Church, who called the agitation against the film a "tempest in a teapot." Mr. Brigham wanted the pastor to understand that the tempest was out in the open and had a potent blast.

BOSTON (Mass.) RECORD
MAY 6, 1915

Making Battle Pictures Real Hard Work

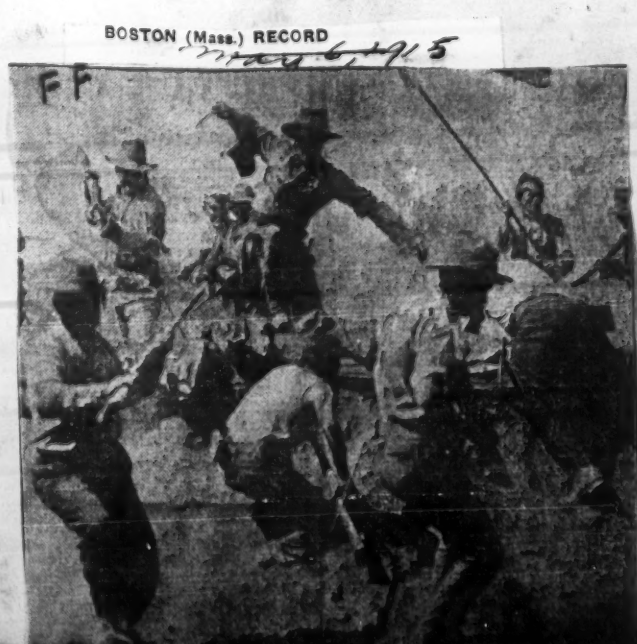
Especially When David W. Griffith Is Bossing the Job

Hard grueling work characterizes the making of battle pictures when David W. Griffith gets on the job. Every ounce of energy is put into attack and defence, the reckless charging of entrenchments and the stout resistance of men behind the breastworks. The accompanying picture, taken from "The Birth of a Nation" now running at the Tremont Theatre, shows Henry Walthall as the Little Confederate Colonel at the head of his men going over an embankment with sword drawn and every muscle tense in the devoted charge that wiped out every member of his command and left him wounded at the feet of his old time chum, Captain Phil Stoneman, U. S. A.

The boys who play the common soldiers are militia privates. They have been drilled for a fortnight in movie warfare, subsequent to their regular midsummer maneuvers. Each soldier gets $5 a day which is considerably better than Uncle Sam pays, and each one is doing his best to make good and hold the job. The bayonet work is so realistic that folks in the audience squirm at the apparently ghastly details.

The field of battle stretches for miles. Lines of entrenchment extend as far as the eye can see. Professional engineers have laid out the field and supervised the digging of the trenches and the raising of the earthworks.

Mr. Walthall who plays the chief part is a cousin of the late Senator Walthall of Mississippi. The young actor's father fought on the side of the South, and Henry Walthall "eats up" the scene (in theatrical parlance). The fire and spirit in his portrayal have rarely been excelled in any department of military drama. Walthall was trained at the old Biograph Studio under Mr. Griffith's direction. When the latter took charge of the Mutual, he brought Walthall out to California with him. The role of Colonel Cameron which the young man plays is the longest one in "The Birth of a Nation."



BOSTON (Mass.) RECORD
MAY 6, 1915

BATTLE SCENE IN "THE BIRTH OF A NATION."

BOSTON (Mass.) MORN. GLOBE
MAY 6, 1915

A mass meeting to protest against the production of "The Birth of a Nation" at the Tremont Theatre was held last night at the Rush A. M. E. Church, Cambridge. Clement G. Morgan presided. The speakers were Sherwin L. Brigham, Miss Culley, secretary of the Equal Rights League, Miss Culley, secretary of the Northeastern Federation of Women's Clubs, and the pastor, Rev. T. A. Austen.

BOSTON (Mass.) JOURNAL
MAY 6, 1915

GREAT CIVIL WAR BEGINS WITH RUSH OF RECRUITS

ing for himself a pleasanter
than the morrow held.
w smile curved her lips as
ized that, after all, there was
ng to look forward to.
ldn't make such a journey,"
d, while her mind raced for-
magining the trip, meeting
er, his father, the eccentric
concerning whom she had
o much discussion.
but you shall!" he declared
ly. "Bennie must bring you
e'll show you what a real
rn winter is like."
solacing themselves with
happiness they joined the
sitting on the broad veranda,
the good-nights. Phil's and
ret's wa the sweetest and the
lingering.
ryone was up at cock crow in
orning. There were numerous
s to visit before Phil and Tod
to start North. They must
just one more trip to the river,
ne more walk through the cot-
fields and the last luncheon
the great family table.
e carriage had drawn up at the
The luggage was tucked in,
and Duke were swearing eternal
tion for the 16th time, everyone
shaken hands all around, when
enly everyone realized that Phil
missing and Margaret nowhere
e seen.
n ran into the house, thinking
Phil had gone back to his room
something he had forgotten and
half through the wide recep-
hall when he realized that the
eants were standing before the
ning fireplace, Phil talking earn-
y and Margaret listening with
ncast eyes.

n Discovers Secret Sister and His Chum

Amazed, Ben heard his chum vow-
the old, sweet vow that his only
ams would be of Margaret until
y met again. He stood spell-
und for an instant, then coughing
ologetically, reluctantly disturbed
em.
"Everyone's waiting and you'll
ss your train," he exclaimed, while
e lovers started with surprise at
ding Ben so near.
"Yes, yes, I'm coming," Phil
ologized, and Margaret turned
stful eyes from one to the other.
Then, without a word, she fol-
wed them to the door, stood
atching as the good-bys were re-
eated all over again, waved her lace
andkerchief as the horses started
ff at a quick trot and smiled a bit
anly as old Uncle Jerry hobbled
fter the departing carriage in true
arky fashion.
Then she turned and, hurrying
hrough the long, cool hall, up the
inding stairway, sought the quiet
of her own chintz-bright room. Ben
lone knew his sister's secret and
guessed that tears trembled on the
dark lashes as she hastened away.

Margaret did not make the trip North that winter. Two months later the Republican party polled a triumph and Abraham Lincoln was elected President, carrying all the free States except New Jersey. In his election the North had spoken her decree on State rights and negro slavery. In every man's mind, North, East and West, arose the unbidden question: What would be the answer of the South?

As soon as the result was known, South Carolina led off with a prompt reply. For 11 years disunion sentiment had been strong, but a considerable opposition had always existed. Now, the day after Lincoln's election, the sentiment became unanimous. Crowds thronged the streets of every city and town, and Piedmont was in an uproar. The one opinion was of an undoubted grievance, and the sole remedy appeared to be secession from the Union. While 90 per cent of the Northern voters thought the South had lorded it over the North since the annexation of Texas, South Carolinians, to a man, and a majority of all others in cotton States, were equally convinced they had suffered grievous wrongs at the hands of the North.

Cameron Household Feels First Pinch of Economy

Business in the South went from bad to worse. Merchants found it difficult or even impossible to pay their debts and banks were forced to suspend specie payments. Plantation slaves could be sold for only half what they would have brought before the election. For the first time the Cameron household knew what it was to feel the pinch of necessary economy.

Nevertheless, Dr. Cameron did not falter in his oft hotly expressed opinions. He led a round of meetings, pole raisings, dedications of banners, fireworks and illuminations, and already the music of a nascent revolution sounded sweet in his and many other ears. The enthusiasts for the most part were, like himself, men of distinction, whose silver hairs were a check to rash and impulsive action, yet all were unanimous in their belief in secession.

The proclamation that South Carolina was an independent Commonwealth was everywhere received with cries of exultation and demonstrations of popular rejoicing.

Northerners realized the peril at once, and a congressional committee was appointed to prevent other Southern States following South Carolina's example. The pressure of business interests in the North was strong for the preservation of the Union. The depression in trade, the panicky condition of the stock market, the apprehended repudiation of debts due the North by Southern merchants, all influenced the committee toward compromise.

Had Lincoln already been in power the crisis might have been averted, but not until four months later could he assume office, and in the interim his influence, while large, was necessarily indirect. On every point but one Lincoln was willing to compromise. On the question of the extension of slavery he was inflexible. A reconciliation between opposing moral and social forces seemed impossible, since the North would not admit that slavery was right, or the South experience a change of heart, declare slavery wrong and agree to limit its extension.

Southern Confederacy Springs Into Being.

Secession moved apace. Feeling ran high. Jefferson Davis counseled his followers to prepare for a long and bloody war, while on the other hand certain other Southern leaders characterized the North as too absorbed in money-getting to fight, or, if she did, one Southerner could whip four Yankees.

The result was the Southern Confederacy, with Jefferson Davis as President-elect. Its corner-stone rested partly upon the belief that the negro was not equal to the white man and that slavery was his natural and normal condition. Passion got the better of reason and the North was left to choose between peaceable separation and war.

Lincoln declared, in his inaugural address, that physically speaking the States could not separate, yet he abhorred the idea of preserving the Union by force. Compromise was attempted by a congressional guarantee of protection of slavery in the States where it already existed.

The spark which lighted the conflagration, however, was Lincoln's declaration in his inaugural address that he denied the right of secession and would enforce the law in all the States, using his power to hold all property belonging to the government and to collect the duties and imposts.

The only question left was when and how the war would begin. South Carolina and later the Southern Confederacy had demanded the surrender of Fort Sumter in Charleston harbor. When this was refused, bombardment began, the artillery duel between the fort and the Confederate batteries lasting 34 hours before the ultimate surrender.

For the first time in the history of the country the President called for 75,000 volunteers. As one man they rose up in a night. The North was thoroughly aroused. Civil war was a fact.

To Be Continued To-morrow.

SAUGUS (Mass.) HERALD
MAY 6, 1915

D. W. Griffith's historical spectacle, "The Birth of a Nation," entered upon the second big month of its run at the Tremont theatre, Boston, last Monday afternoon. The play is the most widely discussed topic in this state, and for a fortnight has overshadowed even the European war and the Roosevelt-Barnes trial as a front-page feature. On Monday morning at 10.30 o'clock a special performance was given, with the members of the legislature and other officials as invited guests.

BOSTON (Mass.) MORN. HERALD
MAY 6, 1915

FURTHER DEFENCE OF THE PHOTO-PLAY.

To the Editor of the Herald:

One of the most surprising, and I might say, perplexing phases of the situation created by the production of "The Birth of a Nation" is the attitude and criticisms of a few well-known men of this community.

Mr. Moorfield Storey, president of the National Association for the Advancement of Colored People, criticises the picture because it is a "wicked libel on the Negro race." He has never seen the picture. He relies upon the opinions of others for his conclusion. On the other hand, thousands of citizens have actually seen this picture, and among them men of equal standing in the community with Mr. Storey, who entirely disagree with him in his conclusion. Is Mr. Storey super-sensitive as to the feelings of his colored fellow-citizens and misinformed as to the facts, or are the thousands of citizens who have viewed this play wrong in their conclusions?

As the public continues to view this picture and public sentiment in its favor becomes more pronounced, the criticism from this small coterie of men continues, but their criticism indicates an entire change in their point of view. Therefore we find Dr. Charles W. Eliot of Harvard criticising the picture because: "It injured the whites more than the blacks," but at the end of his statement, in speaking about the continued presentation of the photo-play he says, "I am not sure it will not have a very useful result—one worth having." Closely following this statement of Dr. Eliot, as if in consternation at his statement, we find our old friend, Albert E. Pillsbury, who is one of the directors of the Wendell Phillips Memorial Association, coming out with a long dissertation in criticism, rather vitriolic and imaginative in scope, but nevertheless interesting from the point of view of bolstering the criticism, despite the facts.

He starts his letter by admitting that after having seen the picture he "found it very different from what I had been led to expect." Perhaps Mr. Moorfield Storey and others who have criticised this picture might find it very different from what they had been led to expect if they went to see it. However, Mr. Pillsbury still criticises the picture as follows:

He finds it now "a defamation of the Union cause and an apotheosis of slavery and rebellion." Well at least this is a new one and one which our colored citizens are not apparently interested in as they have argued their cause only from the viewpoint of vilification of the Negro race.

Mr. Pillsbury finds another highly imaginative basis for criticism. That is a deep, dark scheme to cause the repeal of the fourteenth and fifteenth amendments to the constitution of the United States, and with the license of the poet and not the logic of the attorney he reasons the white race "to arms." Of course, he brings in the Ku-Klux-Klan and alleges that the picture glorifies the principles of the Ku-Klux-Klan, chiding the public for its applause. He will not see that the public is applauding, not the principles of the Ku-Klux-Klan, which many of them know nothing about, but the beautiful exemplification of fine riding, beautiful scenery, fine horses and virtue triumphant over vice. Call it the Ku-Klux-Klan or the Crusaders, or what you will, it is simply a fitting tribute to human nature and a beautiful picture.

Mr. Pillsbury's deductions from this picture seem absurd when we consider that a large number of Grand Army veterans who actually participated in the civil war have seen this picture, with approval, but it remains for Mr. Pillsbury who did not participate in the civil war, to pick out the alleged slander to the Union cause and the alleged propaganda to repeal the fourteenth and fifteenth amendments to the constitution as a basis for criticism.

To recapitulate, these gentlemen, together with some others not mentioned, have criticised this picture at different times in the following terms: that it was obscene and immoral—the courts and public authorities found it otherwise. Not content, they now say that it is a libel on the Negro race. This is unreasonable. They then say it is a direct on the Union cause; that it is a direct propaganda to repeal the 14th and 15th amendments to the Constitution of the United States; and finally, that it ought to be suppressed and that it ought not to be suppressed.

The facts are, however, that thousands of citizens have seen this play and have not been impressed as the gentlemen who made the above criticisms.

The picture itself is comprised of a pictorial reproduction of written historical events, plus romance and character study worked together in one allegorical theme called "The Birth of a Nation." It is intended to have its amusement value and does have an historical value. Naturally people will differ in their impressions of this picture, but I believe that over 99 per cent. of the 75,000 people who have seen this picture see absolutely no relevancy between the criticisms made by these gentlemen and the actual play itself.

The pity of it all is that these abnormal criticisms are operating in the minds of a large number of colored people an emotional hysteria leading them to think that their rights are in some way being infringed and it is encouraging them in false notions as to the offensiveness of this production. On the other hand, thousands of citizens are continuing to view this picture daily and no doubt go away with the same feelings as those who have already seen it, wondering why there has been so much ado about nothing. JOHN N. CUSICK.

43 Tremont street, May 5.

THE OPPOSITE VIEW.

To the Editor of The Herald:

For three generations my family have been recognized friends and benefactors of the Negro race. In the last century they were co-laborers with Garrison and Phillips in the cause of emancipation. In the present century they co-operate with such representative colored teachers as Booker Washington, Calhoun and Holtzclaw in the cause of education.

For many years I have been on the board of trustees of two southern industrial schools, which teach their scholars the useful trades and train them to become good citizens. I have been a witness to the heartfelt yearning for knowledge of these men, so recently the chattels of the white men of the South. Ella Wheeler Wilcox, in her homely verse, truly and pathetically sings:

"He has come through sorrow, and need, and woe,
And the cry of his heart is to know, to know."

The schools are supported almost entirely by contributions from northern white friends of the freedmen, and in my campaigns here for funds I have found generous assistance and kindly words of sympathy in the work.

While many times I have been on the point of publicly registering a protest against the performance of "The Birth of a Nation," yet I have felt that the cause of the colored man is thoroughly safe when championed by such friends as Dr. Charles W. Eliot, the Hon. Moorfield Story, the Hon. John L. Bates, the Rev. Charles F. Dole, etc.; and I have also felt that The Herald is a wise counsellor respecting the legislation necessary to prevent a continuance of the calumny and falsehoods of this play. I have, therefore, been patiently hopeful that justice would be done to this long-suffering race and righteous laws made and enforced.

But the limit of patience is reached when a minister of the gospel is publicly reported as "rejoicing in this motion picture because it reveals the animalism of the Negro race and holds it up to public scorn"

I have waited, hoping that this clergyman, the Rev. Mr. Hawkins of Jamaica Plain, had been incorrectly reported and that a correction would appear, but I have seen none.

If the lust in the play is the meat upon which this Caesar delights to feed, let me give him a companion picture to gloat over! I will call it, not "The Birth of a Nation," but "The Birth of a Race"—the mulatto race—brought into being by the lust of the white owner for his female African slaves! and extended to the quadroon race by the lust of the same fatherhood for his mulatto offspring!! Surely this is "a supping of horrors," too awful, too horrible to contemplate—but it is history!

How much better for this nation—for the whole world—were this minister of the gospel to take his book into one of the "groves—which were God's first temples"—and in this season of Whitsuntide ("The Annual Miracles"), read his lesson from the Beatitudes, or find a text for a sermon in the words of Him who said "Come unto me all ye that labor and are heavy laden and I will give you rest."

Boston, May 5. SAMUEL MAY, Jr.

WALTHAM (Mass.) NEWS
MAY 6, 1915

PROTEST FILM PLAY.

Christian Endeavor Adopt Resolutions Denouncing "Birth of a Nation."

Resolutions protesting against the photoplay, "The Birth of a Nation," and urging the passage of laws to prevent public performances which tend to provoke racial hatreds and misunderstandings, were unanimously adopted by members of District 1, Boston Christian Endeavor Union.

The resolutions were sent to Gov. Walsh, Pres. Coolidge of the Senate, Speaker Cox, the Boston newspapers, and John B. Schoeffel, proprietor of the Tremont Theatre. They were signed by William Shaw, Nan Van Vechel and Marion J. Pullen.

The resolutions passed were:

"Resolved, that we, the members [illegible] representing 14 societies [illegible] 1000 members, protest against the presentation of the motion-picture play, 'The Birth of a Nation,' and urge the passage of such laws as shall prevent the production of such public performances as provoke racial hatreds and misunderstandings."

PLAY CENSORS' BILL TO GET THIRD READING

Rowley to Offer Amendment Providing That Action by Two Members Shall Stop Any Production Under Ban—Many Negroes Crowd Galleries.

The bill to establish the mayor, police commissioner and chief justice of the Municipal Court of Boston as a board of censors, of theatrical productions, with power to stop any performance at any time "at the pleasure" of the board, was ordered to a third reading in the House yesterday by a rising vote of 91 to 41.

When the bill, which was reported by the committee on the judiciary as a result of the protest against "The Birth of a Nation," comes up for its third reading today, Representative Rowley will offer an amendment to provide that action by a majority of the board shall be sufficient to stop any theatrical production. The bill as at present drawn requires unanimous action by the three members.

Galleries Crowded

Yesterday's discussion of the bill was before crowded galleries, in which colored men and women were in the majority. William H. Lewis, former assistant United States district attorney and one of the most strenuous among the Boston negroes in his opposition to the production of the play, occupied a seat on the side of the House chamber throughout the debate.

Arguments in favor of stopping the photoplay were greeted in one or two instances by applause from the galleries, and Speaker Cox was obliged to warn the spectators against any demonstrations of approval or disapproval.

Representative Burr of Boston, in charge of the bill for the judiciary committee, explained its provisions at the opening of the debate.

Sheehan of Boston, opposing the bill, said it is presented solely for the purpose of quieting a mistaken public clamor. He said he has had many friends among the negro people, but he thought if they were fair-minded they would not see anything objectionable in the production which has caused so much discussion.

Gunn of Boston said his race has been vilified far more than the negro, but when the Irish Players were in Boston a few years ago there was no Irish mob climbing the steps to the governor's office to protest. He said he would like to have pictures like "The Birth of a Nation" shown in every school in the country.

Chairman Kennard of the judiciary committee, said the committee considered the bill pretty much apart from the picture in question. He said the committee found that the law is different in Boston than it is in any other place in the State.

Criticises Negroes

Donovan of Boston criticized the negroes for what he said was an attempt to start a riot at the theatre the night the arrests were made

Washburn of Worcester urged that the bill be not treated as one designed solely to remedy a possible wrong to the colored race. Instead, he said, it applies to all theatrical exhibitions, and gives to properly and fairly constituted authorities power to shut up a show which ought to be shut up, a power which they have not today in sufficient measure.

W. H. Sullivan of Boston called attention to the fact that all of the opposition to the bill thus far had come from Irish Democratic members

Hr. J. Donahue of Medford said there can be no question that the play excites hatred of the negro.

Dowse of Sherborn declared the picture an insidious attack upon the North.

Cross of Royalston said those who oppose the play have not taken the trouble to analyze it.

BOSTON TRAVELER
MAY 7, 1915

DIXON DENIES PLAY AIMED TO DRIVE OUT NEGRO

The Rev. Thomas Dixon, author of "The Clansman," from which the photoplay, "The Birth of a Nation," was written and produced, and Rolfe Cobleigh, editor of the Congregationalist, have renewed their controversy over the intentions of the novelist in the preparation of his book, and of the real purposes of the protested film. In a statement issued ever said the purpose of his book or the ever said the purpose of his book, or the photo-play was the extermination of the Negro race.

Mr. Cobleigh declared last night that, although he never used the word extermination in connection with Mr. Dixon's statement, he said and reiterates that the novelist told him that one of the purposes of the play was the removal of all Negroes from the United States; and he added that if Mr. Dixon denies that he is not telling the truth.

Mr. Dixon's statement reads:

Calls It Hallucination.

"The statement made by Rolfe Cobleigh that I told him that the purpose back of 'The Birth of a Nation' was the extermination of the Negro race, is the hallucination of an over-heated mind. The assertion is so foolishly absurd on its face that it would not require denial, but for the widespread hysteria which at present affects our colored friends in Boston.

"Early in March I received a letter from Mr. Cobleigh denouncing 'The Birth of a Nation,' which he had never seen. I suggested mildly that he suspend judgment until he had seen it, or at least until I could forward the verdict of the Rev. Charles H. Parkhurst, D. D., pastor of the Madison Avenue Presbyterian Church, who had been asked to see it and make a special report from a clergyman's point of view.

"Mr. Cobleigh replied expressing his confidence in Dr. Parkhurst. A week later he wrote me again for asking for the report from the distinguished clergyman reformer. I immediately mailed it and asked him to print it in full in The Congregationalist. This he failed to do. The reason was simple. It was not what he expected or desired. He did not wish to know the truth. He wished only to attack the play.

Opposed by Parkhurst.

"Dr. Parkhurst gave 'The Birth of a Nation' his 'unqualified approval,' and specifically declared that the play was in no sense an attack on or a reflection on the Negro race of today. On the other hand, he squarely affirmed that the final impression of the drama was the highest compliment to the Negro of today because it showed so simply and plainly his progress from the conditions of 50 years ago, when he had just emerged from slavery.

"On my arrival in Boston on the 9th of April I called at Mr. Cobleigh's office to ask why, after demanding the report of Dr. Parkhurst, he had failed to print it. I met the gentleman for the first time in my life and had a very pleasant but unprofitable talk with him in his little sanctum.

"I again laughingly suggested that he suspend his final judgment until he should see the play that night. He frankly informed me that his mind was already made up, and that no event in heaven or earth could move him. I told him, of course, he could only see on the screen that which he had made up his mind to see. I laughed again and gave him two tickets for which he thanked me.

Can Make Use of Cobleigh.

"The mental make-up of such men is a curious study. As a novelist I intend to use Mr. Cobleigh.

"'The Birth of a Nation' is an absolutely true record of the turbulent life of the civil war and reconstruction. It was produced to stimulate, through three thrilling hours, the study of American history. I find it is certainly accomplishing that purpose.

To the man or woman who sees it with an open mind, it brings only inspiration and gratitude to God for the blessings we enjoy today as a free, united nation.

"The play is much broader and more catholic than my book, on which it is based. In fact, the film is so much broader than I insisted that Mr. Griffith change the title from 'The Birth of a Nation,' as 'The Clansman' was too narrow and controversial to fit the new production.

"Mr. Cobleigh is merely repeating preconceived ideas which he got long ago from an angry reading of one of my books. He certainly found no such idea in 'The Birth of a Nation.' The play speaks for itself. Its producers cannot be held responsible for what the critics of my book imagine must be in it.

"I never made the statement which came from Mr. Cobleigh's excited brain. I never made any such statement to any human being. It is hysteria pure and simple."

Same Allegation About Others.

Mr. Cobleigh said last night:

"The allegation of an overheated mind Mr. Dixon makes about everybody who opposes his play. I have had considerable correspondence with him about the play and one interview. In one letter he enclosed a clipping from a New York newspaper in which he was reported as arguing at length for the deportation of Negroes from the United States, and quoting Abraham Lincoln in support of the plan.

"He later called at my office and talked most of the forenoon about the play. I finally asked him just what he hoped to accomplish by the film. He replied that one purpose of it was to promote the removal from this country of all Negroes. I laughingly suggested the impracticability of getting rid of 10,000,000 persons. He replied that he was convinced that a start could be made at once and that the project could be accomplished within a century. If he denies that he is not telling the truth.

"As for failing to publish in The Congregationalist Dr. Parkhurst's report, we had no space for it. We should not have published it at such length [illegible] in opposition to [illegible]

FITCHBURG (Mass.) SENTINEL
MAY 7, 1915

[illegible] many [illegible] feel the difference between being the stronger and the weaker party in the grinding process.

An Eloquent Protest.

Yesterday's incidents in the debate over the bill in the house for regulation of theatrical plays, based upon the "Birth of a nation," in Boston, were very illuminating. All of the opposition to the bill came from three Irishmen. It is proper to make note of the fact and to name names, because it was an Irish speaker who called attention of the house to the fact and, in the name of the Irish race, as a race which had been ground under the heel of despotism, but had now made its way to the top, made a most eloquent and ringing protest against the attitude of certain members of his own race who would deny to the negroes a fair opportunity to prevent the presentation of a series of films which must have the certain effect of increasing common prejudice against their race. This manly speeker was William H. Sullivan of Boston. An equally eloquent and noble protest was made by Mr. Donahue of Medford, whose dignified, generous and broad-minded spirit was worthy of the best that there has been seen in Massachusetts in way of helpfulness to the weaker races, justice to all mankind, regardless of color or condition, and of equal fraternity for all.

This entire episode ought to redound to the credit of the negro race. They have shown a self respect which must command the admiration of people who realize what they would do under similar conditions if their own race were represented in such a way as to increase popular prejudice and injustice. They have been law-abiding and have taken a commendable course. They are on their way up and they ought to be helped by us all, for we are all on our way up and none has reason to despise the man or the race which is lower down.

MILFORD (Mass.) NEWS
MAY 7, 1915

REP. DOWSE HAS HIS SAY ON "BIRTH OF A NATION"

Rep. Dowse of Sherborn, from the Hopkinton, Holliston, Ashland, Sherborn district, got into the debate on the show censorship bill in the House yesterday, long enough to declare the production of "The Birth of a Nation" an insidious attack on the north.

He said: "If my nation was born when the Ku Klux Klan was organized, then I am willing to sell my birthright for a mess of pottage."

The bill was ordered to a third reading by a vote of 94 to 41.

[illegible]

[illegible]

[illegible]

Moving Picture World, May 8, 1915 — N.Y.

Race Prejudice Bill

Massachusetts Negroes Want State to Pass Bill Prohibiting Any Show Tending to Excite Race Prejudice—Neither State Nor Law Courts Had Power to Act Against the Griffith Film and Colored Folk Were Disappointed.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

DESPITE the strong protestations of the colored gentry of the city of Boston, "The Birth of a Nation" is still playing to capacity houses at the Tremont theater.

A futile appeal was made to Governor David I. Walsh by the colored people, but he was powerless to act, however, he advised the protestants to apply for a warrant for the arrest of the producers of the film and the manager of the theater. These were refused by Judge Thomas H. Dowd after he had witnessed the production. In their dying effort to prevent this film from continuing its successful engagement, the colored people and their supporters are endeavoring to secure the passage of a bill in the Legislature, which would prohibit the performance of "any show or entertainment which tends to excite racial prejudice or tends to a breach of the public peace."

In making their appeal to the governor, the colored protestants stormed the State House 1,000 strong. The governor received them after a conference with the attorney general, police commissioner and police superintendent. After listening to their pleading, he informed them that he was powerless to act and he suggested the request for a warrant on the ground that the entertainment was immoral and obscene. Among those who spoke were Anna Philips Wendell Williams, white, a niece of Wendell Philips, Joshua Crawford, Alice W. McKane, Mrs. A. Sparrow, Dr. R. L. Roberts, Mrs. Agnes Adams, Mrs. E. Putnam and William D. Brigham. As the governor was leaving the executive chamber, the colored folks called their blessings to him. Several of them shook his hand and others knelt on their knees and exalted the executive.

The following day, the same army of colored folks stormed the municipal court at Boston and were granted a hearing by Judge Dowd. Warrants were asked for Joseph J. McCarthy, general manager for the Griffith Film Company and for John Schoeffel, manager of the Tremont theater. The witnesses heard were Dr. Horace Bumstead, former president of Atlanta University; the Rev. Samuel A. Brown, pastor of St. Mark's Congregational Church, Roxbury, and State Police Officer Harry Atkinson, the official censor of photoplays that are to be exhibited in this state on Sundays.

The colored element was represented by J. Mott Hallowell, while Attorney John F. Cusick represented the theatrical company. At the conclusion of the hearing, Judge Dowd announced that he would witness the film in the evening and announce his decision in the morning.

At the morning's session, the judge gave the film company twenty-four hours to cut out the cliff scene, in which Gus, the renegade negro chases a young girl over the cliff and she jumps to escape his clutches. He steadfastly refused to grant the warrant for the men named, claiming that with the elimination the show could not be classed as immoral or obscene.

With the elimination of this scene, the colored folks were not satisfied, declaring that the whole production ought to be stopped as it is historically incorrect. The bill which is now pending before the legislature was then presented. At the hearing on this bill several negroes and whites were present. Lieut. Governor Grafton D. Cushing and former Congressman Samuel W. McCall, were named among the protestants.

William H. Lewis, one of the leading colored citizens of the country, and assistant U. S. Attorney general under Roosevelt, was loudly applauded for his address in favor of the passage of the bill. He stated that an attempt is being made to degrade and belittle the negro in the eyes of his friends. The play has been brought to Boston to have Massachusetts put its stamp of approval on it. He continued, "We are not satisfied by what has been cut out by order of the court in the deletion of the "Gus" scene. The place to cut off a snake's tail is at his neck. You have scenes disgusting and degrading in the play which never happened. Not only that but New England is held up to ridicule, by the depiction of Thaddeus Stevens and Charles Sumner. We object to this play for the propaganda which it presents and which tends to raise prejudice against the negro. The bill which may be drawn makes no difference so long as we get relief. Massachusetts has a history to sustain and it lies with the Legislature as to whether it will sustain that history, or whether it will allow those illustrious men who have represented Massachusetts to be held up to ridicule. We do not mind the minstrel or the fun loving negro, but we shall protest forever against such a calumny as this upon the colored race."

Miss Adeline Moffat said that of all the plays she has seen, she had never seen anything so insidiously immoral. She cited two instances of reaction which she had heard. As a Southerner, she said that every family had some pride, but that there was not one which was willing to acknowledge an ancestor who was a member of the Ku Klux Klan, which has been pictured in an absolutely untruthful light.

Frank Hammond, secretary of the executive committee of the Bar Association, said that the present law left the licensing to the discretion of the authorities, and he thought that it might be better to make the laws so specific that there would be no room for such discretion.

Rev. Herbert S. Johnson suggested that all those interested in the question might get together and draw up a satisfactory bill. As to race prejudice, he said that not all of the indignation has come from the negro and that as much harm has been done to the morals of the white man as injustice to the negro. If this was a fight between Catholics and Protestants, that play would not be on the stage a week, he declared.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 8, 1915

What our civil war did was to uproot Negro slavery and serfdom in other races, a result that soon followed the conscious purpose of Lincoln not to restore the old slave-cursed Union. Our victory waited until that purpose had been declared by Lincoln; after that our European enemies cooled off and our campaigns began to be largely successful. The divine rule seems to be to allow [illegible] intolerable and then be doomed with the general consent. But there is usually a residuum of young Turks, of southern Negro-haters and religious rancorists who outlast their day and are represented here in Boston by Dixon and Griffith just now, pretending to be, what they never were, lovers of Union and liberty. In their train, working for the 30 pieces of silver are the hirelings of the money-making theaters, in various pursuits: and most hypocritical in newspaper offices. Professing to uphold fair play and free speech, they shut their eyes to the foul effect of pictured lies, and see history falsified without protest.

Mr Griffith supposed that a lawyer, whom he had given a ticket to what one of the ring at the Tremont theater calls "a historico-fictional romance of the Lost Cause" (Mr Hallowell) was accepting a retainer to plead that cause. When the accepter of the ticket gave his opinion of the wretched stuff, Griffith says, "He thrust a stiletto into the back of his host." The stiletto business is Griffith's own performance. He comes to Boston where the Shaw monument stands, secures a license pretending that his play is a historic laudation of Lincoln and the Union and then insinuates his hat pin stiletto into the ribs of his host,—the city of Boston. McCarty differs from Dixon in his excuse for the aspersions on the Negro and his glorification of the cowardly Kuklux. He compares Griffith to Walter Scott as a historical novelist, and then proceeds to contradict Mr Filsbury's faithful description of the Kuklux as "a secret horde of midnight ruffians." The truth was that every night raid of those rascals was in violation of the old state laws against arson and house-breaking in the nighttime, against felonious assault and murder. Not one of them could have been acquitted in a fair court, by the laws they had grown up under. Their rage was vented not only on Negro fellow-citizens, but specially on white Union veterans, holding federal positions in the South. If McCarthy had ever read the Congressional reports on that dastardly conspiracy against all law, he would have no excuse for his falsehood; but it is evidently a sin of ignorance. We are now to have an effective censorship law, under which "free speech" will be in no danger except from free tickets in newspaper offices, and the profits of theatrical advertising in the counting rooms.

The treatricals at Syracuse, in which the Roosevelt star company is having some success this week in showing Mr Barnes as the second lieutenant in villany under Platt, are revealing the secret methods of both parties in New York politics; but the story has little that is new in it. The libel suit of Barnes has neatly released an ex-president from the cold storage to which he had consigned himself; but it has frustrated the political trade by which Armageddon was to be itself sent to the coldest sort of storage; and the republican party was to march to victory over Wilson, with the two surviving ex-presidents arm-in-arm somewhere near the head of the forces. However this trial may end, the party in New York remains divided, and without hope of Hughes as a presidential candidate.

Herald, Falls River, Mass. May 8 1915

THE BIG SAVOY SHOW.

Of the many triumphant shows which the Savoy has presented during this phenomenal season, none has come with any greater promise than that which is announced for Monday. By the same token, the Sunday evening concert has been selected with unusual care, and a greater triumph even than that of last week is anticipated.

There's a picture play on the Monday bill warranted to exicte great interest, even as it has wherever it has been presented. It is Jesse L. Lasky's presentation of Blanche Sweet in Belasco's "The Warrens of Virginia," which ran for an entire season at the Belasco theatre in New York. It is, in a sense a "sister picture" to the "Birth of a nation.' Blanche Sweet appears supported by such notable actors as House Peters, James Neill, Mabel VanBuren and P. E. Peters.

In the uniformly strong bill of vaudeville, "The Four Volunteers" have a singing novelty and some of the most novel comedy the season has produced. Then there is the Yorke Trio, three very classy song, dance and change artists. Gwynne and Grosset, great Fall River favorites, will appear in their famous little play, "The Golden Wedding." Then the Skaters Bijou, a demonstration as thrilling as it is graceful, and D'Armore and Douglas, sensational athletes.

Those who saw the last Keystone know what to expect from the new product now being produced by the "old reliables" with the new stars, while the new Mutual "weeklies" certainly hold a fund of interest.

Motion Picture News N.Y. May 8, 1915

Try to Jam Through Censor Bill in Bay State

IN the final days of the Massachusetts legislature session two entirely new bills to regulate motion pictures were introduced. One bill would include among films which might be prohibited those tending to arouse racial and religious prejudice.

The other extended the classification still further, making the censorship apply not only to immoral and obscene films, but also to those which tend to create disturbance, incite riots or cause public disquiet.

These bills were the direct outgrowth of the feeling aroused against the Griffiths films, "The Birth of a Nation." This feeling, participated in by whites, as well as negroes, the latter of whom claimed the film was defamatory of their race, reached its climax in a riot at Tremont temple.

Eleven persons were arrested by a special force of 150 police who had been warned of an alleged plan to break up the show and ruin the film and screen. Receiving no help from Mayor Curley, whose censors reported the film as outside of their powers of prohibition, its opponents on Patriots Day marched 2,000 strong to the State House across historic Boston Common.

Governor Walsh was outspoken in his opposition to the film, and a plan was formed to apply for a warrant in the municipal court for the arrest of the producer and manager on the ground that they were presenting an obscene show.

The judge heard much evidence, saw the film and ordered cut out within 24 hours that part which showed a negro in pursuit of a white girl. But the judge declared the law inadequate to prohibit the show in its entirety.

Hence, the late attempt to pass some law which will give officials power to prohibit any film which would arouse race or religious prejudice.

BOSTON TRAVELER
MAY 8, 1915

"Birth of a Nation"—Tremont

"The Birth of a Nation" is attracting larger audiences to the Tremont Theatre than are drawn to any of the theatres in other cities where the play is being shown. Instead of wearing out its welcome, the play is witnessed with increased enthusiasm as the weeks of the run slip by. The keen interest of Boston audiences is shown by applause marking scenes and episodes that pass unnoticed elsewhere.

One technical reason for the success of "The Birth of a Nation," apart from the controversy raging around it, is the unusual quality of the actors under Mr. Griffith's direction. Their work is the farthest removed from the rough and ready methods that characterized the early days of film productions.

The spectacular features of the civil war battle scenes and the rides of the clans impart a tremendous thrill to the presentation. "The Birth of a Nation" is on view at 2:10 and 8:10 every afternoon and evening, excepting Sundays.

BROOKLINE (Mass.) CHRONICLE
MAY 8, 1915

Tremont Theatre.

Crowded houses have been one of the results of the wide publicity given "The Birth of a Nation" through the controversy that has raged about its presentation in Boston. Every performance at the Tremont Theatre is greeted with a packed house. The history of the Civil War and the Reconstruction period are vividly pictured with scenes of rare beauty and on a scale of unusual magnitude. The drama is shown from 10.30 in the morning till 11 o'clock at night.

WESTBORO (Mass.) CHRONOTYPE
MAY 7, 1915

Hon. Joseph S. Gates attended the complimentary performance of the "Birth of a Nation" that was given to the members of the General Court by the manager. The performance was given as a result of the bill now in the court which followed the demonstration by the colored people in protest of the pictures.

...TH OF A NATION" ...ST SUCCESSFUL HERE

...second month of D. W. ... film spectacle, "The Birth of ... is attracting larger audiences ...remont Theatre than are drawn ... of the theatres in other cities ...the play is being shown. The fifth ... of public performances starts ...the matinee today. Instead of ... out its welcome, the play is ...ed with increased enthusiasm as ...eks of the run slip by. The keen ...t of Boston audiences is shown ...plause marking scenes and epi... that pass unnoticed elsewhere. ...technical reason for the success ...e Birth of a Nation," apart from ...troversy raging around it, is the ...l quality of the actors under Mr. ...'s direction. Their work is the ...t removed from the rough and ... methods that characterized the ...days of film productions. ...spectacular features of the Civil ...battle scenes and the rides of the ...impart a tremendous thrill to the ...station. "The Birth of a Nation" ...view at 2.10 and 8.10 every after... and evening, excepting Sundays.

...ion Picture News ...N.Y. May 8, 1915

...OT STOP "BIRTH OF A ...ATION" IN BOSTON

...ecial to MOTION PICTURE NEWS

Boston, Mass., April 28. ...erable discussion has been caused ...exhibition here of the Griffith ...ce, "The Birth of a Nation." A ...that the picture be stopped was ...the National Association for the ...ment of the Colored People. ...Curley heard the petition and said, ...allow the play to proceed, and the ...l censor and a representative of ...ce Commissioner may pass upon ...ts."

...yor Walsh took a hand in the mat... was informed by Police Commis... O'Meara that the picture could not ...ly stopped from the State House ...ile the picture is being shown.

...FIELD (Mass.) REPUBLICAN
MAY 8 ...

...foreign policy. At present both the ...s seem to be ... Franklin Dexter of yore, "a Bostonian ...the most cultivated distaste." ...xpedient politics will have a hard prob... to solve this year and next in deciding ...at ... expedient. Improving ...nce is making the wail of hard times ...a democratic tariff inexpedient; the ...d suffrage and prohibition issues ...ve waxy walking; the excitement over ...gregation" and the photoplay puts the ...gro vote in the North at a premium; ...d there are some indications of a re... of political liberty in the South, ...ere the Negro vote has been most un... institutionality suppressed. It no longer ...ds delegations to republican conven...ns.

...As a contrast to the causeless defama... of the whole colored race in Ameri...—in fact in the whole world,—for ...xon and Hawkins and the Kuklux Klan ...general make no exceptions, but bring ...railing accusation against every Negro, ...the faintest shade of mixture with ...ite or Indian,—let me tell a part of the ...y of Cloyd Boykin, a Virginia Negro, ...n at Hampton, and partly educated in ...famous school for his race founded ...Gen Armstrong, well remembered in ...ringfield. He is now 36, and was never ...slave, but born of a poor family: for ...race were almost universally poor ...en freedom was thrust upon them, as ...very had been, with very little choice ...their part. He hardly remembers Gen ...mstrong, but entered the institute under ...Frissell; nor did he learn drawing ...re. But he had the born artist's in...rd desire to make pictures, and to use ...or as well as form in his art. Con...quently he took to painting when he ...me North several years ago; had his ...t thorough instruction at the Boston ...museum school, though he took some ...ons and painted his first portrait in ...w York. I first met him two years ago, ...en he was still learning at the Boston ...ool. He showed me a fairly good ...rtrait of Wendell Phillips that he had ...inted from a photograph, for he never ...Phillips. He had already painted a ...rtrait of Mrs Howe from another paint...; this I never saw. He went to Es...to study in London and Paris, in ...vember, 1913; and just before sailing ...finished a portrait of the late Dea ...ndall of Cambridge from sittings, which ...praised by the ... ...ends.

...in London, and especially in Paris, ...

The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Margaret Cameron, a daughter of the South, comes upon her father, Dr. Cameron, engaged in a heated discussion of slavery with other Southern gentlemen. A raid on Harper's Ferry by John Brown, with 18 followers, has recently taken place. A toast is drunk to "Stephen Douglas, the next President."

The scene then shifts to the Northern home of Austin Stoneman, radical leader of the House, noted for his vindictive policies toward the South. Stoneman is conversing with Charles Sumner, senator from Massachusetts and zealous Abolitionist. Both men are sincere in their convictions of the wickedness of slavery and its inconsistency with republican institutions.

Their conversation is overheard by Lydia Brown, a mulatto woman, ostensibly the housekeeper, but in reality mistress of the Stoneman house. As Sumner departs the woman resolves to use the insidious influence of her position to bring freedom to her race.

Ted and Phil, sons of Austin Stoneman, visit Cameron and for the first time see slavery in its practical application. They find Cameron stirred over a newspaper headline which reads: "If the North Carries the Election the South Will Secede." The young trio became alarmed at the import of the announcement.

Time comes for the Stonemans to return, with Phil deeply in love with Margaret.

Events, meanwhile, are progressing rapidly. Lincoln has been elected President, carrying all free States except New Jersey. Business in the South is bad.

The news that South Carolina is an independent Commonwealth is received with popular rejoicing. A congressional committee is appointed in the North to prevent other States from following South Carolina's example.

Secession moves apace. Jefferson Davis counsels his followers to prepare for war. The Southern Confederacy is formed with Davis as President.

Lincoln answers the challenge by calling for 75,000 volunteers. As one man the entire North rallies to his support.

The Stoneman and the Cameron boys offer their services to the North and South, respectively, and leave their homes.

A great ball celebrates the night of leave-taking at Piedmont. At daybreak the Piedmont troops set forth, taking with them Ben, a captain; Wade, a lieutenant, and Duke, a private.

By Gertrude Stevenson.

(Part VI. of "The Birth of a Nation." Part V. was printed in yesterday's Journal.)

The narrative of "The Birth of a Nation" is protected by copyright. All rights to the use of this narrative version are reserved.

Ben Cameron rode off to the tune of martial music, spurred on by the tread of marching feet behind, thrilled with the power, the glory and the honor of it all. Behind, the father, realizing his gray hair, his age, his infirmities as never before, the mother and sisters, numbed with grief, turned back into the home made desolate by the Confederacy's demands. Not for them the inspiriting accessories of battle and war—only anxious waiting, horrible dread gripping their hearts as the months wore on.

Mrs. Cameron sank into her low rocker on the opposite side of the fireplace from Father Cameron—the same chair in which she had sat as she rocked her babies—these same babies who had grown up and been torn from her by a series of happenings and events she had as yet scarcely comprehended. Quietly, unrestrainedly she wept, wept the tears she had courageously withheld during all the days preceding the troops' departure, gala days for Piedmont, grimmest of the grim for her.

Margaret seated herself at the old organ, possibly with the original intention of finding solace in the repetition of the hymns she loved to play, but her slender white fingers lay motionless on the keys, her unseeing eyes fixed blankly on the music before her. Flora, with all a child's unreasoning rebellion against the inevitable, sat playing with the flag her brother had given her. Suddenly, as if by mutual divination of thought, both girls turned to their mother, and, kneeling, buried their heads in her broad lap, seeking to find and to give some measure of consolation.

Month after month passed on in the saddened Cameron home, months when only the most meager reports of military proceedings were available, when the rejoicing of each day without bad news from the front was nullified by the fear of some awful story of disaster to come in the morning.

The Confederate troops, under the command of Robert E. Lee, were successful beyond even their own wildest hopes. The two defeats, the fall of Fort Donelson before Gen. Grant's attack and the surrender of New Orleans, had been followed by a period of almost complete stagnation on the part of the Union armies, an inactivity which caused President Lincoln himself to declare in his whimsical way that "if Gen. McClellan does not want to use the army, I would like to borrow it."

This procrastination allowed the Confederates opportunity to recover from their original reverses so that, instead of following up its first brilliant coups, the North was soon in great alarm for even the safety of Washington. With the Peninsular campaign a complete failure for the North, Lee gained the love and confidence of the Southern soldiers, a confidence which was destined to wax stronger as the war progressed.

Flora Growing Up

Thus more than two years passed and still Mrs. Cameron was able to offer prayers of thankfulness that her three sons had thus far been spared. Often the letters from home and the messages from the front crossed, so that on a certain afternoon, when Ben, now browned and grizzled with the years of active service and proud of his title of "the little colonel," was smilingly reading a letter from Flora, Flora was equally happily perusing a note from him.

"And you have really grown a moustache," she had written. "Oh, my! I'm just dying to see you. I'm growing up, too. They say I'm such a big girl now you wouldn't know me. * * * (kisses) Your (little) big SIS."

Hard Times at Southern Door

Ben thought of the little girl he had last seen waving a tiny hand as he rode away. He tried to picture her "all grown up" and couldn't. His imagination positively refused to see her other than the mischievous, frolicsome youngster he had loved to romp with.

"Flora young ladyish!" he laughed to himself. "Impossible!"

But just at that moment, Flora, very much "young ladyish," was standing on the verandah rereading Ben's letter for at least the 16th time. She had grown like a young reed, rather taller than Margaret and even slenderer, with more a boy's lithe, straight lines, but singularly attractive in the clean cut length and poise of her.

Today, she had on her prettiest, in fact her only best dress for "hard times had come a knockin'" at every Southern door, the Cameron house included. No longer could Flora's every whim be granted and ever growing girlish longing satisfied, as Margaret's had been from a family purse of which the string had never before been drawn. A new order of things had arrived and a different scheme of living inaugurated in the household.

Tucking Ben's letter in the folds of her bodice, Flora waited impatiently for Margaret, who was just drawing on her gray silk dolman preparatory to an afternoon's walk. Petulantly Flora banged the brass knocker until the noise resounded through the rooms and sent Margaret hurrying to the door. Laughing and chatting, the sisters started out.

They had scarcely gone the length of the avenue when they were conscious of a strange commotion, people were fleeing in every direction and farther along, the cause of the disturbance was evident. Rushing madly down the street was a company of negro guerillas, under the command of a white leader.

Flee Terrified From Negroes

The girls waited to see no more, but fled, terrified, to the shelter and protection of their own home. Mrs. Cameron threw up her hands in terror as they ran in and for a moment no one saw what to do or what would happen next. Ignoring their protests, Dr. Cameron, hotheaded in spite of [illegible] grabbed a brace of revolvers and [illegible] defend his home. Mrs. [illegible] instinct born of desperation, and Margaret fol[illegible] the kitchen [illegible] out [illegible] rear [illegible]

Rescued by Militia

Suddenly the sounds took on a different note. The women could hear other feet aproaching, other voices raised in loud command and with sobs of relief, they realized that the Confederate State troops had been apprised of the guerilla raid and had come to the rescue.

Hastening up stairs, they could hardly believe that their quiet home could have been so changed in the space of a few minutes. Everything was turned topsy-turvy. Broken fragments of their most cherished possessions strewed the floor, and flames were lapping the partitions between the reception hall and the living room. There wasn't a moment to be lost, and with the help of the rescuing soldiers, old Mammy Cindy and Uncle Jerry, Dr. Cameron was soon revived, the fire put out and some semblance of order restored to the disordered rooms.

The cup of sorrow is seldom drained, as Mrs. Cameron realized with the advent of another day. She was just realizing how thankful she ought to be that her losses were material things and not the precious lives of her sons, when a summons at the front door roused her from her reverie. Father Cameron answered the knock. A soldier, with set lips, stood waiting. Thinking he had come to investigate the outrage of the day before, Mrs. Cameron stepped toward him. As she did so, she saw him hand her husband a paper. An awful dread gripped at her heart strings. On her lips, inarticulate with suspense, one word formed itself:

"Which!"

She saw Dr. Cameron start as he read, saw his weary lids fall over the eyes too pained to read further. With her hand to her mouth to silence the involuntary cry, she snatched the paper from his hands.

"Duke!" she moaned, "Oh, tell me it isn't true!"

Killed by His Friend

It was a blessing the poor mother could not have known how he died, that she could not see his gray-clad figure as he charged forward in that last desperate hand-to-hand conflict on the third day of the Battle of Gettysburg, rushed to meet the bayonet point in the hands of a blue-coated lad no older than himself and, falling back, recognized in his assailant the boy he had promised to meet again as they parted two years before at the Cameron home in Piedmont.

In that same moment Tod Stoneman recognized the figure that lay at his feet. Blind with the fury of conflict, he had struck without seeing and it was only when the enemy fell that he realized who it was.

With his arm outstretched he started toward his chum, wild with eagerness to stanch the wound he had inflicted. Suddenly there was a singing noise in the air, a sting in his breast. His face contorted with agony a moment. Then he crumpled and fell, dying, at Duke's side.

True to their promise, the chums had met again.

(To Be Continued Monday)

DUKE CAMERON DIED BY FRIEND'S HAND AT GETTYSBURG

SPRINGFIELD (Mass.) REPUBLICAN
MAY 8, 1915

"REGULAR ARMY MAN" AT POLI'S.

Tramp Act Also a Good Number on Week-End Bill at Palace.

Clark and McCullough as a pair of hoboes are the best laughter makers at the week-end Poli bill. The pair appear in the regulation tramp rig and much of their nonsense is of the old, old sort, but they handle it cleverly and have no trouble at all in getting it across. A series of parodies is sung at the close of the act and the audience calls the entertainers back several times. Victor Morley & Co in "A regular army man" offer another entertaining turn, mostly song by a chorus of male voices. The musical numbers are by Clifton Crawford and Gus Barrett and are catchily tuneful. Mr Morley takes the part of Dickie Vanderfeet, the molliecoddle private who turns out a "regular fellow," scraps with the sergeant, wins the colonel's daughter and all that. There is snap in the act and the singing is by no means bad. Laypo and Benjamin, acrobatic comedians, present a hodgepodge of agile nonsense which is warmly received. Their acrobatics are rather less than average but the fun-making offsets that.

"The up-to-date-girl" is the title of a sketch given by Catherine Cameron and company in which a young playwright who has just won success is approached by the mother of his sweetheart and begged not to have anything more to do with the girl, as she is stage-struck. The young man tells the mother that the girl can act, and proceeds to demonstrate the fact by a series of episodes in which she enters as various chaacters, completely fooling her mother. There is quite a clever idea behind the act, but somehow it is not done convincingly, the probable cause being that the attention is tugged about from one thing to another with too great rapidity. Frank and Georgia are interesting during their allotted space of time, with a line of dancing, patter and singing to which exception cannot be taken. Helen Dickson and the Rambler sisters have a pantomonplace dancing act and the bill is opened by the Menards, equilibrists, who work conscientiously during that most difficult part of the evening.

A new departure is announced for Poli's Palace for the summer, opening Monday afternoon, when, in addition to the usual high grade vaudeville program, there will be a big feature motion picture of from four to seven reels. This will comprise practically a double bill, and the management state that the quality of the offerings will be kept up to the same standard in vaudeville, with the likelihood of the attractions in that department being better than ever, because of the fact that many companies will be closing about this time and some of their best performers will go into the varieties. The first of the feature plays, which will be seen on Monday, Tuesday and Wednesday, will be "The Avenging Conscience," a six-reel production, made under the direction of D. W. Griffith, producer of "The Birth of a Nation." "The Avenging Conscience" is suggested by the story of "The Telltale Heart," by Edgar Allan Poe. Henry B. Walthall and Blanche Sweet are in the cast, as well as other notable players.

NO. ATTLEBORO (Mass.) CHRONICLE
MAY 8, 1915

NOTES FROM STATE HOUSE

State House, Boston, May 8.—The bill establishing a shad hatchery on the Taunton river was passed to be engrossed in the senate yesterday.

The taxation resolve striking the word "Proportional" from the constitution was ordered to a third reading.

The resolve permitting women to expend their own election money went to a third reading.

The inholders' bill, prohibiting false registration, got tied up in the house. The senate has tacked on an amendment and in order for concurrence unanimous consent was necessary. Donovan of Boston refused this and the bill goes back to the senate. The measure now returns to the senate, which body can strike out the amendment and pass the bill if it so desires.

The bill permitting city governments to consolidate departments without legislative consent was rejected, 41 to 51.

Consideration of the "Birth of a Nation" bill was deferred until Monday.

The Boston & Maine railroad bill was assigned for debate on Tuesday.

BOSTON (Mass.) JOURNAL
MAY 8, 1915

TREMONT THEATRE.

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," enters upon the second big month of its run at the Tremont Theatre next Monday afternoon. The play is the most widely discussed topic in this State and for a fortnight has overshadowed even the European war and the Roosevelt-Barnes trial as a front page feature. On Monday morning at 10:30 o'clock a special performance is to be given, with the members of the Legislature and other officials as invited guests.

Mr Griffith's production has developed an enormous number of friends in Greater Boston and all the surrounding places. It has now been viewed by more than 75,000 patrons. Their support, with that of those who sympathize with them, outweighs the opposition. The issue of freedom of dramatic speech is involved in the play's continuance.

BOSTON (Mass.) JOURNAL
MAY 8, 1915

The bill advocated by the opponents of "The Birth of a Nation," to provide for a board of censors in Boston consisting of the mayor, police commissioner and [illegible] the Municipal Court, [illegible] postponed for further consideration to Monday.

BOSTON (Mass.) MORN. HERALD
MAY 8, 1915

[illegible] of a Nation" [illegible] Monday.

May 8, 1915 Boston

BOSTON (Mass.) AMERICAN
MAY 8, 1915

JOURNAL MAIL BAG

Mr. Dixon Not Responsible For "Birth of a Nation"

To the Editor of The Boston Journal:

Mr. Thomas Dixon has informed us that he made no such statement to Mr. Rolfe Cobleigh as that "The Birth of a Nation" was being put forth to bring about the extermination of the negro race in this country. We cannot conceive of Mr. Dixon's uttering such a silly statement, and we prefer to credit his word in this matter rather than that of Mr. Cobleigh.

But at the same time—whether Mr. Dixon (as he says) did not make the statement or whether (as Mr. Cobleigh says) he did make it—we wish to point out the unquestionable fact that Mr. Thomas Dixon has nothing to do with the production of "The Birth of a Nation" in Boston or in any other part of the world. We must not be held responsible for what Mr. Dixon says or anyone else says, outside our own organization. It would be as reasonable to hold us responsible for the opinions of Tillman or Vardaman or Cecil Chesterton or other radicals on race questions.

Mr. David W. Griffith and his associates selected the material used in "The Birth of a Nation" because it possessed drama and the possibility of spectacular features connected with the Civil War history, and for no other reason. All the talk of "propaganda" in connection with the play is moonshine. We came to Boston early in order to fill Tremont Theatre "time" that Messrs. Klaw & Erlanger had requested us to fill, and not from any ulterior purpose whatever. Our claim that "The Birth of a Nation" must be judged as an art work, independent of the Dixon or anti-Dixon theories and ideas, is borne out by the fact that but 40 per cent. of the filmed scenes derive from "The Clansman" and 60 per cent. derive from Mr. Griffith solely and individually.

It seems decidedly unfortunate that the opponents of Mr. Griffith's work have not taken the same view of it as the great majority of the Boston people, namely, that it was produced for the sole purpose of entertainment, just as all great plays, in part based on history, have been. Let our opponents present a scenario possessing the "punch" and tremendous heart-interest of "The Birth of a Nation," and Mr. Griffith will be equally willing to put forth their version of this particular phase of history.

J. J. M'CARTHY,
General Manager "Birth of a Nation" Company.

Says Ku Klux Klan Protected Defenseless

To the Editor of The Boston Journal:

The picture play, "The Birth of a Nation," has been attacked from almost every point of view imaginable, and with little reason for justice. It has been declared obscene, and yet even before the "Gus" feature was eliminated, there was no obscenity in it save such as might be read into it out of the imagination of the observer.

It has been condemned as being aimed against a single class of our citizens, the colored people, and yet it contains no reflection against any class of colored men save the barn burners, criminals and lawless militia that infested the South during the Reconstruction period. It has been opposed on the ground that it is a propaganda in favor of the deportation of the colored race from this country to Africa and elsewhere.

There is not a suggestion in the play of any such impossible idea.

Now as to the historical bases of some of the scenes that have evoked criticism.

First, it is a well known fact that the worst disorders in the South during the years succeeding the war did not begin until after the passage of the military Reconstruction bill in March, 1867.

Second, we know that the able but vindictive representative Thaddeus Stevens was the author of this bill, a measure that destroyed the civil government that had been set up in the Southern States after the war and substituted therefor five military dictatorships, a measure stigmatized by Prof. Burgess of Columbia University as "the most brutal proposition ever introduced into the Congres of the United States."

Third, we know that under this bill practically the entire white population was disfranchised and the whole colored population enfranchised, the latter only to fall almost immediately under the sway of the Northern "carpetbagger" and Southern "scalawag," who were the leaders in the carnival of crime and mismanagement that followed.

Were colored militia employed to uphold the carpetbaggers' power as shown in the play? L. T. Levin, himself a Southern radical, says that in South Carolina "the entire militia as organized and armed was composed of colored men, with the exception of a few white officers. During the year 1870 there was organized 14 full regiments of nearly 1000 men to each regiment." Chief Constable J. B. Hubbard, another radical, declared "The militia was organized and armed for political purposes." His deputy, J. W. Anderson, in a letter to Mr. Hubbard, dated June 25, 1870, said: "We can carry this county if we can get constables enough by encouraging the militia and frightening the poor white men."

Were the Legislatures of South Carolina and other Southern States in the hands of the newly enfranchised blacks, and did a carnival of misgovernment ensue? In the South Carolina Legislature of 1868 to 1872 there were 155 members, 57 white and 98 colored. Only 22 of the entire body could read and write. Several could only write their names. Forty-one signed by an x mark. The total taxes paid by the 98 colored members was $143. The total tax paid by the 57 white men was $491. Sixty-seven colored members and 24 white members paid no tax at all. None of the higher State officials, save the lieutenant governor, paid any taxes. And yet this Legislature levied taxes of over $2,000,000 per year and in four years increased the bonded debt of the State by nearly $20,000,000. The total cost of public printing alone which in 78 years prior to 1868 had amounted to only $600,000, in the succeeding four years of carpet bag government aggregated $1,160,465.

In one session $350,000 was spent for "supplies, sundries and incidentals," $125,000 of it being spent for the maintenance of a free restaurant, lunch counter, and bar at which members and their friends wined and dined at public expense. Whole volumes have been written on this orgy of misrule.

It was these political conditions and the carnival of social crimes and excesses which accompanied them that gave rise to the Ku Klux Klan. This league was organized "to protect the weak, the innocent, and the defenseless, from the wrongs and outrages of the lawless," "to protect and defend the constitution of the United States, and all laws passed in conformity thereto," and "to protect the people from unlawful seizure, and from trial except by their peers in conformity with the laws of the land!" The most unprejudiced and dispassionate historians agree that the first results of the movement were good, while admitting that the later results were both good and bad. "The early work of the secret orders," says Professor Fleming of West Virginia University, "quieted the negroes, made life and property safer, gave protection to woman, forced the Radical leaders to be more moderate, made the negroes work better, drove the worst of the Radical leaders from the country and started the whites on the way to regain political supremacy."

All this forms an epoch in our history, an epoch of which too little is known here in the North and of which our people have a right to know, whether it be presented to them in books, or in a wonderfully vivid picture play like "The Birth of a Nation."

FRED W. CROSS.
Representative, First Worcester District, May 7th, 1915.

Says Movie Legislation Menaces American Liberty

To the Editor of The Boston Journal:

The present agitation and the various bills presented to the Legislature to censor photoplays, etc., are an attempt, indirectly, to force upon the people of this State the laws of a Czar and other foreign principles. It will lead to the abolition of free speech and such privileges as we enjoy under the American Constitution. There is not a race or creed in existence which has not made mistakes and committed crimes, more or less. Everyone should stand on their present record and achievements, and if they are worthy they offset past records and misrepresentations of the present.

The negro race has as good, if not better, record than some others, and the people of this State are fair enough and would not notice parts of pictures which they object to if their attention was not called to them by such publicity as the "Birth of a Nation" has had in Boston. What we need is true history in motion pictures, and above all, uncensored pictures, providing they are within the lines of decency.

Cambridge. F. B. M.

CAMBRIDGE (Mass.) CHRONICLE
MAY 8, 1915

TEMPEST IN A TEAPOT

"The present agitation over the photoplay, 'The Birth of a Nation,' probably is caused by some unscrupulous white politicians," declared the Rev. E. A. E. Palmquist, pastor of the North Avenue Baptist church, Sunday night, in his sermon.

"Boston is having a tempest in a teapot," said he. "The tempest is caused by kindling a fire by inflaming the minds of our colored brethren. New England is like an old maid, if you want to know how to bring up children ask an old maid. If you want to know anything about handling the negro ask the people of New England.

"The colored people are merely children and if the people of Boston are to allow them to close 'The Birth of a Nation' they will be sowing the seed that will bring forth a harvest similar to the harvest in the south at the close of the civil war. The photo-play should arouse no prejudice in the heart of the negro. It has a great value as a splendid historical production." Mr. Palmquist told his congregation that he formed his opinion after seeing the photo-play for himself.

FALL RIVER (Mass.) NEWS
MAY 8, 1915

SPECIAL INTEREST AT SAVOY

Of the many big shows which the Savoy has presented during the season, none has come with any greater promise than that which is announced for Monday. The Sunday evening concert has been selected with unusual care, and a greater triumph even than that of last week is anticipated.

There is a picture play on the Monday bill warranted to excite great interest, as it has wherever it has been presented. It is Jesse L. Lasky's presentation of Blanche Sweet in Belasco's "The Warrens of Virginia." This is the play which ran for an entire season at the Belasco theater in New York, and was generally conceded the most interesting and veracious of the dramas dealing with the Civil War and the reconstruction period. It is in a sense, a "sister picture" to the "Birth of a Nation," and in some respects is even more notable. Of Blanche Sweet, who appears, supported by such notable actors as House Peters, James Neill, Mabel Van Buren and P. H. Peters, little need be said.

NEW PLAN TO SERVE FILM PUBLIC AND PRODUCERS

A new film censorship bill will be presented next week to the Senate Committee on Ways and Means on behalf of distributors and exhibitors. The bill has been drafted. It is reported to be the most logical measure yet produced and a satisfactory solution of the agitation stirred by "The Birth of a Nation."

Details of the bill are purposely withheld at this early date, but enough has filtered through official circles to show it will recommend the appointment by the Governor of an unpaid commission of from eight to ten censors who will follow the standards set up by the National Board of Censorship of Motion Pictures.

The latest bill will not disturb the present statute which provides that the Mayor and Police Commissioner can censor improper films or public entertainments. It will merely create, in the unpaid commission, a board of appeal whose decision will be final.

This board is to have a representative of the labor unions, a representative of the motion picture interests and to be made up of public-spirited, liberal-minded persons who are willing to give their time to the work as do 120 or more philanthropists, educators and social welfare workers on the National Board of Censorship in New York.

ACT AS FINAL COURT.

And the new bill will demand that the words "obscene" and "immoral" be specified as causes for objecting to films.

But the Censorship Commission would not have power or authority to suppress a film until it had been given a public showing, and until it had been formally complained of. As soon as question is raised as to a film that has been approved by the National Board, its merits would be determined by the State censorship commission which would be a court of last resort in Massachusetts for film feuds and flurries.

Little resulted from the conference which the Senate Committee on Ways and Means held on Thursday with representatives of both factions. The film men sent agents and Senator Bates was there with the men and women representing the societies most active in foisting the Carstens-Lowell bill, the title given to the measure substituted for the bill introduced by Carl C. Carstens of the Society for the Prevention of Cruelty to Children and abandoned at the last moment.

It is understood that the antis were so uncertain of the merits of their Lowell substitute even that they were willing to trade with the film men who remained obdurate and unrelenting. The antis proposed that a truce be declared. They suggested they would be satisfied if a board of censors be permitted to attend the "try-outs" of films which the producers and exchanges hold at fixed days every week. This the picture men would not consent to. They contended that the approval of the National Board, a voluntary commission made up of men and women of the highest integrity and purpose, ought to be sufficient test unless in instances where local disfavor was raised.

SIFTING THE FILMS.

Under the present law no objectionable film could possibly be presented more than once, the film men argued, and then the Governor's unpaid commission could be called in fairly and justly and dispassionately to pass upon the issues in dispute. Such a process would serve as a finer screen through which to sift films that may have been duly indorsed by the National Board, but certain features of which might prove offensive to local views of conditions. Appeal of all complaints to the unpaid commission would avoid the arduous and what the film men term the "physically impossible task" of attempting to judge the 35,000 or more films in use in Massachusetts, and the thousands brought into the State weekly.

The Ways and Means Committee had intended to complete its hearing on the Lowell-Carstens bill, but decided to call both factions in conference in order to get an idea of what was wanted. So the hearing, begun on Wednesday, will be completed next week when the film men will pop their measure which was drawn in a spirit that held most important the welfare and interests of the public.

The motion picture forces have been doing their utmost to impress their critics and both branches of the Legislature with the fact that they are only too eager to protect the public morals and to furnish children and adult patrons only with films that will provide them with healthful and educational amusement. They want it known that they are anxious to obey the law, but they do not wish to have vicious and hysterical legislation rushed through which will work hardship on them and cripple the film industry that is progressing in leaps and bounds.

SHOWER OF BILLS.

The shower of bills following the protests against the photo-play at the Tremont Theatre confused the public. Most of them, notably the Sullivan and Carstens measures, were effectually extinguished, but there seems to be still misunderstanding because of the measure before the House and the Senate.

The Carstens bill aimed to place the power of censorship with the State Board of Labor and Industries. The film distributors and exhibitors were unalterably opposed to the Carstens bill, which they considered fully as menacing as the Sullivan bill with its race and religious tentacles.

With their forces united against the Carstens bill for weeks the picture men were not a little disconcerted to have the agitation over "The Birth of a Nation" blind the public and distract attention from the dangers of the Carstens bill.

But they did not swerve from their position nor did the tumult frighten them. On their guard to combat every hostile and unconstitutional measure, they reserved their heaviest guns for the Carstens bill, which they squelched and then they riddled the last-resort measure offered by James A. Lowell, Mr. Carstens' fellow official in the Society for the Prevention of Cruelty to Children.

They didn't bother their heads with the compromise measure reported by the House Committee on Judiciary which would amend the present censorship law by adding the chief justice of the Boston Municipal Court as a censor with the Mayor and Police Commissioner and making their decision unanimous. The lobbyists for "The Birth of a Nation" were the only ones who interested themselves very much in the Judiciary compromise bill.

RIGHT OF APPEAL.

The assailed photo-play promoters tried to push through the Coggan bill in the House, a measure that would amend the present statute only in that it would give the managers of complained of films the right to appeal their cases to the Superior or Supreme Court, sitting in equity. But the Judiciary Committee discarded the Coggan with the Sullivan and kindred measures and reported a bill of its own.

RESTING ON OARS.

While not over-delighted with the outcome, "The Birth of a Nation" supporters, after hurried analysis of the Judiciary compromise, discovered that, even if it did not provide for such specific causes for suppression as "obscene" and "immoral," it at least was less likely to operate against their show than the racial and religious bill proposed by Louis R. Sullivan of Dorchester.

So since the report of the Judiciary Committee it has been noted that "The Birth of a Nation" forces have been decidedly inactive. They admit they are resting on their oars. They admit that while the compromise bill is far from satisfactory it is better than others and that it is not such a bill as could hope to stop the historic production that has stirred the ire of the colored population of Greater Boston.

That was how it happened that they did not fight it in the House although morally opposed to it, and singularly enough the colored people and their white sympathizers were opposed to the compromise, too. But in spite of the open opposition of the negroes and such societies as the Equal Rights League and others and the "silent" opposition of "The Birth of a Nation" lobbyists, the compromise bill was passed to a third reading and now waits to be engrossed.

But the compromise report of the Judiciary Committee will never pass the Senate. Its doom has been sounded. It will die a natural death and the real fight will be made on the new bill drafted by the film interests to be discussed before the Senate Ways and Means Committee next week.

"LARGELY MISUNDERSTOOD."

The Rev. Mabel Witham, Ph. D., pastor of the First Church of Immortalism, lecturer and author of many books, said today: "The photo-play, 'The Birth of a Nation' has been largely misunderstood. I fail to see why the colored race should have such strong objections against it. To my mind it is simply grand and beautiful. I say this after an unprejudiced view of it. I do not believe it throws any bad reflection against the colored race.

"I am afraid we have read too much into it and let our imagination run away with us. There is a higher way of regarding it.

"Some small points in that play have been unduly emphasized to the exclusion of many other striking subjects which make up the intrinsic beauty and significance of the play. I want to be just to the colored race. I may say that I know something about them, having lived with them. I went to see the play in their behalf. I had heard so much and read so much I felt that I must add something to the general condemnation, if it is deserving. If I went there to scoff at it, I came away with praise.

"Well, as each scene came before me and different historical events were represented, I could not see flaws that my friends wanted me to see. I saw much to admire. In fact, I think the whole play is [illegible] and can be so adjusted [illegible]

BOSTON (Mass.) AMERICAN
MAY 7, 1915 179

MOVE TO AMEND THE CENSORSHIP BILL MAKING

posed Change Would Give Drastic and Unwarranted Power to Two Officials.

by hysteria of oratory, the ... advanced to a third reading ... moving picture censorship bill.

Confused by a potpourri of issues, the House permitted itself to be subjected to a test vote, which indicated 94 members in favor of the pending legislation and 47 opposed.

Whether by design or not, "The Birth of a Nation" became the issue at stake, and the House, accepting the issue, voted in favor of the bill which vests in three Boston officials unlimited power to suppress any form of public entertainment and to determine at their will and pleasure the educational standards for all the people of the State.

Meanwhile a gallery of colored men and women who do not want the bill, because they believe it will be ineffective, sat patiently, wondering where it will all end.

Representative ... Washburn ... of Worcester, who favored the bill, declared "the Republican party cannot afford to turn its back on the colored people."

He spoke for the "silent" minority, he said. The colored people were great soldiers and demand protection. Mr. Washburn evidently had not been informed that earlier in the day the colored communicants of an Everett church had filed with the House of Representatives a petition in protest against the legislation for which he was speaking.

He told the House that he fought for the "silent" minority even as he fought "shoulder to shoulder with the Republican leader of the House against the sectarian bill and in favor of the silent minority who opposed that sectarian legislation."

ROWLEY HAS AMENDMENT.

Statistics show that the people who opposed the sectarian bill are not in any appreciable minority in the State. Perusal of the daily journal of the House of Representatives show that Mr. Washburn of Worcester did not vote either for or against the sectarian bill.

Anyway, in order to conserve the colored vote to the Republican party, Representative Rowley of Brookline, after the declaration of the test vote, submitted a new bill, which is a trifle more satisfactory to the colored people, but which in a greater measure attacks the right of free speech and free publication.

The bill advanced by the House grants unlimited suppression authority to the Mayor of Boston, the Police Commissioner and the Chief Justice of the Boston Municipal Court, their judgement to be unanimous.

Under the Rowley amendment, which may be reached today, the ... be vested in any two of the three officials. They will be given unwarranted authority to stop anything, ranging from a game of tiddledy-winks in the parlor of a private home.

Messrs. Sheehan, Giblin and Donovan of Boston were the principal speakers against the bill. They said they believed "The Birth of a Nation" was a fair document and did not tend to incite racial prejudices.

Messrs. Burr of Boston, W. H. Sullivan of Boston and J. J. Donahue of Medford combined with Mr. Kennard of Somerville, the Republican leader, to send the bill along its way.

BIG EFFECT OF BILL.

Strange as it may seem, there was not one of the 240 gentlemen who make the laws for the State of Massachusetts who got down to the root of the whole thing. Not a syllable was spoken of the momentous effect the bill will have upon the public policy of the State and nation. No one anticipated that the legislation invests three city officials of Boston with the arbitrary right to prescribe the educational standards which must be obeyed.

During the aggravated talking somebody mentioned that the moving pictures have come to be recognized as both an educational institution and as an enlivened newspaper. But there it stopped.

An aged lady who sat in the gallery and whose appearance recalled the days of old lavender, was heard to ask her neighbor:

"Won't this bill permit the newspapers to be censored?"

"Certainly not."

But the old lady was insistent.

"You establish a principle," she said. "Perhaps next year some person will come here to the State House with a bill and demand that the newspapers be restricted in their right of free speech. They will have the argument that the motion pictures are censored, and as the pictures are but animated newspapers why shouldn't the newspapers be censored too."

The Senate Ways and Means Committee tried to find out where it stood on the Carstens-Lowell bill, that establishes a couple of new State commissions, adds a few more officials to the State's payroll and taxes the movies $1 per 1,000 feet for inspection. Finally the hearing adjourned for a week.

DIXON SAYS COBLEIGH IGNORED REPORT THAT FULLY INDORSED FILM

Thomas Dixon, author of "The Clansman," telegraphing from New York, says:

"The statement made by Rolfe Cobleigh that I told him the purpose back of 'The Birth of a Nation' was the extermination of the negro race is so foolishly absurd on its face that it would not require denial but for the widespread hysteria which at present affects our colored friends in ... Boston.

"Early in March I received a letter ... from Mr. Cobleigh denouncing 'The ... Birth of a Nation,' which he had ... never seen. I suggested mildly that ... he suspend judgment until he had ... seen it or at least until I could forward the verdict of the Rev. Charles ... H. Parkhurst, D. D., pastor of the ...

PITTSFIELD (Mass.) EAGLE
MAY 7, 1915 697

DISTORTING HISTORY.

If, as Rolfe Cobleigh contends, it was the purpose of Thomas Dixon, the author of the story upon which "The Birth of a Nation" is based, to create such countrywide prejudice that the colored race would be driven from this republic, he was addressing himself to a stupendous task. There are colored people to the number of 10,000,000 or more in America. Many of them are large property holders. They are engaged in all sorts of useful occupations. To create race prejudice! A lofty ambition surely for any man. Dixon's well-known hatred of the colored race makes possible easy acceptance of the substantial truth of what Editor Cobleigh of the Congregationalist says. To those who hate the negro "The Birth of a Nation" may seem eminently proper. To men like Dr. Eliot, who declares that the play is "a very extraordinary misrepresentation of the birth of a nation," the distortion of history for gain is something that cannot be too severely condemned. Lord knows there is enough ignorance prevailing about the history of our country—about its recent history, too. Only a few days ago an out of town newspaper published a sketch of a Civil war veteran who had died. There were a dozen dates of important events—one of them at least epoch making—and only two of them were correctly given.

Philadelphia, (Pa.) Public Ledger
MAY 7 1915

LOUISVILLE (Ky.) JOURNAL
MAY 9, 1915

GRIFFITH SPECTACLE PLAYING TO CAPACITY

THE success of David W. Griffith's film spectacle, "The Birth of a Nation," presented at first class theatrical prices, is not confined to New York City, it is claimed.

The film is meeting with success in Boston.

The Boston Herald said of it: "A triumph upon which Mr. Griffith and his associates may well plume themselves."

The Boston Transcript: "The surrender of Lee at Appomattox, the assassination of Lincoln, Sherman's march to the sea, the burning of Atlanta, move upon the screen as they never moved in print."

The Boston Globe: "So wonderful and so beautiful and so full of life that it robs one of the power of criticism." Boston American: "A wonderful historical drama and an enthralling human story." Boston Post: "The Birth of a Nation" is most remarkable." Boston Journal: "The pictures make up the most extraordinary historical cyclorama so far brought forward." Boston Record: "A wonderful accomplishment. Compels admiration for its authors."

JEWISH ADVOCATE (Boston)
MAY 7 1915

"THE BIRTH OF A NATION"

Editor of The Jewish Advocate:

Sir—For the past few weeks we were witnessing a spectacle in Boston the like of which has not been presented for some time. I have no reference to the physical exhibition of the much talked of film itself, but to the tremendous amount of earnest and well meaning agitation created by that film.

The most striking part of that agitation, the part that made the profoundest impression upon the observant citizen, is the total disregard of the entire subject by the Jewish element within our midst—a disregard that left the impression of an organized effort to ignore the subject.

From the very beginning, it seems, that we as Jews could have been expected to manifest some interest in this movement for the suppression of a source which, it is alleged, breeds race hatred. We may honestly differ as to the effect of such an exhibition, but the subject involved, per se, is one that is of peculiar concern to us.

Would it be fair to assume that we in New England are without any representation, without any intellectual and spiritual leaders or leadership? What has become of the numberless numbers of Associations, Societies and Organizations who conceal, usually lead one to believe that they, ... section of ... alone, are the duly authorized ... guardians and sponsors of all ... Jewish?

... question par excellence has ... raised. A most vital issue has ... issue which af... race no less than ... an issue

... mythical ... Jones and the characters are ...

of many races in our community. And yet our synagogues have treated it with the most elaborate, not to say deliberate, silence. Our Y. M. H. A's have shunned it even as they would shun evil. No doubt Friday services have kept them too busy to pay any attention to show any concern in this matter.

Are we to rest contented that the subject is of no consequence to us unless it directly and specifically affects the Jewish race to the exclusion of any other creed or race? Altogether too selfish a view to be taken for granted.

Legislation is now in the making, legislation in which we are most vitally concerned, and yet the entire Jewish community, the press and pulpit, stand aside as if they entered ... conspiracy of silence.

This is our opportunity to effectually disabuse the minds of our neighbors who all too often charge us with being self-centered and self-inclusive as a race.

ALEXANDER ROSE.
330 Old South Bldg. May 1st, 1915.

THE PHOTOPLAY

QUESTIONS AND ANSWERS

The Photoplay Editor of the Evening Ledger will be pleased to answer questions relating to his department. Questions relating to family affairs of actors and actresses are barred absolutely.

Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, Evening Ledger.

It is many years since any dramatic production has caused so much speculation and discussion as has "The Birth of a Nation," which this city will witness until autumn—and perhaps not then. The play is superlative as a motion picture. But there are scenes which treat the negro question as it existed during Civil War times, with a brutal frankness tending to the offensive. Cosmopolitan New York took to the play; Boston, the cradle of the anti-slavery movement, hemmed and hawed and then, with grimaces and wry faces, swallowed the film. The race question as presented in the play has been treated and mistreated editorially by some of the leading papers, such as the Springfield Republican and the New York Evening Post. The latter paper, in a recent utterance, says:

Wherever it goes, the "Birth of a Nation" film arouses widespread indignation. In Boston the excitement has been at white heat, because of a series of hearings before Mayor, Governor and a committee of the Legislature. A Judge has been found with authority and courage enough to cut out the most objectionable scene. The press has been ful of arguments for and against the film and the proposed legislation. On Sunday last many clergymen preached about the play; and ex-President Eliot, speaking in a Cambridge church, was one of those who protested against its falsification of history. Never before have the colored people of Boston been so united and determined or appeared to better advantage, and their white friends have rallied in great force to their aid. Governor Walsh, ex-Congressman McCall and Lieutenant-Governor Cushing have spoken out emphatically against permitting the play to continue, though the Mayor sided with the producers—as our own New York Mayor has failed to recognize in his utterances the gravity of the situation or to rise to the emergency, being content with the promise of certain slight excisions, which appear to be of little or no value. • • •

The truth is that this wonderful new means for public amusement and education has brought with it grave perils which we are only just beginning to realize, for side by side with its educational possibilities are the dangers of unrestricted propaganda. Ask the Rev. Dr. Crothers has pointed out. • • • Now, let us suppose, as Doctor Crothers has also suggested, that others inspired by this shameful example turn to religious propaganda and represent the horrible murdering of Catholics at Drogheda by Cromwell, or the massacre of Protestants on St. Bartholomew's night—what then?

Undoubtedly, the tortures of the Inquisition would make effective capital against the Pope at Rome; and if moving picture had existed in 1898, we might has seen a still more vindictive anti-Spanish crusade by films of battle, or devastation, or reconcentrado camps. Pictures of Russian pogroms would make plenty of money, yet rouse bitter national and racial antipathies. Obviously the feeling that would result from a religious film-propaganda might lead to most serious breaches of the peace.

What makes the matter worse is that it is not a question of dealing with a single theatrical production, for the film can be duplicated so that the objectionable performance may be going on in 40 or more cities at the same moment. It is not surprising, in view of this power for evil, that the United States Supreme Court on February 23 last in three unanimous decisions upheld the Ohio and Kansas laws creating official censors. "We would have," it said, "to shut our eyes to the facts of the world to regard the precaution unreasonable or the legislation to effect it a mere wanton interference with personal liberty." The Court plainly had in mind the difficulty of controlling by public sentiment alone a series of films scattered over the whole country.

Yet so excellent a newspaper as the Boston Advertiser feels that the proposed censorship may be a most dangerous infringement of our freedom of speech and of expression, on a par with the efforts to suppress Garrison and Phillips in anti-slavery days. The Boston Transcript and Herald appear to believe that if one bill proposed should become a law any citizens who indulged in a fight over a play could stop it, and that any play with a lesson to teach or one which undertook to dwell on the weaknesses of a group of our citizens might easily be driven off the stage.

NEWTON (Mass.) GRAPHIC
MAY 7, 1915

UNDER THE GLAD DOME

The bill prohibiting transportation of liquor into No-license communities has had some peculiar parliamentary situations during the past two weeks. Passed by both House and Senate and placed before the Governor, it was suggested that possibly the bill was framed so broadly as to prevent the transportation "thru" as well as "into" a No-license community, and the Governor requested its recall by the Senate until the opinion of the attorney general could be obtained on this important point. The Senate accordingly voted to recall the bill, but as it required unanimous consent in order to reconsider the enactment, it was found impossible to take such action as Senator McLane of Fall River entered objections. The bill was therefor neither before the Senate or before the Governor and for the past ten days has been on the desk of the Clerk of the Senate. Yesterday Mr. Atwill rendered an opinion that the bill would not prevent transportation "thru" a No-license community, altho he said frankly that it was a doubtful question. The Senate has therefore ordered the bill sent to the Governor again for his action.

The House had a long debate yesterday morning on the pending amendment to the constitution in regard to taxation, discussing the advisability of postponing action until a later time. Postponement was refused, however, and the amendment adopted with but 7 votes against it.

There was considerable opposition to the various taxation bills recommended by Governor Walsh, City Solicitor Bishop opposing the bill to turn over to the state the taxes now paid by certain public service corporations to the different cities and towns. This bill would add 41 cents to our present tax rate, the treasury losing about $35,000.

Mr. W. H. Rand, Jr., of the Commonwealth Trust Co. opposed the bill to require banks to furnish the Tax Commissioner with a list of bond holders. The committee on Taxation has voted to report a recess commission to consider important taxation matters and report to the next Legislature. As there have been numerous recess commissions on these matters, this method is probably a means for ducking action on them at the present time.

The committee has also reported the franchise tax bill and a drastic bill to give the Tax Commissioner authority to revise assessments made by any board of assessors.

The production of "The Birth of a Nation" at the Tremont Theatre has brought a number of moving pictures regulate the business of moving pictures, some of them extremely radical. Former representative James A. Lowell of this city, acting for the Society for Prevention of Cruelty to Children, presented a bill to create a new department with the chief of the district police as head of a board of censorship on all picture shows.

Another interesting measure was ... upon this week when Election Laws presented a bill to allow women to serve on political committees. It having been found that under present laws, the ladies would not be allowed to handle their own campaign for adoption of the equal suffrage amendment which will be acted upon in November.

Senator Ellis, who was in charge of a bill aimed to regulate the use of hotels for immoral purposes, has had the bill amended so as to exempt persons who use a private room simply for dining purposes, and it is now on its way to the Governor.

In the House last week, Representative Allen at first voted in favor of $15,000 for investigation of the Telephone Company while Representatives Bothfeld and Weston voted with the minority against the bill. On the final passage of the bill Mr. Allen voted with Mr. Weston, against adoption and Mr. Bothfeld was not recorded.

The bill to authorize the reorganization of the Boston & Maine has passed the Senate, Mr. Ellis voting for the bill after his amendment had been defeated.

The pure milk and bread bills have passed both branches and now wait action by the Governor.

J. C. Brimblecom.

EVEN MORE OFFENSIVE

...terian Church, ... to see it and ... from a clergy-

...ied, expressing ... Parkhurst. A ...e again, asking ...e distinguished ... I immediately ... him to print it in full in The Congregationalist.

"This he failed to do. The reason was simple. I was not what he expected or desired. He did not wish to know the truth. He wished only to attack the play.

"Dr. Parkhurst gave 'The Birth of a Nation' his unqualified approval and specifically decared that the play was in no sensean attack upon, or a reflection on, the negro race of today.

"The play is much broader and more catholic than my book on which it is based. In fact, the film is so much broader that I insisted that Mr. Griffith change the title to 'The Birth of a Nation,' as 'The Clansman' was too narrow and controversial to fit the new production."

BOSTON (Mass.) MORN. GLOBE
MAY 9, 1915 1701

BOSTON (Mass.) POST
MAY 9, 1915 1701

The impetus given "The Birth of a Nation" has not yet subsided and the two performances daily are almost invariably crowded. Now that the discussion of the photoplay, pro and con, is taking a brief rest, people are recognizing the wonderful character of the pictures, the marvellous detail, and are beginning to appreciate what an immense amount of work was required to pose for the numerous scenes. I do not quite understand, myself, how it was arranged for the horses to apparently drop dead at the right moment and the riders hurled to the ground, head over heels. The trick is some clever.

BOSTON (Mass.) MORN. GLOBE
MAY 9, 1915

David W. Griffith, producer of "The Birth of a Nation," is taking up another big production in his new picture play entitled "The Mother and the Law." It deals with some modern problems of the family as they concern the Church and the State. The production of the new play will be made in the course of the Summer, and it will probably be shown in Boston at the same time as in New York.

BOSTON (Mass.) POST
MAY 9, 1915 177

Tremont Theatre

The Griffith historical spectacle, "The Birth of a Nation," continues to prove itself one of the most popular and successful entertainment presented in Boston this spring. The fifth week of the engagement opened yesterday, and the rule of capacity attendance, both matinee and night, still holds. The Tremont Theatre has the largest orchestra in town, the men in the orchestra pit are all experts, and their playing of the old Civil war tunes enhances wonderfully the marvellous effect of the pictorial scenes. The programme girls and usher girls are in the quaint cretonnes and hoop skirts of 50 years ago. The men ushers are tall manly looking Union and Confederate cadets. On the 12,000 feet of film offered in the entertainment, it is impossible to pick out an anachronism of military equipment, costume or historical detail. The splendid acting of Mr. Griffith's fine company of principals and many thousands of well trained supernumaries is a big factor in the success of the play.

VICKSBURG (Miss.) HERALD
MAY 6, 1915

Movie Stars Are Getting Rich

By Robert Grau

SPRINGFIELD (Mass.) REPUBLICAN

PERHAPS the most astounding phase of the motion pictures' growth is the fact that most of the stars of the screen are young men and women who had little or nothing on the speaking stage, while not a few who never trod the boards in their lives are now earning salaries a grand opera diva might well envy.

Last year Mary Pickford was paid salary by the Famous Players Film Company, three years before her name was ever even advertised. It was when her old employer, David Belasco, engaged her at ten times the salary he had paid her previously that she who was known as "Little Mary" became a Broadway star.

But she was not happy away from the film studio. Immediately the Belasco engagement ended, she returned to her old love and was hailed as the "Queen of the Movies." Now Mary Pickford's salary is $104,000 a year—$2,000 a week, with the spectre perambulating with clock-like regularity for 52 weeks in the year.

Alice Joyce who recently sent a check for $500 to the actors' fund never acted on the stage at any time. She is as well-known today in Japan or Australia as in this country, and if she wished to convert her fame as a screen star into cash by way of vaudeville, her weekly salary would be in four figures. But Alice Joyce remains with the Kalem Film Company with which she started on her amazing career.

There are three directors of photoplays producing for the Mutual brand of films who earn from $60,000 to $100,000 a year. The higher figure goes to D. W. Griffith, who produced "The Birth of a Nation." Griffith's earnings on this one production will add vastly to his income, as a separate undertaking in which he is heavily interested. It was just six years ago that Griffith, in sheer desperation, turned from the stage to the film and was glad to accept the regulation price of $5 a day.

Of all the remarkable changes created by the growth of an infant art and industry the career of Thomas H. Ince is perhaps the most widely discussed. Ince is the eldest son of an old time actor who did not live to see all three of his children achieve fame in the film studio. "Tom" Ince was in such straits five years ago when he applied for "work" in a Western picture plant, that he confesses he was without a place of shelter for his wife and baby. Now Ince not only earns in excess of $80,000 annually, but he is producing picture plays in a city named after himself (Inceville, Cal.,) where he often passes a production on which $50,000 has been spent.

Ralph Ince, a younger brother, has attained the highest position possible in the film studio. He writes many of his productions, but it is rare that he now gets before the camera. Recently he was offered $1,000 a week to leave the Vitagraph Company where he has been attached for years.

Anita Stewart is Ralph Ince's sister-in-law. Here we have a concrete illustration of what the motion picture art has meant for young women who embrace it seriously even without stage experience. Miss Stewart came to the Vitagraph studio less than three years ago, having not the least previous experience on stage or screen. In a few months she became a star, later scoring a sensational triumph in "A Million Bid." At the age of twenty she is earning a salary paid to few Broadway stage favorites.

Few persons realize that even the now famous John Bunny has had but three "fat" years; in fact it was four years ago that he came modestly to the Vitagraph Studio in Brooklyn. For twenty years on the stage Bunny passed through all of the vicissitudes of a precarious calling, and when he was offered $40 a week by the Vitagraph management he accepted with alacrity. The same Bunny is now a rich man. Just now he is fulfilling a contract wherein he is paid $1,000 a week to appear in the flesh in the regular theatres.

There are at least a score of youthful stars of the screen who now earn ten to twenty times as much as the highest paid salaries given them on the stage. As many directors of photoplays are paid from $250 to $500 a week who never knew a three figure salary as stage directors. Moreover some of the highest paid of all never staged a play in the older field in their lives.

The matinee idols of filmdom achieved little on the stage. Jack Warren Kerrigan earns $25,000 a year. Carlyle Blackwell is producing in his own studio photoplays directed by himself and in which he is featured. These two youths still in their early twenties are idolized by more than half the women who attend the picture houses. Neither earned as high as $50 a week when on the stage, in fact both were playing four years ago in "Brown of Harvard" in which James Young starred. Now Young himself is one of the pillars of the film industry. He writes and directs the photoplays he appears in. His wife (Clara Kimball Young) is Mary Pickford's closest rival. Like so many others who enjoyed little vogue on the stage, her career in picturedom has been amazingly meteoric.

Even the photoplaywrights who have made their impress greatest in the newer field have no stage achievements to their credit. Ninety per cent of the scenarios (save those adapted from stage plays) are the work of men and women who never wrote a spoken play in their lives. Emmett Campbell Hall, now receiving a cabinet officer's salary from the Lubin Film Company, sold 98 out of the first 100 scenarios he wrote. He is merely one of many who "think in pictures." Recently in St. Louis, Mo., Ida Damon won a $10,000 prize in a contest by providing the last situation in a serial thriller called "The Million Dollar Mystery." Miss Damon never wrote a line for publication in her life. At the time she received the check for $10,000 she was a stenographer for a piano house. Truly the once despised movies have enriched the rising generation of writers, players and directors alike.

More Pictures at Poli's Hereafter

The patrons of Poli's Palace will receive a double bill for their money during the summer, the management announces, it having been decided to give, in addition to the vaudeville bill, a feature motion picture play of from four to seven reels, and the first entertainment under the new departure will be seen to-morrow, Tuesday and Wednesday, when "The avenging conscience" will be the feature photoplay, and McMahon and Chappelle will head the vaudeville talent. "The avenging conscience" or "Thou shalt not kill," is suggested by Edgar Allen Poe's story, "The Telltale Heart," in which the man who had killed his enemy was haunted by the dead man and imagines that he can hear the heart of his victim beating. It is produced by D. W. Griffith, who was also the producer of "The birth of a nation." The photography is said to be remarkably clear, and the producer is credited with having been able to transplant to the screen much of Poe's genius.

BOSTON (Mass.) MORN. GLOBE
MAY 9, 1915

"The Birth of a Nation" Holds Attention at the Tremont

The fifth week of the Griffith historical spectacle, "The Birth of a Nation," at the Tremont Theatre, begins tomorrow without evidence of lessened attendance. It is decidedly the most remarkable photo-play ever presented here.

Petersburg and Atlanta, Appomattox and Ford's Theatre, the foothills of South Carolina and the wild rides of the Clansman live again in Mr Griffith's film. In fact, the spectacle seems to be a summum magnum of scenes, incidents, characters, passions and emotions of the whole great period—a mine from which the spectator can extract illimitable golden ore. The acting of the principals and many thousands of well trained supernumaries is a big factor in the success of the play. Finally the music, an adaptation of the old American tunes to historical narrative adds to the pleasure of patrons.

JEWISH ADVOCATE (Boston)
May 7, 1915

CALLS PLAY UNPATRIOTIC

Rabbi Harry Levi In Address, Says "The Birth of a Nation" Should Be Barred

At Temple Israel, Sunday morning Rabbi Harry Levi spoke on "The Birth of a Nation."

Rabbi Levi said in part: "The measure of this play's effectiveness is the measure of its responsibility and also the measure of its vicious influence. But much that it offers is absolutely unhistoric, and much that it presents as history is so distorted as to lose its historic value. Much of it is also untrue.

"Either as an expression of blind hate or to achieve mercenary ends, it paints falsely the conditions of yesterday, and then failing to see that with the passing of time all conditions change it would have us believe that what was, still obtains. Because at one time some negroes were bad, it would insist that today all black men are bad. By the same token because a white man commits a murder, murder is a characteristic of the Caucasian race.

"It would awaken a prejudice which has been gradually dying and which should have died long ago. It gives new life not only to race hatred but that sectional feeling that was born of the Civil War and which happily has been passing away.

"And that is why with all its pretensions, it knows nothing of patriotism. He who would incite one section of a people against another is a traitor. It should be not merely expurgated but barred in Massachusetts and every other State of the Union."

BOSTON (Mass.) REPUBLIC
MAY 8 1915 8

A Sufficient Reason for the Withdrawal of "The Birth of a Nation."

If Thomas Dixon, author of the photo-play, "The Birth of a Nation," which is now so terribly stirring up racial feeling in Boston, said—and the statement has not yet been questioned—that the real motive of his production is "The achieving of white supremacy and the getting rid of the colored people," then that is reason enough why the play should be withdrawn from Boston and from every truly American city. It may rightly be said of the Negroes that they are the only involuntary immigrants that America has ever had. If, despite slavery, persecution, lynching, they have attained to the number of 10,000,000 in our land, it is not at all clear how we are to deport them without their consent, or even with it, to Africa. No true American wants to solve the Negro question that way. The Afro-American has as much right here as any other American.

Outrages on human nature always bear bitter fruit. If, here and there, Dixon ... have not a matter of course that former Mayor Fitzgerald should stand with the oppressed and maligned Negro. We are glad to see Jewish rabbi, Protestant ministers, prominent Boston women, and by no means least, the venerable Dr. Eliot, President Emeritus of Harvard, equally standing for the weak.

FORCING NEGRO PROBLEM TO THE FRONT.

The Boston Afro-American uproar over the Rev. Dixon's "Birth of a Nation," has got Bay state politicians going. First a Democratic Governor assured the colored contingent that he was at their service, for legislation to put the obnoxious play on the blink. Then the Lieutenant Governor and other Republican leaders got busy and pledged their party's support to legislation prohibiting such plays. These manifestations are cited preliminary to the following interesting and suggestive account, in the Springfield Republican, of a committee hearing on the question:

An enormous crowd of negroes and a few whites packed to overflowing the largest committee room in the state house yesterday to hear the opposition to legislation aimed at the suppression of "The Birth of a Nation." Dr. Charles Fleischer, Rev. Dr. Chauncey J. Hawkins, M. Sumner Coggan and others spoke against the passage of legislation under the Sullivan petition that would leave in the hands of any one man the power to suppress any theatrical production.

An hour before the doors were opened several hundred people, mostly negroes, crowded around the entrance to the committee room, and when the doors were finally opened, it took strenuous work on the part of Sergeant-at-Arms Pedrick and his assistants to prevent some of the aged men and women in the crowd from being crushed by the hysterical throng struggling for admission. People who could not get in sat down upon the stairs outside. Senator Norwood announced that the hearing would be adjourned if the spectators indicated approval or disapproval of the remarks of the speakers, but his admonition did not prevent occasional hisses.

The above is followed by a number of arguments from which the following extracts are selected as especially edifying and significant:

DR. FLEISCHER'S VIEWS.

The next witness was Dr. Charles Fleischer. He said that he was asked in the beginning to join the protest against the "Birth of a Nation," but after seeing the play, he refused to do so because he saw nothing objectionable in it. "I can stand all the hysteria and vilification that will come to me for my stand on this matter if this play tends to make the North and the South face the negro problem. I am glad the play is being given," he said. He said that he felt that the great principle of freedom of speech is being threatened by this agitation. He quoted liberally from Woodrow Wilson's history of the United States to show that the play, while not precisely accurate historically, is generally correct.

Dr. Fleischer said that as a Jew he did not particularly enjoy the portrayal of Shylock as a typical Jew, but the Jews have stood a lot of persecution and have been strengthened by it. If a race is to be pampered and protected from criticism it will never grow up. The negroes, he said, have made splendid progress in the last 50 years, but the large majority of them are still children, "and this statement is proved by their actions in Boston," he added. This brought a hiss or two from the negroes. "I know that is not pleasant," said Dr. Fleischer, "but it is true."

Corporation Counsel Sullivan was also heard in opposition to the Sullivan bill, and Representative William H. Sullivan asked the corporation counsel if he did not think the objections of a large body of citizens was sufficient reason for stopping a play.

"Certainly not," replied the corporation counsel. "If a substantial body of citizens should demand my watch it is no reason why they should have it, and a production like "Birth of a Nation" is proper should not be confiscated."

The Epoch Producing Company which produces the "Birth of a Nation," was represented by John F. Cosick, who said: "This play is being given at present with great success in San Francisco, Los Angeles, New York, Kansas City and Chicago and has been sanctioned by the authorities in all of these cities." He stated that the national board of censorship passed upon the film, even before some features were removed and 18 out of 24 rated it as follows: Educational value, excellent; artistic value, excellent; dramatic value, excellent; moral effect, good. "Many of the men responsible for this condition have not seen the picture," continued Mr. Cusick. "Moorfield Storey, Lieut. Gov. Cushing, Samuel W. McCall and Gov. Walsh admit that they have not seen the play." He read a long list of prominent dramatic critics, including Metcalf of Life and a number of New York and Boston papers that have approved the play. He criticized bitterly the action of Gov. Walsh in connection with the protest of the negroes. "Gov. Walsh without seeing the play or talking with anybody connected with it, says to these agitators, 'If there is enough law on the statute books to stop this play, I will see that there is such a law passed.' This attitude on the part of the Governor is responsible for a lot of this agitation and disorder," said Mr. Cusick.

Upon the "freedom of speech principle" in the case, we make no comment—other points brought out may attract our consideration. From the Southern view point The Herald has looked with disfavor upon a stage production of the revolting facts of a period of history that this section needs no realistic reminder of. But the argument, of Dr. Fleischer especially, is convincing that for making the North "face the negro problem," which is now knocking at her doors, the positive value of the "Birth of a Nation" outweighs the objections to it. Having no such value, or need in the South, it has been a practical failure, is no drawing card, in Southern cities. But if the same outcry had been raised here by the negroes, and espoused by the politicians, it would have popularized it here, too.

No less effective and salutary are the remarks quoted from Mr. Cusick: who asserted and cited the specific proof that the reconstruction pictures in the "Birth of a Nation" were drawn with strict regard for the historical facts; thus disseminating education where it is much needed. The emphasis he places upon the verdict of the National Board of Censorship, specifying the lessons, and the merits of the play, will impress even the politicians like Gov. Walsh, Democrat, ex-Congressman Samuel W. McCall, Republican, and that veteran professional negrophobiac, Moorfield Storey.

BOSTON (Mass.) AMERICAN
MAY 9 1915

Tremont Theatre.

The Griffith historical spectacle, "The Birth of a Nation," continues to prove itself one of the most popular and successful entertainments presented in Boston this Spring. A new week of the engagement begins tomorrow. The producers certainly merit their financial success, for unlike some managements during long runs they have not cut out any of the expensive accessories that contribute to the enjoyment of the public. The Tremont Theatre has a large orchestra and the playing of old Civil War tunes enhances wonderfully the marvelous effect of the pictorial sc...

BOSTON (Mass.) POST
MAY 9, 1915
1709

"BIRTH OF NATION" MAKER

David W. Griffith Takes Bundle of $5000 in Cash to Mother in Old Kentucky Four T

A remarkable photograph of Mr. Griffiths, the light for which is furnished solely by the match he holds to the end of his cigar. It is a rare bit of camera work. The pose is characteristic of the producer of "The Birth of a Nation."

Griffiths loves action and speed, and when his actresses fail to measure up to his standard of speed he jumps in and personally coaches them.

Irrespective of the contest waging over "The Birth of a Nation," it is interesting to know what kind of a man devised the film and brought it into being.

The official biographer of David W. Griffith, the motion picture producer, asked Griffith for some data, and got the answer that "he was born in Kentucky, that he grew up in a house like most boys; started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat."

Strangely reticent about his personal affairs, the creator of "The Birth of a Nation" (when you know him) has one of the most interesting personalities in the world.

Two weeks ago he appeared in the office of the Epoch Producing Corporation in New York and put in a requisition for $5000 cash. It was a Saturday afternoon. All the funds at the Liberty Theatre, where "The Birth of a Nation" is playing, had been banked, and the cash on hand was required for salaries. But one of the managers made the round of several Broadway hotels and finally got the cash money in exchange for checks. It was all in $100 bills.

Mr. Griffith bundled the money into an old newspaper, which he tied with a piece of rough string. As he caught the flyer for Louisville, Ky., that afternoon he was observed with a suit case in one hand and the bundle of cash in the other.

The next chapter of this little story opens in LaGrange, Ky. A tall, youthful-looking man, with aforesaid cash bundle and suit case, knocks at the door of an ivy-clad cottage.

The thin, stately, white-haired woman of the crinoline and hoop-skirt era answers the knock and comes out to meet him. As the tall young man drops his suit case and embraces the old woman with his good right arm his left hand holds out a bundle in a newspaper with the commonplace remark:

"Here is a little present for you, mother."

Same Gift Four Times a Year

The incident, as the managers of the company came to learn about it, surprised them not a little, but it is characteristic of Griffith. Four times a year, on his flying trips between Los Angeles and New York, he visits the old Kentucky home and leaves that same little "memento." It is always the same sum and is always contained in an old newspaper.

"When I was a boy," said Griffith to a chum the other day, "I always had a vision of making a place in the world and bringing back the coin. I didn't know what checks were in those days. I don't think most people in LaGrange know what they mean nowadays. Anyhow, it's just a fad of mine to make the little present in Uncle Sam's legal tender."

Few men owe more to their parents than the famous director does to Brigadier-General Jacob W. Griffith and Mrs. Mary Perkins Griffith. The father held distinguished command in the Southern army.

He died when D. W. Griffith was but a lad, nevertheless, the sixth sense of military strategy that the boy inherited and the vivid depiction of Civil war campaigns that General Griffith used to tell, have remained ever with the son.

Mrs. Griffith, the mother, has been David's best friend, as every mother ought to be to her boy. She gave him old-fashioned chivalry of gentle Kentucky, and has ever watched his welfare and progress with a whole-hearted love and devotion.

Talks Little About Self

Most of the material given below has been picked up from Griffith's intimates and associates, for he will rarely talk about himself.

He wanted to be an actor or a dramatist, he did not quite know which. A stock company director named Oscar Eagle gave him his first job at Macauley's Theatre, Louisville, from which post he drifted to New York, and alternated between playing parts and writing plays.

The row of a new playwright is hard to hoe, so after one of the early partly successful attempts, young Griffith attached himself as utility actor at $5 a day to the Biograph studio. Soon they were taking small scenarios from him, and when one of the directors got sick, they allowed Griffith to make a one-reel picture.

His new ideas of the "close up," "fade out," "switch back," and "parallel action" revolutionized the technical side of photographic acting. His choice of talent in this field was likewise almost uncanny, so that in five years' time he developed a majority of the motion picture actors and actresses who are justly eminent today.

In the fall of 1913, the Mutual Film Corporation secured his services, and while in association with the Mutual, he has produced "The Birth of a Nation."

David W. Griffiths is so busy a man that he has no time for the ordinary diversions and avocations of life. While at work in Los Angeles he is up at 6 o'clock every morning. His working day is from 8 or 9 o'clock until midnight. He supervises everything, reviews all scenarios, inspects every player and every costume, approves all properties and structural effects, directs every foot of all films that bear his name, and looks over all the film work of the other directors.

Is a Born Commander

"He lives under his hat," is a true expression. Griffith has a hat in every room of the many score rooms of the studio. He wears 50 hats a day, but his favorites are the enormous Panamas that guard against the excessive heat of the Los Angeles sun. He always keeps in working trim, is hard as nails physically, and while on the directing job wears his hair closely cropped. His favorite instrument is the megaphone.

Upper left picture shows one of the [illegible] Lower—Mr. Gri[illegible]hs gets re[illegible]

A born commander, he goes out fo[illegible] field work with this enormous speaking tube and directs an army of several hundred persons as easily as a farmer would boss a team of horses. But when he puts on the big battle pieces, like Sherman's march to the sea, and the Battle of Petersburg, he has to discard that big voiced instrument for a modern switchboard, and rejars of telephone wires.

While careful for the safety of his people he personally fears no danger and often takes big chances in the outdoor directing work. One of his high-powered automobiles develops a speed of nearly 100 miles an hour. With G[illegible]

N REAL LIFE

Year—Other Sidelights on Master Artist

"movie" company waiting for her cue to go before the camera. Upper right shows Mae Marsh and Miriam Cooper, two of Mr. Griffiths' "heroines."
ation in his 100-mile-an-hour auto. With him are Mae Marsh and Miriam Cooper.

photographer, he pushes
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on their horses in the
"The Birth of a Nation"
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l of all exercises.

"Note the fighting people of the world," he says. "They are dancers every one of them. All the conquests have been won by dancing people, and all the great achievements have been wrought by nations that dance."

Grimth gets 500 letters and 50 telegrams every day.

It would save a lot of anxious folk some heartburnings to know that he never answers the letters. He opens them and tosses them in huge stacks on his general manager's table, where the faithful clerks sort out the minute grains of wheat from the chaff and attend to the really important things.

He tosses the telegrams to his secretary whose discretion as to answering is final.

Grimth rarely carries money except when he is taking home the bundle of "kale" to the old folks. He is known everywhere and appropriates whatever he wants, letting the shop keepers present their claims later to the keeper of his privy purse. He never fusses about trifles. He never does a particle of clerical work. He never stops at small or large financial obstacles, but goes right ahead regardless of financial problems.

In brief, his one aspiration is to make the big picture, the great art product.

E. BOSTON (Mass.) FREE PRESS 277
MAY 8, 1915

LIVELY DEBATE

Dr. Fleisher and Mr. Fagan Discuss "Birth of a Nation" at Maverick Church.

The debate on "The Birth of a Nation" at Maverick church Wednesday night was attended by 250 people. The question was, "Resolved, That the play, 'The Birth of a Nation,' is an educational benefit to Boston." Dr. Fleisher upheld the affirmative and Mr. Fagan the negative. This was one of the best debates of the year. Both men are strong debaters and were perfectly fair and friendly in their discussions. Mr. Fagan contended that it was the purpose of the play to awaken antipathy toward the colored people, that it was a part of a movement of the enemies of this race not only to deprive it of the rights of citizenship but to segregate and transport it to its former African home or some other feasible place. He showed wherein the play is false to history and that it misrepresented facts such as showing the colored people perfectly happy and contented in slavery and none of the dark and cruel features of slavery; that it showed the ruthless destruction of the Northern soldiers but none of the desolation that followed the entrance of the Confederate soldiers into the Northern states.

Dr. Fleisher contended that it was not necessary that any play or book must be true historically but that an author had a perfect right to juggle history or any events to make a dramatic climax. He also maintained that the right of free speech is worth far more to the people, notwithstanding occasional abuse, than the hurt feelings of numbers of people. He regretted the fact that the villain in the play was a negro. That the condition of the negro in the North is worse than in the South at the present time was also brought out by Dr. Fleisher, who has taken this stand although he always has been and always will be the friend of the negro.

BOSTON (Mass.) AMERICAN
MAY 9, 1915

GRIFFITH WORKS WHILE ON WHEELS

Producer of "Birth of a Nation" Stars at Cross-Country Running.

David W. Griffith is coming back to Boston in a few days to look over his film spectacle, "The Birth of a Nation," which is playing to bigger business at the Tremont Theatre than in New York, San Francisco or Los Angeles. Griffith makes thirty or forty across-the-continent trips every year. His business headquarters are in New York and his studio in Southern California.

The four days across the continent are never wasted. When preparing "The Birth of a Nation," he carried with him American histories and historical novels, a suitcase full. On other trips he takes along a dozen of the "best sellers," to see the kind of artistic fare the public is demanding. Still other times he loads up with Nietzsche, Plato, Emerson and Maeterlinck. All are grist to the director's mill.

But out in Los Angeles it is hard active work from six o'clock in the morning until 12 at night. No cabaret and no late suppers, and the utilization of every hour of daylight for picture taking and of many hours at night for his new art of night photography.

Griffith loves best the field work when he can be in the open and direct big armies of men. G. W. Bitzer at the camera, Mr. Griffith at the megaphone, is the way it works out. A big automobile was used by the two co-workers in "taking" the wild rides of the Ku Klux horsemen. They traveled directly ahead of the furious riding cavalry, with the camera eye turned back upon these South Carolina cavaliers. It was a perilous but mighty fascinating job.

Four historians helped him by research work, while the Civil War scenes were in the making. West Pointers and Civil War Veterans gave advice in the Petersburg campaign.

COLUMBIA (S. C.) STATE
MAY 3, 1915

The Noble Average.

Boston continues in a furor of excitement over the exhibition of the film the "Birth of a Nation," adapted, so we are told, from Tom Dixon's book and play, The Clansman. That is to say, the negro, Trotter, is very much excited and the old abolition stock is turning well-bred somersaults, and the New York Evening Post is throwing a fit with its usual abandon of common sense when it gets a whiff of dark meat. In Boston they have had this weighty matter up for hearings before Mayor, Governor and a committee of the Legislature. "A judge has been found with authority and courage enough to cut out the most objectionable scene. The press has been full of arguments for and against the film and the proposed legislation. On Sunday last many clergymen preached about the play; and ex-President Eliot, speaking in a Cambridge church, was one of those who protested against its falsification of history. Never before have the colored people of Boston been so united and determined, or appeared to better advantage, and their white friends have rallied in great force to their aid. Gov. Walsh, ex-Congressman McCall, and Lieut. Gov. Cushing have spoken out emphatically against permitting the play to continue, though the Mayor sided with the producers—as our own New York Mayor has failed to recognize in his utterances the gravity of the situation, or to rise to the emergency, being content with the promise of certain slight excisions, which appear to be of little or no value. The play continues to do its devlish work of misrepresentation and fanning of race hatred."

All of which is, of course, the merest piffle. Neither the "Leopard's Spots" nor the "Clansman" was much of a book, and the play that grew out of them was less as drama. It was as much melodramatic slap-stick from a wrong Southern bias as "Uncle Tom's Cabin" was an incoherent and ignorant farce which would never have had recognition except as it inspired Northern hatred. In both cases, the plays and the books were bad—so bad that they lacked in the essential of good taste. But, when we commence to suppress a thing because it is in bad taste, at that moment we slice a large shaving from the sorely [illegible] candle of human liberty.

[illegible] Tom's Cabin" has been [illegible] motion pictures within the [illegible] town of South Carolina [illegible] by General Sher-man, who led soldiers that considered it almost a Bible. It gives the lie direct to everything Southern, including even the negro as we of the South know him. It is caricature, and malice, and hate, and lies, from beginning to end. Yet we never had a riot over it. Nevertheless, taking everything said about its objectionable character to be true, we see no reason to prohibit the "Birth of the Nation" or any other play or film not flagrantly immoral in either the North or the South.

If the public is a child, it ought to have one guardian, and only one. If it is a man, as we are fond of thinking, it ought to be treated as the collective man it likes to think itself.

One the perfectly inane "Girl From Rector's was prevented playing the town of Raleigh,—and most of the male population spent good time and money on railroad fare in going away to see it in an adjoining town, only to be stung as they deserved to be. Oscar Wilde's splendid "Salome" was stopped by flat-foot policemen in New York because somebody had the notion that the eccentric Oscar was not a very nice person. It afterwards had more companies playing it everywhere, probably, than any other "show" has ever been afflicted with. We ought to be reasonable about censorships, especially when the Great War shows us how the ability to suppress the news develops into the propagation of a lie.

In short, we would like to see the impression gain ground that the average citizen is much more kindly, and friendly, and discriminating a person than he is painted by the average exceptional citizen. If Mr. Average Citizen could have a suit for libel against the up-lifters who run him down, what a case he could make out against them! To start with, he is a tippler, as anybody can ascertain by the simple process of smelling his breath. He is absolutely unhygienic and insanitary, as any committee can tell by looking over his back fence. He is noneugenic, as any one can see by turning up the eye-lids of his eldest boy. That he beats his wife is clear, as you see by just looking at her clothes. By all the gods, both big and small, he ought to be reformed while the reforming is good, and if he dies under the operation, a good riddance!

Yet, it would be a sad world without him. The average man, the average book, the average play, the average movie. All unbeautiful to a nice discernment that runs from a two days' beard to a horrified gasp [illegible] "vulgarity" of something [illegible]

[illegible] that we all ought to wish as the highest good for our children, to see, and learn, and digest, and discriminate [illegible] from the inside of a head instead of [illegible]

BOSTON (Mass.) JOURNAL
MAY 10, 1913
1709

The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Margaret Cameron, a daughter of the South, comes upon her father, Dr. Cameron, engaged in a heated discussion of slavery with other Southern gentlemen. A raid on Harper's Ferry by John Brown, with 18 followers, has recently taken place. A toast is drunk to "Stephen Douglas, the next President."

The scene then shifts to the Northern home of Austin Stoneman, radical leader of the House noted for his vindictive policies toward the South. Stoneman is conversing with Charles Sumner, senator from Massachusetts and zealous Abolitionist. Both men are sincere in their convictions of the wickedness of slavery and its inconsistency with republican institutions.

Their conversation is overheard by Lydia Brown, a mulatto woman, ostensibly the housekeeper, but in reality mistress of the Stoneman house. As Sumner departs the woman resolves to use the insidious influence of her position to bring freedom to her race.

Ted and Phil, sons of Austin Stoneman, visit Cameron and for the first time see slavery in its practical application. They find Cameron stirred over a newspaper headline which reads: "If the North Carries the Election the South Will Secede." The young trio became alarmed at the import of the announcement.

Time comes for the Stonemans to return, with Phil deeply in love with Margaret.

Events, meanwhile, are progressing rapidly. Lincoln has been elected President, carrying all free States except New Jersey. Business in the South is hurt.

The news that South Carolina is an independent Commonwealth is received with popular rejoicing. A congressional committee is appointed in the North to prevent other States from following South Carolina's example.

Secession moves apace. Jefferson Davis counsels his followers to prepare for war. The Southern Confederacy is formed with Davis as President.

Lincoln answers the challenge by calling for 75,000 volunteers. As one man the entire North rallies to his support.

The Stoneman and the Cameron boys offer their services to the North and South, respectively, and leave their homes.

A great ball celebrates the night of leave-taking at Piedmont. At daybreak the Piedmont troops set forth, taking with them Ben, a captain; Wade, a lieutenant, and Duke, a private.

The Confederate troops under Lee win victory succeeding, with the almost complete stagnation of the Union forces, the safety of Washington seems to be in doubt.

After two years of war the Cameron boys are all safe. The first trouble in the Cameron home is a raid by a band of negro guerrillas under a white leader. The next day comes the news that Duke Cameron has been killed at Gettysburg, bayoneted by his chum, Tod Stoneman, who, just as he recognized whom he had killed, fell dead at Duke's side.

By Gertrude Stevenson.

Part VII. of "The Birth of a Nation." Part VI. was printed in Saturday's Journal.

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To one man in the North the true significance of the war had at last struck home. Eager for war, urging Lincoln on to crush the South, Austin Stoneman little dreamed how bitter and useless the whole struggle would later seem to him. When the news of Tod's death came and he sat with his old head sunk wearily on his breast, Elsie sobbing unrestrainedly at his feet, he realized he had been called upon to pay the price—one out of all proportion to his reckoning.

Elsie could stand the inactivity no longer. Chafing at playing the waiting, praying, weeping role, she announced her determination of serving as a nurse in the military hospitals. Before her intensity and eagerness, her father felt himself forced to yield. The loss of Tod had made her even more keen to the suffering of others than usual, and she declared the only solace to her grief would come in helping others.

SOUTH REJECTS LINCOLN'S OFFER

After Gettysburg there might have been peace had the Southerners then realized they were playing a losing game. The President's offer allowing them to return to the Union still held good, but his only demand, that they relinquish their slaves and accept compensation for them, was still too much for them to grant, and the terrible slaughter and carnage of battle after battle proceeded.

Meanwhile Lincoln was re-elected, according to his own humorous phraseology, because "the people were afraid to swap horses while crossing the stream." Fortune suddenly favored the North. Farragut defeated the Confederate fleet and Sherman, after months filled with despair, had worked his way, literally inch by inch, to Atlanta, which he fired and burned in a night. It was in the bombardment and evacuation of Atlanta that Wade Cameron met his end. But Wade Cameron was only his mother's second son, and a great conqueror's march to the sea had been gloriously completed.

The last gray days of the Confederacy were at hand. With Grant moving against Lee, and Sherman marching northward to crush Johnston's forces, with communications cut off and rations consisting of meager portions of parched corn, the Southern army was in desperate straits.

Ben Cameron Falls

But the war was destined not to end without another Cameron sacrifice. With the intrenchments of Grant's army and Lee's forces only a few hundred feet apart, a sorely needed food train of the Confederates was misled to the wrong road and cut off on the other side of the Union lines on a forlorn hope, with but one reckless chance of success, the Southern general ordered an attempt to break through the enemy's lines and rescue the provisions. Ben Cameron was chosen to lead the charge.

Through the fire of the masked batteries, through the lead of the artillery and the din of the stars, the "little colonel" led his men, urging them on by his own nerve, fighting like a demon, inspiring them with a sight of the "fighting Cameron face."

One line of intrenchments and then another was taken, but the sacrifice of lives was too great and only a remnant of the regiment was left to continue the advance. Maddened with defeat, desperate, without hope, Cameron rushed on, forcing his colors into the very mouth of the Union cannon, only to collapse as a well-aimed shot went home. As he fell, a hoarse cry escaped the lips of the Union commander.

"My God! It's Ben!" he shouted as he leaped over the sand ramparts, and, gathering the limp body in his arms, lifted it to safety. The eyes of the wounded man opened a moment.

"Phil!" he gasped as he recognized his chum and then lapsed into unconsciousness.

Finds the Girl

When he next opened his eyes he was in a narrow white cot, entirely surrounded by other white cots, on which men, wounded and fever-stricken like himself, lay moaning and tossing. Lee had surrendered to Grant and the peace of Appomattox had been signed, but these men who had so nearly lost their lives knew nothing of the war's end as yet.

Ben was suddenly conscious of the soft twang of a banjo and the clear tones of a young girl's voice singing familiar darky melodies. Painfully he turned his head and saw that she was sitting at the side of his own bed. He looked, then looked again. Then he smiled. The girl smiled in return.

It was the most natural thing in the world to wake and find her there. It seemed as though she must have always sat like this beside him, raising her sweet voice in song, smiling down at him with those warm, tender eyes.

"I have carried you about with me for a long, long time," he murmured weakly, so that the girl must bend her head to catch the words.

"Poor boy," she answered, pityingly. "He doesn't know what he's saying. So many of these poor boys are delirious."

"I know who you are," the delirious one insisted. "You're Elsie Stoneman."

It was Elsie's turn to wonder if she, too, were not a bit delirious and hearing impossible things.

"How do you know?" she asked in surprise.

Ben was fumbling about looking for his coat pocket. He found a pocket in his night clothes where a thoughtful nurse had considerately placed the picture she had found in his coat, knowing it would probably be the first thing for which he would ask when his strength and reason should return. He opened the case and handed the amazed girl a picture of herself.

Elsie is Startled

"For goodness sakes!" she exclaimed. "Where did you get this?"

"I stole it," and he tried to smile as he remembered the happy day years before when Phil had walked with him through the smiling fields of sunlit cotton.

"Then you're Ben Cameron," Elsie exclaimed. "I have a letter from my brother asking me to look out for you."

"Bee," and she produced a letter from which she read: "and remember above all my request that you use your influence in any way possible for the welfare of my old friend, Col. Bennie Cameron, who has been committed to your hospital."

There was a sound back of them and as Elsie turned, she looked into a pair of the most sorrowful eyes set in the kindest face she had ever seen.

"I am looking for my son," a tremulous voice addressed her. "He's the only one I have left. Can't you help me find him? His name is Cameron."

Elsie's face lighted.

"This is he," and she pointed to the cot before them.

Comforts Ben's Mother

With a low cry of relief, Mrs. Cameron bent forward, searching the worn, hollow-cheeked face before her for a trace of the handsome, rugged son who had charged down the main street of Piedmont that morning four years before.

"Bennie," she sobbed, but the eyes that looked into hers gave back no answering recognition. The poor, dazed mind was wandering in other scenes again.

"Oh, my boy, my boy, what have they done to you?" the poor mother cried while Elsie tried vainly to comfort her.

"He'll be all right in a few minutes," she declared consolingly. "They all go off into spells like that and talk incoherently."

Ben opened his eyes again at the sound of Elsie's voice, then turned as he felt a cool, firm hand on his wrist. He looked up and gradually the light of reason dawned again. The slow, painful smile lighted his sunken eyes once more as he forced the word:

"Mother," and reached out his wasted arms to touch her.

Mrs. Cameron's joy at finding her son and gaining his recognition of her was short-lived. At that very moment, the voice of the army surgeon in conversation with a nurse was distinctly audible, as he explained that it would be better if young Cameron never left his cot, since if he did recover, he was scheduled to be hanged. It was on some charge trumped up by secret influence, concerning him with a guerrilla outrage, concerning which he had been too ill to prove his innocence.

Elsie, too, heard the words and started as she realized that Mrs. Cameron, aghast, was hanging on every syllable.

"It can't be true," the girl protested, "and even if it is, something surely can be done about it. If the worst comes to the worst, I can get my father to intercede with the President. The 'Great Heart of the North' is too kind to suffer such an injustice and an outrage."

Determines to Save Him

But Mrs. Cameron was not to be easily consoled. Wringing her hands, she hurried to the surgeon's side, begging for more details and for advice and help in her dilemma.

"He's the only one left to me," she cried, piteously. "Surely they won't take him, too. They cannot. They must not."

Elsie led her from the room. As best she could, she controlled her own anxiety, but she realized that whatever was done must be done speedily, for it would be too late even for presidential interference. Her heart went out to the motherly woman at her side, and she was conscious of more than abstract sympathy in her own emotions. The romance in the nature of this young Confederate officer who had carried his own picture against his heart throughout the long years of the war fired her impressionable girlish imagination. If the name of Stoneman counted for anything in Washington this lad would be saved, she assured herself, as she set her sweet lips in the firm line of determination which meant much to all who knew her.

As she listened to Mrs. Cameron's pathetic outpouring about the youngest boy who fell at Gettysburg—her heart fluttered—that was the battle in which her own Tod had met his death—and of the other boy killed at Atlanta, she realized that to a man like Lincoln, Mrs. Cameron was her own best emissary. The great spirit, fed by well-springs of kindness, could not fail to be moved and impressed by this mother's own story.

Her decision was quickly taken.

"I'm going to take you to the President," she announced, triumphantly, to the Southern woman's consternation and amazement. "You shall tell him all about it yourself. He'll do as much for you in this case as he would for Austin Stoneman himself!"

Elsie knew she could easily arrange a quick audience. Breathless herself, she hurried the older woman to the White House, using her own name and prestige to pave the way through supernumeraries and past waiting statesmen and officials until at last she had the satisfaction of seeing Mrs. Cameron stand, looking up into the tired eyes of the President himself.

In Lincoln's Rooms

Lincoln rose as Elsie presented Mrs. Cameron. It seemed to her he had never seemed so tall, so thin, so worn, so much a creature apart from the common run of men. His very gauntness, the accentuated hollows of his cheeks and under the shaggy brows, the black pits which were his eyes might have seemed hopelessly forbidding had it not been for the half-smile that twisted the corners of his great troubled mouth.

Her own heart fluttering and her breath coming in gasps, Elsie stood aside and watched the interview, praying, fearful to break in and spoil the magic of that mother's plea to the father of sorrows, as she had always felt Mr. Lincoln to be.

She saw the President answer negatively, declaring that he could not interfere. She saw Mrs. Cameron turn away like a stricken thing. Then she saw her turn back with new determination in her eyes. She heard her pour out her tragic story of two sons offered on the altar of the Confederacy, saw Lincoln's tired eyes kindle, realized the mother plea had reached his great heart, almost cried out in exultation as he turned, took out his spectacles, fitted them to his eyes, seated himself, took up his pen and wrote the words that restored her three sons to that broken Southern mother.

"God Bless You"

"God bless you, Mr. Lincoln!" the overjoyed woman sobbed, as she took from him the magic scrap of paper.

"I have just returned from the battlefields of Richmond and Petersburg," he answered kindly, "and I know that enough blood has been shed without adding that of your son. I'm as happy at being able to do it as you are to have me do it."

For a moment the tired eyes brightened and the weight of care seemed to have lifted from his sad face.

(To be continued.)

SHERMAN'S FORCES ON "MARCH TO THE SEA"

(Mass.) MORN. GLOBE
MAY 10, 1915

MIDNIGHT PROTEST MEETING

ed People Denounce rth of Nation" Again.

Held Responsible for Its Continuance Criticised.

oving picture drama, "The Birth ation," was unsparingly denounced t night at a meeting of protest the 12th Baptist Church at Shaw- and Madison st, Roxbury. In the members of more than a negro congregations throughout participated. The meeting was der the auspices of the Boston of the Massachusetts Equal League.

meeting did not commence until lar Sunday night services in the churches had been concluded. was nearly 10 o'clock when Rev N. Shaw, the pastor of the 12th Church, began his opening re-

The main auditorium, which seating capacity for about 800, was crowded by nearly 1000 a number of whom stood in the and it was necessary to hold an meeting in the lower audi- to accommodate all who came.

Dr Shaw explained that the people of the city were met ain to discuss what action would en now that the crisis in the has been reached. His was ed by several other speakers, and he main church well filled early orning, prominent negroes from rts of Greater Boston were still attacking those whom they with being responsible for the ued production of the "objec- film play in this city.

speakers at the big meeting were F. Swain, pastor of the Colum- venue A. M. E. Zion Church; Rev W. Fuller, pastor of the People's t Church, Camden st; William D. am and attorney Joshua A. Craw- of Roxbury. Those speaking at ew meeting were J. Solomon , Julian Rainey and Philip

RCESTER (Mass.) TELEGRAM
MAY 10, 1915

THE BIRTH OF A NATION."

MacDonald Says It Should Be Suppressed to Please the Unphilosophic.

Dr. Robert MacDonald informed congregation that plays that "The of a nation" should be suppressed, cause it is an offense in itself, but use of people's prejudices. He stated he would vote for its suppression use so many millions of colored citi- demand it.

speaking on the subject, "The birth of tion: should it be suppressed?" Rev. MacDonald said in part:

es nothing objectionable in this film It is said to be unhistoric and to rt facts, but I should say it was, at three-quarters true in its presenta- of the reconstruction period following Civil war.

wondered how the play would im- me were I a negro devoid of the sophic mind. Of course, the negro is emotional to be philosophic and has ability to command and control his udices.

The birth of a nation' should not be repugnant to the negro as is 'The chant of Venice' to the Jew. But the ish people have never demanded its pression. Nor is this film play as moral as that play, 'Common clay,' has had such a phenomenal run. This places a premium on youthful lust, es for granted that all men are mor- bad until sobered by wisdom, and re- ds immoral relations between the s. It is the most morally degrading ever staged.

e adverse criticism seems to have been aroused, however, and no 'board of ensors' has voiced disapproval.

'I think 'The birth of a nation' should be suppressed. Not because it is an of- ense in itself but because of people's prejudices.

"It is too bad that people's prejudices have to be respected when no moral wrong is responsible for their existence. "I would vote for its suppression be- cause some millions of colored citizens demand it. So large a demand should be heard and heeded, that their im- moral tendencies be prevented damning forth in unlawful deeds because of fan- ied unjust and inhuman treatment at he hands of the white man."

STON CHRIS. SCIENCE MONITOR
MAY 10, 1915

FILM AGAIN PROTESTED

Members of a dozen negro congrega- ns assembled last evening at the elfth Baptist church, Roxbury, and ntered their protest against continued esentation of the photo-drama, "The rth of a Nation," now on view in this y.

BOSTON (Mass.) AMERICAN
MAY 10, 1915

FILM MEN PRAISE WORK OF NATIONAL CENSORSHIP BOARD

In the film censorship war following the production of "The Birth of a Nation," prominence has been given to the National Board of Censorship in the debates before the Legislature, in interviews and platform remarks.

Few of the thousands who patronize the motion pictures in Massachusetts know much about the National Board of Censorship, which plays such an important part in this latest amusement.

The men and women who make up this National Board, with the exception of four paid secretaries, work in a spirit of philanthropy Their judgment plays a potent part in the protection of public morals and in the education of the masses.

The standards adopted by the National Board have been a subject of lively discussion in the agitation here and are likely to figure in legislation.

A bill has been drawn on behalf of the distributors and exhibitors of films advocating the appointment by Governor Walsh of a commission of eight or ten to serve as a court of last resort in the determination of complaints against photo plays. This commission is to serve without pay and its judgment is to be final. But the important feature of the bill seeking its creation is that the board shall be guided by the standards of the National Board in New York.

Opponents of "The Birth of a Nation" and those who advocate stricter legislation for the government of films have raised the argument that the National Board has not always been careful of the public morals.

Champions of the Carstens-Lowell bill informed the Senate Committee on Ways and Means that a committee of social and child welfare workers had inspected 1,800 films and had objected to 250 or more, although all had been approved by the National Board.

This test was used by Senator Bates and other antis as the basis of their argument that Massachusetts could not depend on the decisions of the National Board, but should have a strict censorship of its own.

Motion picture men explained to the Committee on Ways and Means that the National Board sat in New York because that city was the clearing house for fully 95 per cent of the films produced in this country. A volume of testimony was offered to illustrate the caution exercised by the members of the National Board. Great stress was laid on the personnel of this voluntary commission of 120 or more public spirited men and women who stand between the millions of American theatregoers and improper films.

Because of the unlimited possibilities of the motion picture, which is admitted by all experts to be in its infancy, the film promoters in Greater Boston consider that it is no small part of their campaign of enlightment to instruct the people as to the origin and the duties of the National Board of Censorship.

The National Board of Censorship was organized in March, 1909, by the People's Institute in New York, at the request of the various theatres exhibiting films in that city. The work of the board became national in its scope in June of the same year, at the request of manufacturers of motion picture films. The National Board rapidly gained censorship control over practically all of the films exhibited in America.

Since June, 1909, the National Board has been administered by the People's Institute of New York, whose clerical machinery is utilized in part by the board. The board is self governing in all particulars. It establishes its own standards, elects its own officers and executive staff and controls its own finances.

The board is made up of a general committee of representatives from twenty civic agencies located in New York city, together with certain disinterested, public spirited individuals; an executive committee, chosen from the membership, and a censoring committee of 105 members. This censoring committee is divided into subcommittees and is at work at least five days every week.

The feature emphasized by local film interests, is that not a member of the National Board is engaged in any branch of the motion picture business, nor is any voting member on salary, directly or indirectly. These members were drawn from every source, such as educators, philanthropists and social and child welfare workers. They are cultured men and women, and, because of their long and varied experience, have become experts in the inspection of films and their influence on the community.

An idea of the cosmopolitan makeup of the National Board is furnished by the general committee, of which Frederic C. Howe is chairman.

This general committee is made up of agents of the American Social Hygiene Association, Association for Improving Condition of Poor, Charity Organization Society, Children's Aid Society, City Club of New York, City Vigilance League, Diocesan Commission for Social Service, Federation for Child Study, Graduates' Club, International Committee of the Y. M. C. A., Laity League for Social Service, League for Political Education, Music League of America, National Board of the Y. W. C. A., New York Federation of Women's Clubs, Public Education Association, People's Institute, Prison Association of New York, St. Bartholomew's Parish House, The Boys' Club.

The motion picture men of Boston claim that an organization as large and liberal as this could not possibly err in its general policy, but that if occasional films found the approval of the National Board, but happened to meet disfavor in local communities because of conditions and views peculiar to that community, an unpaid commission of public spirited men and women in Massachusetts could easily rectify any such specific case, with justice to all, and without changing the present statute or burdening the books of the Commonwealth with unnecessary legislation.

The board of censors provided for by the film men is to have a labor representative and a representative of the film interests, with six or eight other fair-minded men and women, who by education and training and temperament can be depended upon to protect not only the motion picture patrons, but the film producers and theatre managers, who in Greater Boston alone have $35,000,000 invested in the industry.

BOSTON (Mass.) JOURNAL
MAY 10, 1915

Thinks "Birth of Nation" Has Sinister Purposes

To the Editor of The Boston Journal:

Permit me to state that the controversy now going on relative to the "Birth of a Nation" has greatly interested me, the more so, because I am what might be termed "non-partizan," having been born in the quaint old city of New Orleans and having lived considerable of my life along the Gulf States, as well as in the North.

I am quite familiar with the character commonly alluded to as the "poor white" or "piny-woods white," as well as the cultured white and the "darkie;" and from personal experience among all of them I am inclined to echo the statements recently made in Revere by the ex-governor of Tennessee, excepting, perhaps, that in my cold, unbiased opinion I would say that the ratio was 90 per cent. or a little better of good blacks to 10 per cent. of bad ones. And in my years of living in the South I never knew or heard of any serious trouble between the cultured whites and the blacks; in fact, I think it a safe assertion that the percentage of law-breaking whites in the North will exceed the ratio of law-breaking blacks in the South, taking the two populations per 1000 capita; but my main object for writing this is to suggest that it might be a good idea for the State authorities, both North and South, as well as the Federal peace protectors, to investigate closely for the "hidden hand" or "wolf in sheep's clothing" that is putting forth this photoplay for sinister purposes at this particular time.

I notice that Albert Bushnell Hart, in your issue of today, hints at the same idea, but this has been my strongest opinion from the beginning of this controversy, and I doubt not that some innocent people are being unwittingly used as "tools" therein or blinded by promises of large financial returns.

This nation at the present time is sorely beset with pretended friends—both domestic and foreign—which are the worst possible types of enemies. Better search for the hidden hand.

G. H. WILLIAMS.

Brunswick, Me.

Transcript. Holyoke, Mass.
May 10 1915.

MORE PICTURES AT POLI'S HEREAFTER.

The patrons of Poli's Palace will receive a double bill for their money during the summer the management announces, it having been decided to give, in addition to the vaudeville bill, a feature motion picture play of from four to seven reels, and the first entertainment under the new departure can be seen the first three days of the week, when "The avenging conscience" will be the feature photoplay, and McMahon and Chappelle will head the vaudeville talent. "The avenging conscience" or "Thou shalt not kill," is suggested by Edgar Allen Poe's story, "The Telltale Heart," in which the man who had killed his enemy was haunted by the dead man and imagines that he can hear the heart on his victim beating. It is produced by D. W. Griffith, who was also the producer of "The birth of a nation." The photography is remarkably clear, and the producer is credited with having been able to transplant to the screen much of Poe's genius.

picture ... and longest show ... ever offered.

BOSTON (Mass.) POST
MAY 10, 1915

CONRAD SCORES DIXON

Book and Photo-Play False to History, He Declares

Thomas Dixon, author of "The Clansman" and the photo-play, "The Birth of a Nation," based upon his story, was excoriated by the Rev. A. Z. Conrad, pastor of the Park Street Church, in a sermon last night.

Dr. Conrad branded Dixon a man of ulterior purposes—one who sought to have every negro deported—and asserted that he was incapable of writing history, rather trusting to his imagination for facts and to prejudice for his theme.

CONDEMNS ON EIGHT COUNTS

"I saw the photo-play yesterday," said Dr. Conrad, "and I have eight reasons for objecting to it.

"First, it misrepresents the nation. The nation was not born in the Civil war, but with the Revolution and the Constitution. Second, it is an effort to justify the Rebellion. Third, it seeks to glorify the Confederacy. Fourth, it misrepresents the reconstruction period and is a travesty of the whole thing. Fifth, it grossly misrepresents the negro race by trying to make the lust of a few appear as the lust of a whole people. Sixth, it affronts the intelligence of the American people by parading the Ku Klux Klan as a loyal band. Read the records of the Thirty-ninth Congress, which tell of thousands of murders by Ku Klux Klan marauders. Study history. Seventh, it creates racial antipathy. Eighth, and lastly, it purports to be based on history, when Mr. Dixon could not write history, but trusts to his imagination for facts and to prejudice for his theme."

Dr. Conrad, as a preface to his remarks, took occasion to extol Mayor Curley for the censorship he has thus far observed over objectionable plays, asserting that without such censorship Boston would witness orgies more infamous and worse than those of old Rome.

In a prayer preceding the sermon, the pastor of the Park Street Church referred indirectly to the torpedoing of the Lusitania, and called upon God to give courage and strength to President Wilson.

NEWBURYPORT (Mass.) HERALD
MAY 10, 1915

"THE BIRTH OF A NATION"

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," enters upon the second big month of its run at the Tremont Theatre, Boston, next Monday afternoon. The play is the most widely discussed topic in this State and for a fortnight has overshadowed even the European war and the Roosevelt-Barnes trial as a front page feature. On Monday morning at 10.30 o'clock a special performance is to be given, with the members of the Legislature and other officials as invited guests.

Mr. Griffith's production has developed an enormous number of friends in greater Boston and all the surrounding places. It has now been viewed by more than 75,000 patrons. Their support, with that of those who sympathize with them, outweighs the opposition. The issue of freedom of dramatic speech is involved in the play's continuance. It is hoped a wise and reasonable censorship will no wbe passed that will not curtail the privileges of stage producers nor render nugatory such wonderful art-achievements as the one Mr. Griffith has accomplished.

Public performances are given at the Tremont Theatre twice daily at 2.10 and 8.10 p. m. except on Sundays. The prices range from 25 cents to $2.00 evenings and Saturday matinees, and 25 cents to $1.00 the other matinees. Mail orders when accompanied by check and stamped self-addressed envelope are promptly filled. The run is proving the most extraordinary one in the history of Boston theatricals, all the performances up to date having been absolute capacity.

BOSTON (Mass.) TRANSCRIPT
MAY 10, 1915

"MOVIE" BILL ENGROSSED

House Considers Rowley Amendment to "The Birth of a Nation" Measure

After rejecting two amendments the House this afternoon passed to be engrossed the so-called "Birth of a Nation" bill. The rollcall vote was 175 to 43.

Two hundred negroes assembled in the House gallery this afternoon to listen to the debate on passing to be engrossed the bill so-called "Birth of a Nation" bill. As soon as the calendar was reached, Mr. Rowley of Brookline offered an amendment providing that the proposed censorship board, composed of the mayor of Boston, the police commissioner and the chief justice of the Municipal Court, may act by a two-thirds vote, instead of by a unanimous vote, as required by the bill reported by the committee.

"The author of the book on which this play is based," he said, "is one of the most notorious haters of the colored race the South ever produced. He frankly admits that he has no use for the colored race and would drive it from the country. In this play by subtle and insidious perversions of the history of the reconstruction period he would keep alive and foster this race-prejudice on the part of one group of American citizens against another. The colored man is represented as a sensuous animal, lusting after the virtue of the white women, and in his new freedom arrogant and defiant of law and order.

"Whatever may have been the original purpose of the Klu Klux Klan, does not every student of history know that very shortly after their organization they became gangs of rapists and murderers, perpetrating crimes that in their heinousness stagger the imagination? And yet in this play they are represented as chivalrous knights of a holy order, with the Cross of Christ as their standard, whose sole purpose was to protect the virtue of Southern white women.

"The bill reported by the committee seems to me too rigid in its requirements of the unanimous consent of the three officials in whose hands is placed the power to revoke licenses. Are not majorities, with rare exceptions, always controlling on commissions and other boards? What unusual or extraordinary circumstances have been shown here that should cause us to depart from this well-known principle of government?"

Mr. Cross of Royalston opposed the bill, declaring it but a weak attempt to satisfy a mistaken hysteria on the part of a very small number of people, and a piece of legislation which would give to three men the power to take a long step toward suppressing the freedom of the stage. Mr. Abbott of Haverhill also opposed the bill as futile. Mr. Davis of Boston favored it, saying that the present law was inadequate to deal with motion-picture business. Mr. Drury of Waltham supported the bill and the amendment.

Mr. Dowse of Sherborn urged the members to consider the bill wholly apart from the play which has caused the agitation. The events of the past few hours, he said, have shown the need of having at all times an impartial tribunal which may be appealed to settlement of such differences of opinion. Mr. Allen of Newton said nothing portraying the Ku Klux Klan should be portrayed upon the screen. To show its real activities, he said, would be highly improper, and it was equally bad to show such a perversion of its purpose as included in this play.

Mr. Catheron of Beverly offered an amendment which would leave the censorship board as at present, composed of the mayor and the police commissioner, but permitting it to suspend a license at its pleasure, without giving reasons.

Prior to the taking of a vote, Mr. Cross raised the point of order that the bill and the amendments were beyond the scope of the petition on which the proposed legislation was based. Speaker Cox ruled as follows:

"If the gentlemen will consult the rulings made in connection with House Rule No. 30, in which it has been repeatedly declared that, after a bill has been ordered to a third reading it is too late to raise a point of order that is beyond the scope of the petition, he will agree with the chair that the point of order is not well taken."

The voting then began. The Rowley amendment was declared adopted on a voice vote, but on the standing vote was rejected, 65 to 67. The rollcall was then taken.

SPRINGFIELD (Mass.) HOMESTEAD
MAY 10, 1915

NEW SUMMER POLICY AT PALACE

Beginning today Poli's Palace will inaugurate a new summer policy which will consist of the usual vaudeville augmented by a six-part photoplay. It is announced that the performance will end in time to allow patrons to reach home at a reasonable hour. The first photoplay will be "The Avenging Conscience," a screen version of Edgar Allen Poe's "The Tell Tale Heart." It was produced by D. W. Griffith, who produced "The Birth of a Nation" and who is said to be the most skillful and highly paid of the motion picture directors. The story of "The Avenging Conscience" is that of a young man who has murdered another and who is tortured by the qualms of conscience and the pangs of remorse.

They say the ... urally be biased by ... free show, and the ... show would ...

BOSTON TRAVELER
MAY 10, 1915

DR. CONRAD CALLS FOR PRESS AS WELL AS FILM CENSORS

"A censorship of both the press and stage is necessary in this period of our development," declared the Rev. A. Z. Conrad, D. D., last night at the Park Street Church, condemning "The Birth of a Nation." "Just as long as the tendency is present in the press to violate the sanctity of the home there should be a censorship," he said. "People must be protected from piracy."

He praised Mayor Curley for stopping the production of certain plays, and claimed that "but for the censorship, orgies worse than those of ancient Rome would be depicted on our stage, for the tendency is toward entertainment of low standard and catering to vitiated tastes."

Dr. Conrad saw "The Birth of a Nation" Saturday, and said he had been careful not to read articles which might prejudice his mind. He was free to admit that the photoplay is "a magnificent spectacle, most impressive, and a marvel in presenting the art of the moving picture play. It has certain instructive features of value, such as depicting the horrors of war and the agony of the battlefield.

"But it is based on the novel, 'The Clansman,' by Thomas Dixon, a man I have heard many times, until he wisely left the pulpit, and deportation drivel runs all through that book, his hope to see the day when the colored race will be deported from this country."

The speaker said the Negro, having been held in slavery for so many generations, was naturally a belated people, but the duty imposed by the oGspel is not to magnify and parade the worst in human nature but to help bring out all that is best.

"What effect does this play have on the white race? Does it lead to a glimmer of sympathy for the colored race? Is it not rather deliberately calculated to inspire distrust? And to inculcate the belief that brutality dominates the entire colored race? What effect does it have on the colored race? Does it not oppress them with a sense of discouragement, of utter despair olever obtaining any standing in the community, or even of obtaining employment?"

Dr. Conrad named these eight reasons why the play is not promotive of higher citizenship:

"It misrepresents by its very title. This nation was not born during the civil war, but was brought into being by the sword of Washington, and the constitution. There is a sinister motive in seeking to honor the confederacy.

"It is an effort to justify the rebellion.

"It is untrue to history in glorifying all the acts of the Confederates and depreciating the deeds of the Northern soldier.

"It grossly misrepresents the reconstruction period.

"It misrepresents the colored people in characterizing the whole race by the crimes of a few, and leaves out of account entirely the thousands of slaveowners, who left the care of wife and daughters to the honor and loyalty of slaves.

"It offronts the intelligence of every educated person by seeking to give respectability to the Ku Klux, a secret society, which, perhaps had a laudable purpose in its beginning, but which according to the congressional records, was responsible for more than 100 murders in Louisiana alone, and which all through the South aimed its crimes mainly against the teachers and preachers, many of them from the North, who had come to raise up the colored race to manhood and virtue.

"The tendency of the play is to create race antagonism in the mind of the observer.

"The play is presented as history, but is based on fiction the author of which is an impossible historian because saturated with prejudice imbibed from his earliest days."

Urge Force to Drive Race Film from Boston

Bitter protest against the photoplay, "The Birth of a Nation," and strong arguments to use force, if necessary, in putting a stop to any further showing of the film in Boston, were advanced last night at a meeting in St. Stephen's Baptist Church, Harvard and Windsor streets, Cambridge. The Rev. Andrew Jones of Philadelphia characterized the production as an insult to Deity, and predicted dire calamity to those interested in its manufacture and presentation.

William M. Trotter, publisher of the Guardian, urged his hearers to visit the state legislators and, if arguments failed with them, to take the matter up with the Governor who, he said, had promised to act in the event of failure on the part of the Legislature. He said the seed of southern prejudice against the Negro is coming farther and farther North, and he advised self-protection, and a readiness for drastic action if necessary.

Boston Post.

QUINCY (Mass.) LEDGER
MAY 10, 1915

REV. HUDSON APPROVES "BIRTH OF A NATION"

Speaks Upon "The Negro Problem In the South"

The sermon of Rev. A. L. Hudson on Sunday morning upon "The Negro Problem in the South" was a plea for fairmindedness in our attitude toward the white people in the South who pay the taxes and are responsible for social progress and enlightened self-government in that portion of our country. This, he pointed out, requires us to face facts unbiased by prejudice and influenced by former hostility. "It is perfectly right for us to feel a profound sympathy for the colored people in this country and to help them develop those most essential elements of progress, in which so many of them are now lacking—self sustaining industry and self-respecting home life. It is right for us to rejoice in whatever progress they are making and to stimulate them to further progress.

"It is not right for us, under guise of sympathy for the colored people in the South to strike at the vital interests of the white people of that section or to increase and complicate their heavy burdens. It is not right for us to idealize the negro as a potential anglo-saxon in a black skin, fully capable of deciding all the problems of modern delocracy without the anglo-saxon's centuries of preparation for such responsibility—and then expect the people whose property and whose social life is affected by the result to accept our ideal for the reality and take the consequences.

"For a short but disgraceful period in our national life we forced them to do this very thing. At the time of emancipation in 1864 more than one half of the 4,000,000 negroes in the U. S. had been imported from savage life in Africa during the preceding 50 years.

"In 1867 we put into the hands of these irresponsible people, just released from slavery and barely one generation removed from savage life, the ballot of sovereign citizenship. We placed in their hands, untrained and undisciplined as they were in the simplest rudiments of self-government absolute power over several Southern states, protected in their exercise of sovereign autohrity by the Federal army and directed by politicians of that class who are always willing to make easy money at the expense of taxpayers. The result of coudse was social and financial anarchy.

"From this condition the white population rescued themselves first by force and fear, then by manipulation of ballot boxes and returns and finally by legal enactments. But such an experience has left upon their minds a feeling of dread of any influence which might, by any possibility, lead to a return of the chaos from which they have suffered. This dread dominates of necessity all other political issues and leads to an unnatural and unwholesome condition which is bound to continue until the people of the North come to have a better understanding of the actual situation. It is evident that a desire to bring about such an understanding and not to create prejudice against the negroes, or to revive past bitterness, is the underlying purpose of the picture play known as "The Birth of a Nation."

"It might be well for all of us to consider seriously this feature of the matter and seek to disabuse our minds of prejudice and distdust."

STONEHAM (Mass.) ENTERPRISE
MAY 11, 1915

THE BIRTH OF A NATION at Tremont Theatre.

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first-class theatrical attraction crowding the house at "two dollar top" prices. The filmed spectacle is now in its fifth week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old fashioned shows.

"The Birth of a Nation" is indeed more than a film, for nearly one hundred persons are employed, in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters' hours performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of Reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well known Griffith elan and realism, are particularly effective.

After seeing this marvellous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than by words. Certainly the "indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

The daily matinee performance given at 2:10 P. M. are exactly the same as those at night. Besides affording the advantage of cheaper prices, they give opportunity to out-of town people to include a visit to the Tremont Theatre with a shopping excursion, the late afternoon trains bringing them back from the city in time for supper.

DIXON DENIES AN IMPROPER MOTIVE

Author of "The Clansman," Basis of Photo Play, "Birth of Nation" Talks.

Says Congregationalist Editor Formed His Views Without Seeing the Film.

BOSTON, MAY 10.—Thomas Dixon, author of "The Clansman" and of the photoplay on which it is based, "The Birth of a Nation," over whose presentation in Boston there has been considerable protest because of its alleged untruthful portrayal of reconstruction conditions, defends the play. He also makes vigorous denial of the assertion of Rollin H. Cobleigh, editor of The Congregationalist, that his (Dixon's) purpose was to exterminate the colored race. Mr. Dixon writes to the paper as follows:—

"The statement made by Mr. Rollin H. Cobleigh that I told him that Co was the author of 'The Birth of a Nation,' was the extermination of the negro race, is the hallucination of an overheated mind. The assertion is so foolishly absurd on its face that it would not require denial but for the widespread hysteria, which at present affects our colored friends in Boston.

"Early in March I received a letter from Mr. Cobleigh denouncing 'The Birth of a Nation,' which he had never seen. I suggested mildly that he suspend judgment until he had seen it, or at least until I could forward the verdict of the Rev. Dr. Charles H. Parkhurst, pastor of the Madison Avenue Presbyterian church, who had been asked to see it and make a special report from a clergyman's point of view.

"Mr. Cobleigh replied expressing his confidence in Dr. Parkhurst. A week later he wrote me again asking for the report from the distinguished clergyman reformer. I immediately mailed it and asked him to print it in full in The Congregationalist. This he failed to do. The reason was simple. It was not what he expected, or desired. He did not wish to know the truth. He wished only to attack the play.

"Dr. Parkhurst gave 'The Birth of a Nation' his 'unqualified approval' and specifically declared that the play was in no sense an attack on, or reflection on the negro race of today. On the other hand, he squarely affirmed that the final impression of the drama was the highest compliment to the negro of today because it showed so simply and plainly his progress from the condition of 50 years ago, when he had just emerged from his slavery.

"On my arrival in Boston on the 9th of April I called at Mr. Cobleigh's office to ask why, after demanding the report of Dr. Parkhurst, he had failed to print it. I met the gentleman for the first time in my life and had a very pleasant but unprofitable talk with him in his little sanctum.

"I again laughingly suggested that he suspend his final judgment until he should see the play that night. He frankly informed me that his mind was already made up and that no event in heaven or earth could move him. I told him, of course, he could see on the screen that which he had made up his mind to see. I laughed again and gave him two tickets for which he thanked me.

"The mental makeup of such men is a curious study. As a novelist I intend to use Mr. Cobleigh.

"'The Birth of a Nation' is an absolutely true record of the turbulent life of the civil war and reconstruction. It was produced to stimulate, through three thrilling hours, the study of American history. I find it is certainly accomplishing that purpose.

"To the man or woman who sees it with an open mind, it brings only inspiration and gratitude to God for the blessings we enjoy today as a free united nation.

"The play is much broader and more catholic than my book on which it is based. In fact, the film is so much broader that I insisted that Mr. Griffith change the title to 'The Birth of a Nation,' as 'The Clansman' was too narrow and controversial to fit the new production.

"Mr. Cobleigh is merely repeating preconceived ideas which he got long ago from an angry reading of one of my books. He certainly found no such idea in 'The Birth of a Nation.' The play speaks for itself. Its producers cannot be held responsible for what the critics of my book imagine must be in it.

"I never made the statement which came from Mr. Cobleigh's excited brain. I never made any such statement to any human being. It is hysteria pure and simple."

BOSTON (Mass.) MORN. HERALD
MAY 11, 1915

POLICE QUELL FILM SHOW ROW

White Man Says His Toes Were Stepped on—Negro Says He Was Slapped.

An altercation between a white man and a Negro who occupied adjoining orchestra seats at last evening's exhibition of "The Birth of a Nation" at the Tremont Theatre created a slight disturbance about 9 o'clock. Three Negresses, who occupied seats just beyond the Negro, startled the audience by shrieking, and several men and women in other sections of the theatre started to their feet. Superintendent of Police Crowley was at the immediate scene of the confusion almost instantly, and easily succeeded in quieting everyone so that the confusion was soon over and the play went to its end without further interruption. The two men and three women left the theatre after Superintendent Crowley went to them, receiving their money back at the box office.

The white man said his Negro neighbor stepped on his toes several times and that when he asked him to desist, repeated the offence. The Negro denied the charge and said that the white man slapped him. The three Negresses who shrieked declared that they were not with the Negro who was a party to the quarrel and that they had never seen him before.

The house was dark when the trouble occurred and no police officer saw the alleged assault on the Negro. The latter said he would apply to the court in the morning for a warrant for the white man's arrest. Superintendent Crowley obtained the names of both men and the three women, but only for the benefit of the parties to the controversy. The white man said if the colored man applied for a warrant for his arrest, he would see to it that application was made for an arrest of the Negro for creating a disturbance.

Because there was an unusually large number of colored persons at the show last evening and in view of the incident of the two men and three women, the management asked for an extra detail of police officers at the theatre for the remainder of the evening, and the usual detail of men was thereupon augmented by an additional detail of 16. No other incident marked the evening and the audience left the theatre quietly and in good order.

BOSTON (Mass.) JOURNAL
MAY 11, 1915

"BIRTH OF A NATION" IN ITS SECOND MONTH

"The Birth of a Nation" is [illegible] all by itself. Even without the extra- [illegible] it has excited, this film spectacle would undoubtedly be drawing crowds to the Tremont Theatre owing to its high rank as one of the wonders of the theatrical world. More beautiful picture plays have been seen, but not one offering such thrilling scenes and such vivid pictures illustrating American history.

Especially impressive are the Petersburg battle scenes, the burning of Atlanta, the episodes which, as it were, revive Lincoln and Grant, and the flights to and fro of the picturesque Ku Klux Klansmen. The films are shown every afternoon and evening.

BOSTON (Mass.) MORN. HERALD
MAY 11, 1915

TREMONT THEATRE

"The Birth of a Nation" has entered [illegible] second half century of its run at the Tremont Theatre. The play bids fair to surpass its records in Los Angeles and San Francisco, for the lines in front of the box office are as long as ever and a great advance sale is in progress. Everybody interested in the possibilities that finds in Mr. Griffith's spectacle a thrilling association with the issues of today. The North and the South in their internecine struggle; the strategy of the Petersburg campaign and Sherman's march; Lee's surrender to Grant, and the aftermath of war in the reconstruction period: all these form a chain of martial and political events that enlist the spectator's interest. There are daily matinees and evening performances.

BOSTON (Mass.) JOURNAL
MAY 11, 1915

NEGRO AND WHITE QUARREL AT SHOW

25 Policemen Summoned to Performance of "The Birth of a Nation"

Twenty-five policemen were summoned to the Tremont Theatre last night during the performance of "The Birth of a Nation" and the performance was interrupted for 10 minutes because of a quarrel that arose between a white man and a Negro who were seated side by side in the orchestra.

Neither of the men was arrested, but it was stated by the police last night that a summons might be issued for them today.

The quarrel took place at about 9 o'clock when the white man claimed the negro was jostling him in his seat. But before their words became heated the film was stopped, lights thrown on, and the pair ejected from the house by the detectives regularly on duty at the theatre. Money was refunded to the negro, but the white man refused his money back and later returned to the performance.

No disturbance occurred at the close of the performance.

BOSTON (Mass.) MORN. GLOBE
MAY 11, 1915

"The Birth of a Nation."

"The Birth of a Nation" continues its prosperous run at the Tremont Theatre.

As works of photographic art these pictures are of surpassing merit, and in dramatic interest are quite beyond compare. The North and the South in the throes of internecine struggle, the vast strategy of the Petersburg campaign and Sherman's march, Lee's surrender to Grant and the aftermath of war in the attempt to reconstruct the States recently in rebellion—all these form a chain of martial and political events that hold the spectators' keenest attention. There are daily matinee and evening performances.

BOSTON (Mass.) ADVERTISER
MAY 11, 1915

"BIRTH OF NATION" BILL ENGROSSED

TEACHERS' APPOINTMENT MEASURE DEFEATED

Board of Economy and Efficiency Attacked, but Report Is Accepted

The advancement to the third reading of the so-called "Birth of a Nation" censorship bill, providing that the question of revoking a license of a theatre shall be decided by the unanimous vote of the Police Commissioner, Mayor and Chief Justice of the Municipal Court, and the rejection by the Senate of the bill providing that appointments to the public schools shall not be made because of religious reasons were the feature of the legislative bill.

The defeat of the school teachers' religious bill was brought about when Senator Sheehan of Holyoke urged its rejection on the ground that every race should have sufficient mentality to meet whatever was put upon them and that his own race did not require this legislation to get their rights. By a vote of 5 to 23 the bill was rejected, Senators Sheehan and Timilty voting against it.

The moving picture debate was spectacular and nearly every member managed to get into it. The Rowley amendment to the bill providing that, instead of an unanimous vote of the board of three, a two-thirds vote would be sufficient to revoke a license, was rejected by a roll-call of 104 to 116. Then an amendment by Catheron of Beverly, reducing the board to its present form by striking out the provision for the Chief Justice, was defeated, 50 to 61. The bill was then passed to be engrossed, 175 to 43.

The House then amended the Senate bill relative to the registration of physicians by striking out the three sections which would allow persons healing by the use of herbal remedies to be admitted to practice, and passed it to a third reading.

BOSTON (Mass.) TRANSCRIPT
MAY 11, 1915

SAYS NEGRO STEPPED ON TOES

Causus Belli in Incipient Race Riot at "The Birth of a Nation"

For about ten minutes last evening the progress of the moving-picture show, "The Birth of a Nation," was interrupted and a hurry call for a large detail of policemen was sent from the Tremont Theatre, as a result of an altercation between a white man and a negro. They had seats side by side in the orchestra. The house was very quiet and dark, when suddenly there arose loud talking. The two men stood and exchanged blows, while women in nearby seats screamed. Immediately the show was stopped, the house lighted and policemen escorted the men out of the theatre.

The white man claimed the negro stepped on his toes and persisted in doing it after he had been asked to stop. The negro said he had been assaulted. Superintendent of Police Crowley was on hand and after the names of the two men and of witnesses had been taken the show proceeded. The negro threatened to swear out a warrant against the white man today.

BOSTON (Mass.) MORN. GLOBE
MAY 11, 1915

ROW IN THEATRE SOON STOPPED

Performance of "Birth of a Nation" Goes On.

White and Colored Man Ejected for Causing Disturbance.

An incipient row, which the management of the Tremont Theatre, as well as some of the police, believe was a prearranged effort to interrupt the presentation of "The Birth of a Nation," was nipped last night by a large detail of police, under command of Supt Michael H. Crowley.

Shortly after 9 o'clock a white man, sitting in the fourth row of the orchestra, complained in loud tones of what he alleged was malicious annoyance by a colored man who sat next him. Hot words followed and blows were exchanged. Supt Crowley, who was in the theatre as has been his custom since the picture was first shown, hurried to the scene of the disturbance, and both men were ejected.

The white man who, the theatre management thinks purchased the ticket for the colored man, claimed that the latter annoyed him by stepping upon his feet and would not desist when told to do so. The police obtained the names and addresses of both men and a summons will be served on the white man today, charging him with assault and battery.

Fearing that the altercation was the signal for an attempt to break up the show, since there were about a score of colored men in the house, Supt Crowley ordered an extra detail of about 25 officers from Divisions 1, 2, 3, 4 and 18, and they arrived at the theatre during the intermission to augment the regular nightly detail of about a dozen men. There was no further disturbance.

BOSTON (Mass.) MORN. HERALD
MAY 11, 1915

HOUSE ACCEPTS CENSORS' BILL

Board's Vote Must Be Unanimous to Stop Production of a Play.

The House, by a vote of 175 to 43, ordered to be engrossed yesterday the new bill for the censoring of theatrical performances in Boston which provides for a board to consist of the mayor, police commissioner and the chief justice of the municipal court. The bill also contains the provision that to stop a performance the vote of the three censors must be unanimous.

Mr. Rowley of Brookline sought to amend the measure with a provision that the vote of two of the three would be sufficient, but this was rejected, 104 to 116. Mr. Catheron of Beverly then sought to amend by striking out the chief justice of the municipal court. That was defeated, 94 to 23.

A vigorous address in behalf of his amendment to make the bill more acceptable to opponents of the photoplay, "The Birth of a Nation," was made by Mr. Rowley.

"The author of the book on which this play is based," he said, "is one of the most notorious haters of the colored race the South has ever produced. He frankly admits he has no use for the colored race and would drive it from the country. In this play, by subtle and insidious perversions of the history of the reconstruction period, he would keep alive and foster this race prejudice on the part of one group of American citizens against another. The colored man is represented as a sensuous animal, lusting after the virtue of the white women and in his new freedom arrogant and defiant of law and order.

Pleads for Majority Vote.

"The bill reported by the committee seems to me too rigid in its requirement of the unanimous consent of the three officials in whose hands is placed the power to revoke licenses. Are not majorities with rare exceptions always controlling on commissions and other boards? In our various state commissions, in the supreme court, in the Governor's council, in our city councils, in our boards of selectmen and in our own committees, is not the principle of majority control universally found? What unusual or extraordinary circumstances have been shown here that should cause us to depart from this well known principle of government?

"The unanimous consent of the commissioners makes no allowance for the pressure and influence that may at times be exerted on one of their number whose political aspirations are quite likely to warp his judgment."

BOSTON (Mass.) POST
MAY 11, 1915

BOSTON CENSOR BILL WINS

Three-Headed Board Provided By Measure

Those who have been fighting to have the photo play "The Birth of a Nation" barred from production in this State, yesterday met defeat in their efforts to have the Boston censor bill now before the Legislature amended so as to make their desires easier of accomplishment.

The House after a long battle turned down all of the amendments proposed to the bill, and by an overwhelming vote passed the measure as it came from the committee.

AMENDMENTS LOST

Prominent colored people and others who have been opposing "The Birth of a Nation," rallied behind an amendment offered by Representative Rowley of Brookline, which provided that any two of the three theatrical censors provided for in the bill may suppress a production by revoking its license. The bill provides that to revoke a license requires the unanimous consent of the censors.

Representative Rowley attacked "The Birth of a Nation" as being based upon a book written by a man who is one of the most notorious haters of the colored people, and a man who would drive them from this country. The play, he said, "by subtle and insidious perversions of history of the reconstruction period, tenders to foster race-prejudice."

He maintained that the bill reported by the committee was too rigid in that to censor a play it required that the unanimous consent of three censors must be given. Majority rule, he said, is the order of things in this country, and should be in this matter.

A number of representatives again spoke for and against the censor bill before any vote was taken on the amendment offered. The Rowley amendment was voted down 104 for, to 116 against.

Representative Catheron of Beverly offered an amendment to eliminate the chief justice of the Municipal Court from the censor board. This, too, was defeated. The final vote on the main bill was then ordered, and it was passed, 175 to 43.

Three-Headed Board

The bill, which will now go to the Senate provides that the chief justice of the Municipal Court, the Mayor and police commissioner shall constitute a board of censors for Boston, which may for any reason, by unanimous vote, revoke a license for any public performance or entertainment.

The House, yesterday, concurred with the Senate in passing the Senate amendment to the Pure Milk Bill, which eliminates "common carriers" from its provisions.

Registration Bill Delayed

In the Senate yesterday the bill to bar teachers' agencies from requiring applicants for positions to state their religious affiliations was killed by an overwhelming vote, there being but five votes for the bill.

The electricians' registration bill was again ordered referred to the next general court. This is the second time this has occurred during the present session. Senator Wells saved the bill before.

BOSTON (Mass.) TRANSCRIPT
MAY 11, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

BOSTON (Mass.) EVE. GLOBE
MAY 11, 1915

"The Birth of a Nation" continues its prosperous run at the Tremont Theatre.

SPRINGFIELD (Mass.) MOR. U[illegible]
MAY 11, 1915

Race Film Censor Measure Has Last Reading In House

Opponents of the photoplay, "The Birth of a Nation," won this afternoon, when in the absence of crowded galleries the bill was passed to be engrossed. The bill reported by the Committee on Judiciary to vest unlimited powers of play censorship in Boston with the Mayor, police commissioner and chief justice of the Municipal Court. The bill requires that their decision must be unanimous.

The measure was passed to be engrossed on a rollcall by the overwhelming vote of 175 to 43, and now goes to the Senate.

At present play censorship is vested jointly in the Mayor and police commission, but they have power to stop only plays of an obscene or immoral nature. The bill passed by the House this afternoon is the result of the protest against "The Birth of a Nation."

The passage of the bill to engrossment was a big victory for opponents of "The Birth of a Nation," inasmuch as practically every member of the House who spoke against the bill was a defender of the photoplay, but the opponents of the latter lost in an attempt to amend the bill in a way which they believed would strengthen it.

This amendment was offered by Rep. Rowley of Brookline and provided that the decision of two would be sufficient. He opposed the unanimous decision requirement of the bill as one which would make it too difficult to stop objectionable plays. His amendment, however, was lost after long debate by a rollcall vote of 116 against to 104 in favor.

An amendment offered by Rep. Catheron of Beverly to eliminate the chief justice from the three-headed censorship was defeated by a rising vote of 94 to 32.

In support of his amendment Mr. Rowley said:

"The author of the book on which this play is based is one of the most notorious haters of the colored race the South has ever produced. He frankly admits he has no use for the colored race and would drive it from the country. In this play, by subtle and insidious perversions of the history of the reconstruction period, he would keep alive and foster this race prejudice on the part of one group of American citizens against another. The colored man is represented as a sensuous animal, lusting after the virtue of the white women and in his new freedom arrogant and defiant of law and order.

"Whatever may have been the original purpose of the Ku Klux Klan does not every student of history know that very shortly after their organization they became gangs of rapists and murderers, perpetrating crimes that in their heinousness stagger the imagination. And yet in this play they are represented as chivalrous knights of a holy order with the cross of Christ as their standard, whose sole purpose was to protect the virtue of Southern white women. Further reference to the details of the play are unnecessary. Is it not apparent to every thinking man and woman that it is an insult and an affront to our colored brothers and sisters, for they are our brothers and sisters. American citizens as much as we are American citizens and equally with us entitled to respect and protection?

"The bill reported by the committee seems to me too rigid in its requirement of the unanimous consent of the three officials in whose hands is placed the power to revoke licenses. Are not majorities with rare exceptions always controlling on commissions and other boards? In our various State commissions in the Supreme Court, in the Governor's Council, in our City Councils, in our Boards of Selectmen and in our own committees, is not the principle of majority control universally found? What unusual or extraordinary circumstances have been shown here that should cause us to depart from this well-known principle of government?"

Record. Boston Journal, May 11, 1915
Boston Post

Tremont Theatre

"The Birth of Nation" has entered [illegible] second half century of its notable run at the Tremont Theatre, having rounded the first 50 Boston performances Saturday. The play bids fair to surpass its record in Los Angeles and San Francisco, for the lines in front of the box office are as long as ever and a tremendous advance sale is in progress. Among the recent visitors to the spectacle in New York city were Madame Sembrich, the singer, and Paderewski, the pianist. They predicted that the drama would have an equal success in Europe to that achieved here, because such a marvellous presentment of the crises of American history should appeal with a special force to Europeans at this time.

Everybody interested in the possibilities of war finds in Mr. Griffith's spectacle a thrilling relevante to the issues of today. The North and the South in the throes of internecine struggle; the vast strategy of the Petersburg campaign and Sherman's march; Lee's surrender to Grant, and the aftermath of war in the attempt to reconstruct the states recently in rebellion—all these form a chain of martial and political events that enlist the spectator's keene[illegible]

FRANKLIN (Mass.) SENTINEL
MAY 11, 1915

A Birth or a Death.

Rep. McKenzie of Foxboro attended the complimentary performance of "Birth of a Nation" the[illegible] to the members of the [illegible] by the manager. The performance was given as a result of the bill now in the court which followed the demonstration by the colored people in protest of the pictures.

Negroes objected to the legislature seeing "The Birth of a Nation" as guests of the proprietors, before [illegible] on one bill to prevent its p[illegible] They say that the legis[illegible] urally be biased by [illegible] free show, and th[illegible] show would [illegible]

[illegible] picture [illegible] and longest show [illegible] ever offered.

BOSTON (Mass.) JOURNAL
MAY 11, 1915

The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Popular feeling in the South and the North is tense over the slavery agitation. The story opens with the scene of Dr. Cameron engaged in a heated discussion over slavery with other Southern gentlemen.

In the North, Austin Stoneman, radical leader of the House, with Charles Sumner, senator from Massachusetts, are strong in their convictions of the wickedness of slavery. Lydia Brown, the mulatto housekeeper of Stoneman, seeks to aid her race through his influence.

Ted and Phil Stoneman, his sons, are friends of the Cameron family of the Piedmont, which includes Dr. and Mrs. Cameron, their daughters Margaret and Flora and their sons Ben and Duke. The young men naturally are opposed when war is declared.

Ted Stoneman falls dead at Gettysburg after killing Duke Cameron. Phil Stoneman saves Ben Cameron and takes him to a hospital just before Lee's surrender, but charges of guerilla outrages are made against Cameron. His mother pleads for his life and President Lincoln intercedes for him. In the hospital Ben Cameron meets Elsie Stoneman for the first time.

By Gertrude Stevenson

Part VIII. of "The Birth of a Nation." Part VII. was printed in yesterday's Journal.

The narrative of "The Birth of a Nation" is protected by copyright. All rights to the use of this narrative version are reserved.

It was with renewed courage and happier spirits that Mrs. Cameron, after a lingering farewell to Ben, hastened back to her Southern home with the good news of his pardon and the speedy recovery predicted by the army surgeon who had taken such an interest in the handsome rebel soldier.

The mother was sorely needed in that desolate household. Father Cameron had failed visibly during the terrible bloody years of the war. Now that it had ended with the South's defeat, his body continued to go through the motions of living, but his heart seemed dead within him. Through years of devoted married life Mrs. Cameron had always leaned and depended on her husband. Now their positions seemed reversed, and in Ben's absence Mrs. Cameron found herself called upon to direct and manage the family affairs.

FINDS HOME TOWN DESOLATE

Three weeks later, Ben, having reluctantly torn himself away from the ministering angel who had made even convalescence a period of ecstatic happiness, arrived in Piedmont.

It was a changed Ben, and it was a changed town that met his gaze. In the deserted streets, the crumbling, dilapidated buildings, the general poverty-stricken air, he tried in vain to imagine the gala city from which he had ridden, his horse wreathed in roses, amid the cheers of an adoring populace. And he himself was quite as different.

The noble mount which had carried him out of the city had been shot from under him. He was 10, rather than four, years older, if one were to judge by the faltering gait, the pallid coloring and the hollows fever had burned in his cheeks.

There was no one at the station to meet him, because the hour of ... had been wholly uncer-

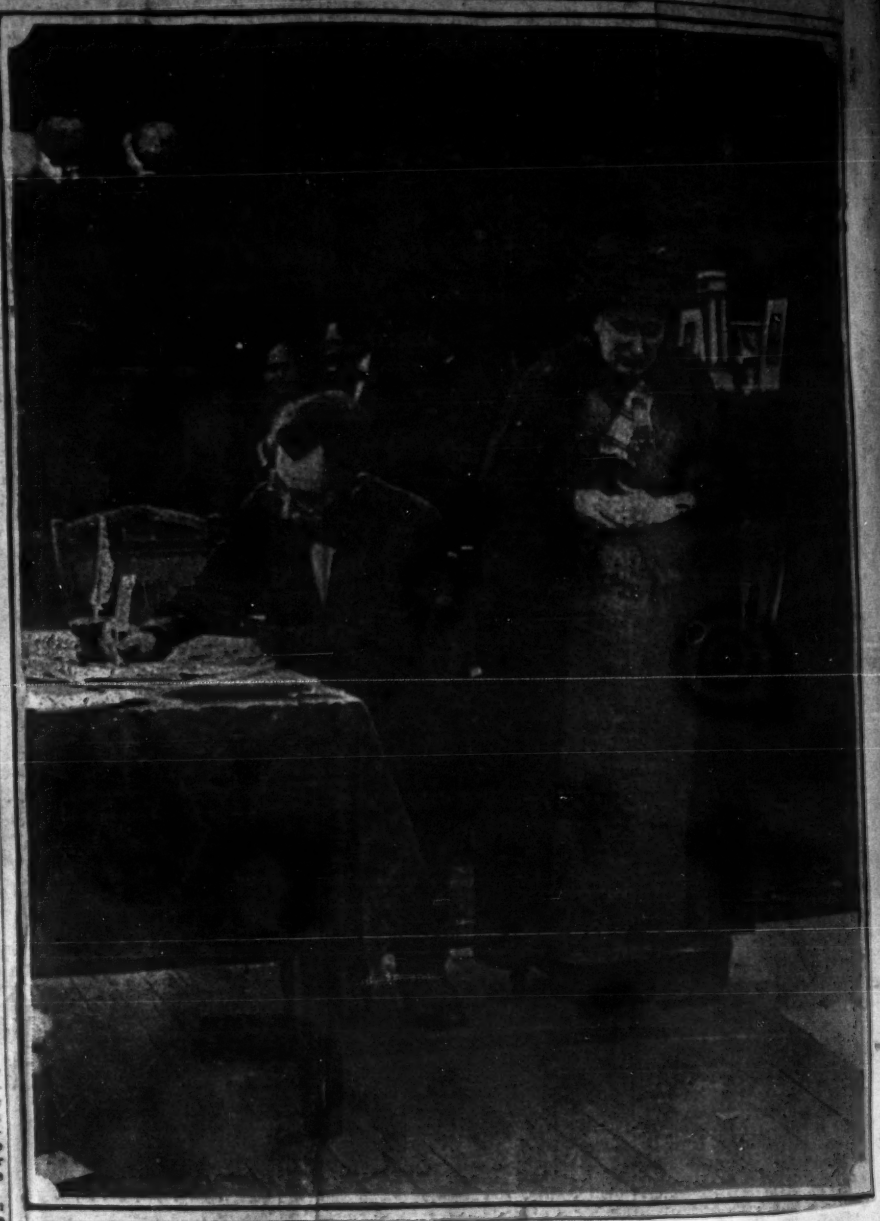
ing sobs. Ben reached out his arms. Tenderly, wearily he folded her close. Her slender young arms encircled his neck and clung there. She sobbed out all the horror and unhappiness of those four wretched years of separation on his comforting shoulder.

Thus they stood in the doorway. Presently came other arms and other tears. The conquered hero wore prouder garlands than even roses.

Everywhere throughout the country soldiers like Ben Cameron were returning to their homes, the only difference being that the Southerners found a devastated waste in the wake of Sherman's march to the sea, while in the North returning soldiers found their homes and business affairs in much the same condition they had left them.

The orgy of bloodshed and destruction was over. North and South alike looked to one man for the solution of all the problems which had arisen. And Abraham Lincoln, lamenting the awful loss of the young life of the nation, stood ready and waiting to bind the nation's wounds, heal its sores and do all he could to obliterate the scars the dreadful conflict had mide.

MOTHER'S PLEA TOUCHES LINCOLN'S GREAT HEART



grovelling at our feet. They've got to accept our will in this and all other matters. We've got them where they can't lift a finger or toe."

"And now that they're down, you want to kick them?" Lincoln asked, with his characteristic whimsicality.

"I'd Like to Hang 'Em"

"Kick them," sneered Stoneman. "I'd to hang them. I'd like to pull the ... with my own two hands. You ... get these Southern states are con... provinces. If Congress has any ...wer, they shall be treated as such. ...ey are to us what Poland is to Rus... and the bent back straightened at ... thought, as the aged Radical drew ...nself up on his cane and hurled the ...at of his defiance at the man oppo... him.

"They are safe at home," Lincoln ...ered, and his gaze seemed fixed on ...me distant horizon above the brats ...d cripple's head. "With my help ...ey shall never realize they have been ...road. I shall treat them as though ...ey had never been away."

His voice trailed off in penetrating ...veetness. He seemed to have forgotten ...s visitor completely.

"That's right," Stoneman muttered. ...Kill the fatted calf for the returning ...odigal, that came back home not willingly but by force, that beggared the ...ation not only of its material wealth ...ut of two generations of men."

His voice rose as his anger grew. A ...assion of rage shook his heavy frame. ...e lifted an accusing forefinger.

"Mark my words!" he shouted. "From ...his hour your day is done. From this ...moment you'll be the laughing stock ...f the whole world. Abraham Lincoln ...ill go down in history a soft-hearted ...mbecile, a dull-witted buffoon!"

The old man hobbled to the door and ...passed out.

For a long time Lincoln sat, his hands ...n his desk, his eyes filled with the ...same brooding peace, his gaze fixed on ...some unseen, distant point.

(To Be Con... [illegible])

...Of course we might have set that item as an example, and put a headline on it —"Domestic Finish."

The Woolworth of Worldiness is retained by a publishing house which advertises "the regular $old embossed, leather bound, gilded all around de luxe Edition."

"Be fair," counsels the Kaiser. "And," he might add, "as we are all rather busy over here, suppose You furnish 39 per cent. of the fairness."

Germany, we are informed, is having a large sign painted, to be stuck up across the universe. The sign says "Verboten." The sign say...

Crack! crack! went several thousand neutralities yesterday under the strain for

Let Samuel Taylor Coleridge have the last word this morning.

"The very deep did rot: O Christ! That ever this should be!" P. P. A.

FIRST U. S. MAIL EVER LOST AT SEA FROM WAR

Washington, May 10.—The loss of 32 bags of mail on the Lusitania is said by the Postoffice Department to be the first ever lost at sea by the United States as the result of war. Records for the last 100 years show no such loss.

Postoffice officials declined to discuss to what extent, if any, the loss of the mail may enter into the international complications arising out of the sinking of the ship.

State Auditor Cook

With some of the Republican statesmen still appears to be persona non grata on Economy and Efficiency to the auditor's department. Representative Butler of Lawrence asked if the House would like to see the work of that commission placed in charge of the present auditor.

It was from Butler's city that a certain gentleman named Monette came last fall in an attempt to wrest the Republican nomination for auditor from Cook, and perhaps the Butler remark yesterday was due to some unpleasant memories of the last primaries.

In yesterday's debate on the bill to transfer the duties of the Commission on Economy and Efficiency to the auditor's department, Representative Butler of Lawrence asked if the House would like to see the work of that commission placed in charge of the present auditor.

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Prorogation Day

A week from next Friday is the hope and expectation of some of the Republican leaders in the Legislature. They admit that much depends on the disposition of the New Haven and Boston and Maine railroad bills in the branches. Inasmuch as the Boston and Maine matter will probably be finally disposed of in the House today, it would seem as if there is little likelihood of further delay on account of that measure.

The New Haven bills were filed in the Senate yesterday and the feeling is that there will be a rapid lining up for or against those bills which will make it unnecessary to set back the prorogation clock.

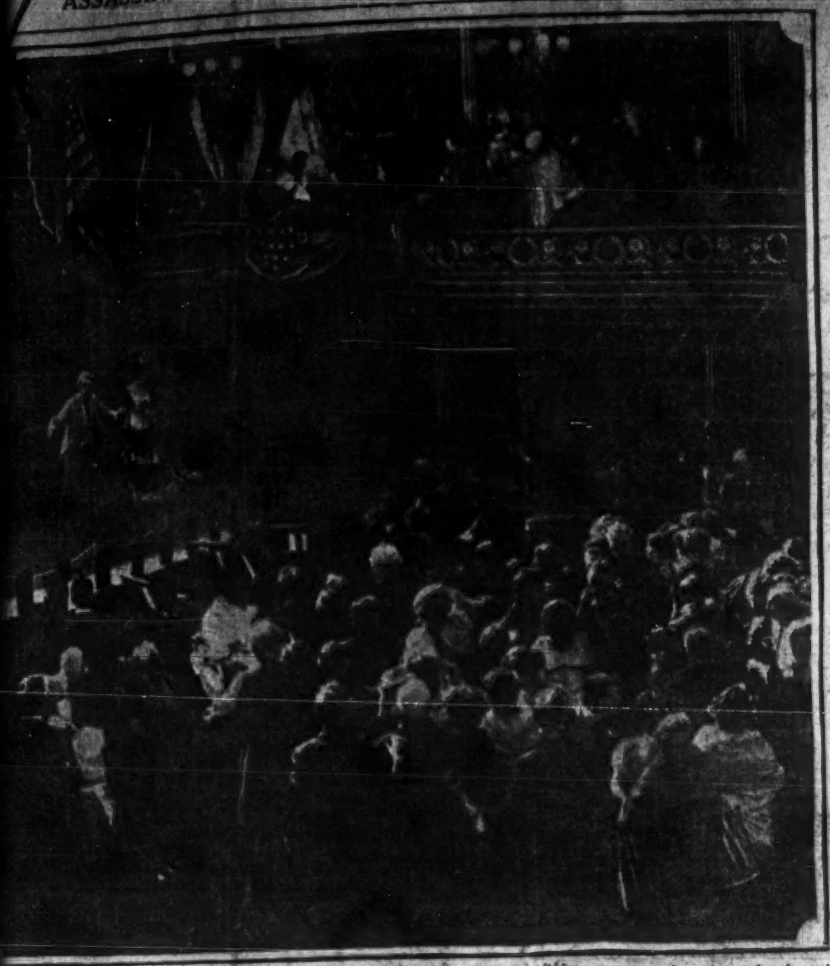
The pen was given to Senator Hayes of Brighton, who pushed the measure through all its stages in the House and Senate in less than 24 hours. The pen, accompanied by a note from the Governor, will be transmitted by the senator to Mrs. Woods.

Woods of Boston will receive the balance of salary which would have been paid to her husband if he had served out the rest of the year, was signed by the Governor yesterday.

BOSTON (Mass.) JOURNAL
MAY 12, 1915

1709

ASSASSINATION OF LINCOLN IN FORD'S THEATRE



The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Popular feeling in the South and the North is tense over the slavery agitation. In the North, Austin Stoneman, radical leader of the House, with Charles Sumner, senator from Massachusetts, are strong in their convictions of the wickedness of slavery. Lydia Brown, the mulatto housekeeper of Stoneman, seeks to aid her race through his influence.

Tod and Phil Stoneman, his sons, are friends of the Cameron family of the Piedmont, which includes Dr. and Mrs. Cameron, their daughters Margaret and Flora and their sons Ben and Duke. The young men naturally are opposed when war is declared.

Tod Stoneman falls dead at Gettysburg after killing Duke Cameron. Phil Stoneman saves Ben Cameron and takes him to a hospital just before Lee's surrender but charges of guerilla outrages are made against Cameron. His mother pleads for his life and President Lincoln intercedes for him. In the hospital Ben Cameron meets Elsie Stoneman for the first time. Ben returns home to find his family and village in poverty.

Lincoln and Stoneman disagree as to policies, Stoneman maintaining that Southern whites are traitors and should receive no consideration.

By Gertrude Stevenson.

Part IX. of "The Birth of a Nation." Part VIII. was printed in yesterday's Journal.

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If Austin Stoneman had had any doubt of the firmness of the President's determination relative to his treatment of the South, it was dispelled when news of the next day's Cabinet meeting was brought to him.

With quiet force Lincoln had directed all the discussion of the day to the reconstruction of the Southern States and the re-establishment of their individual governments. Members of the Cabinet were soon to recall the depth of friendly sympathy which seemed to characterize every utterance of the man during that afternoon's meeting. Even his former tolerant attitude paled into insignificance before the new expressions of charity and good will.

Again and again he checked a bitter outburst and outlined his ideas on the rebuilding of the South. He deplored persecution in any form, he declared repeatedly, urged the extinguishing of all rancor and resentment for the sake of harmony and union and reiterated the statement that seemed to be uttermost in his mind—that enough and more than enough lives had already been sacrificed.

LINCOLN LETS REBEL AGENT GO

Later when word was brought to him that Jacob Thompson, former secretary of the interior and the chief Confederate agent in Canada, who, among other things, had planned the razing of all the larger northern cities, was about to jump the country and go to England, he remarked, with his quizzical smile: "I guess we'd better let him go. When you've got an elephant by the hind leg and he's trying to run away, it's best to let him run."

A few hours later every man who heard him remembered the tolerant words and the kindly voice that uttered them.

That day the whole capital was in gala array to celebrate a peace already assured, in spite of the fact that Sherman's army had not yet met Johnston's forces, and welcome the conquering hero, Gen. Ulysses S. Grant, worshiped by the North because he had overcome the seemingly invincible Lee and endeared to every Southern soldier by his magnanimous treatment after the signing of peace at Appomattox, when he said: "Keep your horses, boys, you'll need them for the spring ploughing."

Every public building and business establishment was draped with bunting and illuminated arches spanned every prominent thoroughfare. The Stars and Stripes, victors over the Stars and Bars, flaunted their colors from every point. Exuberant and unrestrained excitement pervaded every corner of the city and filled every household.

Phil Stoneman, back from a war which had covered him with honors and from which he had escaped without even an illness, burst into the sitting room of his aunt's house, where Elsie sat reading the afternoon newspaper.

"Oh! I say, Elsie," he exclaimed, "Hurry up and get ready for the theatre. The President's taken a box at Ford's. Grant's going to be there and everyone's scrambling for tickets. I got there early, the minute I heard of it, and landed a couple of the best seats in the house."

"Oh, goody," Elsie cried, jumping up. "I'll be ready in a jiffy."

Ever since the day that Lincoln had been so kind to Mrs. Cameron, Elsie had held his image in her heart. Although she was well aware of her father's contempt for the man, she little dreamed of the deep-seated hatred which had sprung up in the closing months of the war. She was like a child in hero worship, and, next to her father, Lincoln and Grant took their places as the men of destiny of the nation.

Sees Lincoln Enter Theatre

It was with eager anticipation that she started off with Phil for Ford's Theatre in 10th street, where Laura Keene was giving the 1000th performance of the success of the season, "Our American Cousin," starring with Jefferson and Sothern. She noted with delight that their seats afforded a splendid view not only of the stage but of the presidential box, which was draped with flags and bunting and appropriately ornamented with a picture of the hero of the nation's first struggle, George Washington.

The play began. So absorbed did Elsie become in the excellent acting that she soon forgot to watch the President's box to see whether he had arrived until suddenly she was startled by the loud strains of the orchestra booming, "Hail to the Chief," and on the instant she was on her feet and joining in the burst of applause which went up all over the house as the President and Mrs. Lincoln appeared in their box. At the last moment Gen. Grant had decided not to stay over for the play because he wanted to see his daughter, who was attending school in Burlington, N. J. In his place Mrs. Lincoln had invited two of the younger official set, Clara Harris, daughter of the senator from New York, and her fiance, Maj. Rathbone.

Lincoln stood bowing and smiling before the plaudits of the audience which had completely forgotten the players and the play in their interest in the new arrivals. His homely face beamed as men shouted, women waved their handkerchiefs and scarfs and the orchestra thundered its tribute to the man of the hour.

It was noticeable that he had no guard and only one attendant. In spite of threats of assassination, which had been numerous throughout the years of the war, and against his wife's pleas, Lincoln positively refused to take any precautions for his safety. Again and again he remarked: "By the hand of a murderer I can die but once; to walk continually in fear would be to die a thousand deaths."

President Has Premonition?

Finally, realising that the actors stood silent waiting for an opportunity to go on with the play, Lincoln sat down, but the clamor and applause continued. Again and again he bowed. Then he took his wife's hand and drew her nearer to the front of the box to share in the ovation. Only when they had wheeled themselves hoarse and the orchestra had ceased playing, would the playgoers turn their attention to the stage and its performance.

"Now, that reminds me of a story," as the President would say," shouted William Hawk, one of the actors, endeavoring to divert attention from the President to the stage. There was a burst of appreciative laughter, and the play was allowed to proceed.

Once, looking toward the President, Elsie saw him turn and reach for his coat, which Mrs. Lincoln spread around his shoulders. Did he feel the sudden drop in temperature—was there a draft from an open door, which should have been closed and watched—or did he, perchance, feel that premonitory chill of approaching danger experienced by all persons of impressionably sensitive organization?

The second act was over and the third act was well underway when Elsie's wandering attention happened to fall on a striking figure walking down the side aisle. She nudged Phil with her elbow.

"Look, there's John Wilkes Booth," she whispered. "Isn't he the handsomest creature that ever walked on two feet?"

Booth Leaps From Box

She took up her opera glasses and fitted them to her eyes, the better to see the handsome actor who was the despair of feminine hearts wherever he went. As he walked down the aisle with all the poise and grace of generations of theatrical ancestors, Elsie thought she had never seen a more attractive or impressive figure. The next moment something on the stage caught her attention and she looked away. Suddenly she heard a revolver shot and, thinking it was behind the scenes, wondered what connection it could possibly have with the scene being enacted on the stage.

Turning quickly to the presidential box, she saw Booth climbing over the box rail, a smoking pistol in one hand, a blood-stained dagger in the other. She saw him jump, saw his spur catch in the folds of the flag that draped the box like a providential hand outstretched to detain him, saw him sprawl on all fours on the stage for a moment, then jump up and, waving his weapons aloft, heard him shout wildly:

"Sic semper tyrannis! The South is avenged!"

There was a moment of bewilderment for Elsie and everyone else in the audience, who scarcely knew what part Booth was performing. The next instant there was a woman's piercing cry and Mrs. Lincoln, leaning out over the box, screamed:

"He's shot the President. He's shot the President. Is there a doctor here?"

That panic-stricken cry of anguish turned the whole theatre into pandemonium. Men clambered into the box to support the wounded man, who still sat in his chair, a sunken heap, his head projected forward on one shoulder. Women screamed and fainted. Elsie turned faint as Phil attempted to pilot her through the crowd. In the confusion, the assassin escaped.

Crepe Follows Bunting

In a night, Washington changed from a city of rejoicing, draped with flags and bunting, to a temple of the dead. Crepe took the place of gay bunting. The gaudy flags which had but yesterday flaunted their proud folds in a stiff April breeze, hung limp in the drizzling rain—at half-mast. The nation mourned its martyred hero.

In one household alone there were no tears. It was the strange house near the Capitol where a strange leader lived with his strange mulatto companion.

When the news of Lincoln's passing was brought to him, this strange man raised himself on his unsightly foot and his crooked cane and with one arm aloft, shouted:

"At last! At last!"

At his side, the strange mulatto woman, beautiful in a certain dusky way and graceful with all a panther's feline, sinuous movements, exulted with him.

"You are now the greatest power in America," she fawned on him. He was only too willing to believe her.

Many, many miles away, where the first magnolias were perfuming the air, an awe stricken family gathered round to read the dreadful tidings.

"Our best friend is gone," signed Father Cameron. "What is to become of the South now!"

(To be continued tomorrow.)

BOSTON (Mass.) RECORD
MAY 12, 1915

Southerner Describes Ku-Klux of Old

Says Northerners Had Wrong Idea of the Clan

The Tremont Theatre management has received from Dr. W. E. Crockett of 435 Shawmut ave. a remarkable narrative of the Blue and the Gray, and of the Ku Klux troubles in the South which bears out historically several of the most important scenes of the play. Dr. Crockett is 82 years old and has led an active and vigorous life, having been one of the best known amateur athletes in this city.

He is a native of Maine and enlisted as sergeant in the 4th Maine Regiment under Col. S. G. Berry at the outset of the Civil War. In his letter he tells of saving the life of a Confederate soldier named Dominick D. Figuet, with whom he, after the war, corresponded. In a letter dated July 6, 1871, Figuet writes:

"About those dreaded Ku Klux, I will give you their correct history. Immediately after the war we had in our midst bands of mal-contents and disbanded soldiers who gave unbridled license to their every passion. Arson, rape, robbery and murder ruled the hour. The law was a dead letter and afforded protection to neither life, liberty, property or person. Still another phase was the swarming of political locusts, the offcasts of Northern society who came South to better their conditions by means fair or foul, to hoist themselves into places of power by leading the negro and securing his vote.

"The consequence was that good men and true, the most respectable quiet and law abiding citizens, were forced to establish vigilant committees and band together for mutual protection. These vigilantes were the dreaded Ku Klux. They were purely local societies. The terror of evil doers no good man ever saw them."

STONEHAM (Mass.) ENTERPRISE
MAY 12, 1915

THE BIRTH OF A NATION at Tremont Theatre.

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first-class theatrical attraction crowding the house at "two dollar top" prices. The filmed spectacle is now in its fifth week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old fashioned shows.

"The Birth of a Nation" is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters' hours performance. Mr. Griffith's photo-entertainment combines a pictorial survey of civil war history and of Reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants, drilled with the well known Griffith plan and realism, are particularly effective.

After seeing this marvellous production many students of the subject predict that the historical novels of the future will be told in pictures rather than by words. Certainly the "indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

The daily matinee performance given at 2:10 P. M. are exactly the same as those at night. Besides affording the advantage of cheaper prices, they give opportunity to out-of-town people to include a visit to the Tremont Theatre with a shopping excursion, the late afternoon trains bringing them back from the city in time for supper.

BOSTON (Mass.) AMERICAN
MAY 12, 1915

Discuss War and Films.

"Shall We Declare War on Germany" will be discussed tonight at the Maverick Congregational Church, East Boston, by Beecher Blanchard. This will be followed by a defence of the photo play, "The Birth of a Nation," with opening remarks by Henry R. MacMahon.

picture play, ... and longest show ... ever offered.

AUGUS (Mass.) HERALD
MAY 13 1915

827

NO EXCUSE FOR "THE BIRTH OF A NATION."

A monster meeting of protest, at which more than 1,200 were present, against the continuance of the film show, "The Birth of a Nation," now running at a Boston theatre, was held Sunday evening at the Twelfth Baptist church, Roxbury. The meeting was opened after the close of the regular church services and was continued until the early morning hours.

The Herald editor was one of a thousand who witnessed "The Birth of a Nation" last Friday night and we do not hesitate to say that we fail to see any justification for the production of the film. If, as is advertised, the promoters of the film expended $500,000 in its production, we think they showed mighty poor judgment in the selection of a subject on which to spend that amount of money. Even with the scenes of a licentious negro chasing a white girl in her teens over a rocky waste eliminated, the film cannot appeal historically or otherwise to any amusement loving citizen. There are some things even in the histories of nations that it is as well to forget, and the events pertaining to the reconstruction of the South, following the Civil war, the war which freed the negro, is one of them. We say this, too, while mindful of the fact that it was that war which left a young mother and three small children, of which we were the youngest, fatherless.

BOSTON (Mass.) POST
MAY 12, 1915

Crockett Says History Is Shown in Photoplay

Dr. W. E. Crockett of 435 Shawmut avenue writes to the Post a remarkable narrative of the Blue and the Gray, and of the Ku Klux troubles in the South, which, he says, bears out historically some of the scenes of "The Birth of a Nation." He says:

"We were skirmishing near Fairfax Courthouse, Va., shortly before the first battle of Bull Run, when I succeeded in capturing the first Confederate prisoner of the four years' struggle. Our pickets had cut off a group of rebel sentries, among them a young Alabamian named Dominick D. Figuet. 'Don't kill me!' he shouted. 'I will give up my arms.'

"He yielded his equipment to me, when up came one of the Ellsworth Zouaves, who had been greatly embittered by the murder of their colonel by an Alexandria inn keeper and naturally thirsted for revenge.

"The Zouave pressed the muzzle of a loaded pistol against Figuet's temple, cursing him as he did so. 'He is my prisoner,' I said. 'If you kill him, I will kill you,' aiming my new Smith & Wesson directly at the Zouave. Other soldiers came up, and the life of the rebel whom I had protected was spared, my colonel threatening the Zouaves with bullets if they should try to turn the capture of prisoners into a massacre.

"The young Alabamian never forgot how I had saved him. In 'The Birth of a Nation,' Captain Phil Stoneman's saving of the little colonel, Ben Cameron, struck me as a close parallel. We corresponded regularly, and he asked me to join him in immigrating to the then new country of Texas, which, however, I was unable to do. I have preserved many of his letters. The most interesting one from Tuscaloosa, Alabama, bears date of July 6, 1871, soon after the disbandment of the Ku Klux Klan. In it my friend says:

"'About those dreaded Ku Klux, I will give you their correct history. There is no such an organization existing, as the Northern people believe. They consider the Ku Klux to be a bloody brotherhood, a secret political society, to drive men of Northern birth away, enslave the negro and control the ballot box.

"'These are the facts of the case. Immediately after the war we had in our midst bands of malcontents and disbanded soldiers who gave unbridled license to their every passion. Arson, rape, robbery and murder ruled the hour. The law was a dead letter and afforded protection to neither life, liberty, property nor person. Still another phase was the swarming of political locusts, the offcasts of Northern society, who came South to better their conditions by means fair or foul, to hoist themselves into places of power by leading the negro on and securing his vote.

"'The consequence was that good men and true, the most respectable, quiet and law abiding citizens, were forced to establish vigilant committees and band together for mutual protection. These vigilantees were the dreaded Ku Klux. They were purely local societies. In many places none were ever called for, and none existed.

"'There have been many crimes perpetrated by disguised men. With hellish devilitry the lying parasites of the body politic would flash them all over the North as Ku Klux outrages. In nine cases out of 10 they themselves were the perpetrators, and the Ku Klux proper were following fast and surely on their heels to mete out to them the punishment which the law prescribes, but was powerless to inflict. Desperate evils require desperate remedies, and the Ku Klux arose. But never in a single instance has a quiet, peaceable man who attended to his own business been disturbed or molested by this dreaded band. The good man never saw one. But evildoers, thieves and murderers saw them behind every tree, on every hill and in every vale. Fear enlivened their imaginations, and they became Argus-eyed.'"

Mr. Figuet studied law after the war and became one of the most prominent attorneys in Alabama. Doctor Crockett, who was an old Union veteran, says he finds nothing objectionable in Mr. Griffith's film play, and takes a special interest in it, from the fact that his daughter, Mrs. Harry G. Carleton, saw many of the scenes made out in Los Angeles.

(Mass.) JOURNAL
MAY 13, 1915
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The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Popular feeling in the South and the North is tense over the slavery agitation. In the North, Austin Stoneman, radical leader of the House, with Charles Sumner, senator from Massachusetts, are strong in their denunciations of the wickedness of slavery. Lydia Brown, the mulatto housekeeper of Stoneman, seeks to aid her race through his influence.

Ted and Phil Stoneman, his sons, are friends of the Cameron family of the Piedmont, which includes Dr. and Mrs. Cameron, their daughters Margaret and Flora and their sons Ben and Duke. The young men naturally are opposed when war is declared.

Tod Stoneman falls dead at Gettysburg after killing Duke Cameron. Phil Stoneman saves Ben Cameron and takes him to a hospital just before Lee's surrender, but charges of guerilla outrages are made against Cameron. His mother pleads for his life and President Lincoln intercedes for him. In the hospital Ben Cameron meets Elsie Stoneman for the first time. Ben returns home to find his family and village in poverty.

Lincoln and Stoneman disagree as to policies, Stoneman maintaining that Southern whites are traitors, and should receive no consideration.

A Cabinet meeting is held at which Lincoln urges reconstruction of the Southern States and the re-establishment of their individual governments. His entire attitude is one of friendly sympathy.

In the midst of the gala rejoicing in Washington over approaching victory President Lincoln is assassinated during the performance at Ford's Theatre by John Wilkes Booth.

In a night Washington becomes a city of mourning. Dr. Cameron is stunned by the news of the assassination.

By Gertrude Stevenson

Part X. of "The Birth of a Nation." Part IX. was printed in Yesterday's Journal.

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With Lincoln's body being borne in an imposing funeral procession to its Western grave, the countryside for miles around scoured for the escaped murderer, the entire North seething with renewed hatred of the South and vowing vengeance on the Confederate leaders believed to have been the arch-plotters in the cowardly crime, Vice President Andrew Johnson sworn in as chief executive in due form and a price of $100,000 on Jefferson Davis' head, Austin Stoneman quietly gathered around him his satellites and henchmen, secretly preparing to gather the reins of power and government into his own ruthlessly capable hands.

SEES DUPE IN JOHNSON

He congratulated himself that Johnson was the right man for the right place, a blind tool to be used to the best advantages for the Stoneman purposes. His treatment of the South promised to be more vigorous and more to Stoneman's liking than Lincoln's policies. Before Lincoln's death Johnson had gone on record as believing that treason was the greatest crime, and that all traitors should be suitably punished. On negro suffrage he had gone so far as to say, "There is no difference between us." With such a man in the White House and all Congress at his beck and call, "Old Aust" was sanguine of success.

Such were his reflections as he sat late one afternoon, rubbing his hands in smug contemplation of his dearest projects and the furtherance of his choicest plans of confiscating all the richest of Southern properties and, by the control of black votes, controlling the government of all the Southern States, when the first word of the President's change of policy was brought to him.

In a flash the whole political horizon changed.

Johnson, instead of deviating from Lincoln's outlined plans of forgiveness and mercy to the South, had issued a proclamation of amnesty which followed the general plan of one already prepared by his predecessor.

In regard to North Carolina, he had arranged for a Reconstruction convention to be chosen only by persons qualified to vote before secession, thus excluding all negroes, leaving them freedom in name only and placing the reorganization of the States in the hands of men who had but a few months before borne arms against the Union.

That moment Stoneman knew that a gigantic conflict was before him, a battle of master minds in which he was determined to outwit this "presidential accident" and "this interloper in the White House," as he immediately dubbed Johnson. It was a signal for the gathering of his forces. One by one, officials, big and little, answered his summons, the last, but certainly not the least, to arrive being Senator Sumner.

Sumner Startles Stoneman

Sumner, fresh from a private interview with the President, mourned out the tender mercies of our 'border Presidents.' Eh, Sumner?"

Johnson Couldn't "See"

"I insist that the rebels ought not to come back except on the footing of the Declaration of Independence," Sumner answered, "with all persons equal before the law and government founded on the consent of the governed.

"I tried to make Mr. Johnson see that there ought to be no discrimination on account of color and he laughed at me. I tried to make him see that if all whites were to vote, so must all blacks. He taked me if I expected the men who had owned slaves for years and had lost them suddenly by what seems to them an arbitrary and unjust act ought to be ready to treat them as citizens at once. I tried to make him see that we cannot establish stable government without black votes, that without them the old enemy would reappear and under the form of the law take possession of the governments, choose magistrates and officers and, in alliance with the Northern democracy, put us all in peril again, postpone the day of tranquility and menace the national credit by assailing the national debt. In answer he declared that the passions which had brought on the war had not been quenched by fighting and that it wasn't in human nature that the defeated should become loyal at once."

"Can't the blundering old idiot see that we're interested in this negro suffrage not only because it's just but because it's absolutely necessary?" Stoneman interrupted. "This isn't a white man's government in the exclusive sense of the word. To say so is political blasphemy, for it violates the principles of our gospel of liberty. This is man's government—the government of all men alike. Without the right of suffrage, I believe the slaves had far better been left in bondage.

"If we are to follow our chief magistrate," again the contemptuous vocal inflection, "we have broken the material shackles of these poor blacks, but not the actual chains. We allow them locomotion provided they do not walk in paths trod by white men. We allow them, too, the unwonted privilege of attending church, if they can do so without offending the sight of their former masters. We have even given them the 'right to work,' but how have we enlarged their real liberty if we are to follow the President's lead? We have given them the privilege of fighting our battles, or dying in defense of freedom and of bearing their equal portion of taxes, but there we are apparently to stop. If Mr. Johnson has his way, they are not even to participate in forming the laws that are to govern them. Does he call this liberty?"

Laughs at "Freedom"

He paused for breath and looked around the circle of followers intent on his every word.

GRANT AND LEE MEETING AT APPOMATTOX

murdered a thousand men, robbed a thousand widows and orphans, burned down a thousand houses and escapes, he ought not to feel so terribly abused if, owning $100,000, he is fined half that amount as a punishment and to repair his ravages. The next we may expect from Johnson, far from agreeing to our confiscation plans, he'll want us to pay a portion of the damages inflicted on the rebels and pay part of the rebel debt."

A hearty laugh greeted this bit of irony. Stoneman continued:

"I'm far from bloody-minded, but I'd like to see Jeff Davis and all the members of his Cabinet tried for the murders at Andersonville and Salisbury. Everyone of them is equally responsible for those crimes. Of course, I don't say they ought to be executed. Oh, no! There's such a sickly humanity prevalent that I'm almost catching it, too!"

As Stoneman's followers exchanged amused smiles at their leader's sarcastic wit, Sumner proceeded to explain that he had prepared a number of bills and resolutions for Stoneman to look over.

They provided for equal suffrage in the District of Columbia; the presence of negro jurors upon the panels at the trial of cases where the rights of such persons were involved; a form of oath which should be required of every voter or officer in the seceded States; forbade the denial in those States of rights, civil or political, on account of race or color, making all persons equal before the law, whether in the courtroom or at the ballot box; enforced the 13th amendment making it a crime to claim any right to control the services of any person in obstruction of its provisions, the last bill giving the federal courts jurisdiction of offenses committed by or against persons of African descent and annuled all State laws or customs making any distinctions of rights on account of race or color.

The Reconstruction Scheme

Stoneman beamed as he glanced over the closely written pages, especially of Sumner's complete scheme of Reconstruction, carefully drawn, giving Congress full control, insuring equal suffrage, preventing all distinctions of race and color and disfranchising the leaders of the rebellion.

"I guess those will straighten matters out a little," he chuckled as he handed the documents back.

"But what amazes me," Sumner went on, "is that, in spite of Schurz's report, I couldn't convince Johnson that 99 out of every 100 men and women in the South still continue to believe that slavery was and is right and that the war didn't prove secession wrong, but only that the North was stronger in arms. The South's policy, for the present at least, is to accept the best they

BOSTON (Mass.) JOURNAL
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The so-called "Birth of a Nation" bill, which provides for ... censorship of all theatrical entertainments in Boston by a board composed of the mayor, police commissioner and chief justice of the Municipal Court, was postponed for consideration until Friday.

Senator Bean of Cambridge offered an amendment to provide a majority of the board should have authority to stop any production, instead of the requirement in the bill that the action of the three members must be unanimous. A like amendment was defeated by a close vote in the House.

Senator Sullivan of Boston, who dissented from the report of the judiciary committee on the bill, gave notice he will move a substitute bill which will provide that the mayor shall have full authority, as in other cities of the State, to stop any production, but that an appeal may be taken from his decision to the Municipal Court.

BOSTON (Mass.) MORN. HERALD
MAY 13, 1915

LEGISLATIVE

sons, firms and corporations doing electrical construction work was ordered to a third reading, after reconsideration of a vote of reference to the next General Court had been secured.

Consideration of the House bill for a three-headed play censorship in Boston, reported by the committee on judiciary as the result of the protest against "The Birth of a Nation," was postponed by the Senate until Friday.

The bill gives the powers of censorship with the mayor, police commissioner and chief justice of the municipal court, but requires their decision must be unanimous. Senator Bean of Cambridge offered an amendment to provide that a majority vote of the three censors would be sufficient. The House killed a similar amendemtn.

Senator Sullivan of South Boston offered a substitute bill which makes the mayor censor, but allows an appeal to a

SPRINGFIELD (Mass.) REPUBLICAN
MAY 13, 1915

The "Birth of a Nation" bill was put over until Friday with amendments pending. A. Bean of Middlesex would amend by having the decision by a majority of the board of censors instead of by all which the House rejected; Mr Sullivan of Suffolk wants a new bill to make the mayor of Boston the censor, with an appeal from him to the appellate court.

BOSTON (Mass.) POST
MAY 13, 1915

Says "Birth of a Nation" Is Historically Correct

Henry R. MacMahon, publicity manager of "The Birth of a Nation," defended that presentation before the Men's Club of the Maverick Congregational Church, Central square, East Boston, last night.

He declared the film play to be historically correct, and that many worse crimes were committed than are shown in the "Birth of a Nation." Mr. MacMahon also defended the Ku Klux Clan.

ATHOL (Mass.) CHRONICLE
MAY 10, 1915

From Our Special Correspondent.

The members object to the Legislature seeing "The Birth of a Nation" as guests of the proprietors, before acting on the bill to prevent its production. They say that the Legislature will naturally be biased by gratitude for the free show, and that therefore the free show would amount to bribery.

The House has voted to appropriate $15,000 for an investigation of telephone rates by the public service commission. The House has also passed the bill to establish four model forms of city charter and to permit any city to adopt any of these forms at will without recourse to the Legislature for special legislation. The present system is for a city to petition the Legislature for special legislation, every time it wishes the least change in its charter.

A wholesome change has just been made in legislative procedure, by the adoption of a rule that discharged city employes must first resort to the courts before applying to the Legislature for reinstatement. This new rule will cut off the host of bills which every year invades Beacon Hill and which call for the use of the most pernicious kind of political influence.

The Legislature did see "The Birth of a Nation" after all, and appeared to enjoy it.

The Governor has called for still another investigation, this time of the sliding scale gas rates. It is a great year for investigations on Beacon Hill. The agreement by President Coolidge of the Senate and Speaker Cox of the House to suppress all legislation that they can has apparently resulted in forcing government activities into other channels.

EASTHAMPTON (Mass.) ENTERPRISE
MAY 13, 1915

WEEKLY STATE HOUSE LETTER

(From our own Special Correspondent)

The Legislators did see "The Birth of a Nation" after all, and appeared to enjoy it.

WORCESTER (Mas...
MAY 1...

BOSTON PREACHERS ASK JOKE CENSOR

Want Task Assumed by Mayor Curley, Who Made Gertrude Hoffmann Wear Stockings.

CONFERENCE NEXT THURSDAY

(Special Dispatch to The Morning Telegraph.)

BOSTON, May 13.

Mayor Curley, who put stockings on Gertrude Hoffmann and on society girls attempting to dance barefoot in aid of suffrage, took another step toward the "uplift" of the stage to-day when he called a conference of theatrical men in regard to the purification of the stage jokes.

A delegation of ministers called on him and urged that all dialogues with double meanings be prohibited. Tae ministers said they had no particular act in mind, but that occasional complaints had been made about musical comedy and vaudeville and burlesque.

The Mayor arranged another conference with them on next Thursday. Meanwhile he sent out invitations to the managers of all the theatres in the city and all the booking agents to be present and discuss the subject with the ministers.

Theatrical men with whom the Mayor talked to-day pointed out that in other cities where such an agitation has been started the theatres have been able to demonstrate that almost any dialogue may have two constructions placed upon it. They asserted also that if there were a real public dislike for such dialogues their patrons would compel a change without the necessity of official censorship.

The Mayor has not interfered with any productions since he refused to stop "The Birth of a Nation" at the behest of negroes.

BOSTON CHRIS. SCIENCE MONITOR 1
MAY 13, 1915

The so-called "Birth of a Nation" bill, which provides for a censorship of all theatrical entertainments in Boston by a board composed of the mayor, police commissioner and chief justice of the municipal court, was postponed for consideration until Friday.

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Substitute Bill Planned

Senator Sullivan of Boston, who dissented from the report of the judiciary committee on the bill, gave notice he will move a substitute bill which will provide that the mayor shall have full authority, as in other cities of the state, to stop any production, but that an appeal may be taken from his decision to the municipal court.

BOSTON (Mass.) RECORD
MAY 13, 1915

Scottish Clans Revived in Carolinas

Became the Famous Ku-Klux Of Reconstruction Period

The clans depicted in "The Birth of a Nation," at the Tremont Theatre, were not the accidental growth of the Reconstruction period of Southern history. They were the revival in the Carolinas of the Highland clans of Scotland, and most of their organizers bore Scottish names.

In Mr. Griffith's picture the riders are represented as they actually appeared, wearing the mysterious white robes, helmets with tall peaks, and the St. Andrew's cross emblazoned across the front. The St. Andrew's cross was the conventional sign of Scottish Clans, and there was nothing sacrilegious in its everyday use.

In some of the Carolina communities the inhabitants were almost exclusively of Scottish ancestry. Practically every able-bodied native white man, including the parson, the lawyer, the doctor and all the other notables, joined the order. Their grand parents or great-grandparents had come over from Scotland, and the memory of the old Scottish rites was still traditional among them.

After the government started the prosecutions for the operations of the clan many of the prominent members fled from their homes. They were conveyed by "under-ground railroad" to Arkansas, Texas and the far west, where they are known as "refugeed clansmen." For years strict secrecy was preserved, but after the general pardon and amnesty following the final settlement of Reconstruction the ban of silence was removed. Throughout the entire South stories of the doings and thrilling escapes of the clansmen have developed into a kind of semi-historical, semi-legendary, lore.

One secret of success, aside from the old Highland traditions, lay in the fact that almost every member of the community was an expert horseman. Roads being so poor, horseback riding was almost the only means of transportation.

BOSTON (Mass.) RECORD
MAY 14 1915

SCENE FROM "THE BIRTH OF A NATION" SHOWING AN ASSEMBLAGE OF THE "CLAN."

ANDOVER (Mass.) TOWNSMAN
MAY 14, 1915

A Discreditable Attitude

"The Birth of a Nation" has aroused a great deal of criticism and is at present claiming the attention of the Legislature as one of the most important matters before it. Undoubtedly there is prevalent much hysteria in connection with this discussion, but it is also undoubtedly true that the colored people are justified in uttering a vigorous protest against certain parts of this picture show as it is presented in Boston.

One of the sidelights of the situation is particularly interesting to those who have a desire to see the press eminently fair in all cases, and who have an even greater desire to see that portion of the press which claims to stand for the highest ideals the press knows, namely, the religious press, prove that it has a right to claim such standing. If the writer had not had experience along similar lines, he probably would not at this time call attention to one of the publications which is shown in a very unenviable light, and is "caught with the goods on" in its attitude on this particular problem, as it has been in some other cases.

One of the editors of the Congregationalist, Rolfe Cobleigh by name, has made some statements upon which he has been brought to account by those who are responsible for the production of "The Birth of a Nation" in a startling manner. Mr. Cobleigh has not only had his word questioned with pretty strong support for those who questioned it, but he has had his position as a fair-minded newspaper man shown up pretty badly in a quarter-page advertisement published in all of the Boston newspapers. It seems that Mr. Cobleigh was willing to rest his attitude relative to "The Birth of a Nation" upon the judgment of Rev. Dr. C. H. Parkhurst until he found that Mr. Parkhurst was in favor of it, and then he closed the case against the authors of this play by the statement that the Congregationalist had no space for Dr. Parkhurst's report.

The writer recalls a similar experience when a very prominent Congregational clergyman in Massachusetts went to the editor of the Congregationalist protesting against some statements that had been made regarding a candidate for a high State office, and the answer was almost identical,—that inasmuch as they were opposed to the particular candidate, they had no space to publish a statement which reflected criticism of their attitude and carried proof of the falsity of some statements they had made.

The public is in the habit of expecting from certain kinds of newspapers biased and prejudiced, and even untruthful statements, if sensational ideas are thereby to be exploited or if personal ends are to be promoted, but it hasn't been until recent years in the habit of feeling that statements made in newspapers claiming such standing as the Congregationalist does, were based upon either prejudiced opinion or untruth.

TEMPLETON (Mass.) RECORDER
MAY 14, 1915

Weekly State House Letter.

From Our Special Correspondent.

The negroes object to the Legislature seeing "The Birth of a Nation" as guests of the proprietors, before acting on the bill to prevent its production. They say that the Legislature will naturally be biased by gratitude for the free show, and that therefore the free show would amount to bribery.

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A wholesome change has just been made in legislative procedure, by the adoption of a rule that discharged city employes must first resort to the courts before applying to the Legislature for reinstatement. This new rule will cut off the host of bills which every year invades Beacon Hill and which call for the use of the most pernicious kind of political influence.

The Legislature did see "The Birth of a Nation" after all, and appeared to enjoy it.

The Governor has called for still another investigation, this time of the sliding scale gas rates. It is a great year for investigations on Beacon Hill. The agreement by President Coolidge of the Senate and Speaker Cox of the House to suppress all legislation that they can has apparently resulted in forcing government activities into other channels.

The conversion of Senator W. lis, who up to a few days ago was a firm believer that a receivership was the only safe way out of the Boston & Maine muddle, makes things look a little easier for the trustees' bill.

BOSTON (Mass.) JOURNAL
MAY 14, 1915
1709

The Birth of a Nation

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SYNOPSIS OF PREVIOUS INSTALMENTS

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Lincoln and Stoneman disagree as to policies, Stoneman maintaining that Lincoln and southern whites are traitors, and should receive no consideration. Lincoln is assassinated by J. Wilkes Booth. Johnson, however, decides to follow out Lincoln's reconstruction plans, much to Stoneman's disapproval.

While Stoneman and Senator Sumner discuss their own plan for reconstruction Lydia Brown sends a negro into the room. He is snubbed by Sumner.

By Gertrude Stevenson.

Part XI. of "The Birth of a Nation." Part X. was printed in yesterday's Journal.

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Never was sadder or completer ruin than the Cameron home—in Piedmont—than the entire South. Like Dr. Cameron, the planters were all reduced from affluence to poverty; the merchants were scattered to the four winds of heaven; the shopkeepers had closed their doors.

Everything of value the Camerons had owned, with the exception of a few precious gold pieces buried in the cellar, had gone into Confederate securities. Practically everything to eat and to wear had been consumed.

For months, in order to save the few dollars left the family had subsisted on corn bread when they could get it, and had even resorted to coarse cattle fodder known as "cow-peas." Men like Dr. Cameron, who had enjoyed an income of $100,000 a year before the war, were stripped of their last cent at its close. Like the rich, the poorer people were also pauperized. Though they had had but little, yet their little was their all, and they had lost it.

THIN BOARDS REPLACE GLASS

All over the Cameron house window glass had given way to thin boards, the furniture was marred and broken, and none had been replaced in four years. The dishes had been repaired in various styles and half the pitchers had tin handles. Tea, coffee, sugar or spices had been unknown during the last two years of the war. Candles had been replaced by cups of grease, into which pieces of cloth had been plunged for wicks. The real problem of this home, as of the entire South, was not only how to reconstruct their lives, but how to live at all.

Dr. Cameron, 68 years old, stooped down with the despondency of gloom, seemed incapable of grasping the situation or knowing what to do. Ben, too, could scarcely conceive a way of earning a livelihood in the ruin which confronted them.

On the day that the news of negro freedom had reached him, Dr. Cameron had walked down to the fields where the remnants of his slaves were still at work. He told them what had happened and explained to them that they were free. He asked them to continue to work the crop as they had been doing, promising them compensation for their labor at the end of the year.

At first there was no apparent change among the darkies. They worked in the fields as usual. In the house they went about their customary duties. They were quiet, serious and seemingly unimpressed.

Believing that the negro occupied a middle ground somewhere between the human race and the animal, Dr. Cameron could not help but regard it as a real misfortune to them that they should be stripped of a protector. He considered Lincoln's proclamation at best mistaken and a rash urge to society. Like many others he experienced certain vague and terrible fears of a servile insurrection, but his predominating feeling toward them was one of genuine commiseration, something the same emotion he might have felt for a suffering animal for which he had formed an attachment.

After a time he was conscious of a change, atmosphere in the darky quarters.

The ex-slaves were becoming restless, shiftless and suspicious of any restraint. Accustomed to having an owner or an overseer do their thinking for them, they were quick to exercise that prerogative wasn't when it was thrust upon them. In their perfect ignorance, they mistook liberty to mean license, complete unrestraint, the privilege of working when and how and as they pleased, regardless of contracts or moral obligation.

The realization of their freedom was slow to dawn, but when it did it swept them off their feet. They were like children suddenly released from guiding hands, running riot with a responsibility conferred upon them before they were ready to understand or meet it.

Acres of Cotton Wasted

With the cotton in perfect condition and the prospect of as fine and heavy a yield as even the oldest inhabitant had ever seen, the darkies, gay, thoughtless, sauntered away from the fields, thwarting through ignorance and idleness the one chance the Camerons had of restoring even a vestige of their lost fortune. Acres of the finest cotton that ever grew dropped out of the bolls and was wasted for the want of hands to save it.

In a despairing effort to save the crop, Dr. Cameron attempted to make contracts with a few that remained, but they proved unfaithful and deserted at the first opportunity. Although penniless, they refused to work for anything but wages, and wages neither Dr. Cameron nor the other impoverished planters were able to pay.

The negroes scoffed at the offer of their share of the proceeds and idled in the streets, spent their time attending funerals, which were more and more numerous on account of the scarcity of food among them, and holding religious meetings. They were free from the old plantation, but they had nothing but the dusty road under their feet. They were free from their old cabins, but slaves to the rains of summer and the frosts of winter. They soon found to their sorrow that negroes, no more than white men, could live without work or be comfortable without homes.

Uncle Jerry's Devotion

The children's old Mammy and Uncle Jerry alone refused to leave their master. They had lived through the family's affluence. They were determined to help bear its burden of poverty.

Touched by old Jerry's devotion, Dr. Cameron had said to him one morning: "Jerry, you're free. Why don't you follow the crowd?"

"Massa," and the old negro grinned, "I'd like to see any ob dem Yankees make me any freer den I is."

"Don't call me master," Dr. Cameron replied, trying to make a stern exterior conceal his true emotions. "I'm not your master any more."

"Yas, massa," Jerry agreed. "Yes, massa, I s'pose so."

One night, a little later, Mrs. Cameron came upon old Mammy Cindy weaving at her loom long after bed time, using corncobs for the spindles which were no longer procurable.

"Why do you work late, Mammy?" she inquired.

Cindy stopped long enough to reply. "Cindy's got no massa to look after her in her ole age now—she's got to look out for her own rainy day herself."

Repast Is Frugal

It was evening in the Cameron home. Reluctantly the family gathered around the supper table, for the repast was far from enticing. The great table which had once groaned with its burden of good things tonight offered little but parched corn and sweet potato coffee.

"What are we to do?" Dr. Cameron groaned rather than questioned, as he turned, appetiteless, from the unsavory food.

It was the appeal for which Mrs. Cameron had long been listening. Knowing her husband's proud spirit she had hesitated to unfold the plan which had been in her mind for sometime. Now she felt the time was ripe for him to consider and submit to her scheme for providing for the family. Already the town swarmed with Northerners, treasury agents and pseudo treasury agents, despised carpet-baggers and adventurers of every description. The idea had come to her one night as she prayed for guidance and help in the family extremity.

"I'd like to take boarders," she announced, while the family, with the exception of Margaret, looked at her in startled surprise.

"Boarders!" repeated Dr. Cameron.

"Boarders!" echoed Ben.

"Yes. Why not?" Mrs. Cameron answered cheerfully and proceeded to outline her plan. "Mammy can cook all the meats and vegetables, Margaret can turn her hand to the pastry and help wait on the table and I can help in both dining room and kitchen."

"There doesn't seem to be anything else, and I'd just love to help," seconded Margaret, her beauty more striking and intense in these days of sobered, saddened countenances.

Moment of Humiliation

Dr. Cameron looked at his eldest son. Ben gazed back at him. It was a bitter moment of humiliation for these high-spirited Southern gentlemen, kind and practical as the women of the family had meant to be.

Ben was the first to drop his eyes, gazing as if fascinated at his soldier's suit of gray which he still wore for lack of other clothes, as he fingered the places where the buttons once were—buttons roughly and ignominiously torn off that gray coat when on his way home from the hospital, weary, weak and travel-stained, he had been set upon by negro soldiers, to whom those Confederate buttons constituted an affront.

Dr. Cameron was the first to find his voice.

"Gen. Sherman said he would like to bring every Southern woman to the washtub and, by heaven, this looks as if he's going to have his way," he declared, sinking into an attitude of abject depression.

Mrs. Cameron laughed—the cheery laugh that had brightened many a desperate hour.

"Come, Richard, it won't be quite as bad as that. Mammy—bless her old black soul—still insists on doing the washing in spite of Gen. Sherman or Gen. Anybody Else."

Both men remained silent, but the proud, resourceful woman felt that she had won the day.

In the morning she set Uncle Jerry at work digging up the buried treasure, determined to invest it all, if necessary, in an undertaking she hoped would afford ample and speedy returns.

(To be continued tomorrow.)

BEN CAMERON IN CHERISHED SUIT OF GRAY

STONEHAM (Mass.) ENTERPRISE
MAY 14, 1915

THE BIRTH OF A NATION at Tremont Theatre.

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first-class theatrical attraction crowding the house at "two-dollar top" prices. The filmed spectacle is now in its fifth week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old fashioned shows.

"The Birth of a Nation" is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters' hours' performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of Reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well known Griffith élan and realism, are particularly effective.

After seeing this marvellous production many students of the subject predict that the historical novels of the future will be told in pictures rather than by words. Certainly the "indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

The daily matinee performance given at 2:10 P. M. are exactly the same as those at night. Besides affording the advantage of cheaper prices, they give opportunity to out-of town people to include a visit to the Tremont Theatre with a shopping excursion, the late afternoon trains bringing them back from the city in time for supper.

PITTSFIELD (Mass.) EAGLE
MAY 14, 1915

MAY PRESENT "BIRTH OF A NATION" HERE

Hector R. Tremblay has a chance to book "The Birth of a Nation," for presentation at the Colonial. This is the film that created a furore in Boston where, upon suggestion of Mayor Curley, certain especially objectionable features like the pursuit of a white girl by a negro were eliminated. Mr. Tremblay is to confer with Mayor Faulkner for the purpose of ascertaining whether there is any pronounced objection to the showing of the reels here. Owing to the great publicity given the pictures in Boston, they proved to be among the most profitable ever shown in that city.

WORCESTER (Mass.) TELEGRAM
MAY 14, 1915

AFFIRMATIVE WINS.

"The Birth of a Nation," Subject of Debate.

Resolved, that the photoplay, "The birth of a nation," should be suppressed, was the question under debate last night at the meeting of the Adams debating society of the Night high schools, in room 12 of the city hall.

The debate was spirited, but the affirmative was given the decision, the speakers on that team being William Young, Cornelius F. Mahoney and Joseph P. Sullivan. The negative team was Walter Crowe, Edward H. Stonequist and John E. Ratigan.

In the preliminary program there was a reading by Cornelius Bresnihan, and an oration on current events by Arthur B. Morrison.

The society voted to have a whist party at 566 Main street on the night of May 28.

BOSTON (Mass.) JOURNAL
MAY 14, 1915
1709

By E. F. Harkins

This is certainly the heyday of the film play in Boston, and probably this city is no exception to the rule.

In the case of "The Birth of a Nation," which everyone from Providence to Calais must know is at the Tremont, the Boston attendance leads even that reported in New York, and this is all the more remarkable in view of the fact that in New York there is an extra Sunday night performance to swell the returns. Only the more popular musical comedies have enjoyed larger receipts in Boston this season than this extraordinary Griffith photoplay.

SOMERVILLE (Mass.) JOURNAL
MAY 14, 1915
8

Tremont Theatre—A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first class theatrical attraction, crowding the house. The filmed spectacle is now in its fifth week. "The Birth of a Nation" is now in its etaoin etaoinetaoin Nation" is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters hours' performance. Mr. Griffiths photo-entertainment combines a pictorial survey of Civil War history and of Reconstruction days with a love romance of the North and South.

CLIPPING FROM
Boston Traveler
14 May 15

BOSTON THEATRE

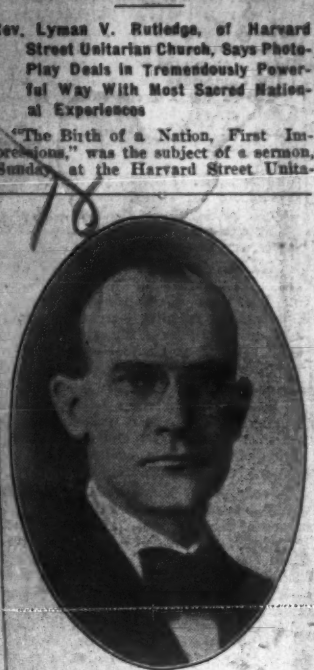
A revolution in motion pictures is being offered at the famous Boston Theatre. This is nothing more or less than the most stupendous array of feature pictures and comedies ever offered on one bill, presented in a continuous performance from ten a. m. to ten-thirty p. m. for the admission scale of 15 and 25 cents. It is the intention of the management to convert the Boston Theatre into a gigantic picture palace, presenting the biggest and longest show for the money ever offered.

CAMBRIDGE (Mass.) CHRONICLE
MAY 15, 1915

FIRST IMPRESSIONS OF THE BIRTH OF A NATION

Rev. Lyman V. Rutledge, of Harvard Street Unitarian Church, Says Photo-Play Deals in Tremendously Powerful Way With Most Sacred National Experiences

"The Birth of a Nation, First Impressions," was the subject of a sermon, Sunday, at the Harvard Street Unita-



REV. L. V. RUTLEDGE

rian church, by the pastor, Rev. Lyman V. Rutledge. It was the first in a series of three sermons on the photo-play, about which there has been so much discussion. Next Sunday Rev. Mr. Rutledge will speak on "Historical Accuracy," and the following Sunday on "Final Conclusions."

Rev. Mr. Rutledge, who witnessed the presentation, said in part: "It is a matter of supreme importance that the children of this nation, now and in all the years to come, shall have a good understanding of those issues of the Civil war and a correct attitude toward them. Volumes and volumes of written accounts cannot give the vivid and permanent impression that burns itself into the mind of one who sees the whole picture in motion.

Two things make the film, 'The Birth of a Nation,' of great importance to our national life. First, it is dealing with our most sacred national experiences; second, it is dealing with them in a tremendously powerful way. It is no passing show. What are my most vivid impressions? The film presents the horrors of war. Next in vividness is the glory of the Ku Klux Klan. There is no possibility of ever effacing the vivid memory of those night riders, and their memory is to be forever associated with a thrill of joy. They stand here for that divine spirit which is above law, which in defiance of inadequate law rises to defend its honor in the face of tyranny. America has always stood for that kind of authority.

In contrast to these heroes of the white sheet are the despicable carpet baggers. A sullen white tyrant appears who is determined to crush the white south under the heel of the black south. But he is overcome, caught in his own trap. The Ku Klux Klan came riding out of the dusk and the sunny south was saved.

Over the whole panorama is thrown the mystic light of 'The Poet's Dream,' that out of the conflicting interests and character of thirteen American states there could be built one mighty people. In the mortal agony of four years of civil war and eight years of more horrible reconstruction a nation was born.

These are the major impressions after seeing the film. There are numerous minor impressions which can be brought to mind, but which do not voluntarily intrude themselves. For me, I cannot speak for anyone else; it is better than I had expected, much better. If it is true then I must pronounce it a most valuable contribution, and should urge that it be preserved and that our histories be rewritten, our school histories I mean, so that our children may get a correct impression of what the south had to suffer in the reconstruction period.

If it is true, I am half ashamed to be a northerner anyway. The north was a terrible bloodthirsty pack of guerillas, a vast army of renegades marching to the sea, a villainous procession of carpet baggers depriving the southern white of his rights and practicing the grossest forms of tyranny. To be a northerner is to be one of those 75,000 volunteers called out by Lincoln to begin this bloody massacre. I am truly not so proud of being a northerner as I was before I saw this film. That is my deepest impression.

Then I remember that something is lacking. History as represented in this film is incomplete. The north did not begin the fight after all. Fort Sumpter was fired upon before there was a call for volunteers. A little incident, to be sure, but if it had appeared on this film it would have given a different color to the light which formed the halo over the Ku Klux Klan.

After all, if this film is historically accurate, I am glad to be set right on these things. I must, however, get out the history and see how this thing ... historian's page. If I ... it."

BOSTON (Mass.) JOURNAL
MAY 15, 1915

The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

SYNOPSIS OF PREVIOUS INSTALMENTS

Popular feeling in the South and the North is tense over the slavery agitation. In the North, Austin Stoneman, radical leader of the House, with Charles Sumner, senator from Massachusetts, are strong in their convictions of the wickedness of slavery. Lydia Brown, the mulatto housekeeper of Stoneman, seeks to aid her race through his influence.

Ted and Phil Stoneman, his sons, are friends of the Cameron family of the Piedmont, which includes Dr. and Mrs. Cameron, their daughters Margaret and Flora and their sons Ben and Duke. The young men naturally are opposed when war is declared.

Ted Stoneman falls dead at Gettysburg after killing Duke Cameron. Phil Stoneman saves Ben Cameron and takes him to a hospital just before Lee's surrender but charges of guerilla warfare are made against Cameron. His mother pleads for his life and President Lincoln intercedes for him. In the hospital Ben Cameron meets Elsie Stoneman for the first time. Ben returns home to find his family and village in poverty.

Lincoln and Stoneman disagree as to policies, Stoneman maintaining that Southern whites are traitors and should receive no consideration. Lincoln is assassinated by J. Wilkes Booth. Johnson, however, decides to follow out Lincoln's reconstruction plans, much to Stoneman's disapproval.

While Stoneman and Senator Sumner discuss their own plan for reconstruction Lydia Brown sends a negro into the room. He is snubbed by Sumner.

Dr. Cameron's slaves having left him when their emancipation was effected by President Lincoln's proclamation, the Cameron's are reduced to poverty. Mrs. Cameron unfolds a plan to the family for taking in boarders. After much opposition Mrs. Cameron wins her way in the matter and sends Uncle Jerry, a slave who has never left the Camerons, to dig up some buried treasure left.

By Gertrude Stevenson

Part XII. of "The Birth of a Nation." Part XI. was printed in yesterday's Journal.

The narrative of "The Birth of a Nation" is protected by copyright. All rights to the use of this narrative version are reserved.

With the devastated, plundered and pillaged South wearing its crown of thorns and mantle of poverty as proudly as possible, President Johnson and Congress hopelessly at odds on reconstruction policies, Stoneman's mulatto protege, Silas Lynch, hastened Southward to do his master's bidding, to aid the carpetbaggers, as the Northern newcomers were called, in organizing and wielding the power of the negro vote.

With the sympathetic pulsing of the "Great Heart" stilled in death, the South was once more in the hands of its enemies—political warfare, more bitter and more degrading than the four years of civil war had ever been. At the moment of surrender the South had courageously believed that honor, at least, had been saved from the ruin. Now even honor hung in the balance and was destined to suffer terrible onslaughts.

TOLD TO KEEP SOUTHERNERS DOWN

As Stoneman said good-by to Lynch on his way to establish headquarters at Piedmont, he slapped the giant mulatto on the shoulders and declared:

"The only way to make those arrogant Southerners know where they belong is to keep them down. They'll have more respect for a man who goes there and shows decision than they will for one who wavers. Pin them down to the point of the bayonet so close they won't have room to wiggle and allow intelligent colored men to go up and vote in preference to them. The only Union element will be the colored people. Remember, the Southerners are deceitful. I've often thought that there is so much deception down there since the Rebellion that if an earthquake should open and swallow them up, I'd be afraid the devil would be dethroned and some of them take his place.

"But don't do anything bloody. There are punishments quite as appalling and longer remembered than death. Strip that proud nobility of its bloated estates, reduce them to a level with common folks, send them out to work with their own hands and make their children enter the workshops or handle the plows and you'll humble those proud traitors more effectively than if you killed them. Make them respect labor and eschew treason. Remember! Conspirators are bred among the idle and vain—among the elegant aristocrats. I trust you to see that my plans are fully executed and with the greatest despatch."

Lynch Arrives in State

Filled with such logic from the man he rated little less than a god, Lynch drove in state from the Piedmont railroad station to the best quarters the place afforded. Profligate with his patron's money, he proceeded to establish himself in a spacious three-story double mansion which he appropriated as abandoned property. It was in the most aristocratic section of Piedmont, but a short distance from the Cameron home. He at once filled it with credulous negroes as servants, henchmen and supernumeraries, and proceeded to forward Stoneman's campaign. Armed with credentials which gave him access to all the government officials already installed by Stoneman and his loyal Congress, to the Union army officers and to the treasury agents busily engaged in mulcting the ruined planters of every bale of cotton to be found, Lynch was at once a leader and a power.

The ex-slaves flocked about him like flies around honey, finding in him a proof of their ultimate hope of rising to power in the community where they had so long been only of the low.

Lynch first took advantage of the resources of the Freedman's Bureau, authorized by Congress to protect the negroes, to aid them in want, to secure work for them and to act as an official friend in any difficulty the negro might find himself—an arrangement described by Sumner as a bridge from slavery to freedom, and one which had deteriorated into scandalous abuse.

Urging the negroes not to work, and showering upon them food and clothes from the Freedman's Bureau, thus deluding the ignorant by misusing the charity the North had attempted to provide, Lynch made himself instantly popular with every negro, not only in Piedmont, but in all the country places for miles about.

Makes Negroes Pliant Tools

By eloquent exhortations and frequent speeches he made them believe that unless they banded together and stood up for their rights, the white people would put them back into slavery. The negroes became his pupils, his wards, his servitors and his pliant tools, furthering the schemes of the political and extremely partisan leader whose representative Lynch was and whose vaunted ambition was to crush the neck of the white South under the black heel.

Lynch played upon the weaknesses and impulses of the negroes which he himself knew so well, drawing from them shouts of joy and responses of applause and approval as easily and skilfully as a master organist brings out the great swells of music by the gentle touch of the keys. Sympathetically he would depict to the eagerly listening audiences the horrors of slavery and the cruelty and oppression they had undergone, resorting to every device to embitter the black men against their former masters.

What incendiary harangues failed to accomplish he was able, with the prestige of being Stoneman's right-hand man, to effect by exhibition of the Northern newcomers' power over the resident whites, which was displayed in frequent acts of the grossest tyranny, by setting at defiance the orders and decrees of the courts and the municipal authorities. The legitimate fruit was soon in evidence. Feelings of the bitterest hostility were awakened in the breasts of the white persons who were the victims of such injustice and insult.

Resort to Orgies

The negroes, on the other hand, resorted to orgies of license and brutal behavior which was but the natural outburst of a race so long held in bondage and subjection and now so quickly and unscrupulously thrust into power.

As a crowning effort to consolidate the credulous, ignorant blacks into a solid voting power Lynch let it be known that all the abandoned and confiscated lands were to be cut up into 40-acre lots and distributed to every deserving negro the following January. For good measure he promised to throw in a stout mule.

With every material want satisfied and the prospect of becoming landed gentlemen in the near future held out before their eager, greedy eyes, the negroes proceeded to do less work than ever and labor conditions were finally completely demoralized.

Ever since peace had been declared, numerous regiments of negro troops under the command of white officers had been stationed in and about Piedmont. Silas Lynch at once accorded these soldiers every license, impressed upon them their own importance and urged them to annoy, irritate and insult the white people on any and every occasion. Each succeeding day saw the Southern patience more sorely tried. The breaking point seemed not far away.

Dr. Cameron, mortified, pained and shocked at the course events were taking, was constantly encountering these armed and uniformed negroes, among whom he recognized many of his own former slaves, arrogant and valorious with their bright muskets and gleaming bayonets.

Camerons Are Jostled

Acting under Lynch's direction, these dusky guardians of law and order never lost an opportunity to jostle the Camerons, father and son, from the sidewalks as they walked four abreast along the main streets. Again and again the Camerons were halted in rude and sullen tones by negro sentinels, in strong contrast to the kind and fraternal hail of the old Confederate sentinels in their treadbare gray or dilapidated homespun.

Mrs. Cameron, Margaret and Flora, along with all the other women of Piedmont, no longer walked outside their own grounds. Ben's heart sickened as he saw his mother and sisters practically prisoners in their own home. White troops he could have tolerated as a suitable if unnecessary patrol, but the sight of his own slaves, freed, armed and put on guard over him was too galling a yoke for the Confederate soldier to bear.

Again and again he found one of his ex-slaves, Gus, skulking around the gate, peering in the windows and lounging about the sidewalk before the Cameron home. Again and again he had ordered the young negro away, realizing that in him Lynch had effected a terrible and complete demoralization. Gus had been advanced to captain in his company and was as proud of his uniform and official epaulets as a child with a new dress. He not only thought himself Ben's equal but actually his superior in that he wore the victorious Union blue, while Ben could only boast the conquered Confederate gray.

Mrs. Cameron Frightened

Mrs. Cameron, watching Ben and the young negro from a front window, was frightened and wretched as she had never been, even through all the grey sacrificing years of the war. She was in hourly apprehension of Ben's bitter temper bringing him to end with the renegade negro, since on more than one last soldier who had served in Ben's regiment had just recently been cursed and bayonetted to death in a street altercation with negro soldiers.

Another pair of eyes was watching the cologue, also. Miss Flora, from his pretentious headquarters on the other side of the street, had been attracted by the loud tones of angry voices. He had witnessed Ben's haughty demeanor and had heard his every word from the sidewalk.

In a flash he started to the defense of his colored brother, inspired by a twofold purpose of humiliating the high-spirited young Cameron and of befriending Gus in his rights. His eyes sparkled and his elastic mouth worked, he listened to Ben's side.

"This sidewalk belongs to us as much as it does to you, Col. Cameron," he declared, with a contemptuous curl of his mouth as he voiced Ben's title. "You seem to forget that the time has passed when a Cameron could browbeat a respectable young colored man. Hereafter I don't want you to interfere with Gus in any way."

Gus struck out his chest at his champion defended him.

"This is still the Camerons'," Ben answered quietly, "and while it is I shall not allow any insolent nigger to prowl around here. I shall see that he and every other idle, thieving nigger is kept away from you."

"You will, eh?" said the young mulatto, stuck out a dominant chin and curled a scornful upper lip. "You better put in your horse, Cameron. In here's authority in this town to arrest anybody in this town to arrest anything. What's more, you better not try."

Ben looked unspeakable things with his dark eyes, but, convinced of the sheer futility of argument, turned on his heel and walked into the house, where, from a window, he assembled family could hear the mulatto urging his colored henchman to a struggle and do anything he pleased regardless of anything "the poor white trash" might say.

Lynch was following Stoneman's orders to the letter. The upheaval was being sown. The grim reaping belonged to a future date.

(To be Continued Today)

FLORA CAMERON, IDOL OF FAMILY

BROOKLINE (Mass.) CHRONICLE
MAY 15, 1915

Tremont Theatre

"The Birth of a Nation" draws ... at the Tremont Theatre, because of ... beauty and interest of the spectacle. The Civil War and the period of Reconstruction are pictured vividly and on a scale of great magnitude, and a powerful story — the sentimental one of a Northern soldier and a Southern girl — set against this historical background. Music written for the films accompanies the performance. There are daily matinees and ... performances.

HAVERHILL (Mass.) GAZETTE
MAY 15, 1915

State House happenings in brief today:

Senate — "Birth of a Nation" ... to a third reading, ... amendment, providing ... censorship of ... stop play, ... Fitchburg ... plan, ... street railway ... tried recently on a ... Ellis ... Tuesday.

WORCESTER (Mass.) GAZETTE
MAY 15, 1915

"The Birth of a Nation, Should it be Suppressed?" is the topic to be discussed by Rev. Nathan H. Gist at the evening meeting of the Congregational church society tomorrow. "Is there Economic Gain in War?" will be discussed by the Good Citizen class. Samuel Healy will be leader.

PING FROM NEW YORK PRESS

MAY 15 1915

H OF A NATION" EPISODE STARTS RUMPUS.

have been rumblings for some time by who were strong for a motion picture ip law in Massachusetts. A fair portion umerous would-be reformers are actuated tionably honest motives, prompted by the nan inclination to mind somebody else's On the other hand, it is claimed by s of the measure that a goodly portion of ment for censorship emanantes from cer- tical factions who are always on the alert reation of official p sitions with attendant ings and patronag btedly the action some three thousand tizens who objec strenuously to certain n D. W. Griff "Birth of a Nation," esented recently in Boston, gave impetus nsorship movement. Prior to the "Birth ation" episode, "Hypocrites," the Bosworth featuring the "naked truth" in rather fashion, started a mild rumpus in its way. Governor of the State ordered certain ons, which were complied with by the pro- f the picture, but somehow the pro-censor- wd set the ball arolling with the Carstens as a concrete result of continued agita- ed principally, it is said, on the wave of sentiment aroused by "The Birth of a affair.

OSTON TRAVELER
MAY 15, 1915

th of a Nation"—Tremont

e Birth of a Nation" at the Tre- eatre has now been seen by 10,000 Bostonians and residents vicinity. The play entered on its week with the matinee this after- in many respects, this is develop- to the most extraordinary run in story of Boston theatricals. At the loudly voiced opposition to the seemed so great that many persons ht the spectacle would be driven f the city. As more people saw it the leading authorities viewed it manifest that most of the objec- were the product of imagination the others were all removable by changes and eliminations in the Now the popularity of the civil and reconstruction story is such it bids fair to play the Tremont re right up to the real hot weather n.

TON (Mass.) JOURNAL
MAY 15, 1915

IRTH OF A NATION" ENTERS SIXTH WEEK

he Birth of a Nation" at the Tre- nt Theatre has now been seen by 10,000 Bostonians and residents the vicinity. The play enters on its h week with the matinee this after- n. In many respects this is develop- into the most extraordinary run in history of Boston theatricals. At the loudly voiced opposition to the y seemed so great that many persons ught the spectacle would be driven t of the city. Now the popularity of Civil War and reconstruction story such that it bids fair to "play" the emont Theatre right up to the real weather season.

The spectacular features of the big ttle and Ku-Klux scenes, the spirited ting of the large cast, the elaborate cidental music interpreted by Di- ctor Arundel's orchestra and the ex- ordinary photography wherein D. W. riffith and G. W. Bitzer proved them- ives the masters par excellence of this w form of art have provided rare en- rtainment.

BOSTON (Mass.) RECORD
MAY 15, 1915

THE CENSORSHIP BILL ought to e killed and forgotten. This quite part from all discussion of the merits r objectionable nature, according to our point of view, of the "Birth of a Nation." That subject has been ated and advertised about all it will und from any point of view. But to uild a piece of general legislation on specific case such as this is pre- arious business. The Legislature has had hysterics and recovered so many times since this agitation was begun that the average man on the street could not tell you in ten guesses where the members of that body now stand, what they intend to do or why they are go- ing to do it or not to do it. And we be- lieve the minds of the legislators are more or less splotched with perplexity. Why not drop it and come back to the common sense conclusion that a rigor- ous censorship is more likely to cause mischief than do good? We believe an objectionable performance can be stopped now, under the present law, if properly directed and enforced. We believe that such a censorship bill as is proposed will work badly, will pro- voke and promote prejudice and trouble, and tend to excite just those things which the critics of the "Birth of a Na- tion" have wanted to allay.

BOSTON (Mass.) TRANSCRIPT
MAY 15, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magni- tude and scope. The earlier reels un- roll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to tur- bulent episode. Finally comes an apothe- osis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spec- tacle.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 15, 1915

House caused some debate. Mr Bean spoke for having a decision by a majority of the board of censors, instead of by a unanimous vote. Mr Sullivan of Boston wanted the mayor to pass upon the pictures, with an appeal to the appellate court. He wanted the property rights in moving pictures given more protection than the judgment of one, two or three persons. He argued that pictures that are lewd are therefore immoral, and would come under the present law. The bill would apply to the pictures of "The Birth of the Nation" and bring them under condemnation. He commended the colored people for their orderly conduct in spite of the provocation given in this play. But those with large investments in such property are entitled to full protection.

Mr Norwood of Essex supported the House bill, which came from his judiciary committee. Messrs Bazeley of Worcester and Ellis of Middlesex favored the amendment of Mr Bean, as a unanimous decision being required would give too much power to one man. Mr Cavanagh of Middlesex feared any amendment in the Senate, calling for concurrence by the House, might result in killing the bill, but favored the Bean amendment, understanding that the theater people are satisfied with it. The amendment of Mr Bean was then rejected, 11 to 14. The Sullivan substitute bill was than rejected by a nearly unanimous vote, and the House will was ordered to a third reading without a count.

BOSTON (Mass.) MORN. HERALD
MAY 15, 1915

CENSORS' BILL IS ADVANCED

Senate Refers Change in Fish and Game Commission to Next Legislature.

The bill to vest complete powers of play censorship in Boston with the mayor, police commissioner and chief justice of the municipal court and requiring that their decision must be unanimous was advanced to a third reading in the Senate yesterday.

By a standing vote of 15 to 11, the Senate rejected an amendment to provide that a majority vote of the three proposed censors should be sufficient for a decision and by a voice vote killed a substitute bill offered by Senator Sullivan of South Boston.

Senator Bean of Cambridge, who moved the amendment for a majority decision, gave notice after its rejection that he will move its adoption again when the bill comes up in the Senate Monday on the question of passing it to be engrossed. The House killed a similar amendment when the bill was before that body.

Senator Norwood of Hamilton, Senate chairman of the committee on judiciary, opposed both amendments, and said that the bill as reported by the committee was a fair compromise measure.

Senators Bazeley of Uxbridge, Ellis of Newton, and Cavanagh of Everett supported the Bean amendment, but opposed the Sullivan bill on the ground that the latter would give too much power to the mayor, and even then would not provide a remedy for situations like that caused by "The Birth of a Nation."

Record. Boston Mass
MAY 15, 1915

Tremont Theatre

"The Birth of a Nation" at the Tremont Theatre has now been seen by nearly 10,000 Bostonians and residents of the vicinity. The play enters on its sixth week with the matinee this afternoon. In many respects, this is developing into the most extraordinary run in the history of Boston theatricals.

At first the loudly voiced opposition to the play seemed so great that many persons thought the spectacle would be driven out of the city. Now the popularity of the Civil War and Reconstruction story is such that it bids fair to play the Tremont Theatre right up to the real hot weather season.

The spectacular features of the big battle and Ku Klux scenes, the spirited acting of the large cast, the elaborate incidental music interpreted by Director Arundel's orchestra, and the really extraordinary photography wherein D. W. Griffith and G. W. Bitzer proved themselves the masters par excellence of this new form of art, have provided an entertainment which for merit and universality is unequalled here. The crowds still continue to pack the Tremont Theatre every afternoon and evening.

PITTSFIELD (Mass.) EAGLE
MAY 15, 1915

OBJECT TO HAVING FILMS SHOWN HERE

The possibility of the presentation of the moving picture film, "The Birth of a Nation" at the Colonial theatre has already given rise to considerable opposition and members of the colored race in this city as well as others, will take the matter up with representatives of the theatre and point out to them the inadvisability as they see it of presenting such pictures here.

It was said today that men interested financially in the Pittsfield Theatre company, which controls the Colonial theatre, would also oppose the presenting of the pictures there.

BOSTON (Mass.) COURIER
MAY 15 1915

TREMONT THEATRE.

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theatre of D. W. Griffith's "The Birth of a Nation" as a first class theatrical attraction crowding the house at "two dollar top" prices. The filmed spectacle is now in its fifth week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old-fashioned shows.

"The Birth of a Nation" is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters' hours performance. Mr Griffith's photo-entertainment combines a pictorial survey of Civil War history and of Reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well known Griffith elan and realism, are particularly effective.

into the secret. How this is accomplished, while absurd as the idea of the creation of life in a mannikin is, is better not related, as it would detract from the enjoyment of the farce by future patrons; and the finale is the most absurd of all, and the most original.

Courier-Belmont Mass
May 15, 1915.

J. O. FAGAN ARGUES AGAINST "BIRTH OF A NATION."

Mr. James O. Fagan of Cutter street, upheld the negative in a debate on the question "Resolved, that the play 'The Birth of a Nation'" is an educational benefit to Boston," at the Maverick Church, East Boston, last week.

Dr. Fleisher spoke for the affirmative.

Mr. Fagan contended that it was the purpose of the play to awaken antipathy toward the colored people, that it was a part of a movement of the enemies of this race not only to deprive it of the rights of citizenship but to segregate and transport it to its former African home or some other feasible place. He showed wherein the play is false to history and that it misrepresented facts such as showing the colored people perfectly happy and contented in slavery and none of the dark and cruel features of slavery; that it showed the ruthless destruction of the Northern soldiers but none of the desolation that followed the entrance of the Confederate soldiers into the Northern states.

STONEHAM (Mass.) ENTERPRISE
MAY 15, 1915

HE BIRTH OF A NATION at Tremont Theatre.

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first-class theatrical attraction crowding the house at "two-dollar top" prices. The filmed spectacle is now in its fifth week and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old fashioned shows.

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After seeing this marvellous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than by words. Certainly the "indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

The daily matinee performance given at 2:10 P. M. are exactly the same as those at night. Besides affording the advantage of cheaper prices, they give opportunity to out-of town people to include a visit to the Tremont Theatre with a shopping excursion, the late afternoon trains bringing them back from the city in time for supper.

BOSTON (Mass.) JOURNAL
MAY 15, 1915

1707

SENATE ADVANCES BILL FOR 3 "MOVIE" CENSOR

Defeats Amendment Providing That Two May Stop Production.

LEGISLATIVE

After defeating two amendments proposed, the Senate yesterday ordered to a third reading the bill growing out of the protest against "The Birth of a Nation" which provides that the mayor, police commissioner and chief justice of the Municipal Court of Boston shall have power, acting unanimously, to stop any theatrical production at their pleasure.

An amendment offered by Senator Bean of Cambridge, which would give two of the three censors the right to stop any production, was defeated by a rising vote of 11 to 12, and a roll call was refused.

Senator Sullivan of Boston moved a substitute bill which would give the mayor of Boston the power to stop a play, just as similar power is given to each of the other mayors in Massachusetts cities. His motion to substitute was defeated on a voice vote.

Sullivan Would "Go Slow"

Senator Sullivan said he has seen the play and he believed the colored people had a right to protest against it on the ground that it was offensive to them. He said the Senate should go slow in passing legislation, however, and should have an eye to the protection of property. He said the mayor of Boston should have the same power that other mayors have and for that reason he offered his substitute bill.

Senator Bean said the bill reported by the judiciary committee, requiring unanimous action by the board of censors, would nullify the whole intent of the Legislature and for that reason his amendment should be adopted.

Senator Norwood, chairman of the judiciary committee, said h's associates were unwilling to place in the hands of two men the absolute power to stop a production at pleasure.

Senators Bazeley of Uxbridge, Ellis of Newton, and Cavanagh of Everett, favored the Bean amendment.

LOWELL (Mass.) COURT-CITIZEN
MAY 15, 1915

his amendment to the "Birth of a Nation" moving picture bill, that a unanimous vote of the three censors created under the act should not be required, because such a requirement might nullify the purpose of the bill, but that a majority vote should be substituted.

Senator Sullivan of Boston moved his substitute bill that the mayor should be the censor as to the morality or immorality of a show, but that there should be an appeal from his decision to the appellate court of the municipal court of Boston. He said that he had seen the performance that the colored people objected to and he thought that they had a right to protest against it as offensive to them, but he said that there is law enough now on the statute book to remedy this. He felt that in passing any new act that the legislature should go slow in doing anything that would unwarrantably injure the rights of property. He felt that the mayor should be the censor and that the court would be a proper

BOSTON (Mass.) POST
MAY 16, 1915

Tremont Theatre

David W. Griffith's historical spectacle, "The Birth of a Nation," bids fair to outlast any other attraction in Boston for the spring and summer seasons. The play entered on its sixth week yesterday, with increased popularity, if such were possible after the wonderful record of the first five weeks. The patronage is not only state-wide, but includes many visitors from all over New England, especially from New Hampshire and Maine. The Tremont Theatre is packed twice daily with the enthusiastic crowds, the hours of opening being 2:10 and 8:10 respectively. The Tremont Theatre, with its many entrances and exits, is one of the coolest playhouses in town, but a refrigerating plant is also being installed to keep the theatre at an even temperature of 68 degrees throughout the summer. Business Manager Sheehan, Treasurer Orvitt and Assistant Treasurer William Murphy will keep on the job during the supplementary season so that there will be no change of friendly faces at the box office window.

BOSTON (Mass.) POST
MAY 16, 1915
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The other afternoon I enjoyed watching the two girls attired in colonial costume who hand out programmes to the patrons of "The Birth of a Nation" at the Tremont Theatre, and I was reminded of an episode in "Ben-Hur." It will be recalled that when the Hebrew prince was condemned to the galley he requested that the hortator change him from one side of the ship to the other so that the muscular development of his body might be evenly distributed. These girls hold a bunch of programmes in the left hand and pass them to the patron with the right. It is done with a swinging motion and accompanied by a dainty courtsey.

I observed that the right arm of the taller of the two girls, the one with blond curls, was larger than her left, and the biceps and triceps muscles were quite conspicuous. It was the same with the other and smaller girl, the one with the black tresses. I asked a few guarded questions and learned that about 1100 programmes were given out at each performance, making 2200 for the day, or 1100 for each girl daily. As "The Birth of a Nation" has been running for five weeks, which means 60 presentations, each girl has swung her right arm and crooked her knees 66,000 times. No wonder the muscles have grown.

BOSTON (Mass.) MORN. HERALD
MAY 16, 1915
1709

Lillian Gish, Who Plays the Role of Elsie in "The Birth of a Nation," at the Tremont Theatre.

BOSTON (Mass.) MORN. GLOBE
MAY 16, 1915

Dr W. E. Crockett of Boston has sent "The Birth of a Nation" management at the Tremont Theatre some interesting information regarding the formation of the Ku Klux Klan which is depicted in that spectacle. The doctor as a sergeant in the 4th Maine Regiment captured the first Confederate prisoner of the Civil War, who was Dominick B. Figuet, an Alabamian. He saved Figuet's life from an Ellsworth Zouave who was bent on killing him. Crockett and Figuet became warm friends, and a few years after the war Mr Figuet sent Dr Crockett the complete details of the so-called K. K. K. conspiracy, showing how they were purely local societies and protected the friendless and oppressed in a time of anarchy. The letter, under date of July 8, 1871, is still in good condition. Dr Crockett is a well-known veteran amateur athlete.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 16, 1915

ABOUT THE BIRTH OF A NATION

Its Producers Set Forth Categorically Its Virtues.

An itemized statement has been issued by the sponsors of the film spectacle, "The Birth of a Nation," which is now running at the Liberty theater, New York, preliminary to a country-wide tour. The points made are the following:—

1. The drama has been shown for four weeks in the metropolis and for nine weeks in Los Angeles, Cal., without the slightest disturbance of any kind. The New York run is expected to continue for many months to absolute capacity at the regular price-scale of first-class theatrical attractions.

2. One hundred and fifty thousand patrons have seen and approved the play. The only opposition has been voiced by members of the national association for the improvement of colored people. Their reason, as admitted, is the effect of the play on those northern states permitting the intermarriage of blacks and whites. "The Birth of a Nation" exhibits the folly of such mongrelization.

3. The play has been officially approved by the national board of censorship, who say: "Educationally, dramatically and artistically this should prove a great step forward in motion picture production." It is likewise approved as clean and morally pure.

4. Unlike its predecessor, "The Clansman," which was severely criticised artistically and otherwise, this play received the greatest verdict of praise ever given to a production in New York city. The critics hailed as "the triumph of a new art" this work by a native southerner, David W. Griffith, who has advanced the motion picture from a toy to the dignity of epic drama.

5. The events of the war between the states and of reconstruction, pictured in "The Birth of a Nation," are matters of authentic history. Every detail has been verified. So confident is Mr Griffith of its accuracy and truth that he has invited a committee of representative editors to come to New York at his own expense and see the play, with the promise that if they find "The Birth of a Nation" objectionable he will withdraw it from the boards.

BOSTON (Mass.) MORN. GLOBE
MAY 16, 1915

"The Birth of a Nation"

Pictures at the Tremont

David W. Griffith's historical spectacle, "The Birth of a Nation," entered on its sixth week at the Tremont Theatre yesterday with unabated patronage, which is not only State-wide but includes many visitors from the other New England States, especially from New Hampshire and Maine.

The Tremont Theatre, with its many entrances and exits, is one of the coolest playhouses in town, but a refrigerating plant is also being installed to keep the theatre at an even temperature throughout the Summer. Business Manager Sheehan, Treas Orvitt and Asst Treas William Murphy will retain their positions during the supplementary season, so that there will be no change of friendly faces at the box office window. Special arrangements have also been made to retain the same orchestra personnel, and the expert operators whose work has been largely responsible for the wonderful projection of the picture will likewise stay on duty.

The acting of the very large cast, the wonderful spectacular battle and horsemanship scenes, the beautiful instrumental music, the marvelous photography achieved by Mr Griffith and his camera man, G. W. Bitzer, mark the play as the most extraordinary entertainment in the art of spectacular picture drama that has ever been seen in Boston.

BOSTON (Mass.) MORN. HERALD
MAY 16, 1915

Tremont Theatre

David W. Griffith's historical spectacle, "The Birth of a Nation," began its sixth week yesterday in the Tremont [illegible] with increased popularity. The patronage is not only state-wide, but includes many visitors from the other New England states, especially from New Hampshire and Maine. The theatre is packed twice daily with the enthusiastic crowds at 2:10 and 8:10, respectively. The superlative acting of the very large cast, the wonderful spectacular battle and horsemanship scenes, the instrumental music, the marvellous photography achieved by Mr. Griffith and his camera man, G. W. Bitzer, mark the show as the most extraordinary entertainment in the new art of spectacular [illegible] seen here.

BOSTON (Mass.) AMERICAN
MAY 16, 1915

Unusual success.

Tremont Theatre.

David W. Griffith's historical spectacle, "The Birth of a Nation," holds fair to outlast any other attraction in Boston for the spring and Summer seasons. The play entered on its sixth week yesterday with increased popularity, if such were possible, after the wonderful record of the first five weeks. The patronage is not only Statewide, but includes many visitors from the other New England States, especially from New Hampshire and Maine. The Tremont Theatre is packed twice daily with the enthusiastic crowds.

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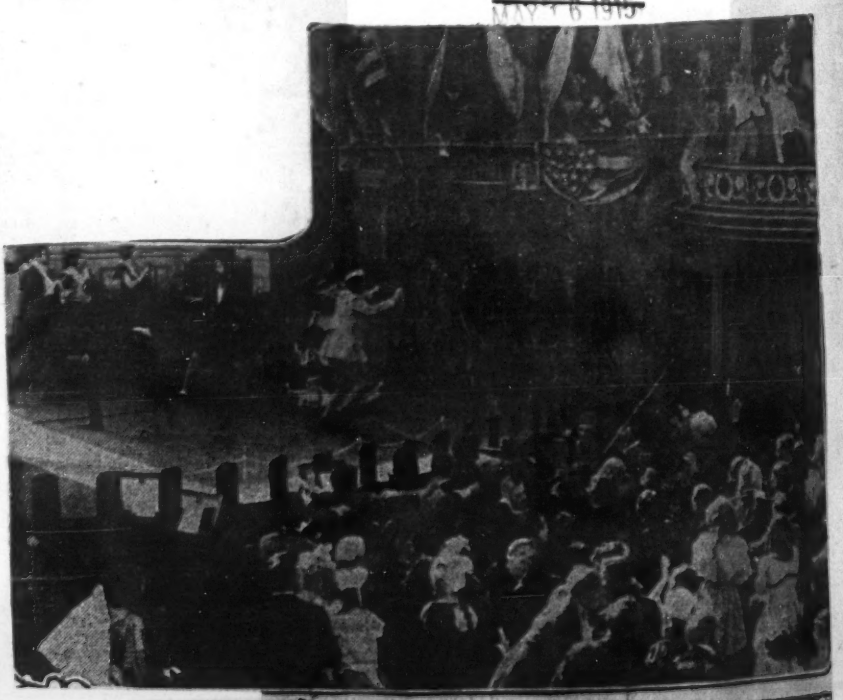
BOSTON (Mass.) AMERICAN
MAY 16 1915



SCENE SHOWING THE ASSASSINATION OF LINCOLN IN "THE BIRTH OF A NATION" AT THE TREMONT

WORCESTER (Mass.) TELEGRAM
MAY 17, 1915

ASKS FOR SQUARE DEAL.

Harry Elliot at Forum Says Record of Negro Shows Race Deserves It.

The forum organized by Rev. William B. Perry, Bethel church, conducted its first meeting at the church yesterday afternoon.

"The negro is not understood by the people among whom he lives," declared Harry Elliot. "He asks but for equal opportunity with the whites in the trades and the schools, and his past record shows he deserves it.

"The photoplay, 'The birth of a nation,' is a libel and a slander to the colored race, and it should be immediately suppressed. It was written to prejudice the minds of the people of the North against the negro, and it places the negro in a false light.

"The discrimination against the negro reacts upon the whites in the South—and in Worcester."

He pleaded for better social and home conditions among the negro saying that much of the dislike for him is caused by careless conduct, rather than immoral conduct.

Officers chosen were: President, R. E. Potter; first vice president, Walter Scott; second vice president, L. Stovall; third vice president, A. F. Gunn; fourth vice president, E. E. Rickard; recording secretary, R. J. Griffin; treasurer, P. Greenleaf. Rev. William B. Perry was appointed advisor, and will select his own committee, to consist of 12 men and 12 women.

At the next meeting a constitution will be presented. The officers and the advisory board comprise the executive committee. Public meetings will be conducted once a month.

WORCESTER (Mass.) POST
MAY 17, 1915
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OFFICERS ARE ELECTED BY BETHEL CHURCH FORUM

"The Forum," organized by the Rev. William B. Perry, [illegible] of Bethel Church, yesterday [illegible] had its first meeting yesterday afternoon and elected officers. Henry Elliot spoke at length on the photoplay "The Birth of a Nation" and [illegible] libel and a slander to the colored race and should be immediately suppressed. It was written to prejudice the minds of people of the north against the negro and it places the negro in a false light. He pleaded for better social and home conditions.

The officers are: R. E. Potter, president; Walter Scott, first vice president; L. Stovell, second vice president; A. F. Gunn, third vice president; E. E. Rickard, fourth vice president; R. J. Griffin, recording secretary; P. Greenleaf, treasurer, and the Rev. William B. Perry, advisor.

Pittsfield (Mass.) REPUBLICAN
MAY 17, 1915

[illegible] of the colored race in Pittsfield has started opposition to showing the film "The Birth of a Nation" at the Colonial theatre this city, as was announced [illegible] be done in the near future, and [illegible] representatives of men financially [illegible] matter. It is also understood [illegible] members of the Pittsfield [illegible] which controls the theatre [illegible] showing of the pic-

BOSTON (Mass.) JOURNAL
MAY 17, 1915

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RIDING DOWN "CARPET-BAGGERS" AND INSURGENT NEGROES

The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

By Gertrude Stevenson.

Part XIII. of "The Birth of a Nation." Part XII. was printed in Saturday's Journal.

The narrative of "The Birth of a Nation" is protected by copyright. All rights to the use of this narrative version are reserved.

While his henchman was busily engaged in organizing the negroes into a solid, cohesive body, intent on 40 acres and a mule and exulting in their new supremacy over their old masters, Austin Stoneman was active with his obedient Congress, preparing to legalize the plans which surged through his brain of making the former slavemasters the slaves of slaves. Openly hostile to "the man at the other end of the avenue," as he always called President Johnson, he pushed forward his own plans and systematically checkmated every move made by him.

PLANNED IRONCLAD TEST OATH

On the reassembling of Congress for the second session, he urged the passage of the most drastic Reconstruction act he had yet conceived, one which would not only enfranchise the blacks, but at the same time disfranchise the leading Southerners by its clause requiring an ironclad test oath which disbarred from suffrage or holding of office any man who had fought on the side of the Confederacy, or who had aided the Confederacy in any way, shape or manner.

Feeble, almost to the point of collapse, he managed to pull his depleted physical forces together to make an impassioned speech in order to still further impress his ideas of the duty of the hour and to warn the country that mercy is oftentimes the worst form of cruelty. An old man, broken with the storms and cares of state, he could no longer walk solely with the aid of a cane, but was obliged to be carried up the Capitol steps, always by two brawny negroes whom he had himself selected. As they set him down and assisted him to his seat, he would invariably remark jocularly: "What shall I do when you die?"

With one foot in the grave and his voice so weak he could not be heard in the galleries, except when worked up to a point of frenzy, he flamed with eloquence and excitement his voice carried his message to the remotest corner, and he succeeded in having his plans put through with consummate ease and triumph. Before him the President stood helpless.

Lynch and his cohorts were ready the moment the Reconstruction act was passed. It was a simple matter to enroll the negro vote. As soon as the registration was complete elections were ordered and Stoneman's policies were at last in full swing in every Southern State.

Piedmont had never seen such an election day. Darkies for miles around poured into the city from morning until night, many of them exercising the new and intoxicating prerogative of suffrage at least three times the first day and again on the succeeding day, for the polls were kept open for three days so that no recreant negro should be denied his new, North-given privilege.

"White Trash" Turned Down

Dr. Cameron and Ben, with several friends, had attempted to vote the first morning. The shambling old negro in charge of the ballot box refused to accept any ballots from "low down white trash." Gus, more insolent and high-headed than ever, with his newly-acquired job of keeping order at the polls, ended the altercation with despatch by planting his bayonet squarely in the middle of Dr. Cameron's back and ousting him bodily from the place. Ben and the other men were similarly humiliated. Crushed beyond speech, they sought the quiet of the Cameron home.

The negro was the man of the hour. White blood was not asset unless it flowed in the veins of the "scalawag" or the "carpet-bagger."

Most of the negroes could not tell, and probably never knew, the name on the ballot they dropped in the box. As a rule they did what the bureau agents or the soldiers told them to do without the faintest glimmering of an idea of what it was all about.

Ex-Slave Representative

The election returns showed 101 negro representatives and 21 whites. Silas Lynch was elected lieutenant governor by an unprecedented majority. Ulster county, in which Piedmont was situated, sent as its representative one of the Cameron's former slaves, who could neither read nor write and who had never worn a pair of shoes in his life. Some time later Charles Sumner had the pleasure of welcoming a colored senator to the Capitol. Stoneman's mad dream of power was a reality. His principle of rule or ruin was established; its despotic phases and Africanizing evolutions fully installed.

The celebration of the black landslide was a night the Camerons never forgot. Because they had been one of the proudest and richest families of the town, the street in front of their house was selected for the largest bonfire and the center of the night's activities.

The shrieking and howling kept up far into the night, the black figures of the new and highly successful voters outlined against the flaming fire like so many uncanny wraiths of another world.

Flora In Terror

Flora clung to her mother in spasms of terror. Mrs. Cameron, stout-hearted and indomitable as she had been through all her trials, could offer scant comfort, knowing that nearly every member of the exuberant mob outside was armed with some sort of weapon.

Sleep was out of the question until, from very exhaustion, the black victors sank down to sleep in their tracks like a beleagured army encamped in a city.

Neither the Camerons nor any of the other Southerners so sorely oppressed suspected Austin Stoneman as the master conspirator of their misery. Recognizing him as a Radical of the most extreme type, they looked upon him as an individual rather than the leader of the party.

Therefore when Elsie, writing that her father had been ordered South for his health, asked for accommodations at the Cameron house, Mrs. Cameron was glad to open her doors with something of the old-time hospitality. Ben was elated at the prospect of Elsie's visit and Margaret certainly not displeased when she learned that Phil was also to accompany his father.

Misplaced Sympathy

Mrs. Cameron's kind face became instantly sympathetic and her manner solicitous when she got the first sight of Elsie's father. His face had grown thinner and thinner, his lips were bloodless and his dark wig, with its hair drooping on the pale cheeks, gave him a weird aspect, not unlike a corpse. His strength was at a minimum, so much so that his movements were stiff and constrained, his gestures angular and automatic and his voice reduced to a faint whisper. Only the fire of his purpose and its flames of determination seemed alive, illuminating the dying shell and keeping it alive by its sheer intensity.

"I'll disappoint everybody yet," came the shrill whisper to every inquiry about his health, as though, loath as he was to die, he suspected that everyone was eagerly waiting his end.

When the motley State convention assembled, he insisted his health was sufficiently improved for him to attend. Supported by the suave and smirking Lynch, he saw his colored wards in action.

The wildest session of Congress he had ever seen paled into insignificance before the orgy and riot of that day's meeting.

Every word uttered which met with the black approval was greeted with cheers and shouts of delight, and religious exhortations calling upon the Lord to witness the blessed deliverance of the negro.

An Uncouth Orgy

Anything which displeased them was hissed and jeered and drowned in uncanny howling, in which the race was proficient. Missiles flew with disturbing frequency. Members drank from the bottles they had brought with them, and ignoring the cuspidors, spat on the floor. The helpless and wretched white minority were often obliged to leave their chairs and squat under their tables until the riot should subside and the colored speaker demand some order out of the confusion.

The order from the chair that all members must wear shoes was greeted with sullen disapproval, quickly forgotten, however, in the joy of the vote requiring all whites to salute negro officers on the streets. The session broke up in a hilarious outbreak of congratulation upon the passage of a bill permitting the intermarriage of blacks and whites. Lynch was seized, hoisted on black shoulders and carried in a triumphal procession around the hall. It had been the most eminently satisfactory session the negroes had ever known. At its close, Stoneman hastened to congratulate Lynch as that "gentleman," flushed with victory and prestige, helped him out of the hall.

"Need a little coaching—a little training," Stoneman declared, "but they'll come along all right. Give them a little time. That's all they need."

Thus the old man bolstered up his first surprise and shock at the day's proceedings all the way back to Piedmont, where weary and exhausted from the trip, Elsie tried to make him comfortable and to minister to his wants.

Messenger of Love

She had spent the day with Ben, a glorious, wonder day, as they rode, side by side, along the country roads leading out from Piedmont. On their return he had brought her a dove, which he declared must be the messenger of his love for her.

Startled and blushing, she had carried the snowy bird to her room where Mammy Cindy, only too delighted at adding to her family of interesting young folks, had produced an old bird cage in which to imprison the captive. Knowing her father's attitude toward the South, Elsie wondered what his verdict on a Southern son-in-law would be, and dreaded the possible conflict of opinion.

"At any rate, he's the best daddy that ever lived and I'll never marry against his wishes," she murmured. "Never, never, never!"

At the same moment her fertile young brain busied itself with arguments in Ben's favor, to be enforced on the aforesaid "daddy" at some future date.

Ben had learned of the doings at the State House immediately after parting with Elsie. Quick color mounted his dark cheeks and an expression neither his mother nor Elsie had ever seen gloomed his glowing eyes.

Disgusted with life in general, in spite of the sweet promise in Elsie's eyes; heartsick and desperate at this latest evidence of the degradation and ruin of his people, he walked down to his favorite retreat at the river's edge.

One thought predominated. The thing could not, must not, would not be endured. The one problem was how to raise the black heel that was already on his own neck and on the neck of every other Southerner. Armed conflict had failed in one instance. It was not to be thought of in this.

Birth of the Clan

At the end of the war, Ben had resignedly and unequivocally accepted the situation. His every thought and action since he had relinquished his arms had been in good faith. He intended to be loyal. By that he meant to abide by the laws of the land, to fulfil all his obligations and to keep his word sacredly. He believed the conquering North had no right to demand more. He felt the Union had no right to ask, let alone expect, that a man immediately profess unbounded love for a Union against which he had been fighting for four years. More than that, he did not intend to be so unutterably hypocritical or base as to declare that the Union flag had already usurped in his heart the place which had so long been sacred to the Southern Cross for which he had fought and bled.

As he sat struggling with the problem of the South, his attention was suddenly attracted by the shrill cries of children playing on the shore farther down the river.

Two delicate white children, their rightful inheritance wiped out by the war, were running from a crowd of kinky-haired pickaninnies, who had started something not unlike a pitched battle. As the black youngsters became more and more annoying, the two white children hid behind a rock.

Ben could see them covering themselves with a big piece of white cloth. The pickaninnies found their prey and were about to resume the childish hectoring, when the white youngsters started to run, still covered by the piece of cloth. The little darkies stood rooted to the spot. The next instant they were running wildly in all directions, screaming with fright and terror. The white children suddenly realized that their pursuers had fled in the other direction and laughingly emerged from the ghost-like covering.

In a flash—a veritable inspiration—a thought surged through Ben's brain.

Negro Fears Spirits

The negro's instinctive fear of spirits—his innate awe of the supernatural—That was the answer!—This the way. What couldn't be accomplished by force or moral suasion, Ben saw possible by preying upon the superstitions and ignorance of the black race he knew so well.

That moment saw the beginning of the "invisible Empire"—a last desperate effort to save the white South from the black ruin which enveloped her—a struggle which was destined to be bloodier and more spectacular than any battle of the war.

(To Be Continued Tomorrow.)

WORCESTER (Mass.) TELEGRAM
MAY 17, 1915

PHOTO PLAY DENOUNCED

Rev. Mr. Gist Scores "Birth of a Nation"

BREEDS CONTEMPT AND PREJUDICE

Webster Man Flays Rev. Thomas Dixon, Jr.

Special to The Telegram

WEBSTER, May 16.—Nathan H. Gist, pastor of the Congregational church, tonight scored the picture play, "The birth of a nation," in a sermon at the Congregational church. Rev. Mr. Gist deplored the fact that Boston, where "America" was sung for the first time, should have flouted before them the doctrine of Mr. Dixon, as shown in the photoplay.

"The Rev. Thomas Dixon, Jr., persists in showing his countrymen his radical doctrines concerning the negro, and we are told by one or our leading periodicals that he wished to show the colored Americans in such a light that he shall be driven from the country. None but the most radical reformer will adopt such a method to bring about that ungodly thing.

"Such works as Mr. Dixon gives us breeds contempt and prejudice, sow the seeds of discontent, increase racial antipathy, glorify crime and widen the breach between the two races. His book, entitled "Leopard's spots," is surely anything but history. The very title has a stinging implication that cuts like a knife.

"If the story typified southern life generally, it could be tolerated. But it does not give us real history, for the author would have us think that as a

leopard never changes

his spots, neither does a negro change. But is that true? Compare the negro of today with the negro of 50 years ago. The contrast is wellnigh incredible. . . .

"Every time the negro has been given advantages he has seized them and developed wonderfully. His enthusiasm and patience might well be held up before our youth today for emulation. The public-spirited citizens of the South are opposed to Mr. Dixon's doctrines. They agree with their northern brethren that the people have a right to know the truth, whatever the sentiments of the author may be.

"Neither time nor expense has been spared in producing the photo drama, 'The birth of a nation,' which is based on Mr. Dixon's story, 'The Clansman.' The play is typical of Dixon, but not typical of conditions during the reconstruction period. We quite agree with one of our leading magazines, that the opportunity afforded in 'The birth of a nation' would have been the delight of any great and careful novelist, and one which would have taxed the knowledge of a great historian. But, unhappily for the value of this drama, Mr. Dixon is neither.

"As Mr. Dixon sees the story, according to this picture, New England slave traders brought the slaves to the South. During the period of slavery the negroes are happy, working, as

we are told in

large letters on the screen, from 6 in the morning until 6 at night, with two hours off in the middle of the day. Abolition grows, the South secedes, war comes.

"The principal characters in that struggle are passed in sublime review upon the screen. The North triumphs, the radical element in Lincoln's party adopts a policy of reconstruction, involving social and political intercourse between the black and white races Then the Ku Kluxlan springs into being, with all of the selfish and intrepid chivalry of the middle ages, marshaled into legions which never existed, suppresses the insurrection and saves the South from destruction.

"And that drama is now flaunted before the eye of countless thousands in the chief city of New England, within 10 minutes' walk of the old cradle of liberty, where the eloquent Wendell Phillips, despite social ostracisement, made his debut, took his stand proudly beside the black man of the South and said he would be the champion of his rights until the streets of Boston became too white for the tread of the slave; in the city where 'America' was sung for the first time; in the city where William Lloyd Garrison

began his crusade

against slavery, and where that man was dragged over the cobblestones with a rope around his neck, and was the only cool man in that devilish mob; in that city which was the hotbed of the American Revolution; in that city which sent forth the Adamses, Hancock, Franklin, Quincy and Sumner, all of them the voice of the oppressed.

"Shouldn't Boston be indignant over such unfair and vicious scenes as those from this play, 'The birth of a nation.' Mr. Dixon is a partisan. His doctrines make the masses restless. He is unfair. Gross immorality and dastardly vilifications are in this play. We do not wonder that the negro race protests against such a propaganda. And as citizens in this land of the free they have a right to ask protection of their rights. They should not be compelled to submit to such indignities. The Ku Klux-Klan that Mr. Dixon holds up as mighty heroes were guilty of mob murder, and their insurrections reached such a state that the federal government was forced to call troops to suppress them. Their rise growth and operations would have been impossible in any period or

BOSTON

construction period

when there was death and desolation and decay on every side. Mr. Dixon does not mention either demise, nor the unlawful acts that led to their suppression.

"The birth of a nation glorifies crime. What is ever gained by uncovering the diseases and leprosies of society? Sin and filth are plentiful enough, we all know, but how can any one justify crime? Why should our youth be permitted to feed upon such husks as Mr. Dixon would give them? We ought to teach them history, but not poison their minds with prejudice by presenting such material as this and then call it 'history.'

"No doubt the things portrayed by Mr. Dixon did exist in some places in the South, but they are far from representative, and they do not typify conditions throughout the South. The vigorous crusade against the showing of such pictures ought to continue until they are prohibited.

"Massachusetts has never been found wanting when this nation was leading a fight for liberty. This state has led it alone, and it should lead it today, that there may be justice, love and liberty to every citizen in our land.

"It is not a land of freedom where such ferocity is allowed to prevail. May the vision of Wendell Phillips be fulfilled. Years hence, when the smoke of this conflict clears away, there will be seen under our flag all tongues, all nations, all creeds, one kindred, and on the banks of the Potomac, the goddess of liberty, robed in light, four and thirty stars for her diadem, broken chains under feet, and the olive branch in her right hand."

Motion Picture World
New York. May 15, 1915
(about Boston)

18FF Censor Bills Aplenty

Massachusetts Legislature Swamped with All Kinds of Censorship Measures—Wave of Excited Protest Said to Be Due to the Boston Showing of "The Birth of a Nation"—Some of the Bills Offered—Standing Against the Agitation.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

As a result of the great agitation caused by the Boston production of "The Birth of a Nation," the Massachusetts Legislature is swamped with all kinds of censorship bills, submitted by various interested persons who believe that they have the solution to the problem.

The joint legislative committee on judiciary granted a hearing on the Sullivan bill last Monday. This bill would prohibit the performance of "any show or entertainment which tends to excite racial prejudice or tends to a breach of the public peace."

So great a crowd assembled in the largest room in the State House to listen to the arguments of the opponents that Senator Norwood felt it necessary to warn the spectators that comment would not be tolerated and that hissing and applause would result in the clearing of the room.

J. Mott Hallowell offered the committee a bill as a substitute for the Sullivan petition which would amend the present law so that no entertainments or shows could be given that would cause race hatred or religious prejudice.

M. Sumner Coggan has also offered an amendment which would give authority to stop any production to a board of three members, if in their opinion the show was immoral, obscene or in any manner disagreeable to public tastes. This board would consist of the Mayor of Boston, the Police Commissioner and a judge of the municipal court. This bill has since been reported favorably.

Rev. Chauncey J. Hawkins, of Jamaica Plain, told the committee that he came to protest against the attack on American freedom. "We suffer many things from the press that we do not like," he said, "and I think that the same should apply to the stage. I, therefore, protest against any restriction of this freedom and I believe that no race should be beyond criticism." He also stated that he had no other interest in the matter. He said that his limits to restriction on censorship would be immorality. The majority of the negroes present in the room loudly hissed the remarks of Dr. Hawkins.

Dr. Charles Fleischer, one of the most prominent Jewish rabbis in this country, declared he thought the present law to be sufficient.

The Rev. Thomas B. Gregory, for fifteen years on the editorial staff of the New York American, and a Southerner by birth, said that the scars of the war were practically eliminated, and spoke on the truthfulness of the play. He declared that everything depicted by the play was true since he had seen them with his own eyes. The play, he said, is merely educating the people to facts.

Eugene Walter, the playwright, said that long after the negro problem was solved there would be many playwrights who would wish to make a living, and these people would want to know how far they might go. He strenuously objected to any proposed law which would allow any one to stir up ill feeling by rivals or enemies.

Corporation Counsel John A. Sullivan, representing Mayor James M. Curley of Boston, said that the Sullivan bill was inadequate from any point of view. While it inflicted a penalty in this case, it would also penalize any play tending in the remotest degree to incite race prejudice. The play has a recognized and valuable part in the life of the people and it would be unfair to impose such a law. He said that laws cannot be broken because of the whims of a body of people.

Judge Brackett, representing the Boston Theater Managers' Association, said that the proposed legislation would affect the interests which he represented.

N. Y. Motion Picture News
(About Boston)

New Laws And Court De

This department is designed to keep the industry informed of all news concerni Federal, State, County or Municipal, that may affect the business, and o any branch of the trade with the authorities in all sections of the

18FF

100,000 Patrons Protest Boston Censo

"Do you want Bill Jones and Mary Jane Busy Body, to tell you what moving pictures you can or cannot see?"

That is only one of the battle cries spread broadcast throughout the State of Massachusetts by the Co-operative Anti-Censorship committee, organized to fight the bill in the legislature which would place motion picture censorship in the hands of three officials and, say the picture men, "put 80 per cent. of the picture theatres of this state out of business the first week after the bill went into effect."

The Carstens bill, they call it, and it is the outgrowth of circumstances which have involved the police court and the pulpit, the governor, mayor and negro agitator. The film men had their legislative program all mapped out, with certain prospects that "next general court" would lull the censorship bill to sleep until at least another session. Then "Hypocrites" came along. The mayor ordered Truth to be clothed and the first faint rumblings of the coming storm were heard.

Starts Over "Birth of a Nation"

Griffith's "Birth of a Nation" brought the lightning, thunder and the demagogue. Eleven arrests were made, 3,000 negroes and their sympathizers marched to the State House, the governor wept with them (and has since been accused of playing politics in the matter) and the demand for a rigid censorship bill became a roar.

Promptly the motion picture men came to the front. Their committee began sending letters to every exhibitor in the state, enclosing blanks to be signed by public men in the various cities and towns.

"And they went to it right off the reel," said Manager Murphy, of the United Film Service to the News representative. "Why, at one theatre in Boston alone, our appeal for support from the people against the censorship outrage has brought to me more than 100,000 signed protest blanks."

"But isn't some sort of rigid censorship necessary?"

National Board Is Enough

"We have it now," was the decisive reply. "The National Board is composed of 132 prominent people who are trained observers. They are doing an extremely arduous work well. And what can a board of three do in this State? We run the reels off at the State House for official approval. We never run them faster than 15 minutes to the reel. With an eight-hour day, no lunch, and steady work right through till Saturday night, just 192 reels could be examined. Last week alone 252 reels were released here. Three men can't do the work."

"What effect would cutting down the film supply have?"

"The only possible outcome of such a cut would be to put 80 per cent. of the theatres out of business. This would throw a thousand people out of work. And why? So that three more political jobs may be created. And they will kill the film with the punch, which will cut down the attendance at the theatre. Then the exhibitor will want to raise the price to make up; and he will have a poorer show to offer. I tell you, this bill must be killed; it's unnecessary, unjust; a bit of political meddling in a business which should be entirely free from politics; because the picture business is the people's business. Their films are properly censored now."

The committee in charge of the opposition consists of Mrs. Alice R. Carroll, social worker; James F. Burke, president Motion Picture Operators' Union, Alden Washburn, exhibitor, Film Exch exhibitor.

Committee This com in the thea sign the pr read:

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The Bos ship bill wo of investme ness in this people and of three fo 135, which years."

Another f one dollar t of a reel und two dollars f

WANTS STRICTER CENSORSHIP.

Lieutenant Governor Has Been No Show But Cites Reports of Them.

At a meeting of the Twentieth Century Club, Boston, Lieutenant Governor Grafton D. Cushing declared his belief in governmental censorship of moving pictures and favored the Carstens bill, which is now before the Massachusetts Senate.

Mr. Cushing admitted that he had never been inside a moving picture house, but based his judgment that censorship is necessary on the reports of private inspections that have come to him.

He stated that the inefficiency of commercial censorship of moving pictures had been showing, adding that of 616 films reviewed in Boston by forty volunteers, 134, or about one-fifth, violated certain standards as follows: Twenty-nine were obscene, thirty made vice attractive, seventeen were grossly degrading in taste and thirty-eight explained methods of crime. He estimated that 120,000 children viewed these films in seventeen weeks.

Another inspection covered 1,301 films in other Massachusetts cities, 236 of which violated standards, fifty-six for obscenity, twenty-five for making vice attractive, eighty-nine for being of grossly degrading tastes and sixty-five for illustrating methods of crime.

He believes it easily possible for the board of three provided for in the bill pending to censor 225 films a week, and said that the provision providing for an appeal to the superior court would safeguard the theaters' interests.

"It is easy to talk of the freedom of the press and of speech," he said, "but to allow people to traffic in unfit scenes of life is absurd. There are numerous good pictures, educational; many of them which can be enjoyed by old and young alike, and it is incomprehensible that Massachusetts should allow the present state of things. This censorship is necessary. If a picture like 'The Birth of a Nation' —I have not seen it myself—but if it ought to be stopped, as many have said, then there ought to be authority to stop it somewhere."

Carl C. Carsten, father of the bill, said that he thought the important bill for "Can this censorship be carried on intelligently? Undoubtedly there are dangers involved that this censorship would become so strict and unreasonable as to be stupid.

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MAYOR CENSOR

Mayor Charl Calif., is prep to provide for ville and movi He proposes dress, characte deville perform tures by elim characters, ma robbery scenes consist of five the mayor an council.

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Boston Journal. May 18

The Birth of a Nation

The story here told is the story shown in the remarkable motion picture production now in Boston.

By Gertrude Stevenson

Part XIV. of "The Birth of a Nation." Part XIII. was printed in yesterday's Journal.

The narrative of "The Birth of a Nation" is protected by copyright. All rights to the use of this narrative version are reserved.

Ben entered into his new adventure with all the enthusiasm of a boy and all the lofty earnestness of a chosen deliverer of his people. Friend after friend was visited and told of the simple but highly effective scheme of outwitting the Northern politicians and terrorizing the negroes into some semblance of order and decency. The idea spread like wildfire and everyone concerned was swept along by a wave of sanguinity and hopefulness which seemed certain to assure the success of the plans.

BEN DESIGNS "KLAN" UNIFORM

Ben himself designed the costume and put the first pattern together with pins. The idea was to envelop each man and his horse in a long, white, ghostlike robe, which would serve the two purposes of intimidating the negroes and concealing the identity of the wearer. With much of the mystic in his own nature, Ben immediately conceived the idea of ornamenting the front of the garb with a cross within a circle, the cross to carry out the idea of the Southern cross and the circle to signify the unbroken circle of men who were to engage in the work.

The next thing was to think of a name for the organization. Descended as he was from the clansmen of old Scotland, Ben first suggested the Greek word, Kukloi, meaning band or circle, and thus clan, to a group who were discussing ways and means. Stephen Wade repeated it.

"Ku klu! That sounds good!"

"Why not Ku Klu Klan?" Sam Small suggested.

"That would certainly be alliterative," Ben agreed. "Why not put an 'x' on the second word?"

Thus it was agreed and the group of men, determined on the protection of their homes and property, their own lives and the safety of their women folks, became the Ku Klux Klan, at once a more solid and dignified body because it had a name. Nothing could have been more meaningless and nothing more mysterious, which was exactly the spirit and aim of the men concerned. The very sound was suggestive of bones rattling together. Like the costumes it seemed a symbol from a spirit world. Even the members at once felt its weird influence, its uncanny significance, as later the general public was to be mystified and terrified by those three fantastic Ks. From the moment of the decision on the name, everything connected with the order was made to harmonize with its spooky syllables and the spectral costume.

In addition to the face mask with holes for the eyes, nose and mouth, Ben devised a tall, cardboard hat of hobgoblin design, so fashioned as to make the wearer look tremendously tall and impressive. To add to the phantomlike apparition he insisted that no word should be spoken unless absolutely necessary and that all orders be given by a sharp whistle according to a secret code which he worked out late one night when his family thought him sound asleep.

Reveals Secret to Family

His frequent absences and mysterious comings and goings had already aroused comment in the family circle, and Elsie was beside herself with pique and curiosity because she had not been taken into his confidence.

To every inquiry he answered:

"Don't ask me. You'll all know later."

In spite of his unusual actions for days, the family was scarcely ready for the denouement. One afternoon he came in, flushed and excited, took his mother, Margaret and Flora into the sitting room, locked both doors, peered out of the windows to be sure no one was about and then produced the fantastic model he had made from under his coat.

Breathlessly he explained that he wanted them to make costumes just as fast as their nimble fingers could sew. Mrs. Cameron's sad eyes filled with alarm and her cheeks blanched. This was a new danger—a new risk for her one remaining son.

But Margaret looked at him with renewed admiration. To her, as to hundreds of other young women in that Southland, the war had been a period of horror, but the latest developments were more than her proud spirit could stand. She bitterly resented the loss of her freedom—her inability to go and come as she pleased, and as she had been accustomed to even in the worst days of the war. It was with rising color and hope that she picked up the strange costume to examine it and find out how it was made.

The whole present position of the South rankled in the heart that had had such high hopes and proud ambitions for her brothers, and the last few months had seen her oldest and cleverest brother completely outwitted by Northerners; she felt to be inferior, helplessly futile before former slaves equipped with muskets the Northerners had put into their greedy black hands.

"I'll work day and night for this thing," her voice vibrant with repressed passion. "Between us we can make dozens in two or three days."

Margaret Enthusiastic

Ben's face lighted. It was sweet to find an answering enthusiasm—a spirit surpassed only by his own.

"We must get Elsie to help, too," Flora suggested, with youthful eagerness. She had fallen head over heels in love with the beautiful Northern girl, with her handsome clothes and her dainty ways, and followed her every chance she got like a faithful page.

Ben looked up in quick alarm.

"Oh, no, Flora," he said sternly. "Elsie must never know about this. Don't mention it to a living soul."

He turned to his mother and Margaret.

"Guard my secret as you would my life," he instructed them. "For that would be the forfeit if my part in this work were ever known."

Flora's bright smile faded.

"I'll never breathe a word about it, Ben," she declared earnestly. "Hope to die, cross my heart, black and blue!"

As if that awful vow were not enough, she rushed to the old desk, where, carefully folded, she had preserved the flag Ben had given her when the Confederacy was born.

"Now, will you trust me, if I promise with this on my heart?" she demanded.

Ben smiled down at her fondly.

"I'd stake my life on you, little sister."

"Hide All These Things"

"We'll go right to work on these," Mrs. Cameron put in, practically, her thimble already on and needle and thread in her hand.

"I've got to rush off now," Ben answered. "Be sure and hide all these things when you're not working on them and keep the door locked when you are," he admonished, as he started out.

Flora ran gaily after him.

"You're such a funny boy," she declared as she caught up with him in the hall. "I should think Elsie'd be the first one you'd tell."

Ben laughed.

"This is the South's secret," he answered.

Flora, filled to the brim with mischievous fun, took his face in both her hands and kissed him boisterously.

"That's to make up for Elsie," she teased.

"Elsie will, too, some day," he bantered in return, and hurried out of the door.

"Can't I sew, too?" Flora demanded, upon returning to the sitting room.

"You'd better wait until morning," her mother answered. "Then we'll have some more all cut out and ready."

Flora sat down and watched her mother and sister for a few moments, but she was too lively to remain long inactive.

"Ben forgot to get the spring water," she announced suddenly. "Guess I'll go down myself."

"No, I don't want you to go," her mother answered sharply. "Ben won't be gone long and he'd be fit to be tied if he came back and found you'd been down there alone."

"Oh, bother!" Flora exclaimed. "I can't do this and I can't do that! What can a girl do? You won't let me go just down to the spring in broad daylight. This whole business makes me tired. I can't stir outside the house but Ben looks daggers at me. Those silly darkies won't touch me. They wouldn't dare."

With that she jumped up and, darting into the kitchen, reappeared with the bucket on her arm.

"No, Flora, I won't let you go," her mother declared. "Put that bucket down and behave yourself."

Flora Dares Danger

"Please, mama—just down to the spring," she begged. "My feet are just itching for a good walk, and I'm dying for a breath of fresh air. I hate being cooped up in the house ALL the time."

She was already at the door. Her mother dropped her work and started after her, but the younger feet were fleeter. Flora, healthy young animal that she was, was already half way down the lane.

When she was sure she had eluded her mother she slackened her pace and proceeded to enjoy the bit of freedom now so rare. A scarlet poppy attracted her for a moment. A butterfly, black and yellow and purple, called forth a low, delighted cry as she watched it poised on a great flat leaf.

FLORA IN TERROR AFTER CHASE

"La, la, dee," she caroled, instinctively bursting forth into song as soon as she was out of doors and among the flowers.

"Oh, me—Oh, my," she mimicked to herself. "What will that big brother of mine say?"

"He'll say, Flora's a very naughty girl!" she answered herself, reproducing Ben's sternest tones.

"Then I'll kiss him and kiss him and kiss him," she chuckled, "and he'll have to laugh—and then he'll forgt all about it."

She tripped on, the sinking sun catching the burnished gold of her hair, glinting in her blue eyes, radiating pink in her cheeks.

Arrived at the spring, she dipped her bucket into the cool, clear waters, babbling with pristine purity. With something of an effort, she drew the full bucket to the surface with her slender fingers strained to the effort. She set the bucket down to rest them a minute. As she did so, she caught the chatter of a squirrel, scolding away at a great rate. Delighted, she looked up into the branches above her. There, on a low branch, was the fat, furry creature, poised on its haunches, his beautiful tail curved like a rich plume.

"Oh, lookee!" she exclaimed to herself, forgetting the bucket, forgetting her brother's warning as she gazed in unalloyed delight at the antics of the little animal.

Frightened by Ex-Slave

Suddenly she heard a sound in the bushes back of her. She turned. There stood Gus, her father's former slave, now captain in the negro regiment stationed in Piedmont.

In an awful sickening flash, Ben's warnings, his fear for her, the awful dread that had gripped every Southern woman's heart since the black reign had made such outrages possible, swept over her, leaving her faint and trembling.

She waited for nothing more.

A terrible desire to flee possessed her. The sun had sunk and quick shadows were filling the glen. She seemed impelled by some outward force, onward, onward.

Meanwhile Ben had returned home. His mother rushed into the hall as she heard him come in.

"Oh, Ben, I wish you'd go after Flora," she greeted him. "She ran away down to the spring and——"

Ben to the Rescue

Ben's eyes filled with alarm.

With a speed born of fear and despair he hastened down the path and through the woods, hoping at every step to meet Flora on her way back. As he got nearer the spring he ran faster, realizing that he ought to have met her sooner.

At the spring he saw the bucket, full of water, just as her slim fingers had pulled it out of the spring. He looked around for her, but she was nowhere in sight.

"Flora!" he shouted, and again—"Flo-ra-a!"

The squirrel twittered in the treetop overhead. A bird flying nestward with the setting sun called to its mate. Otherwise the wood was still.

"My God!" he exclaimed. "Where can that girl be?"

He hurried forward.

Something caught his eye. He stooped and picked it up. It was a Union army coat, with the gold epaulets of a captain's rank.

His teeth set. His hands clenched as he dropped the garment.

Without knowing which direction to take, he started forward, calling his sister's name at every step.

"Floo-raa, Floo-raa," he called, and "Flo-ra" came the answering echo.

The Leap to Death

Flora had hurried on until, breathless, weak, she found herself on the edge of the cliff, called Lover's Leap, the favorite trysting place of young sweethearts ever since Piedmont was first settled.

A spirit of frenzy seized her. She stood fascinated by the sheer drop before her. The next moment she threw up her hands and flung herself, head first, into the yawning chasm below.

Scarcely a minute later Ben, panting, dashed frantically to the spot. There was not a soul in sight. He was sure he had heard Flora's voice. A terrible fear clutched him. He started to look over the cliff and drew back. He dared not. The next moment he was impelled to the edge. He looked over. Something stirred at the base of the rocks. He looked again. The bright plaid of Flora's dress caught his eye.

For a moment his heart seemed to stop beating. The next he was hurrying down the footpath, heedless of his clothes as they tore on the sharp rocks, scarcely feeling the bruises that made his feet and hands bleed as he made his torturous way down to the base of the cliff.

There she lay, a limp, broken thing, a faint breath still moving her breast. He caught her up, hoping against hope. She sagged pitifully. He held her close, a terrible agony numbing his senses, blinding his vision, clouding his thought.

"God Give Me Strength"

"Flora, my baby sister," he breathed, holding her slight form close.

The closed lids stirred ever so slightly, flickered weakly and opened. Eyes of anguish, already set with the seal of death, gazed into his, knew him and closed. A convulsive spasm shook her frame—blood flowed from her mouth—her body settled in his arms. She was dead.

Ben gathered her up. He must carry her home—home to the waiting mother—home, already so sorely afflicted.

His eyes turned to heaven.

"God give me courage!" It was more a demand than a prayer. "God give me strength!"

Bearing his tragic burden he toiled up the incline. A light rain began to fall, softly, steadily. He staggered through the gathering gloom.

(To be continued tomorrow.)

STONEHAM (Mass.) ENTERPRISE
MAY 18, 1915

THE BIRTH OF A NATION at Tremont Theatre.

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first-class theatrical attraction crowding the house at "two-dollar top" prices. The filmed spectacle is now in its fifth week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old fashioned shows.

"The Birth of a Nation" is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters' hours performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of Reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well known Griffith élan and realism, are particularly effective.

After seeing this marvellous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than by words. Certainly the "indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

The daily matinee performance given at 2:10 P. M. are exactly the same as those at night. Besides affording the advantage of cheaper prices, they give opportunity to out-of-town people to include a visit to the Tremont Theatre with a shopping excursion, the late afternoon trains bringing them back from the city in time for supper.

SPRINGFIELD (Mass.) MOR. UNION
MAY 18, 1915

Senate Amends and Passes "Birth of a Nation" Bill

After a long drawn out fight, the Senate this afternoon passed the motion picture bill [illegible] the photoplay, "The Birth of a Nation," to be engrossed, the rising vote of 15 to 14, which was not doubted. The action did not come, however, until after a lengthy debate, during which no less than seven rollcalls were taken on various amendments.

The bill provides for a three-headed board of censorship for motion picture and other theatrical productions. The bill was amended by the Senate so that a majority decision of the board should rule—an amendment which had previously been defeated in the House. An attempt to put the matter over until the next General Court was lost.

PITTSFIELD (Mass.) EAGLE
MAY 17, 1915

START A PROTEST ON "BIRTH OF A NATION"

Pittsfield People See It in New York—H. R. Tremblay to See Show in Boston.

Announcement that "The Birth of a Nation" might be presented in motion pictures at the Colonial has given birth to vigorous protest on the part of colored people in the city.

Among those who feel that the films should not be shown here is James Hunter who signs himself "poet and writer" and who is circulating a petition in opposition to the films. The pictures have attracted great houses wherever shown. In Boston, to appease clamor, Mayor Curley discreetly, suggested that certain objectionable reels be eliminated and with this concession to those who objected, the pictures are going on.

A number of Pittsfield people who were in New York yesterday witnessed the show at the Liberty. Two performances are given there daily—one in the afternoon and one in the evening—and the place is always packed. These films are as originally run—there have been no expurgations—and those who saw them say they are a marvelous spectacle and give the present generation a fresh new glimpses of events in the South in the reconstruction period.

There are hundreds of horses and the deeds of danger and daring surpass belief, many of them. These include the apparent trampling of people in the street and the leap of a white girl over a precipice.

Hector R. Tremblay, who is in charge of bookings for the Colonial said this morning that he was going to Boston shortly for the purpose personally of witnessing the production and deciding whether in the form in which it is offered in that city there would in his opinion any objection to its presentation here. The date of the Pittsfield production—if date there is to be—is indefinite.

BOSTON (Mass.) MORN. HERALD
MAY 16, 1915

GROUPS HUMAN SCENES WITH ARTISTIC SKILL

Grouping of a Scene in "The Birth of a Nation."

A well known artist visiting D. W. Griffith's studio in Los Angeles recently remarked on the film director's gift of composition. "Griffith," he said, "groups his figures as an artist in oils or water color rather than as a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but his mass pictures have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the allegory scenes of war and peace in "The Birth of a Nation." The scene representing the future brotherhood of love and peace is remarkable. The effect of distance is obtained by constructing two stages with rising steps one near [illegible] and the other removed about 100 feet.

In striking contrast is Griffith's treatment, in "The Birth of a Nation," of the contrasting theme of the misery of war. Wan, skeleton-like figures are selected. Their dress of many lands and nations suggests crime and sordidness. Some of the lean, emaciated figures are bare to the waist. Men and women are strewed about the stage like the piled-up victims of a battlefield. Arms are raised in entreaty to heaven. Bodies, legs and arms, as it were, shreds of human beings are mixed inextricably. Utter woe stamps itself upon that picture as pure joy radiates from the other. Griffith's method of making it caused an artist to nickname it a "human salad." But that is not how it impresses the spectators, who feel the mighty thought, the deep emo-

BOSTON (Mass.) AMERICAN
MAY 17, 1915

TRY IN SENATE TO AMEND 'BIRTH OF A NATION' BILL

An effort will be made today in the Senate to amend the so-called "Birth of a Nation" bill, which comes up to be engrossed, so that two of the three local censors of photoplays and public entertainments may suspend an objectionable performance instead of having the judgment of the triumvirate unanimous.

The bill enlarges the present statute by adding the chief justice of the Boston Municipal Court as a censor with the Mayor and police commissioner. But it eliminates specific causes, such as "obscene" and "immoral," and permits the three officials to object to a show on any ground.

That is an arbitrary power at first objected to by the rank and file of motion picture men, but within the past few days the film forces have changed their attitude toward the measure, which they wish to remind the public applies only to Boston.

TRIUMVIRATE SAFER.

Film distributors and exhibitors now consider that the "three-headed" bill is safer than the present law, in that all the Boston officials would have to agree before they stopped a show or suspended a license.

On that account the attempt to remove the unanimous clause will be opposed with spirit. Motion picture men claim the bill was not necessary. The majority object to "excess legislation," but they are far more interested in State censorship than in a law that affects Boston only and has to do solely with the right of local officials to revoke the licenses of theatres that persist in producing improper shows. The only interests anxious for the success of this bill are "The Birth of a Nation" lobbyists; hence its title.

The Judiciary Committee reported the bill and it was railroaded through the House and Senate to a third reading. Many appear to have confused the proposed local law with the grist of censorship bills and amendments before the Senate Committee on Ways and Means. They are distinct. The film distributors and exhibitors throughout Massachusetts are seeking satisfactory censorship regulations and had been for months before the photo-play at the Tremont stirred the fuss.

The tumult over the scenes of the Reconstruction period befogged the issues and delayed the needs of the film industry in this State. But the horizon has at last cleared and the antis and motion picture men are not so estranged. The only feature they differ on now is the right to censor films before they have been displayed at least once to the public.

MILLER BILL SANE.

The film men say citizens ought to object first and then a proper hearing can be held, but that prior censorship would stifle the industry and reject many worthy and harmless pictures. The antis say damage will be done by a single picture display of a film with improper suggestions.

The censorship bills and amendments with which the Senate Ways and Means Committee has been deluged have been obscured by the sane and liberal measure submitted by Hiram F. Miller of Lynn. This bill provides for the appointment by Governor Walsh of seven men and two women to serve without pay and to be known as the Board of Rules and Appeal for Film Examination. Three members are to serve for one year, three for two years and three for three years, the only paid attache to be the secretary.

Motion picture men all over the State are backing the Miller measure with an enthusiasm made intense by the weary weeks of conflict and confusion. They look upon it as a beacon. They say it solves all the problems in a manner satisfactory to the public, to the antis and to the film forces.

Post, Boston, May 18, 15

Tremont Theatre

D. W. Griffith's great spectacle, "The Birth of a Nation," now in its sixth week at the Tremont Theatre, attracts crowds as large as ever at the matinees and nights. Obviously, no fixed outdoor play or circumscribed pageant can compare with a work like "The Birth of a Nation," the staging of which extended over hundreds of miles of locations and included the most diverse landscapes, environments and atmospheric effects. And no three-hour spoken play can possibly include the sweep of time, the historical range of this film drama, with its 5000 scenes and comprehensive depiction of the Civil war and reconstruction.

Globe, Boston, May 18, 1915

"Birth of a Nation" at the Tremont.

D. W. Griffith's remarkable photo-drama, "The Birth of a Nation," is in its sixth week at the Tremont Theatre.

Tht staging of these pictures extended over hundreds of miles of locations and included the most diverse landscapes, environments and atmospheric effects. This historical film drama with its 5000 scenes gives a comprehensive depiction of the Civil War and Reconstruction. "The Birth of a Nation" has received a very large number of tributes of praise from distinguished men. Scores of letters are received by the management every week from pleased patrons.

WALTHAM (Mass.) FREE PRESS
MAY 18, 1915

PRODIGY OF THE FILMS

19 Year Old Girl Shows Genius in "Birth of a Nation"

Film actors appearing in "The Birth of a Nation" out in Los Angeles last

MISS MAE MARSH

summer woke one morning this Spring and found themselves famous. To be exact, it was the night of March 21 the first night of "The Birth of a Nation" at the Liberty Theatre, New York, that brought this sudden change. Subsequently the long New York run and the tremendous success of the play as now running at the Tremont Theatre, Boston, have added to their renown.

While deserved laurels were won by Henry Walthall, Lillian Gish, Miriam Cooper, Ralph Lewis, Josephine Crowell, Robert Herron, Mary Alden, George Seigmann, Walter Long, Joseph Henabery and many others, the finest hour and crowning wreaths went to a little girl named Mae Marsh. She is a young woman of 19. Two years ago she was a freckle faced, awkward, overgrown "tad" who occasionally flashed out in the Majestic-Reliance Studios there her big sister was employed. Mr. Griffith, the director, noticed her and passed wonderful possibilities for her in characters." She made good in every role entrusted to her, under his careful tuition, but her depiction of Flora, the pet of the Cameron household in "The Birth of a Nation," has shown her true genius both as a "comedienne and in the big tragic moments."

And with it all she is just at the threshold, as it were, of her artistic career, and nobody can prophesy as to whether or not she will become the Duse or the Bernhardt of the films.

BOSTON (Mass.) POST
MAY 18, 1915

Tremont Theatre

D. W. Griffith's great spectacle, "The Birth of a Nation," now in its sixth week at the Tremont Theatre, attracts crowds as large as ever at the matinees and nights. Obviously, no fixed outdoor play or circumscribed pageant can compare with a work like "The Birth of a Nation," the staging of which extended over hundreds of miles of locations and included the most diverse landscapes, environments and atmospheric effects. And no three-hour spoken play can possibly include the sweep of time, the historical range of this film drama, with its 5000 scenes and comprehensive depiction of the Civil war and reconstruction.

Boston, Herald, May 18, 1915

SALEM (Mass.) NEWS
MAY 18, 1915

SENATE AMENDS CENSORSHIP BILL

Makes Majority of Board Sufficient to Stop Play—House Yet to Act.

The objectors to the presentation of the photo-play, "The Birth of a Nation," scored in the Senate yesterday. After seven roll calls had been taken, they secured the engrossment of a bill with an amendment, which the House has once rejected, providing that a theatrical performance or entertainment may be stopped in Boston provided two of the three censors so vote.

The original bill, constituting the mayor, the police commissioner and the chief justice of the municipal court a board of censorship, provided for a unanimous vote of the three.

Although the bill as amended was passed to be engrossed, a new struggle will now come in the House to secure acceptance of this modification. The House originally turned down the same suggestion by a vote of 116 to 104.

The colored people, who had been advised that the bill was coming up, were present in considerable numbers in both galleries when the measure was called. Senator Bean of Cambridge made the amending motion, which was adopted by a vote of 20 to 18 on a roll call.

Struggle to Kill Bill.

As soon as it had been added the struggle to kill or further modify the bill started. Senator Doyle of New Bedford declared that with this amendment the bill was dead, for the House would never accept it.

Senator Sullivan argued for his amendment making the general state law apply to Boston, and constituting the mayor sole censor with full power. The newly amended bill, he said, was a reflection on the mayor, whose hands might actually be tied by the other two members of the board.

Senator Hays expressed the hope that the bill would be sent to the next General Court. A motion to refer was made by Senator Doyle and seconded by Senator Norwood, but was rejected, 24 to 16. A new suggestion for an appeal to the superior court was offered by Senator Hays, and Senator Leonard wanted to amend by making the mayor and police commissioner the censors. Both amendments were rejected.

A motion to amend the bill to make it operative Aug. 1 was offered by Senator Fitzgerald, but was lost. A new amendment was offered to attach a referendum placing the question before the voters at the state election, but when Senator Hays finished his presentation of the plan, Senator Norwood [illegible] it was too frivolous. This was lost. [illegible] amendments to postpone further, later in the week [illegible] and the bill as [illegible] to be en-

BAY STATE LEGISLATURE

The senate, yesterday, passed to be engrossed the bill commonly known as the "Birth of a nation" bill, creating the mayor and police commissioner of Boston and the chief justice of the municipal court as a board to pass on theatrical licenses in Boston.

The resolve to pay Marlboro $18,000 or certain filter beds which, it was alleged, were to have been used by the metropolitan water and sewerage commission but wes left on the hands of that city was rejected.

The committee on mercantile affairs reported a bill, based on the petition of N. D. T. Trefry, to revive the charter of the Massachusetts Loan company and to confirm its acts.

The house began the discussion of the bill for reorganizing the Boston & Maine railroad and was still talking on it at adjournment.

By a vote of 130 to 87 the house concurred with the senate in amendments to the bill apportioning the cost of the new Wellington bridge.

BOSTON (Mass.) JOURNAL
MAY 18, 1915

CROWDS FLOCKING TO "BIRTH OF A NATION"

David W. Griffith's historical photo-spectacle, "The Birth of a Nation," continues at the Tremont Theatre. This is the sixth week of the remarkably successful engagement. All New England is represented among the audiences that flock to the theatre twice a day.

The Tremont is one of the coolest houses in town, owing to its many doors and wide lobbies, but a refrigerating plant is being installed for the purpose of insuring the comfort of the audience if the weather should happen to shift—and you never can tell about that in Boston. The production, of course, remains the same, and this includes the presence of the chorus and the orchestra that accompany scenes in the [illegible] film drama.

BOSTON (Mass.) TRANSCRIPT
MAY 18, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

SPRINGFIELD (Mass.) MOR. UNION
MAY 18, 1915

Now that the excitement and hysterics over the production of the motion picture spectacle, "The Birth of a Nation," in Boston have died down the sensible thing for the Legislature to do is to kill the mischievous censorship bill. That incident was not of enough importance to justify the enactment of a piece of general legislation which is likely to cause more harm than good. It lies within the power of the licensing authority in any city to shut out objectionable plays or parts of plays, and in almost every instance this power is exercised intelligently and well. A censorship such as the proposed legislation would establish would be a dangerous thing to set up and might easily become an instrument of persecution rather than protection.

BOSTON (Mass.) MORN. HERALD
MAY 18, 1915

TREMONT THEATRE

"The Birth of a Nation" continues to attract large and interested audiences to the Tremont Theatre. The spectacular features of the entertainment excite the warmest admiration. There are two performances daily at 2.15 and 8.15

BOSTON (Mass.) MORN. GLOBE
MAY 18, 1915

"Birth of a Nation" at the Tremont.

D. W. Griffith's remarkable photo-drama, "The Birth of a Nation," is in its sixth week at the Tremont Theatre.

Tht staging of these pictures extended over hundreds of miles of locations and included the most diverse landscapes, environments and atmospheric effects. This historical film drama with its 5000 scenes gives a comprehensive depiction of the Civil War and Reconstruction. "The Birth of a Nation" has received a very large number of tributes of praise from distinguished men. Scores of letters are received by the management every week from pleased patrons.

BOSTON (Mass.) RECORD
MAY 18, 1915

"Birth Of A Nation" Still Prospers

Big Film Play as Popular As When First Exhibited

D. W. Griffith's great spectacle, "The Birth of a Nation," now in its sixth week at the Tremont Theatre, attracts crowds as large as ever at the daily matinees and nights. It remains the only large attraction in town and is adjudged to be the greatest spectacular attraction in the world, not only surpassing the so-called "indoor drama" but also al fresco entertainment of all kinds. Obviously no fixed outdoor play or circumscribed pageant can compare with a work like "The Birth of a Nation," the staging of which extended over hundreds of miles of locations and included the most diverse landscapes, environments and atmospheric effects.

And no three hour spoken play can possibly include the sweep of time, the epical historical range of this film drama with its 5000 scenes and comprehensive depiction of the Civil War and Reconstruction. "The Birth of a Nation" has received a larger number of tributes of praise from distinguished men than any other attraction on the boards in recent times. Scores of letters are received by the management every week from pleased patrons, and the overwhelming majority of Boston and New England theatregoers and of the public generally are thankful that the movement to drive the play from

BOSTON (Mass.) AMERICAN
MAY 19, 1915

TE SENDS THE AMENDED FILM BILL BACK TO HOUSE

ch stand was made in the ty the work of the pro- in passing the amended hip bill permitting a ma- d of a unanimous vote of Police Commissioner and of the Boston Municipal uppressing objectionable oking theatre licenses.

orwood of Hamilton, who the amendment as "too ed to reconsider. Senator mbridge, author of the and his colleagues show- der. It was put to a roll ng in a vote of sixteen for tion and fifteen against.

tight situation for the champions, who had ex- scrap of infl ce with ican majority to obstruct the form in which it had the House. Bean and the ious for colored votes, at the ways were so well the so-called "Birth of a nsure that the only hope rob it of its power by the ote amendment.

to reconsider promised to fruits of days of strategy, were turned on Senator f Quincy, who remained in nd refused to vote either ote would have deadlocked cast for Bean and would the day for reconsidera- own for the Norwood mo- as later proved. Langelier prompt to vote for the on Monday.

K TO THE HOUSE.

Bean argued that the mat- oroughly threshed out on s day and the amendment a vote of 20 to 18. This decide the question, he Senators Fay of Medford gh of Everett also opposed ation. The roll-call had ded by a rising vote of 15

resident Coolidge saw that ll vote of 18 to 15 was like- , he said:

rk will call the name of ent of the Senate."

t Coolidge then voted for me this year and made it a 8. This killed reconsidera- the amended censorship eturned to the House for e.

ll-call for reconsideration mmings, Eldridge, Fitzger- Hays, Jackson, Leonard, McGonagle, McLane, Nor- ley, Sullivan, Tetler, Timil- -16.

rtlett, Bates, Bazeley, Beal, anagh, Clark, Coolidge, El- fford, Gordon, Halgis, Kim- n, Tufts—16.

Yes—Hobbs, Doyle, Shee- Garst, Farnsworth, Bagley, Mason.

of the fact that the House rejected a similar amendment by a vote of 116 to 106, it is predicted that the amended bill will die a natural death between both branches.

The amendment was carried in the Senate on Monday by a roll-call vote of 20 to 18, as follows.

Yes—Bagley, Bartlett, Bates, Bazeley, Beal, Bean, Cavanagh, Clark, Ellis, Farnsworth, Fay, Gifford, Gordon, Haigis, Kimball, Langelier, Martin, Mason, Perley, Timility—20.

No—Cummings, Doyle, Eldridge, Fitzgerald, Green, Hays, Hobbs, Jackson, Leonard, Marshand, McGonagle, McLean, Norwood, Sheehan, Sullivan, Tetler, Tufts, Wells—18.

Garst of Worcester was absent and President Coolidge did not vote.

PRESSURE IN HOUSE.

"The Birth of a Nation" lobbyists were much disappointed over the passage of the amendment and the colored forces were jubilant. While the colored people were anxious for a more drastic law, they were gratified to have the bill altered in such a way as to strengthen, in their opinion, the local system of censorship.

The colored people and their sympathizers do not feel any too kindly toward Mayor Curley and they claim now that if the amended censorship bill is concurred in by the House and made a law, it will give the Police Commissioner and Chief Justic of the Municipal Court, both appointed officers, a chance to obstruct any political decisions that the present or future Mayors might be tempted to make.

Pressure is already being brought to bear in the House to kill the amended measure when it comes before that body. The promotors of the bill would prefer the present statute to the amended bill, the present statute authorizing the Mayor and Police Commissioner jointly to suppress plays, if improper productions are persisted in. The present law, therefore, vests in the Mayor, whose function it is to award licenses, a half share in revoking the same, but the amended bill returned to the House would make it possible to eliminate the Mayor, the only elected officer of the censorship board, should his views differ from those of the Chief Justice and the Police Commissioner. It was this encroachment on "home rule," as Senator Hays of Brighton called it, that caused many of the Senators to fight the amendment.

"The Birth of a Nation" and City Hall interests would be much better off if no new measures had been introduced than they would with the amended law, according to the opinion of the mapority of motion picture men who showed no interest in the juliciary measure from the outset.

The rank and file of film distributors and exhibitors are awaiting with a great deal more eagerness the report of the Senate Ways and Means Committee on the grist of bills and amendments advocating State-wide censorship.

BOSTON (Mass.) MORN. GLOBE
MAY 18, 1915

ENATE FIGHTS OVER FILM BILL

ngrossed at Last by 15 to 14 Vote.

ly One Amendment, Making Majority of Censors Rule.

olve to Pay Marlboro for Filter Beds Rejected.

State Senate yesterday passed to ngrossed the bill commonly known e "Birth of a Nation" bill, creat- he Mayor and Police Commissioner ston and the Chief Justice of the cipal Court as a board to pass on rical licenses in this city with one dment, that a majority of the shall control its act. The House required that the board must be imous before it could suspend li- s.

debate occupied most of the aft- n. Various other amendments, genuine and some intended to kill ill, were offered and frequent at- s were made to postpone the mat- r a year, but all were voted down he Senate finally voted, 15 to 14, on nding vote to pass the bill to be ssed. There were seven rollcalls one was asked for on engrossment. ator Doyle seemed to lead the op- n, but his motion to refer to the General Court was lost, 15 to 18. rollcall. The motion of Senator of Boston providing for an appeal Superior Court was rejected on a vote. Senator Leonard of Boston that the board consist of the and Police Commissioner, but defeated, 8 to 12.

tor Fitzgerald of Boston moved he act should not take effect until , but lost, 7 to 17. Senator Hays moved for a referendum, but it ejected, 14 to 22, on a rollcall. by Senator Wells of Haverhill postpone the matter until today was 19 to 12, and Senator Hays mo- lar ...until

BOSTON (Mass.) POST
MAY 18, 1915

OPPONENTS OF 'BIRTH OF NATION' WIN

Amendment to Censor Bill Is Passed by Senate

Victory yesterday crowned the efforts of the colored people and others who have been fighting the photoplay "The Birth of a Nation," when the Senate placed on the Boston censor bill the amendment the colored people have been struggling for, and then passed that bill to engrossment.

Under the amendment put on the bill yesterday a majority of the three proposed censors may revoke a license for a public entertainment.

THREE MUST AGREE

The original bill as passed by the House provides that the chief justice of the Municipal Court, the Mayor and the police commissioner may for any reason satisfactory to them revoke a license for a public entertainment. This bill, however, provided that the three censors must unanimously agree before a license could be revoked.

At present the Mayor and police commissioner may revoke a license if a show be deemed by them immoral. The colored people and other opponents of "The Birth of a Nation" did not want to take the chance of a unanimous agreement on this show. They tried in the House to get an amendment passed which would permit a majority of the proposed censors to suppress a show but failed.

Yesterday, however, Senator Bean of Cambridge again offered this amendment and it was carried by a vote of 20 to 18.

Hottest Fight of Year

Yesterday's fight over this bill was the hottest waged in the Senate this year. It took up nearly all of the afternoon and kept the Senate in session well into the early evening. In all seven roll calls were taken on it.

An effort was made to have the bill sent to the next General Court, to amend it to give the theatrical men the right of appeal to the courts, to postpone action until today and to amend it so that the act should not take effect until Aug. 1. All were defeated, although several of the votes were very close, that on postponement until today being lost on a tie.

The final vote on the bill was also close, it being 15 to 14. This was on a rising vote.

An effort will be made today, it is understood, to have the vote of yesterday reconsidered.

Under the amendment the bill will have to go back to the House again.

In the House the amendment passed in the Senate yesterday was offered by Representative Rowley of Brookline. The vote was 104 for to 116 against.

Committees on conference were appointed by President Coolidge on the physicians' registration and mechanics' lien bill, over which the Senate and House are deadlocked.

The New Haven bills are still in the hands of the committee on bills in the third reading.

The report of the fisheries and game committee, "reference to the next General Court," on the report of the Commission on Economy and Efficiency urging the reorganization of the fisheries and game department, was acepted.

STONEHAM (Mass.) ENTERPRISE
MAY 21, 1915

THE BIRTH OF A NATION at Tremont Theatre.

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont Theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first-class theatrical attraction crowding the house at "two-dollar top" prices. The filmed spectacle is now in its fifth week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old fashioned shows.

"The Birth of a Nation" is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters' hours performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of Reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well known Griffith plan and realism, are particularly effective.

After seeing this marvelous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than by words. Certainly the "indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

The daily matinee performance given at 2:10 P. M. are exactly the same as those at night. Besides affording the advantage of cheaper prices, they give opportunity to out-of-town people to include a visit to the Tremont Theatre with a shopping excursion, the late afternoon trains bringing them back from the city in time for supper.

BOSTON (Mass.) JOURNAL
MAY 18, 1915

'BIRTH OF NATION' OPPONENTS WIN SENATE FIGHT

Bill Amended to Provide Majority Rule in Censors Board.

VOTE IS 20 TO 18 ON A ROLLCALL

Attempt Will Be Made to Defeat Engrossment of Act.

The opponents of "The Birth of a Nation" won out in the Senate yesterday, when they had the bill to provide for a board of three censors amended to provide that action by two of the three shall be sufficient to stop any production at their pleasure. The amendment was adopted by a vote of 20 to 18 on a roll-call.

Various amendments proposed by senators favorable to the passage of the bill as reported by the committee on the judiciary were defeated, one after another, and the bill was passed to be engrossed on a voice vote, 15 to 14.

May Defeat Engrossment

An effort to reconsider the engrossment of the bill will be made today, but if the Senate maintains its attitude of yesterday, the bill will have to go to the House for concurrence in the amendment.

An amendment to give two of the three members of the board the power to decide questions as to any production was defeated in the House, 104 to 116.

During yesterday's discussion of the bill in the enate the galleries were thronged with colored men and women and their sympathizers.

The roll-call on the Bean amendment was as follows:

Yes—Bagley, Bartlett, Bates, Bazeley, Beal, Bean, Cavanagh, Clark, Ellis, Farnsworth, Fay, Gifford, Gordon, Haigis, Kimball, Langelier, Martin, Mason, Perley, Timilty—20.

No—Cummings, oyle, Eldridge, Fitzgerald, Green, Hays, Hobbs, Jackson, Leonard, Marchand, McGonagle, McLane, Norwood, Sheehan, Sullivan, Tetler, Tufts, Wells—18.

Senator Doyle of New Bedford then opposed the bill, saying that the adoption of the Bean amendment made it apparent there will be no legislation enacted this year, because, in his opinion, the House will again reject the "two of three" amendment.

Doyle then moved reference of the bill to the next General Court, which motion was defeated on a roll-call, 15 to 22.

Senator Hays of Boston moved an amendment to provide for an appeal from the board of censors to the Superior Court. This motion was defeated on a voice vote. Senator Leonard's motion to amend by eliminating the chief justice of the Municipal Court was lost, on a rising vote of 8 to 13.

A motion by Senator Wells to postpone further action until today was lost, 19 to 12 on a roll-call. Senator Fitzgerald moved to amend the act so it will take effect Aug. 1, but that motion was defeated on a rising vote of 7 to 17.

Senator Hays moved an amendment that the act shall take effect when accepted by a majority of the voters at the next annual election and further moved that consideration of this amendment be postponed to Wednesday. The motion to postpone was lost by a vote of 18 to 22. The referendum amendment was defeated, 14 to 22, and the bill was then passed to be en...

PITTSFIELD (Mass.) EAGLE
MAY 18, 1915

It is quite impossible at this distance to say whether the photoplay "The Birth of a Nation," that local Negroes do not want shown here because they feel it is a reflection on their race, is even in its modified form an improper exhibit. But in the majority of such cases, that is where objections to plays are made on account of race or religious prejudices, the best way is to bar them and forget all about them. It is not essential that any of us see this disputed exhibition. The easiest way is not always the best way, but in this case it is.

FITCHBURG (Mass.) SENTINEL
MAY 19, 1915

Negro Capacity.

The capacity of the black race, as a race, is of prime importance in the world, national and state politics. If the Southern conception, which is shared by far too many Northern people, that they are hopelessly inferior to the whites and so much so that they will never be fit for self-government, is the correct theory, then it is of large importance in the world where over half of the population is of some sort of color, where the blacks, pure and simple, largely outnumber the whites, and where the ratio of increase is much faster than among the whites. It is one of the incidental good things of the agitation over the "Birth of a Nation" that it brings out, even incidentally, some of the great gains by the black people, as a race, since the Civil War.

Here is an incident to show that the entire race has much greater capacity than it has yet developed and that it is not only to exceptional instances, like a few leaders, to whom we may look for better things, but that the entire body of black people is on the upgrade at a rapid gait. In the Springfield Republican is a letter from Kowaliga, in the black belt of Alabama. The story is that of a young negro man who, by the foresight and energy of his father, who was born a slave, was able to get an education in Fisk and Howard universities. That young man returned home to Kowaliga to lift up his entire race in that town. The original situation is thus described:

"When William E. Benson departed from Kowaliga to get his education, he left behind him a vast wilderness of splendid pine trees, sandy waste and a country inhabited almost entirely by negroes, all living in small one or two room cabins, under the most primitive conditions. The young man had lofty ideals of what he could do and of what his people could become. He has built up a school and has revolutionized the entire community. Here is a picture which is well worth the attention of those who doubt the inherent capacity of the negro to rise or to assimilate the civilization of the whites:

"All the work of the various industries is done by colored people. The engineer and trainmen on the railroad are negroes. Mr. Benson has plans for opening up further occupation for his people, including work for women. In the school the girls are taught sewing, cooking, millinery and housework. For the boys there is blacksmithing—enough to enable the men to shoe their own horses, mend their wagons and farm implements—carpentry and cabinet-making and farming, including breeding and care of stock. Each pupil has a chance to learn how to take part in the community life and work and the work is provided. There is land enough for everyone who wants a farm and the Dixie Industrial company will sell and stock farms on credit for those who have not the means to buy outright. About 15 years ago I made my first visit to Kowaliga and was taken all over the territory. One-room cabins, with only holes and wooden shutters for windows, were what most of the people occupied. At this time I found the old cabins replaced by neat cottages, with windows and piazzas. Fences, flower gardens and vines; everything showing that Mr. Benson has transformed the whole physical aspect of the place. Four or five years ago all the fine school buildings were burned, but new and better ones have been built on a more desirable site."

There is no intimation, and there is no probability that the negroes in Kowaliga are of any different stock from that of the entire South, nor that those in this place have done more than can be done elsewhere with equal leadership. The story is most inspiring for the future of the black race and these simple facts ought to open the minds of doubters and fill them with a spirit of helpfulness and patience for the benefit of these people whose race has been wronged unspeakably by the whites and who are now proving their title to our common humanity.

WORCESTER (Mass.) GAZETTE
MAY 19, 1915

President Calvin Coolidge sprung a surprise on the members of the Senate yesterday, when he jumped into the fight on the so-called "Birth of a Nation" film and by voting against reconsideration defeated a motion to that effect and at the same time, it is believed, prevented the defeat of the bill. At the Monday session the bill, which provides for a board of censors of three, consisting of the mayor, police commissioner and chief justice of the Boston Municipal Court, to stop any theatrical production at their pleasure, was amended so that two of the three members should have the power to decide a question, instead of the requirement for unanimous action by the members.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 19, 1915

THE SENATE.

[illegible] President Coolidge voting to make the tie, a motion of Mr. Norwood of Essex to reconsider the engrossment of the "Birth of a Nation" bill was defeated, the president voting against reconsideration. Otherwise there was no material change from the line-up of yesterday for and against the bill. Mr. Bean stated that if his motion prevailed he would offer amendments to strike out the [illegible] for a decision by

SPRINGFIELD (Mass.) MOR. UNION
MAY 19, 1915

Coolidge Saves "Movie" Bill; President's Vote Creates Tie

President Calvin Coolidge of the Senate saved "The Birth of a Nation" bill in the Senate this afternoon. On a motion to reconsider the engrossment of the bill yesterday the motion to reconsider at the end of the first roll call of the roll stood 16 "yes"—15 "no." With three pairs President Coolidge directed the clerk to call his name. He voted "no," thus creating a tie and killing reconsideration.

Mayor Curley has, according to State House gossip, taken a hand in the so-called "Birth of a Nation" bill. It is said that his representatives were working hard to induce senators who yesterday voted for the engrossment of the bill with the Bean amendment to shift their votes this afternoon and to favor a motion to reconsider the engrossment of the bill as amended.

The Bean amendment, which was adopted late yesterday on a rollcall vote of 20 to 18, places the authority to revoke and suspend licenses for theatrical and like exhibitions in the hands of a majority of a board consisting of the mayor, the police commissioner and the chief justice of the Municipal Court, instead of requiring a unanimous vote of the board.

The bill as amended was passed to be engrossed yesterday afternoon by a rising vote of 15 to 14, with no rollcall asked.

The rollcall was:

Yes—Cummings, Eldridge, Fitzgerald, Green, Hays, Jackson, Leonard, Marchand, McGonagle, McLane, Norwood, Perley, Sullivan, Tetler, Timilty, Wells—16.

No—Bartlett, Bates, Bazeley, Beal, Bean, Cavanagh, Clark, Coolidge (president), Ellis, Fay, Gifford, Gorton, Haigis, Kimball, Martin, Tufts—16.

Paired—For, Hobbs, Doyle, Sheehan; against, Garst, Farnsworth, Bagley.

Not recorded—Mason, Langelier.

On yesterday's vote for the amendment Senators Perley and Timilty were recorded in favor and today they both voted in favor of reconsideration.

HOLYOKE (Mass.) TELEGRAM
MAY 19, 1915

COOLIDGE SAVES BILL.

"The Birth of a Nation" Bill Has Narrow Escape—Springfield Borrows Money.

It took President Coolidge of the Senate yesterday to save "The Birth of a Nation" bill when a motion was made to reconsider the engrossment of the day before. At the end of the first roll-call the Senate stood "Yes" 16, "No" 15. The president asked the clerk to call his name and he voted "No", creating a tie and killing reconsideration. Senator Sheehan of this city was paired against Senator Garst.

The committee on roads and bridges held a private celebration in the Quincy House Monday night at which time they presented Senator Haigis of Montague, chairman of the committee, with a silk hat.

Rules in both branches of the Legislature were suspended yesterday and the bill authorizing the city of Springfield to borrow $200,000 as an addition to its underpass loan got in. No opposition was met.

BOSTON (Mass.) MORN. HERALD
MAY 19, 1915

SENATE STANDS BY CENSOR BILL

President's Vote Blocks Reconsideration of Amended Measure.

President Coolidge of the state Senate blocked reconsideration of the engrossment of "The Birth of a Nation" censorship bill yesterday by having his name called and voting no, thus creating a tie.

Reconsideration was first refused by a tie vote of 15 to 15, the men rising. On the roll call the vote ran 16 to 15, but Senator Langelier of Quincy, who was present in the chamber, did not vote. President Coolidge waited a minute, when the poll had reached this point, and then availed himself of his right to vote.

The refusal of the Senate to allow reconsideration of the engrossment, which would have opened the way for striking off the amendment added on Monday, providing that a majority of the three Boston censors might stop a performance, has brought about a general change in the situation.

The current opinion is now that the House will accept this amendment, although Mayor Curley is strongly opposed to it on the ground that it allows the police commissioner and the chief justice of the municipal court to revoke a license which the mayor alone can grant.

The roll call in the Senate on reconsideration was as follows: Yes—Cummings, Eldridge, Fitzgerald, Green, Hays, Jackson, Leonard, Marchand, McGonagle, McLane, Norwood, Perley, Sullivan, Tetler, Timilty, Wells—16.

No—Bartlett, Bates, Bazeley, Beal, Bean, Cavenaugh, Clark, Coolidge, Ellis, Fay, Gifford, Gordon, Haigis, Kimball, Martin, Tufts—16.

Paired—Yes, Hobbs, Doyle, Sheehan; no, Garst, Farnsworth, Bagley.

BOSTON (Mass.) POST
MAY 19, 1915

CENSORS BILL NEAR BAD SNAG

Coolidge's Vote Stops Reconsideration By Senate

The Boston triple censor bill advocated by the opponents of the photoplay "The Birth of a Nation" came within an ace of striking a bad snag in the Senate yesterday.

COOLIDGE VOTES

Only the action of President Coolidge in ordering his name called during a roll call prevented a reconsideration of the vote of Monday whereby the bill was amended to provide that a majority of the Board of Censors shall be sufficient to revoke a license for a public entertainment. Originally the bill required a unanimous vote of the three censors.

Those opposed to the show "The Birth of a Nation" have been fighting for the majority provision.

Yesterday Senator Norwood asked for a reconsideration of Monday's vote.

On a rising vote the count was 15 yes and 15 no and reconsideration was declared refused. A roll call was asked, however, and the vote on this was 16 for to 15 against, when President Coolidge for the second time this year said "The clerk will call the name of the president of the Senate." Then the president voted "No," making it a tie and killing reconsideration.

Representative Langelier, who voted for majority rule Monday, sat in his seat and did not vote yesterday.

The bill will now go back to the House for concurrence in the amendment. There yesterday afternoon a quiet canvass was being made for and against the Senate amendment.

BOSTON (Mass.) POST
MAY 20, 1915

PHOTO PLAY OPPONENTS WIN AGAIN

Amendment to Censor Bill Is Passed by House

Another big victory was added yesterday to the already long string of successes which the opponents of the photoplay "The Birth of a Nation" have achieved at the State House when the House of Representatives voted to concur with the Senate's "majority rule" amendment to the Boston triple censor bill.

NEARLY TWO TO ONE

By a vote of nearly two to one, the House reversed the position which it took on this amendment when the bill was first before the House. The vote on the amendment yesterday was 136 for, to 71 against. When the amendment was presented in the House last week the vote was 104 for to 116 against.

Yesterday's shift was accomplished by a coalition of the Governor's forces and those of the Republican leaders. Incidentally Mayor Curley's representatives from City Hall made a desperate fight to defeat the amendment. They lobbied the House against the measure.

One of the Governor's secretaries was busy in the lobby lining up the Democrats, while the Republican leaders cracked the "whip" and tore a number of the members away from the theatrical men who fought the amendment bitterly.

The question is expected to come up in the Senate in the enactment stage today, and the opponents of the bill put in the latter part of yesterday afternoon and evening in an effort to kill the amendment.

Last night the advocates and opponents of the bill were "neck and neck," as it were, in the battle for votes in the Senate. Each side had pretty near an equal number of votes.

WORCESTER (Mass.) TELEGRAM
MAY 19, 1915

Calvin Coolidge voting to make the tie, a motion to reconsider the engrossment of the "Birth of a Nation" bill was defeated, the president voting against reconsideration. Otherwise there was no material change from the line-up of yesterday for and against the bill. Mr. Bean stated that if his motion prevailed he would offer amendments to strike out the [illegible] for a decision by

BOSTON (Mass.) JOURNAL
MAY 19 1915

COOLIDGE SAVES BILL AIMED AT PHOTOPLAY

Votes Against Reconsideration of Engrossment, Creating a Tie—Rumor Says Republicans Fear to Alienate Negro Voters of the State.

President Coolidge of the Senate came to the rescue of the opponents of "The Birth of a Nation" yesterday, and by voting against reconsideration of engrossment created a tie vote and defeated the motion.

The action of the president was something of a surprise, even to the advocates of the bill, who, although they realized his influence had been with them, did not believe he would "go the distance."

When the vote was 16 to 15 in favor of reconsideration at the conclusion of the roll-call, and the president directed that his name be called, it was explained by some of the opponents of the measure that the Republican party leaders had come to the conclusion that the defeat of the bill would alienate the negro vote in the State and cause the party serious injury in the coming State election.

Threat to Kill Bill

It was said at the opening of the Senate yesterday that the opponents of the bill had the votes to reconsider its engrossment, and that if they were unable to strike out the Bean amendment, which provides that two of the three censors shall have the power to stop any production at a Boston theatre at their pleasure, the Senate would kill the bill entirely.

There was much scurrying around the chamber on both sides at the opening. It was announced that Senators Timilty of Boston and Perley of Salem, who were in favor of the Bean amendment Monday, would shift, and that Senators Langelier of Quincy and Mason of Medway, also in favor of the Bean amendment on a previous roll, will not answer to their names.

As the Bean amendment was carried by a margin of only two votes [illegible] the change was expected to be made to accomplish the purpose of the measure's opponents.

Senator Tufts of Waltham has [illegible] the program, however. On Monday he voted against the Bean amendment, yesterday he voted against reconsideration.

Senators Timilty and Perley [illegible] and Senators Langelier and Mason did not vote, according to station, but the Tufts' shift, the other way gave President 16 chance to win the [illegible] and he took it.

Back to the House

The bill will go back to the House today for concurrence with the Senate amendment, and it was said last night by those leading the opposition to the same amendment when it was there in the House last week, that they believe there will be enough shifts in the House branch to insure the adoption of the amendment when it is next voted on. The "two-of-three" amendment offered by Representative Bowler of Boston, when the bill was last before the House, was defeated by the narrow margin of 26 to 24.

The Senate yesterday divided on the question of reconsideration as follows:

Yes—Senators Cummings, Eldridge, Fitzgerald, Green, Hays, Jackson, Leonard, Marchand, McGonagle, McLane, Norwood, Perley, Sullivan, Tetler, Timilty, Wells—16.

No—Senators Bartlett, Bates, Bazeley, Beal, Bean, Cavanagh, Clark, Coolidge, Ellis, Fay, Gifford, Gordon, Haigis, Kimball, Martin, Tufts—16.

Paired—Yes, Senator Hobbs; [illegible] Senator Doyle; no, Senator Garst, Farnsworth, Bagley.

Not voting—Senators Langelier, Mason.

FALL RIVER (Mass.) HERALD
MAY 20, 1915

Censorship Bill in House.

The House yesterday concurred with the Senate in its amendments to the theatrical censorship bill for Boston, with the result that the measure, which next goes to the Senate for enactment, provides that the mayor, the Police Commissioner and the Chief Justice of the Municipal Court of Boston may by a majority vote of their number revoke the license of any exhibition or performance for any cause whatever if they believe its continuance to be against public welfare.

The vote for concurrence was unusually large, 136 to 71, and shows that the energies of the colored people and others who are interested in stopping the film play, "The Birth of a Nation," was not without result, as originally the House passed the bill providing for a unanimous vote of the three censors and rejected the amendment, 104 to 116.

Notice was received from the Senate that the upper branch had refused to concur in the House amendments to the Boston and Maine bill. The House voted to insist upon its amendments, however, and Messrs. Jewett of Lowell, Bothfeld of Newton and McMorrow of Boston were appointed a committee on conference.

By a vote of 202 to 6, and without debate, the House agreed to an amendment of the constitution striking out the requirement that taxes shall be assessed proportionally.

PALMER (Mass.) JOURNAL
MAY 20 1915

[illegible] has been hot in both houses over the moving picture bill, the most [illegible] cause for which is the "Birth of a Nation," which is running at Boston to-day after several weeks of [illegible] performances and which is very objective to the colored people. The bill before the House relates to Boston [illegible] As it passed the House it required [illegible] unanimous action of a [illegible] board of three in order to [illegible] removal of any offensive subject. [illegible] the colored people wanted it [illegible] and the Senate has amended it so that the vote of two of the three will [illegible]

BROCKTON (Mass.) ENTERPRISE
MAY 20, 1915

[illegible] publican victory this year.

THEATRICAL CENSORSHIP.

Bill Through Both Branches—House Favors Taxation Amendment.

The Massachusetts House Wednesday concurred with the Senate in its amendment to the theatrical censorship bill for Boston, with the result that the measure, which next goes to the Senate for enactment, provides that the mayor, the police commissioner and the chief justice of the Municipal court of Boston may by a majority vote revoke the license of any exhibition or performance for any cause whatever if they believe its continuance to be against public welfare.

The vote for concurrence was unusually large, 136 to 71, and shows that the energies of the colored people and others who are interested in stopping the film play, "The Birth of a Nation," was not without results.

By a vote of 202 to 6, and without debate, the House agreed to an amendment of the constitution striking out the requirement that taxes shall be assessed proportionally.

SPRINGFIELD (Mass.) MOR. UNION
MAY 20, 1915

House Concurs with Senate in "Birth of Nation" Bill

By a vote of 176 to 31 the House this afternoon concurred with the Senate in an amendment providing that the Boston Censorship Board may act by a majority of its members, instead of unanimously.

LEGISLATIVE. MASON.

FITCHBURG (Mass.) SENTINEL
MAY 20, 1915

...olored brethren, and the sis... are terribly stirred up over ...th of a Nation." They have ...own such interest in any legis... since the state house was built. ...ve thronged the galleries to ... debate. They have hung on ... of the different speakers ... closest attention. They have ...erfect models of proper be... during the arguments. They ...med to feel as if their dignity ... respect were challenged and it ... them to make good ... presence of a harsh ...ical world. They have insist... their common humanity with ...man beings and it is this as... of race dignity and worth which ...entral feature of all the talk. ...ling legislation applies to Bos... and the essence of the bill ...there shall be a board of three ... who shall have power to say, ...mous vote, whether a play is ...tionable that it ought to be ... from the stage. That was ... the house passed it. The ken... ...nded by making a two-thirds' ...tead of a unanimous one, suf... ...r action by the board. This ...at the colored people wanted, ...ould be easier to get two men ...an to get a unanimous board. ...he question was on the concur... ... the house with the senate ...ent. Debate was hot. Mr. ...of Barre innocently moved the ... question near the beginning ...rgument, but the sharp protest ...Donovan of Boston led him to ...w it. Mr. Cross of Royalston ... stirring speech against the en... and the amendment, telling of ...er's experience in South Caro... ...the terrible reconstruction days. ...house, by roll call, voted, 136 to ...ncur and thus the colored peo... ...gratified.

WORCESTER (Mass.) POST
MAY 20, 1915

Photoplay Censorship

...colored brethren and the sis... too, are terribly stirred up over ..."Birth of a Nation." They have ...shown such interest in any leg... ...n since the state house was ... They have thronged the gal... to hear the debate. They have ...on the words of the different ...ers with the closest attention. ... have been perfect models of ... behavior during the arguments. ... have seemed to feel as if their ...y and self-respect were chal... ...d and it was for them to make ...in the presence of a harsh and ...al world.

...y have insisted upon their com... ...humanity with other human be... ...and it is this assertion of race ...ity and worth which is the cen... ...feature of all the talk. The pend... ...legislation applies to Boston alone ... the essence of the bill is that there ... be a board of three censors who ... have power to say, by unanimous ..., whether a play is so objectionable ... it ought to be removed from the ...e. That was the way the House ...ed it. The Senate amended by ...ing a two-thirds' vote, instead of ...nanimous one, sufficient action by ... board.

...his was what the colored people ...ted, for it would be easier to get ... men to act than to get a unani... ...s board. Wednesday the question ... on the concurrence by the House ...h the Senate amendment. Debate ... hot. Mr. Adams of Barre inno... ...tly moved the previous question ...r the beginning of the argument, ... the sharp protest of Mr. Donovan ... him to withdraw it. Mr. Cross of ...ralston made a stirring speech ...inst the entire bill and the amend... ...t, telling of Dr. Oliver's experience ... South Carolina in the terrible re... ...struction days. But the House, by ...call, voted, 136 to 71, to concur, and ...s the colored people were gratified. ...epresentative Crowley of Abington ...d Gov. Walsh a high compliment ... the occasion of the debate on the ... for correspondence and university ...ension courses. He said that we ... a governor who was not ashamed ... his humble origin, nor of the efforts ...ich he made to secure a liberal edu... ...tion. He praised the governor's ...ssage in favor of university and ex... ...sion courses and helped stir up the ...pport of the bill, and was able by ... margin of 20 votes, to prevent the ...ference of the bill to the next Legis... ...ture. Possibly they will get back ... ...metime later. But the debate Wed... ...sday forenoon was fair, and it is not ...pected that any soreness will be left.

LAWRENCE (Mass.) SUN-AMERICAN
MAY 20, 1915

By a vote of 136 to 71 the House yesterday agreed to the amendment to the so-called "Birth of a Nation" censorship bill, added by the Senate, which provides that a majority and not a unanimous vote of the censorship board shall be sufficient to revoke a theatre's license. A fight was waged by the Boston Democrats, but it was ineffectual and the bill now goes before the Governor for sig...ture.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 20, 1915

...Next was the moving picture bill, the question being concurrence with the Senate amendment to permit action by a majority vote of the board of censors, instead of by unanimous vote. Mr Sheehan of Boston opposed concurrence. His main ground was that local self-government LEGISLATIVE ... the bill related to Boston alone. Mr Donovan of Boston followed on the same line. Mr Cross of Royalston was strongly against the amendment and against the bill as a case of hysteria. He affirmed his regard for the colored people, but insisted that the "Birth of a Nation," except for the Ku-klux phase, is historically correct and he quoted former Representative Dr James Oliver of Athol, who was in South Carolina during reconstruction times as saying that political conditions there were perfectly horrible with the ignorant Negroes under scalawag carpet baggers. Mr Rowley of Brookline said the matter must be discussed as a legal proposition, not on account of this particular case. The same rule of majority action should obtain as in the cases of all other boards. Mr Drury of Waltham said that if all three censors must act, no action could be taken if one were absent. Mr Abbott of Haverhill regretted the undue sensitiveness of the Negroes. Mr Kennard of Somerville believed it good policy for the House to concur. W. H. Sullivan of Boston, as a matter of fairplay to the colored people, favored concurrence. The appeal to logic and to the American heart are on the same side and for the petition of the Negroes.

Mr Dowse of Sherborn favored concurrence, on the ground of applying the same rule as applies to other boards of public officials. Moreover, this particular play is a perversion of history and an insult to Charles Sumner, Henry Wilson, George S. Boutwell and other men of that era.

General debate was closed at 4.15, according to previous vote, and Mr Burr of Boston had the close and opposed concurrence. He gave some time to Mr Mildram of Boston. A rising vote on concurrence had 82 yeas to 61 nays. On a roll-call there ...

BOSTON (Mass.) ADVERTISER
MAY 20, 1915

...BIRTH OF A NATION" BILL AGAIN AMENDED

House Agrees to Give Majority of Censors Authority

By a vote of 136 to 71 the House yesterday agreed to the amendment to the so-called "Birth of a Nation" censorship bill, added by the Senate, which provides that a majority and not a unanimous vote of the censorship board shall be sufficient to revoke a theatre's license.

A fight was waged by the Boston Democrats, but it was ineffectual and the bill now goes before the Governor for signature.

BOSTON (Mass.) POST
MAY 20, 1915

"Birth of a Nation" Mass Meeting

A public mass meeting on the latest phase of the fight against the "Birth of a Nation" photo-play will be held tonight at St. Mark's Church, 1042 Tremont street, under the Guardian defence fund committee at 8 o'clock. Dr. C. G. Steward will preside. Among the speakers will be Dr. I. L. Roberts, the Rev. M. A. N. Shaw, Mr. Wm. D. Brigham, the Rev. A. W. Fuller, W. M. Trotter and Mr. S. Craig.

Times, New Bedford, Mass. May 20, 1915

"BIRTH OF A NATION" TO BE SHOWN HERE.

FF

Manager Lefebvre of the Orpheum and Thevien theatres has just returned from New York where he went for the sole purpose of making arrangements to present in both his playhouses here "The Birth of a Nation." Mr. Lefebvre was unable to secure the production immediately as it cannot be shown in New England at any theatre while the Boston engagement, which will last for six weeks longer, is in progress. At the expiration of that time and just as soon as it can be released for New Bedford, Manager Lefebvre promises that he will book it.

In speaking of the picture Mr. Lefebvre said: "So much has been said and written about this really wonderful film that I am determined to give New Bedford people an opportunity to see it and shall do so at the very earliest moment possible. It has been my policy ever since I came to this city to offer the best at all times and although I have booked some of the biggest attractions ever produced here it goes without saying that "The Birth of a Nation," will be without question the biggest thing which mine or any other theatres in the city have ever attempted. The expense is going to be tremendous but I firmly believe that I shall receive the hearty support of people not only of New Bedford but from miles around who will want to see this famous film

MILFORD (Mass.) NEWS
MAY 20, 1915
5

ACT WITH DELIBERATION.

"Look before you leap" is an old admonition that concerns men of action in every walk of life. Its import is to weigh thoroughly the end in sight before the adoption of means with which to attain it. Such a course of deliberation is especially desirable when the mind of the actor is subject to any kind of agitation. It is not safe to act when one's sensibilities are aroused or when a special incitement is dominant. Legislators who make the laws of the land should hesitate to undertake to frame an enactment to regulate public affairs when under the stress of irritating circumstances. In the face of a special flurry they are apt to overlook the true end and aim of all legislation, which is not to suit or discipline a class of people, but to serve the greatest good of the greatest number.

Recently a storm of angry feeling has been aroused by the moving picture film, "The Birth of a Nation," the colored population and its champions having been scandalized and offended by its interpretation of southern life in ante bellum days. The negro race and its friends insist that great injustice has been done those who were freed from slavery by the edict of emancipation, and they have sought to have the offending film tabooed. Some members of the General Court, acting in the interests of the black man, are trying to enact a bill to establish a censorship of the movies, their whole aim being to cut out "The Birth of a Nation." Granting that the movie is as objectionable as it is represented, it is wholly false to frame a general law in order to meet a special source of irritation.

Neither the American nation nor the state of Massachusetts recognizes the existence of classes. Much less does either justify the passing of laws to appease the anger of a few. If the legislature really wants to do justice to the question of a censorship of the movies it should wait until the present agitation has died out, and then frame a bill that will the best conserve the interests of all the people of the state.

Fitchburg Mass. May 20, 1915

BRITISH CENSORSHIP AND THE CRISIS

All the troubles which now confront the British government can be traced directly or indirectly to its censorship of news. The censorship has been pushed to such extremes that editors and reporters of obscure provincial papers have suddenly leaped into fame through being haled into court and fined. A reporter is offered a private letter from the front whose writer is locally well known. He copies it or makes extracts from it and turns it in for publication. The editor passes it and the next day he and the reporter are fined and incidentally are stigmatized as semi-traitors. The British press patiently endured this treatment for months, but its patience is becoming exhausted, and it is now either leading or pushing the movement for a coalition ministry. The newspapers want the news and the public wants them to have it. The British press is sensible enough and responsible enough not to publish war secrets. It would heed any reasonable request the government might make for reticence, but when editors and reporters are fined for printing what are not secrets but simply matters of local interest to their readers, such as the whereabouts and condition of "the company," it realizes that the censorship has attained inquisitorial powers smacking more of Russia than Great Britain.

Besides stirring up the opposition of the press the censorship has had another very unfortunate effect. It has kept Britons in the dark as to what progress they have made in meeting the military requirements of the realm. The two questions the British public wants answered are:

How many men have been enlisted since the war began?

How many men do you require to meet the needs of the nation?

The answer to one question involves the answer to the other. So far there has been no plain yet comprehensive answer to the first. Outside the limited "inner circle" at headquarters no man can accurately state the exact number of soldiers Great Britain has under arms today. Generalities are the only things Britons get in response to their inquiries, round numbers applying only to certain sections of the great war area. Lord Kitchener's confession the other night that he needs and wants 300,000 more recruits, and Mr. Tennant's hint that the government may yet resort to compulsory service, that is, conscription, must give additional impetus to British criticism of the censorship as an obstacle to a full exhibition of the military strength of the empire.

Inasmuch as Kitchener is regarded as responsible for the severity of the censorship, and has been in effect the dictator clothed with the powers that Wellington himself never possessed, he is the head and front of the offending to the British press. In the present crisis the newspapers have found both courage and opportunity to say things they have long been thinking, and such remarks about Kitchener as "Hercules is growing old" and the suggestion that India is his proper sphere of action, measure the intensity of the revolt.

At this distance it seems that Kitchener has done a great work, even if we are unable to measure its numerical proportions. It also seems to us that Great Britain will commit not a mistake but a blunder if it does not frankly recognize and fully continue Kitchener's great services.

BOSTON (Mass.) RECORD
MAY 21 1915

FF

JOSEPH HENABERRY
As President Lincoln in "The Birth of a ...

BOSTON (Mass.) MORN. GLOBE
MAY 21, 1915

PURSUER PROTESTS.

...ings of Those Opposed to "Birth of a Nation" Held at Roxbury.

Further protests against "The Birth of a Nation" were heard last evening at a meeting of the Guardian Defenders at St. Mark Congregational Church, 1047 Tremont st, Roxbury. Dr C. G. Stewart presided and the speakers included Sherwin L. Cook, Joseph Manning of Alabama, Rev S. A. Brown, Dr I. L. Roberts, William D. Brigham, Dr A. B. Lattimore, Joshua A. Crawford and W. Monroe Trotter.

BOSTON (Mass.) JOURNAL
MAY 21, 1915

"What Humperdinck's music is adapted to 'The Miracle,' which I in Boston, was the first big photoplay seen in Boston," says David W. Griffith, "Yards of music had to be sawed off, so to speak, to fit the reels. No one thought of adapting the music, scene by scene, as music is adapted to stage and opera. But for 'The Birth of a Nation' I have utilized the grand opera technic.

"With 12 reels there are several hundred scenes, each from four to a dozen long. When the pictures were taken I had my musical director, Joseph Carl Breil, supply each principal character with a musical theme or motif. A provisional score of our 'opera' was prepared on the field, and after the camera had done its work this score was amplified and made to fit the pictures."

BOSTON (Mass.) RECORD
MAY 21, 1915

RECORD LETTER BOX

Negro Representation

To the Editor of The Record:—

Having attended many Legislative sessions at which debates were held upon the photo play, "Birth of a Nation," especially, and censorship of moving picture plays in general, I was led to consider the fact that negro representation was needed at the State House, in order to properly represent the colored race.

There were able and fair Legislators who advocated the amendments desired by the colored proponents of the censorship bill.

However, it does seem to be a fair conclusion that among the 20,000 members of the colored race in Boston, there might be a voter and citizen among them who could adequately and capably represent their interests. If there has been in the past, men of political aspirations who held such representative positions in the Legislature or the Common Council, who were not proper representatives, but were considered as politicians only, of unsavory record, I am sure there are, today, men of quite a different character who should consider the advisability for going into political life as a fit representative.

Surely, the time has now come for a new course to be pursued, for the colored race, have now, during this recent agitation, a great opportunity to declare themselves and vindicate their character before the public.

Carrie G. Barr.

Boston, May 20.

SPRINGFIELD (Mass.) MOR. UNION
MAY 21, 1915

"Birth of a Nation" Bill Is Enacted in the Senate

The bill providing for a board of censors for Boston motion pictures, an outgrowth of the agitation over the photo play, "Birth of a Nation," was enacted in the Senate this afternoon. There was a large delegation of colored people in the galleries, some of them with opera glasses. An attempt to postpone enactment was defeated by a vote of 18 to 17. The bill was then enacted by a viva voce vote and Senator Martin Hays of Boston gave notice that he will move for reconsideration.

PORTLAND (Me.) PRESS
APRIL 21, 1915

The advertising the photo play "The Birth of a Nation" is securing in Boston is making the press agents of other moving picture productions green with envy.

STONEHAM (Mass.) ENTERPRISE
MAY 21, 1915

BIRTH OF A NATION.

Passing into its third month of a wonderful run at the Tremont Theatre in Boston, David W. Griffith's marvelous spectacle "The Birth of a Nation" continues the dramatic sensations of the season.

With the approach of the memorial day period half a century after the scenes of war which call for these observances all over the country this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstanings of the past we may face the crisis of the present with a calmness and determination to uphold the right.

NO. ATTLESBORO (Mass.) CHRONICLE
MAY 21, 1915

NOTES FROM STATE HOUSE

State House, Boston, May 21.—Another effort was made yesterday to kill "The Birth of a Nation" censorship bill. The bill was enacted without opposition in the house but when it reached the senate a determined effort was made to kill the measure.

The first opposition move was to postpone enactment. This was voted down, 17 to 18, and the opponents then realized they didn't have the votes and permitted the enactment to be made without a roll call. They gave notice, however, that an effort to reconsider would be made today. This is not likely to win out. The measure is expected to again win out this afternoon by a single vote.

BOSTON (Mass.) MORN. HERALD
MAY 21, 1915

FUND STARTED FOR TROTTER

Mass Meeting Acts in Recognition of Work Against "The Birth of a Nation."

At a crowded mass meeting in St. Mark's Congregational Church, 1042 Tremont street, last night, steps were taken toward raising $1000 for William Munroe Trotter, in recognition of his services as editor of the Guardian in leading the contest against "The Birth of a Nation." It is planned to transform the Guardian from a weekly to a daily.

The principal speakers were ex-Representative Sherwin L. Cox, Joseph Manning of Birmingham, Ala.; William Dexter Brigham, the Rev. Dr. Isaac L. Roberts, the Rev. M. A. N. Shaw, the Rev. S. A. Brown, the Rev. A. W. Puller and the Rev. Dr. Latimore.

Sherwin L. Cook lauded Trotter's motives as "always honest and pure, although he once flayed me on a public question concerning which I believe I was right and he was wrong." Mr. Cook described Charles Sumner Bird as "the son of an abolitionist and the namesake of the Sumner who is so shamefully traduced in the play," and added: "I wrote to Mr. Bird asking him to stand shoulder to shoulder with those who denounce this play as false to history and false to the nation, this play which represents the colored troops, led by a Shaw, a Hallowell, or a Higginson, in the midst of rapine and arson, and represents a union soldier about to bayonet a wounded confederate.

"But Mr. Bird, who doesn't have to run a paper for profit, replied that he had seen the play twice, and found more good than bad in it. He added a lot of sympathy for the colored people, but I replied that it was a pity he could not find something concrete that he could do for them, and to that I have received no answer. How a man with the blood of abolitionists in his veins can take such a stand is astonishing."

Reports were received from several heads of the women's clubs. One woman said her club had already organized with 19 members, each pledged to at least $1.

"Mr. Trotter went to Washington and got the President, and then he came back here and got the mayor, and then he got the Governor, and if you told him to go to Germany he'd get Emperor William himself!" she declared, amid shouts of laughter and applause. "Whether 'The Birth of a Nation' goes or stays, we'll fight on, and we'll have a daily paper," she concluded.

Joseph Manning made a vitriolic speech in which he declared:

"The day of free speech for the colored people in Alabama no longer exists. Twenty years ago a colored man might speak or write down there, but if he dares to utter or write anything now concerning his own rights he is likely to leave for a faraway place. The same sort of menace to the colored race hangs over Boston today. As for me I am called to go back to Birmingham, and you may not hear me speak again. Indeed, this may be my last public talk, but I am as ready to die with my boots on as with them off. But as for you, build up your breastworks, by such a paper as the Guardian."

The Rev. S. A. Brown, pastor of the church, denounced Senator Martin Hays, as having "disgraced his constituents," in preventing the enactment of the censorship bill yesterday. The speaker praised Senator Timilty for standing firm through seven roll-calls, but regretted that he finally yielded to pressure and voted for reconsideration. The audience were all urged to go to the State House for the final battle at 11 A. M. today.

BOSTON (Mass.) GLOBE
MAY 21, 1915

SENATE ENACTS CENSORS' BILL

...ut Contest Will Be Reopened Today.

Two Compensation Act Changes Beaten and Two Accepted.

New Haven Measures Pass With Amendments.

The State Senate yesterday passed to be enacted the bill which makes the Mayor and Police Commissioner of Boston and the Chief Justice of the Municipal Court a board to pass on theatrical productions. This is the "Birth of a Nation" bill.

It took the Senate very few minutes to act on this matter. When it came up, Senator McLane moved that it be postponed until today; Senator Bean opposed postponement, and the motion was lost, 17 to 18, on a rollcall. The bill was then passed to be enacted by a voice vote.

But the troubles of the friends of the bill have not yet ended. Senator Hays announced that he should today move a reconsideration of the vote by which the bill was enacted, but later in yesterday's session he made the motion to reconsider, and, under the rules, that motion went over to today. Consequently there will be another fight at today's session.

BOSTON (Mass.) ADVERTISER
MAY 21, 1915

Negro Representation

To the Editor of The Advertiser:—

Having attended many Legislative sessions at which debates were held upon the photo play, "Birth of a Nation," especially, censorship of moving picture plays in general, I was led to consider the fact that negro representation was needed at the State House, in order to properly represent the colored race.

There were able and fair Legislators who advocated the amendments desired by the colored proponents of the censorship bill.

However, it does seem to be a fair conclusion that among the 25,000 members of the colored race in Boston, there might be a voter and citizen among them who could adequately and capably represent their interests. If there has been in the past, men of political aspirations who held such representative positions in the Legislature or the Common Council, who were not proper representatives, but were considered as politicians only, of unsavory record, I am sure there are, today, men of quite a different character who should consider the advisability for going into political life as a fit representative.

Surely, the time has now come for a new course to be pursued, for the colored race have now, during this recent agitation, a great opportunity to declare themselves and vindicate their character before the public.

Carrie G. Barr.

LYNN (Mass.) ITEM
MAY 21, 1915

NEGRO BUSINESS LEAGUE THANKFUL FOR HELP

The Boston Negro Business league, by a special committee, Julius B. Goddard, Jacob W. Powell, William C. Lovett, C. Alexander Johnson and Daniel F. Hall, has issued resolutions disclaiming any responsibility and refusing to accept as true charges that Philip J. Allston and William A. Cox had endorsed the photo-play, "The Birth of a Nation," as had been stated in some Boston papers.

The league also thanks all who aided in the warfare against the exhibition of the picture which it characterizes as a "dastardly exhibition of race hatred and calumny."

HUDSON (Mass.) MERCURY
MAY 21, 1915

TREMONT THEATRE.

Passing into its third month of a wonderful run at the Tremont theatre, David W. Griffith's marvelous spectacle, "The Birth of a Nation," continues the dramatic sensation of the season.

With the approach of Memo... half a century after the scenes ... which call for these observances, over the country this highest deve... ment of the motion picture art bears keen relationship to current events.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 21, 1915

...will to-morrow. Moore Bean and Fay of Middlesex opposed postponement, and it was refused, 17 to 18, with four pairs. The bill was then passed to be enacted by a voice vote. Mr Hays of Suffolk gave notice that he would move reconsideration to-morrow.

BOSTON TRAVELER
MAY 21, 1915

BIRTH OF NATION FOES WIN; CENSOR BILL NOW A LAW

The bill for a three-headed play censorship board in Boston giving unlimited power to its members, was signed by Gov. Walsh today at 1:30 P. M.

It went to him for his signature as the result of the Senate's action in refusing to reconsider its enactment of the measure.

The roll call in the Senate today, refusing reconsideration, was 22 to 16, the biggest margin the bill has had during its appearance before the upper body of the Legislature. The Senate galleries were crowded during the debate on reconsideration.

The measure gives the mayor, police commissioner and chief justice of the municipal court unlimited powers to revoke the license of an objectionable production and provides for majority vote decisions. The bill in its original form, required unanimous decisions, but was amended after sharp and bitter fighting to provide for decisions by majority vote.

After the measure was enacted by the House yesterday it was sent to the Senate for enactment, the last step necessary before it goes to the Governor. Shortly after the Senate met in the afternoon, supporters of the measure learned that it was mysteriously missing, and after a hasty and excited search discovered it in the possession of a Boston senator who has steadily opposed the measure. The measure was then placed on the desk of President Coolidge of the Senate, and after the Senate had disposed of the matters on its daily calendar, the measure was passed to be enacted by a voice vote, following the refusal of the Senate, by a roll-call vote of 18 to 17 with three pairs, to postpone consideration until today.

Senator Hays of Boston then gave notice that he would move reconsideration of enactment today, but just before the Senate adjourned for the day he attempted to catch the friends of the measure napping by making an unexpected motion for reconsideration at that time. This motion, to be considered, required unanimous consent, however, and Senator Bean of Cambridge promptly objected. As a result, Hays's motion for reconsideration went into the orders of the day for today.

Supporters of the measure are confident that the Hays motion for reconsideration will be rejected today and that any attempt to secure postponement will also be voted down.

The Senate meets at 11 A. M., Fridays, and an early disposition of the matter is expected today. Supporters of the measure have no doubt but that Gov. Walsh will sign the bill when it reaches him.

Not for some time has so much underground wire-pulling at the 11th hour been resorted to in an attempt to kill a measure as in the case of this three-headed censorship bill. All the weight of Mayor Curley's influence has been thrown against the measure, and interests friendly to "The Birth of a Nation" are said to have been also working hard. Opponents of the measure worked desperately yesterday to secure votes enough to kill the bill, and, failing in this, attempted to get sufficient votes to obtain a day's postponement. In the latter campaign, they also lost out.

The tactics used by the general staff of the opposition and Hays's snap motion for reconsideration yesterday afternoon, after his public notice that he would move reconsideration today, have disgusted several senators who have heretofore voted against the measure, and if they are in the same frame of mind this morning as they were last night, the motion for reconsideration is likely to be defeated by a comparatively wide margin. One senator, who has voted steadily against the measure served notice on the opposition leaders, Senators McLane of Fall River and Hays of Boston, that he would vote against reconsideration today.

The measure was enacted without opposition in the House yesterday shortly before the House took its noon-day recess. The measure was then sent to the Senate. Knowledge that the foes of the bill were planning an attempt to kill it on its enactment stage in the Senate drew one of the largest crowds of the year to galleries and floor, and for the first time in several years, the president's private gallery was thrown open to the public. Practically all of the men and women who have been prominent in the protest against "The Birth of a Nation" were attending.

Shortly after the Senate met, at 2 P. M., all sorts of rumors regarding the attempts being considered to kill the bill were in circulation. Finally, several House members who have supported the measure, walked quietly to the desk of President Coolidge, where the bill was supposed to be, and, to their consternation, discovered that it was missing. Clerks knew nothing about it, and an impromptu search began at once. The bill was found in the possession of a Boston senator, an opponent of the measure. He had it in a pocket and brought it in to the president's desk.

Some of the supporters of the measure then stated that information had come to them which indicated that certain opponents of the measure, in a desperate

WORCESTER (Mass.) TELEGRAM
MAY 21, 1915

...attempt to secure delay for at least one other day, had planned to have the bill temporarily "disappear." They stated, however, that the absence of evidence which would definitely confirm the apparently authoritative information they had received prevented them from making public charges of any nature. The senator who was found with the bill was not implicated in any way, they said.

After the Senate had recovered from the successful search for the missing bill the regular business of the day was taken up with the result that those interested in the photoplay bill had to sit through several long debates on other matters.

When the measure was finally reached Senator McLane of Fall River made a motion for a day's postponement. The motion was opposed by Senator Bean of Cambridge, who said that with practically every senator on record, there was no need for any delay.

"It may be a weak excuse to say that there are senators absent," replied McLane, "but such is the fact. There are several who are unable to be here today."

Senator Fay of Medford opposed postponement, stating that he hoped no one would be able to throw sand in the eyes of the Senate, as the "Bandana" of his childhood was reported to do to sleepy youngsters. Senator Fay's little speech closed the debate.

Postponement was refused on a rising vote, 18 to 15, and McLane then secured a roll call, this time being defeated by a vote of 18 to 17 with three pairs. The roll call vote was as follows:

For postponement—Cummings, Eldridge, Fitzgerald, Green, Hays, Hibbs, Jackson, Leonard, Marchant, McGrath, McLane, Norwood, Porter, Sullivan, Tobin, Timilty and Wells.

Against postponement—Bagley, Bartlett, Bates, Beasley, Beal, Bean, Cavanagh, Clark, Ellis, Farnsworth, Fay, Gifford, Gordon, Kimball, Langone, Martin, Mason and Tufts.

Paired for postponement—Doyle, Sullivan.

Paired against postponement—Hodgdon, Garst.

Every senator was recorded with the exception of President Coolidge, who is a supporter of the measure and whose vote would have been cast against postponement if necessary. Counting in his vote, the supporters of the measure had a leeway of two votes.

The measure was then enacted on a voice vote, and Hays served notice that he would move for reconsideration the next day. Hays's motion for reconsideration was blocked by Bean's objection.

OXFORD (Mass.) JOURNAL
MAY 21, 1915

SCORES PICTURE PLAY.

Rev. Nathan H. Gist Speaks on "Birth of a Nation," Sunday Evening.

Rev. Nathan H. Gist of the Congregational church took for the theme of his address at the service Sunday evening, "The Birth of a Nation. Should It Be Suppressed?" This timely topic was ably discussed and the congregation showed the liveliest interest.

Dr. Gist scored the photo play as being clannish and breeding prejudice and contempt. He placed the author as being anything but a historian and severely criticised the handling of a subject that could have been made a masterpiece.

(Mass.) JOURNAL
MAY 21, 1915

TH' PROTEST ILL PASSED BY SENATE

Prospect That Movie ensor Measure Will Be "Killed."

ITICAL ISSUE, ASSERTS LEADER

ure Expected to Reach sk of Governor This Afternoon.

subdued expressions of bad feel- mutterings of treachery and frowning," and whispered alle- that one member of the Senate ing to "Jimmy Valentine" the picture censorship bill, presented sult of the protest against "The f a Nation," the Senate yester- to be enacted, after g, by a vote of 17 to 18, a mo- postpone action until today.

tion of Senator Hays of Brighton nsider the enactment of the bill e the opponents of the measure opportunity to try to kill it he Senate meets this morning.

w of the developments of yes- however, even the most ardent ts of the bill have little doubt will be passed and laid on the r's desk early this afternoon.

rday's developments in and the Senate chamber and corri- were the most mysterious that ccurred during the session.

Rumor of Shifts

e the Senate opened its session were rumors of shifts on the bill would bring about its defeat. nts of the bill were rushing the Senate corridors and reading- buttonholing their fellow men- nd trying in every way possible made them to vote against enact-

on it was stated by one of the nergetic opponents of the bill that of the action of some of the ican leaders in making the meas- political one, there was little of defeating it. Later it was ere was to be a shift which would e opponents the votes necessary at the bill.

supporters of the bill were equal- e. They understood that stren- forts were being made to "whis- e bill to death at the last mo- and they were watching every f their opponents with suspicion. the bill came over from the where it was enacted before ithout any trouble, the supporta- fessed to have discovered a plot up action on the measure until

suspicions were aroused to the hen Senator Green, a member of mmittee on engrossed bills, whose is to read all measures before re put on their final passage, he bill and petition from the of the Senate and passed out of amber into the Senate reading His absence from the chamber longer tim ethan the supporters bill believed was necessary forced tter into a state of mind border- hysteria.

Suspects a Plot

ediately it was said that Green's e was a part of the plot to put ction until today in order that the nts might have 24 hours more in to persuade the Senate to kill ill.

n it was learned that Green was from the Senate reading room, he was supposed to have gone to the bill, there was consternation the advocates of the measure, was not assured until the atown member returned to the er with the other members of the ittee on engrossed bills and with easure duly reported.

SPRINGFIELD (Mass.) MOR. UNION
MAY 22, 1915

Boston Movie Bill NOW LAW; Walsh Quickly Signs Measure

Gov. Walsh lost no time today in signing the so-called "Birth of a Nation" bill, after [illegible] to recess [illegible] bill to be enacted. The Governor's approbation culminates the long fight which the Negroes have been waging against the photo-play at the Tremont Theater and the act was done shortly after the bill reached him from the Senate. He gave the quill to the Negro messenger, William Read. Whether the Mayor and police commissioner will now exercise their authority remains to be seen.

When the Governor signed the bill he said: "Any show that cannot get the approval of two of these three men ought not to be permitted to continue."

As a final effort the opponents of the measure attempted today to reconsider the Senate's vote of yesterday in passing the bill to be enacted, but the Senate refused the motion by a rollcall vote of 23 to 16, and the measure was sent to the Governor. Three of the senators, Hobbs, Doyle and Norwood, who were recorded in favor of postponement yesterday, voted against reconsideration today.

The standing vote was 15 to 20, and Senator Leonard then asked for a rollcall vote. All of the Democrats and nine Republicans voted in favor of reconsideration. The vote was:

Yes—Cummings, Eldridge, Fitzgerald, Green, Hays, Jackson, Leonard, Marchand, McGonagle, McLane, Perley, Sullivan, Tetler, Timilty, Sheehan, Wells—16.

No—Bagley, Bartlett, Bates, Bazeley, Beal, Bean, Cavanagh, Clark, Doyle, Ellis, Farnsworth, Fay, Garst, Gifford, Gordon, Haigis, Hobbs, Kimball, Langelier, Martin, Mason, Norwood, Tufts—23.

BOSTON (Mass.) MORN. HERALD
MAY 22 1915

GOVERNOR SIGNS CENSORSHIP BILL

Opponents Make Final Effort in Senate to Reconsider, and Fail.

LEGISLATIVE [illegible] the legislative side of the Boston theatrical censorship contest which has been raging on Beacon Hill over the presentation of the photoplay, "The Birth of a Nation," by signing the bill providing for a board of three censors. He acted within a few minutes after the bill was delivered to him from the Senate.

The measure became effective when signed, but Butler R. Wilson and W. H. Lewis, the attorneys who represented the Negroes in this agitation, said they had no immediate step in view; that now the measure had become a law the next move rested with the authorities. They expressed their confidence it would be taken in due time.

The new law establishes a board to consist of the mayor, the police commissioner and the chief justice of the Boston municipal court. Under it two of the three can stop any theatrical performance or entertainment at their pleasure. There is no limitation on their acts and there is no right of appeal. Under the old law only immoral performances could be stopped, and then only by joint action of the mayor and the police commissioner.

Opponents of the measure made a last dying gasp in the Senate to secure reconsideration of the vote by which the Senate Thursday passed the measure to be enacted, but they were decisively routed by a vote of 23 to 16—the widest margin the bill has secured in the Senate—and the measure was sent to the Governor.

Senator Hays of Brighton made the motion to reconsider, and after admitting that he did not expect to obtain it, made a bitter speech attacking the supporters of the measure, particularly the colored men employed at the State House, and dared the Negro voters in his district to oppose him for re-election.

"I serve notice on them now that I'll be elected anyway," he shouted.

BOSTON (Mass.) JOURNAL
MAY 22, 1915

"NATION" FILM IS NOW UP TO CENSOR BOARD

Governor Signs Bill Naming Curley, O'Meara and Judge Bolster.

MAJORITY VOTE WILL PREVAIL

Hays Charges Legislature Influenced by Fear of Colored Vote.

Whether or not "The Birth of a Nation" may continue to be produced at the Tremont Theatre is now up to Mayor Curley, Police Commissioner O'Meara and Chief Justice Bolster of the Municipal Court, the bill created those three a board of censors with power, by majority vote, to stop any theatrical production at their pleasure having been signed by Gov. Walsh yesterday.

The governor gave the measure his approval within half an hour after the Senate finished its consideration of it and refused by a vote of 16 to 23, to reconsider its enactment.

"Any show that cannot get the approval of two of these three men ought not be permitted to continue," said Gov. Walsh as he affixed his signature and handed the quill to William L. Reed, the negro messenger at the executive chamber.

Last Stand Not Strong

The last stand of the opponents of the measure was not as strong as their previous efforts to kill the bill. Three of the senators who have voted against the measure ever since the amendment providing for majority vote was attached—Senators Hobbs of Worcester, Norwood of Hamilton and Doyle of New Bedford—voted against reconsideration yesterday.

Announcement that Senator Hobbs would change was made by that member after the fight on the enactment in the Senate Thursday.

During the debate yesterday Senator Norwood said while he believed the bill as drawn to be a bad one, the Senate had decided otherwise and he would not prolong the fight further.

Senator Doyle of New Bedford, one of the most strenuous opponents of the bill, said it was apparent the friends of the bill had the necessary votes and therefore further attempt to defeat it would be futile. He also announced in advance his intention to vote against reconsideration.

Hays Fights to End

Senator Hays of Brighton, who made the motion to reconsider, fought to the very end, and charged that the members of the Legislature had been influenced by fear of the colored vote. He said that he had a large number of colored men in his senatorial district, but defied them to carry out threats he said had been made that they will defeat him for re-election.

He criticized colored employes at the State House for lobbying the Senate on the bill. This brought from Senator Sullivan of Boston, also an opponent of the bill, a retort that Robert Taylor, the elevator operator, had a right to be looking after his own interests while he was on his noon hour.

Hayes replied that he did not refer to Taylor, and that, in fact, he had not seen him in the chamber. He called attention, however, to the presence of William L. Reed, the governor's messenger, in the chamber.

On the roll-call the senators divided as follows:

For reconsideration—Senators Cummings, Eldridge, Fitzgerald, Green, Hays, Jackson, Leonard, Marchand, McGonagle, McLane, Perley, Sheehan, Sullivan, Tetler, Timilty and Wells—16.

Against reconsideration—Senators Bagley, Bartlett, Bates, Bazeley, Bean, Cavanagh, Clark, Doyle, Ellis, Farnsworth, Fay, Garst, Gifford, Gordon, Haigis, Hobbs, Kimball, Langelier, Martin, Mason, Norwood and Tufts—23.

Censorship Board Refuses to Talk

Mayor Curley, Police Commissioner O'Meara and Chief Justice Bolster of the Municipal Court, who together form the Board of Censors, each stated that he would say absolutely nothing about the law, whether or not the question of "The Birth of a Nation" would immediately be considered, whether or not it would be considered at all or anything regarding the general considerations of censoring which, under the law, he felt would be likely to govern the board's action.

No date has been set for the first meeting of the board.

BOSTON (Mass.) ADVERTISER
MAY 22, 1915

FILM CENSORSHIP BILL NOW LAW

GOV. WALSH AFFIXES HIS SIGNATURE TO MEASURE

Charges Hurled in Heated Debate in Senate Preceding Vote

Gov. Walsh signed the so-called "Birth of a Nation" bill yesterday. He signed the bill, which provides for a three-headed play censorship in Boston with unlimited powers, just half an hour after the Senate finished with it.

Hardly had the Governor signed the bill than leaders of the colored race rushed from the State House to take steps immediately to protest the further production of the photo play, "The Birth of a Nation" at the Tremont Theatre to the new board of censorship created by this act.

This board consists of the Mayor of Boston, the Police Commissioner and the Chief Justice of the Municipal Court who, under the terms of the act, are enabled by a majority vote to revoke the license of any theatre in Boston.

As the Governor signed the bill he said:

"Any show that cannot get the approval of two of these three men ought not to be permitted to continue."

The quill with which the Governor signed the bill was presented to executive messenger, William Reed.

The Senate's last act was to refuse to consider enactment of the bill, which has caused more excitement and spilling of ink than any bill with which the Solons have had to wrestle in many a day. The signing of the bill was preceded by plenty of excitement in the Senate.

Charges Hurled

Senator Martin Hays hurled charges of cheap politics, dereliction of duty on the part of colored State House employees who have been lobbying, and submission by Legislators to outside pressure instead of to legitimate argument, at the members in favor of this "Birth of a Nation" censorship bill, in a vain attempt to obtain reconsideration of its enactment.

On a roll call the vote stood 16 for reconsideration and 23 opposed. On a rising vote, prior, 15 Senators voted for reconsideration and 20 against. The roll call was asked by Senator Leonard, Mayor Curley's Senator, Senator Hays having stated previously that he would not ask that the Senate be put on record as he was too ashamed of the Senate for its stand on the matter.

The charge of lobbying against the colored employees was made by Senator Hays, while the veteran colored elevator man of the State House, Robert Taylor, was standing within the rail watching the proceedings.

Straightway Sen. Sullivan of South Boston arose and defended Taylor, declaring that he was there on his lunch hour watching his rights.

Thereupon Hays declared that he had not seen Taylor but named the Governor's colored messenger, William Reed, whom he said had been around the Senate for three days.

Opening Argument.

In opening his argument for reconsideration Hays declared that he did not hope to change any votes and knew that he was defeated, but declared it to be because Senators had been influenced by outside pressure and not by legitimate arguments. He marvelled that the Senate had allowed itself to be controlled by interests outside the State House and that they would take away the power from the Mayor of Boston in face of the overwhelming sentiment of the people against this and against the desire of the Boston legislators.

Diverting to the colored people and addressing himself straight at the galleries filled with members of that race, Hays congratulated them that they could take three days off from their work to lobby for this bill.

"I appreciate the devotion to the Commonwealth shown by the members of the colored race fortunate to have jobs at the State House when they take three days off from their work to lobby and argue with us for this bill. I am sorry to see such large numbers of that race in the galleries, and I wish they had jobs that would keep them from hanging around our corridors and lobbies.

"They tell me that they are going to lick me for re-election. But I would like to know whom they are going to vote for. My opponent is to be a Democrat, and every Democrat they know has been against them. Further, I serve notice on them that I am going to win.

"Every one of them and every member of this Senate knows that the Mayor of Boston could have stopped this play by merely getting the Tremont Theatre on the telephone, but he did not."

On this point he was later challenged and to back up his argument he cited the case of the Copt Theatre and the play "Maternity." In this case he declared the Mayor had called the manager and said: "I will take away your license if you put that play on." And the play was not put on, neither was it down in a hall as the manager threatened, he said.

Hays then turned his attention to the members of the Legislature and congratulated them on their remarkable inconsistency. Reading from the House Journal he showed that the first vote on this bill was 104 in favor and 116 against and on the very next stage was 136 in favor to 71 against, the influence changing this vote he would not attempt to analyze.

"I congratulate this body on its wonderful consistency. One day they vote one way, another day another and some days they don't vote at all."

The reference of the last statement was to Senator Langelier, who promptly got to his feet and accused Hays of shifting his vote on another proposition which Hays admitted.

Senator Norwood, chairman of the Judiciary Committee, reporting the bill, after being subjected to a tongue-lashing by Hays, declared that he considered the bill a bad bill, had voted for postponement Thursday, but since the Senate had voted differently he was willing to let the matter drop.

Senator Jackson of Lynn then jumped into the debate to make a very brief statement about members voting for the bill because they said to him that "they had from 80 to 600 colored voters in their district."

Senator Doyle, who has been opposed to the bill, then disgustedly announced that he was going to vote against reconsideration. "We have not got the votes, so what's the use?" he said.

The roll-call on the bill was as follows:—

For reconsideration—Cummings, Eldridge, Fitzgerald, Green, Hays, Jackson, Leonard, Marchand, McGonagle, McLane, Perley, Sheehan, Sullivan, Tetler, Timilty, Wells—16.

Opposed—Bagley, Bartlett, Bates, Bazeley, Beal, Bean, Cavanagh, Clark, Doyle, Ellis, Farnsworth, Fay, Garst, Gifford, Gordon, Haigis, Hobbs, Kimball, Langelier, Martin, Mason, Norwood, Tufts—23.

Every Senator was present, and all are recorded but the president, who under the rule, does not vote except to cast the vote of the Senate in case of a close division.

BOSTON (Mass.) JOURNAL
MAY 22, 1915

"BIRTH OF A NATION" SHOWS OLD WAR DAYS

D. W. Griffith's wonderful photo-spectacle, "The Birth of a Nation," is approaching the third month of a sensational run at the Tremont Theatre. In clean-cut style this new art has revealed with unequaled realism the great battles of the Civil War, the loss of the guiding hand that had directed the North and the last flickering shadows of the hates and passions which war always engenders. This is the sum and substance of Griffith's art. It is a striking thing that sets up new standards and new ideals.

The record in Boston and elsewhere demonstrates how effectively Griffith has touched the dramatic chord that stirs audiences and makes for a great success. The engagement at the Tremont continues with every evidence of the picture remaining here for a longer period than anything of a like nature ever offered.

BROCKTON (Mass.) ENTERPRISE
MAY 22, 1915

Reconsideration of Play Censorship Bill Fails.

The State Senate Thursday passed to be enacted the bill to censor theatrical performances in Boston through the mayor, police commissioner and chief justice of the Municipal court, a majority vote to decide. This is the bill advocated by those wishing to suppress "The Birth of a Nation." To-day a move to reconsider failed and the bill now goes to the governor who is expected to sign. Through this bill it is expected that the play will be stopped.

In line with this movement there came the suggestion Thursday night at a protest meeting in Boston of colored citizens that war pictures should be censored so that no nation be ridiculed.

BROOKLINE (Mass.) CHRONICLE
MAY 22, 1915

Tremont Theatre.

"The Birth of a Nation" will begin its seventh week at the Tremont Theatre on Monday. Large and deeply interested audiences are still present at every performances. This story of the Civil War and the Reconstruction era is shown on a scale of unusual magnitude through a series of 5,000 scenes. The films are notable for their scenic beauty. A sentimental story between a northern soldier and a southern woman runs through the historical depiction. There are two performances daily at 2.10 and 8.10 p.m.

BOSTON (Mass.) POST
MAY 22, 1915

DEMAND CENSORS ACT IMMEDIATELY

Colored People to Insist That Board Stop "Birth of a Nation" at Once

"The Equal Rights League will lose no time in insisting that 'The Birth of a Nation' be taken off at once," said W. Monroe Trotter last night, after a three-hour's meeting of the local officers in the "Guardian" office.

The organization will have another meeting today, and will send a delegation at once to wait upon Mayor Curley.

BILL NOW A LAW

"Every performance heaps new undeserved ignominy upon the negro race, and we think it should be stopped at once. We hope to let not a day elapse before we request the censors to act," explained Mr. Trotter last night, speaking for the Equal Rights League, which is a State branch of a national protective association among the colored people.

The "censorship bill" now being a law, the armies on both sides of the "Birth of a Nation" war are reconnoitering and massing their forces, preparatory to beginning fresh hostilities.

Mayor Curley, Police Commissioner O'Meara and Chief Justice Wilfred Bolster, the three censors, are the "neutrals" who are the bone of contention in the conflict.

But the three official censors are saying not a word. They have not yet met, but will do so today and will decide on a policy to be carried out not only as regards the present picture-play, which began the trouble, but as regards all future theatrical productions. Under the provisions of the bill, they have full jurisdiction hereafter.

Think Photo-Play Is Safe

The theatre men yesterday expressed the belief that, unjust as such legislation as that just passed might be, the three censors named would not interfere with "The Birth of a Nation" since it did not come under the provisions of the statute.

The supporters of the bill, on the other hand, are jubilant over its passage and express the opinion that the censors must immediately suppress "The Birth of a Nation."

It is given out by leaders of the colored people that Mayor Curley has now no longer the excuse that there is "not sufficient law" to back up his prohibition of the movie play. They will ask him to act at once. If he does not the colored people will put the matter publicly up to the censors.

The Equal Rights League met last night at the offices of the newspaper, the Guardian, to discuss precise action in the matter.

The managers of the Tremont Theatre and the film concern are simply waiting for action. They declare, however, that the censors will favor them

PLAYING POLITICS ON BEACON HILL

Before the censorship bill as amended is placed upon its final passage, it behooves the Legislature, and in particular the Republican members, to consider and reconsider the cause and effect of this legislation. The cause is to be found in a motion-picture play now nearing the end of its run to which some of the colored citizens of Boston object. For several months the patronage of the play has been limited only by the capacity of the theatre. All classes of citizens, including many of the objecting class, are among its patrons. Under the existing law the objectors were unable to shut down the play, although an appeal to the courts was taken. The court held that with the elimination of one scene the play could not be considered as coming within the prohibition of the present law, which empowers the Mayor and Commissioner of Police to revoke the license of any theatre whose managers persist in the performance of a play which, in the joint judgment of the Mayor and Police Commissioner, is "obscene and immoral."

The expurgation ordered by the court was made, but failed to satisfy the objectors. Their next appeal was to the Governor and later to the Legislature. After a long and patient hearing a bill was reported from the legislative committee, which at first went through both houses of the Legislature. It authorized the Mayor, Chief Justice of the Municipal Court and the Police Commissioner to stop the production of any play which ran foul of their unanimous judgment. Even this concession failed to satisfy the objectors and finally, upon reconsideration, the House and Senate have amended the bill by substituting a majority for a unanimous verdict. In that form it is favored by the objectors for the sole reason that they believe they can then, by the same threats with which they have bulldozed the Legislature, force the Mayor, the Chief Justice and the Police Commissioner to shut down the motion-picture play in question.

If the legislators believe that the objections to that particular play are well founded, and that the State should intervene to prohibit its continuance, they should forthwith enact a law prohibiting the performance of the play anywhere in the Commonwealth and calling it by name. Whatever else may be said of such action, at least the legislation would be honest. The bill as amended is a thoroughly dishonest measure. It represents a cowardly attempt on the part of the Legislature and the Republicans in particular to sacrifice public rights for party votes. It commits the Republicans to a censorship of the stage utterly at variance with the attitude which the party will assume in the coming campaign against the censorship of business saddled upon the country by the Democratic administration in State and nation. We hope, upon reconsideration, that there will be enough Republicans in the Senate to stand up for the rights of the public, for the principles of the Republican party, and vote against any change in the existing law, unless it be that recommended by the legislative committee.

To pass the censorship bill in its present amended form is to place the Legislature on record as surrendering the rights of the whole people of the Commonwealth to the whim of a small minority who threaten retribution at the polls unless their unreasonable demands are granted. The Republicans will stultify themselves at the outset of their campaign against the "new freedom," which is, after all, only the tyranny of the minority over the majority, if they inflict upon Boston a censorship of the sort provided in the amended bill now pending. Nor can they fool the public into the belief that they are not playing "cheap politics" by so legislating.

KLINE (Mass.) TOWNSMAN
MAY 22, 1915

Theatres

TREMONT THEATRE.

Passing into its third month of a wonderful run at the Tremont Theatre, David W. Griffith's marvelous spectacle "The Birth of a Nation" continues the dramatic sensation of the season.

With the approach of the memorial day period half a century after the scenes of war which call for these observances all over the country this highest development of a motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights it brings back to a younger generation with a new-born realism the things which their fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right.

NEW ORLEANS (La.) PICAYUNE
MAY 4, 1915

RACE-CENSORSHIP OF THE "KOVIES."

A committee of the Massachusetts legislature gave public hearings last week on several pending bills aimed at suppression of a motion picture play which displeases the negro citizens of Boston. The embattled "photodrama" deals with a period of the nation's history. The Boston blacks who lead the attack insist that it should be suppressed because it is offensive to their race. A bill directed solely against this particular play would not be seriously considered, of course. So that the effort is made to suppress it by "general" legislation. One of the bills introduced, which may be assumed typical, provides that on petition of 200 citizens of Boston, the mayor of that city must view any film objected to and prohibit its exhibition, if he sees fit, on no other grounds than that 200 of his fellow-citizens object to it.

The legislative hearings have been largely attended by negroes, who have launched the fight and are insisting upon legislation. The moving picture people naturally oppose it, and we are glad to note that several disinterested citizens of standing have taken the trouble to appear and protest against a proposal so dangerous. One of these—a clergyman, by the way—argued that no race should be placed by law above criticism in a country where freedom of speech and expression was valued and safe-guarded. Another Protestant, of Jewish descent, was hissed by his negro auditors for declaring that "if a race is to be pampered and protected from criticism, it will never grow up." He did not particularly enjoy, he said, the portrayal of Shylock as a "typical Jew," but he contended that the Jews had been strengthened by criticism. "The negroes," he said in conclusion, "have made splendid progress in the last fifty years, but the large majorit, of them are still children, and this statement is proved by their actions in Boston."

If there is nothing to be said against the play in question, save that certain members of a certain race find it offensive, the Massachusetts legislature should dismiss the protest. If legislatures undertake the regulation of films and plays to suit the whims of oversensitive groups, there will be no end of the thing. There are fat men who do not like the comedy-portrayals of their peculiar style of architecture; widows who do not like the comedy-widow; bankers who probably object to the avaricious banker who forecloses the mortgage on the old homestead, in the next to the last act of the rural drama. Among national and racial groups there are always super-sensitive folks who take offense at the counterfeit presentment of any member of their nationality or race in the role of villian or low comedian. To humor the whims of all these, once we set up in this country a censorship for that purpose, it would be necessary to suppress perhaps 90 per cent of all dramatic and photo-play productions, destroy the bulk of our literature and make the writing of history a felony punishable by life imprisonment.

Happily, the supersensitive constitute a very small minority of our population. The number is growing, we hope, of those who take the broad and truly American view of such matters.

TREMONT THEATRE BOSTON

NOW PLAYING

Daily Matinees 2.10 p. m. Evenings 8.10 p. m
(The one best place in Boston to enjoy a really great show!)

David W. Griffith's colossal spectacle of Civil War and Reconstruction.

18,000 people — America in the making — Comedy and Pathos

THE BIRTH OF A NATION

3000 horses — Wild rides of the Clans — World's eight wonder

See the Civil War-time exhibit of "The Birth of a Nation" Company on parade in Portland. Mr. Frank A. Johnson, the manager, will explain about tickets and excursion rates.

PRICES TO SUIT ALL PURSES.
Matinees 25 and 50c. A few at $1.00
Evenings 25, 50, 75, $1.00. A few at $2.00

SPECIAL NOTICE.
"The Birth of a Nation" will play no other New England city than Boston this season.
Now playing to Equally Enormous Business in Boston, New York, Chicago, Los Angeles and San Francisco.
750,000 people have seen it. Have You?
Special exursion to Boston, July 8th.

BOSTON (Mass.) RECORD
MAY 22, 1915

Play Board Asked for Hearing

New Turn by "Birth of Nation" Opposition

The fight of the opponents of the photo-play, "The Birth of a Nation," took a new turn this morning when the new five-headed board of play censorship was appealed to for a hearing to hear the protestsants against further production in Boston of the film drama.

Friday Gov. Walsh signed the so-called "Birth of a Nation" bill which provides for a censorship board consisting of the Mayor of Boston, the Police Commissioner of Boston, and the Chief Justice of the Municipal Court, who, by a majority vote, are enabled to revoke the license of any theatre in Boston.

This new board was appealed to by Butler R. Wilson, William H. Lewis and J. Mott Hallowell, counsel for the National Assn. for the Advancement of Colored People.

The members of the Board have not as yet stated when they would give any such hearing.

BOSTON (Mass.) RECORD
MAY 22, 1915

Mayor Curley was opposed to the Birth of a Nation bill and swung his influence against it. The Governor signed it one half hour after it had passed its final stage. However, there is no connection between the two things except as they affect relations that fall during compaign time.

BOSTON (Mass.) TRANSCRIPT
MAY 22, 1915

Rev. Charles F. Dole heads a group of ministers of various denominations, who have discussed together about the "Birth of a Nation," and are not satisfied with merely repressive measures. They believe that the occasion emphasizes a great need of constructive effort to set forth the common enterprise of the friendly people of all races to create a civilized world. They therefore advise the use of Memorial Sunday, as not only a day for noble memories but also for the consideration and fostering of friendly relations between all races. They ask ministers and other public speakers to bring to light the wide range of facts showing the perils and the superficiality of race distinctions, and especially the mischief of race antagonisms and on the other hand the wonderful and beautiful illustrations of the working among all peoples of the principles of the common intelligence, humanity and devotion. They would call attention to our immense American responsibility to bring people of many races into one high-minded and righteous citizenship. And they would ask specific reference at this time to the relations between the white and colored people, wherein we are still paying atonement for the evils of slavery, and which demand the utmost sympathy on all sides, but chiefly towards those who through our national laws were made the victims of an injustice. They say: "If the "Birth of a Nation" has given a perverted and one-sided view of the cruel and degrading results of slavery to both races, the opportunity is now given to show the enormous and encouraging effects of the civilizing work of the best men and women of both races. We should not appeal in vain on this side to the generosity and chivalry of our people.

"It is hoped all the more on account of the anger that has been stirred by the sinking of the Lusitania, that the day may be so used as to dispel bitterness, bigotry, prejudice and angry feeling, to express our humanity, and to draw together all the elements of our people in the attitude of friendliness. Let us devote a day to tell the good that we know of every people. Let us not merely make use of a single day, but take such practical measures as may serve to cure the ill conditions that hamper the good life of any of our neighbors."

BOSTON (Mass.) TRANSCRIPT
MAY 22, 1915

NEGROES APPEAL TO CURLEY

Mayor Receives Petition for a Hearing on "The Birth of a Nation" Before New Board

The negro protestants against the production of the photoplay, "The Birth of a Nation," have not been slow to take advantage of the law which was signed yesterday by the governor and which regulates theatrical performances in the city of Boston. Counsel for the National Association for the Advancement of the Colored People, Butler R. Wilson, William H. Lewis and J. Mott Hallowell, today petitioned the new board composed of the mayor, police commissioner and chief justice of the Municipal Court for a hearing on the subject.

BOSTON TRAVELER
MAY 22, 1915

Members of the Legislature are wondering what Mayor Curley will do now that "The Birth of a Nation" bill has become law. [illegible] the mayor's [illegible] statements that the play was a "rank [illegible]" and that he would drive it out of Boston if [illegible] quill would [illegible] the [illegible]

BOSTON (Mass.) AMERICAN
MAY 22, 1915

ASK OPEN HEARING ON 'NATION' FILM

Counsel for the National Association for the Advancement of Colored People have filed a petition with Mayor Curley, Police Commissioner O'Meara and Chief Justice Bolster, comprising Boston's new censorship board, for a public hearing on the question of prohibiting further production of the photo-play, "The Birth of a Nation," in Boston. The petition reads:

To the Hon. James M. Curley, Mayor; Stephen O'Meara, Police Commissioner, and Wilfred Bolster, Chief Justice of the Municipal Court of the City of Boston:

The undersigned, counsel for the National Association for the Advancement of Colored People, respectfully petition your honorable board, constituted under Chapter 384 of the Acts of 1915, for a hearing as protestants against the further production in Boston of the film entitled "The Birth of a Nation."

BUTLER R. WILSON,
WILLIAM H. LEWIS,
J. MOTT HALLOWELL.

HEARING NEXT WEEK.

It is believed that a hearing will be granted next week. The opponents of the photoplay took this action under the new statute which went into effect Friday. This law adds the chief justice of the Boston Municipal Court as a censor. The old law provided that the Mayor and the Police Commissioner act jointly in revoking the license of a theatre which persisted in showing an improper show. The new censorship board held its first meeting shortly after the petition was filed.

"The Birth of a Nation" lobbyists suported the present bill in its original form, when it called for a unanimous vote. But Senator Bean of Cambridge managed to tack on, after a fight in the Senate, the amendment permitting a two-thirds vote. This was considered a victory by the colored forces. The most alarming feature of the new law from the standpoint of theatrical interests is the arbitrary power it gives the three censors to object to any film or stage performance or public entertainment without specifying the cause.

CURLEY AGAINST FILM.

The attitude of Chief Justice Bolster and Police Commissioner O'Meara toward the show at the Tremont Theatre is not known. Motion picture men are inclined to think that Police Commissioner O'Meara does not object to the show in view of the fact that police representatives who attended a performance reported they could find nothing obscene or immoral or in any way objectionable and that the show, in their judgment, came within the law.

Mayor Curley, at a hearing on the moving picture several weeks ago, said:

"I believe the play is an outrage on the colored people of the country. But I believe the white man have more right to object to the play than the negroes, for the picture depicts a white man assassinating President Lincoln, and a white man stirring up the negroes to revolt. It is obvious that the whole thing is a continued attack upon negroes. But there is nothing immoral or obscene in it, and consequently nothing contrady to law."

BOSTON (Mass.) TRANSCRIPT
MAY 22, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation.

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

NEWBURYPORT (Mass.) NEWS
MAY 22, 1915

WALSH SIGNS THE CENSORSHIP BILL

Gov. Walsh yesterday closed the legislative side of the Boston theatrical censorship contest which has been raging on Beacon Hill over the presentation of the photoplay "The Birth of a Nation," by signing the bill providing for board of three censors. He acted within a few minutes after the bill was delivered to him from the Senate.

FRAMINGHAM (Mass.) NEWS
MAY 22, 1915

PLAY CENSORSHIP MUCH BROADENED

Arbitrary Powers Placed In the Hands of Three Bostonians

Boston, May 22.—The bill backed by opponents of the photo-play "The Birth of a Nation," to vest unlimited powers of play censorship in Boston with the mayor, police commissioner and chief justice of the municipal court, was signed by Governor Walsh a few minutes after it reached him.

The law now gives to the three censors the power to stop any photo-play, theatre performance or public entertainment for any reason that may appeal to them on a two-third vote.

Opponents of the photo-play are expected immediately to renew their fight for the revocation of its license before the new board of censorship.

The new law, which is the result of the protest against "The Birth of a Nation," changes the method of censorship, which previously has been vested jointly in the mayor and police commissioner. They had power, however, only to stop plays of an immoral or obscene nature.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 22, 1915

In the censorship discussion over the Dixon and Griffith abortion, which they miscalled the "Birth of a Nation," the trail of money spent to keep this money-making nuisance in the theater, and to prevent the passage of an effective censorship law, should not be lost sight of. Over all the opposition to the bill that goes through this week, a commission of three required to be unanimous was as near the present ineffective law for Boston as the money-makers dared to go; but two out of three to decide the question is next door to the proper law, which would leave action to the mayor and make him responsible, as in other cities. Advertising, or bribes in grosser forms, must account for the editorial silence of the Boston dailies, while this affair was the talk of the town for a month past. Now and then a paper, like the Journal, puts itself practically on the side of the champions of the Kuklux, by printing Dixon's novel in all its treacherous falsehood. But that has worked the other way, for it shows those who read the stuff how it contradicts history.

NO. ATTLEBORO (Mass.) CHRONICLE
MAY 22, 1915

PLAY CENSORSHIP IN HUB

Placed in Hands of Three Men by Bill Signed by Governor

Boston, May 22.—The bill backed by opponents of the photo-play "The Birth of a Nation," to vest unlimited powers of play censorship in Boston with the mayor, police commissioner and chief justice of the municipal court, was signed by Governor Walsh a few minutes after it reached him.

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BOSTON (Mass.) COURIER

MAY 22 1915

TREMONT THEATRE.

Passing into its third month of wonderful run at the Tremont Theatre in Boston, David W. Griffith's marvelous spectacle "The Birth of a Nation" continues the dramatic sensation of the season.

With the approach of the Memorial Day period half a century after the scenes of war which call for these observances all over the country this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights it brings back to a younger generation with a new born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right.

PRACTICAL POLITICS (Boston)

MAY 22 1915

CENSORSHIP BILL OUT OF WAY.

The censorship bill was passed in its amended form by the house this week to the accompaniment of a full gallery of negro citizens and citizenesses. It is now a law, Gov. Walsh having signed it on Friday. They won a tremendous victory, according to popular verdict, although in what way nobody seems to know. Rep. Cross of Royalston made the speech of the day in favor of the "Birth of a Nation," and assured everybody that he favored letting the present law alone, hoping, he said, that the house would kill the whole censorship scheme when it came to vote on the measure.

DAVID I. WALSH

Rep. Rowley of Brookline also delivered a fine speech, favoring the senate amendment, providing for a majority vote of the three censors to bring about the revocation of a play license. That was the senate amendment and the fact that it was concurred in by the house was due as much to Mr. Rowley's effort as to anything else.

The act as it now reads is far from satisfactory to Mayor Curley or to any of the city officials, for the matter of that. The mayor has no wish to be the lone democrat on a board of censors that is apt to be very political on occasion, as it was in the case of the "Birth of a Nation," for instance, and no one [illegible] enemies will wish to [illegible] or any other mayor in that position.

BOSTON TRAVELER
MAY 22, 1915

FROM TRAVELER READERS

Exonerating Messrs. Allston and Cox.

To the Editor the The Traveler:

At a meeting of the Boston Negro Business League at its headquarters, 121 Kendall Street Roxbury, Monday evening, May 17, the following resolutions were unanimously adopted; and the members whose names are attached were elected a committee to give the resolutions the widest possible publicity through the public press:

Resolved—That, after thorough investigation, the Boston Negro Business League cannot accept charges made against Messrs. Philip J. Allston and William A. Cox, of having knowingly endorsed the photo-play known as "The Birth of a Nation" [illegible] being made by the management of said play to the several newspapers of Boston under date of April 17, 1915, and, further, disclaims any responsibility, as an organization, for such alleged statements.

And whereas, this league is unanimous in strengthening the righteous protest of the colored people of Massachusetts against the production of said vicious and libellous exhibition in Boston and elsewhere.

Be it further resolved, that it is the sense of this meeting that the thanks of the league be and are hereby given to the National Association for the Advancement of Colored People, the National Independent Political League, kindred organizations of churches, and all civic bodies and individuals, for the splendid fight begun and continued by them for the extirpation of that dastardly exhibition of race hatred and calumny; and we stand ready to further the personal efforts of individual members of the league and through concerted action as an organization, to the full extent of our moral and financial ability.

By unanimous vote of the Boston Negro Business League: Julius E. Goddard, Jacob W. Powell, William C. Lovett, W. Alexander Johnson, Daniel F. Hall, committee on resolutions.

Boston, May 17.

HONOR WARDEN BRIEF

MARLBORO (Mass.) ENTERPRISE
MAY 22, 1915

PLAY CENSORSHIP MUCH BROADENED

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Opponents of the photo-play are expected immediately to renew their fight for the revocation of its license before the new board of censorship.

The new law, which is the result of the protest against "The Birth of a Nation," changes the method of censorship, which previously has been vested jointly in the mayor and police commissioner. They had power, however, only to stop plays of an immoral or obscene nature.

AMESBURY (Mass.) NEWS
MAY 22, 1915

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BOSTON (Mass.) EVENING GLOBE
MAY 22, 1915

APPEAL TO NEW CENSORS ON "BIRTH OF A NATION"

[illegible] was the bill making the Mayor, the Police Commissioner and the chief justice of the Municipal Court of Boston a Board of Censors for theatrical performances, signed by Gov Walsh yesterday, than those who are opposed to the "Birth of a Nation," now before the Tremont Theatre, took action shown at the Tremont Theatre, took action and the following petition was addressed to the newly created board:

"The undersigned, counsel for the National Association for the Advancement of Colored People, respectfully petition your honorable board, constituted under Chapter 384 of the Acts of 1915, for a hearing to hear the protestsants against the further production in Boston of the film Drama entitled, "The Birth of a Nation."

"Butler R. Wilson,
"William H. Lewis,
"J. Mott Hallowell."

BOSTON (Mass.) POST
MAY 23, 1915

...and that D. W. Griffith is planning ...ring trip to Boston in a few days to ... mammoth picture, "The Birth of ... has been going during his absence. ... has been in California for the past ... hing up another great picture, which ...ng out in the fall. It is called "The ...nd the Law" and deals with a new ... American sociology.

...busy director has his activities spread out ... entire continent at present. He left ...ria to go to Chicago, where "The Birth ...tion" has just been introduced. With his ... base in Los Angeles and his financial ...rters in New York, the director is forced ... lose much time on the trips between ...oints. When one figures that he earns ...0 a year for directing pictures the finan... of his trips is nothing compared to the ... cost in time required to make the trips. ...hortest time he can allow for one of these ... journeys is 15 days. When it is realized ... earnings in salary alone reach nearly $300 ... it means that by the time he leaves Cali... and is back on the job, after completing ...siness affairs in New York, it has cost the ...ration he works with the tidy sum of $4000. ...erages about 10 trips a year between these ... When figuring on the cost of motion pic...productions you realize that every day ... by a high-priced director adds a heavy ... the final expense.

...t. Griffith saves some of this time by taking ...cretary with him and going over scenario ...future plans and getting up on his delayed ...pondence. I heard a slip he made that cos... penny. He is a great walker, and to keep ...ff in trim when travelling gets out at the ...stations and walks up and down the plat... On one trip he was so absorbed in thought ...he wandered away from the train, and when ...alized where he had walked the train had ...and left him behind at a desert way station. ...was delayed there two days before he could ... suitable arrangements to secure another ...ing room on an East-bound train and pick ...is things at the next stop, where the trainmen ...put them away for him.

BOSTON (Mass.) AMERICAN
MAY 23, 1915

...SK HEARING ON PHOTOPLAY

...ponents of "Birth of Nation" Say Mayor Is "Cornered," Under New Law.

The colored people of Boston who ...k to drive "The Birth of a Nation" ...t of the city on the plea that it ...ridicules their race, claim they have ...Mayor Curley cornered by the ...assage of the new censorship law.

They say he can no longer hedge ...hind the excuse of "insufficient ...aw." They have asked the new ...oard of censors—Police Commission... O'Meara, Chief Justice Bolster of ...he Boston Municipal Court and ...Mayor Curley for a hearing, to vent ...their objections to the photoplay ...which deals with the reconstructive ...period in the South following the ...Civil War.

A formal petition was filed yester...day by former Assistant United ...States Attorney General Lewis But...ler R. Wilson and J. Mott Hallowell, ...acting as counsel for the National ...Association for the Advancement of ...Colored People. The new censors ...have not yet fixed a date, but the ...opposition feel comfident they will ...be given an inning next week.

BOSTON (Mass.) MORN. HERALD
MAY 23, 1915

Tremont Theatre

D. W. Griffith's mighty spectacle, "The Birth of a Nation," continues at the Tremont Theatre, where it is turning into the third month of its local run. The engagement includes daily matinee and night presentations of the biggest story ever unfolded in dramatic form before American audiences. It is a new force in the theatres of the world and justifies its claim of establishing an epoch. Its human interest unfolds amid larger surroundings than ever reached the stage before, but despite the bigness there is never a lack of the essential drama to hold the interest. The great battle scenes, the assassination of President Lincoln and the wild rides of the Ku-Klux clansmen are the high lights in the development of this dramatist's appealing story.

BOSTON (Mass.) MORN. HERALD
MAY 23, 1915

PETITION NEW CENSORS FOR HEARING ON FILM PLAY

Opponents of the photoplay, "The Birth of a Nation," filed a formal petition yesterday with Mayor Curley, Police Commissioner O'Meara and Chief Justice Bolster of the municipal court for a public hearing on the question of prohibiting the further production of the play in Boston.

It is believed the petition will be granted and the hearing held some time this week.

The mayor, police commissioner and chief justice are now, by the bill signed Friday by Gov. Walsh, constituted a board of play censorship in Boston, with unlimited powers to revoke the license of an objectionable production. A majority vote of the three censors is sufficient to revoke a license.

BOSTON (Mass.) MORN. GLOBE
MAY 23, 1915

D. W. Griffith's famous film spectacle "The Birth of a Nation," has been seen by nearly 1,000,000 Americans in five different cities since it was originally brought out in March, in Los Angeles 200,000 people saw the picture during its run of 14 weeks. In New York in 12 weeks 250,000 attendants have filled the Liberty Theatre. In Boston over 75,00 playgoers have already viewed it and in San Francisco and Oakland, Calif. another film has been seen by 225,00 patrons.

BOSTON (Mass.) MORN. GLOBE
MAY 23, 1915

"The Birth of a Nation" Pictures at the Tremont

D. W. Griffith's "The Birth of a Nation" continues at the Tremont Theatre, where it is turning into the third month of its local run. The engagement includes daily matinee and night presentations of the biggest story ever unfolded in dramatic picture form before American audiences.

The current week lends additional timeliness to the picture because of its close relationship to the golden memorial anniversary of the days and things which make the dramatic basis of this play. Nothing more compact to illustrate the development of this new art could be shown than these stirring and actual representations in such vast outlines of the struggles of 50 years ago, when this Nation was passing through the labors of the days which were to assure a peaceful future.

BOSTON (Mass.) POST
MAY 23, 1915

CAMPAIGN STARTS ON FILM PLAY

Petition to Censors and Protest Meeting Are Features

With a formal petition presented yesterday to the three official theatre censors, with a meeting of prominent colored people today, and with discussions of "The Birth of a Nation" from various pulpits today on the occasion of "Race Day," a new offensive against the film play is being launched with energy.

Mayor Curley is expected to cast one of the votes against the play. He is already on record as sating that he considered the film an "outrage" and that if he had the power he would stop it.

The opponents of the play will call the censors' attention to the fact that the Mayor of Chicago has refused to allow the film to be shown there, and the courts have upheld his action.

PETITION PRESENTED

Butler R. Wilson, William H. Lewis and J. Mott Hallowell, representing the National Association for the Advancement of Colored People yesterday took decisive action in forwarding to Mayor Curley, Police Commissioner O'Meara and Chief Justice Wilfrid Bolster the following petition under the law just passed:

"The undersigned, counsel for the N. A. A. C. P., respectfully petition your honorable board constituted under chapter 284 of the Acts of 1915, for a hearing to hear the protestants against the further production in Boston of the film entitled "The Birth of a Nation."

The petition reached the three censors last night. Today the Equal Rights league will hold a meeting at the Camden street Baptist Church at 3 p. m., and the film will be one of the principal matters brought up for discussion. Prominent men will speak.

The theatre people say they are confident that their play will not be interferred with. John J. Cusick, representing both the Tremont Theatre people, said last night:

"While I sincerely believe that this new law is one of the most dangerous pieces of legislation of recent years, I trust implicitly in the sane judgment of the three men who are named as censors.

"While this law may, under other circumstances, work out to injure the public and deprive them of the right to witness worthy theatrical performances, I feel that, with the fortunately sane and calm censors at present constituting the board, that 'The Birth of A Nation' will be permitted to go on without interference at the insistence of a few persons who have been excited by agitators."

William Monroe Trotter, editor of "The Guardian" and a leader in the protest against the play, said last night:

"We have no reason to suppose that the censors will act on their own initiative. They know how we feel all along, and the play might have been stopped on the day the new law went into effect. We shall therefore push the matter at once and will select a committee to call upon the Mayor, as representing the board, and to request him to withdraw the piece at once."

BOSTON (Mass.) POST
MAY 23, 1915

Tremont Theatre

D. W. Griffith's spectacle, "The Birth of a Nation," continues at the Tremont Theatre, where it is turning into the third month of its local run. The engagement includes daily matinee and night presentations of the biggest story ever unfolded in dramatic form before American audiences.

The current week lends additional timeliness to the picture because of its close relationship to the golden memorial anniversary of the days and things which make the dramatic basis of this epic. Nothing more compact, to illustrate the development of this new art, could be shown than these stirring and actual representations in such vast outlines of the struggles of 50 years ago, when this mighty nation was passing through the labors of the days which were to assure us our peaceful future. Just now there is an added touch to the dramatic purposes of the narrative, for it gives us a careful perspective and lends vigor to our forward glances as we face the thought of a world crisis in which this reunited people may become involved.

The Boston Comedy Co

BOSTON (Mass.) MORN. GLOBE
MAY 23, 1915

Objectors to Photoplay Ask Hearing.

A petition has already been sent to the new board of censors asking for a hearing for protestants against the further production here of the play "The Birth of a Nation." It is signed by counsel for the National Association for the Advancement of Colored People—Butler R. Wilson, William H. Lewis and J. Mott Hallowell.

BOSTON (Mass.) AMERICAN
MAY 23, 1915

Tremont Theatre.

D. W. Griffith's spectacle, "The Birth of a Nation," continues at the Tremont Theatre, where it is turning into the third month of its local run. The engagement includes daily matinee and night presentations of the biggest story ever unfolded in dramatic form before American audiences.

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BOSTON TRAVELER
MAY 22 1915

D. W. Griffith's wonderful spectacle, "The Birth of a Nation," is approaching its third month of a sensational run at the Tremont Theatre. Now that the big picture has settled down for a continued run its relationship to current events is especially timely. Half a century after the mighty struggle upon which this story is founded it is a remarkable exposition of a new form of art that permits us to sit calmly by and watch these scenes re-enacted with a realism never dreamed of before in the theatre.

CHARLESTOWN (Mass.) ENTERPRISE
MAY 22, 1915

Bridget E. Mullen and Miss Lillian McIntire.

The Birth of a Nation

Passing into its third month of a wonderful run at the Tremont theatre, David W. Griffith's marvelous spectacle The Birth of a Nation continues the dramatic sensation of the season. With the approach of the Memorial Day period half a century after the scenes of war which call for these observances all over the country this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights it brings back to a younger generation with a newborn realism the things which fathers and grandfathers went through that out of the travail could come the nation of today. It is not a case of opening old wounds but is art suggestive to point out the mistakes and misunderstandings of the past in order to face the crisis of the present with a calmness and determination to uphold the right.

DORCHESTER (Mass.) BEACON
MAY 22, 1915

TREMONT THEATRE.

Passing into its third month of a wonderful run at the Tremont Theatre in Boston, David W. Griffith's marvelous spectacle "The Birth of a Nation" continues the dramatic sensation of the season.

With the approach of the Memorial Day period half a century after the scenes of war which call for these observances all over the country this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights it brings back to a younger generation with a new born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right.

JAMAICA PLAIN (Mass.) NEWS
MAY 22, 1915

Now that the Birth of A Nation has somewhat subsided and a calmer and more unprejudiced view can be taken of the situation, the net result of the whole excessive and excited protest seems to be valuable and almost unlimited advertising for the production, and a consequent swelling of the purses of the producers. And besides, after many competent judges are unprejudiced spectators have seen the films, the evidence seems to indicate that the protestants have protested too much and unwisely. Many of the films are commonplace and certainly not worth the price of the tickets, which price thousands of patrons have paid entirely because of the free and prolific advertising the crusade against the production has given it. Many zealous reformers and highminded citizens appear not yet to have learned that ignoring an undesirable thing before the public is a more effective way of killing it than advertising it by indiscriminate and intemperate protestations.

CAMBRIDGE (Mass.) CHRONICLE
MAY 22, 1915

...President Coolidge [illegible] the senate, saved "The Birth of a Nation" bill in the senate, Tuesday afternoon. On a motion to reconsider the engrossment of the bill, Monday, the motion to reconsider, at the end of the first call of the roll, stood 16 "yes"—15 "no," with three pairs. President Coolidge directed the clerk to call his name. He voted "no," thus creating a tie and killing reconsideration. Mayor Curley has, according to state house gossip, taken a hand in the so-called "Birth of a Nation" bill. It is said that his representatives were working hard to induce senators who Monday voted for the engrossment of the bill with the Bean amendment to shift their votes Tuesday, and to favor a motion to reconsider the engrossment of the bill as amended. The Bean amendment, which was adopted late Monday on a roll call vote of 20 to 18, places the authority to revoke and suspend licenses for theatrical and like exhibitions in the hands of a majority of a board, consisting of the mayor, the police commissioner and the chief justice of the municipal court, instead of requiring a unanimous vote of the board. The bill as amended was passed to be engrossed Monday afternoon by a rising vote of 15 to 14, with no roll call asked. Yesterday reconsideration was refused.

BOSTON (Mass.) TRANSCRIPT
MAY 24, 1915

PETITIONS TO STOP PHOTO-PLAY

Many Signatures Secured in Brookline Churches—Negroes Adopt Resolutions

Petitions protesting aginst "The Birth of a Nation" were circulated in Brookline churches Sunday and received many signatures. It was at the Harvard Congregational Church that the idea originated, it is said. Signatures were also secured at the First Presbyterian Church and St. Mark's Methodist Episcopal Church.

At the service in the People's Baptist Church on Camden street a resolution was adopted petitioning the new board of play censors to remove the photo-play from the Boston stage. William Munroe Trotter, publisher of the Guardian, openly defended Mayor Curley when he was being assailed by George Blackwell, a negro business man of Cambridge. Trotter interrupted and declared that the mayor should not be assailed until he had been given time to act as member of the new board. Charges were made at this meeting that champagne suppers, auto trips and theatre parties had been given to legislators by those interested in the photo-play to induce them to vote against the censorship bill.

BOSTON (Mass.) MORN. GLOBE
MAY 24, 1915

MANY SIGN PETITIONS.

Circulated in Several Brookline Churches in Protest Against "The Birth of a Nation."

Many Brookline church people signed petitions protesting against the photo-play, "The Birth of a Nation," yesterday.

At the Harvard Congregational Church, where the idea of signing the petitions in Brookline is said to have originated, the largest number of signatures was obtained. There were also many signers in the First Presbyterian and St. Mark's Methodist Episcopal Churches.

The protest was not unanimous, however. The introduction of the petitions started discussion among the parishioners. Some declined to commit themselves on the ground that they had not seen the performance and had formed no opinion. Others declined to sign because they felt that the performance was above reproach since the objectional features had been eliminated.

The petitions were addressed to the chief justice of the Municipal Court and asked that the license be revoked.

BOSTON (Mass.) MORN. HERALD
MAY 24, 1915

ADOPT RESOLUTION TO STOP "BIRTH OF A NATION"

A resolution petitioning the new board of play censors to remove "The Birth of a Nation" from the stage in Boston was adopted at a meeting of 1000 colored men and women in the People's Baptist Church on Camden street yesterday afternoon, under the management of the National Independent Equal Rights League and in observance of "Race day."

Atty. John M. Burrell presided. Prayer was offered by the pastor of the church, the Rev. A. W. Puller. Addresses were made by George Blackwell, J. A. Crawford, Joseph C. Manning of Alabama, E. R. Movius, president of the Massachusetts branch of the league, William D. Bingham and William Munroe Trotter, secretary of the league.

LOWELL (Mass.) COURIER-CITIZEN
MAY 24, 1915

Is the Birth of the Nation another way of saying the Death of the Movie? That censorship has been created, you know.

BOSTON (Mass.) POST
MAY 24, 1915

TROTTER IN APPEAL FOR THE MAYOR

Asks He Be Given Chance to Act on Film Play

While George Blackwell of Cambridge was in the midst of a bitter attack on Mayor Curley at yesterday's mass meeting of colored people at the People's Baptist Church, the speaker was interrupted by William Monroe Trotter, editor of the "Guardian" and leader of the anti-"Birth of a Nation" crusade, who insisted that Mayor Curley's name be unmentioned until he had been given time to act in his new capacity of censor.

The speaker, however, continued and declared that "even if Curley did stop the play, he would never get my vote."

OBSERVING "RACE DAY"

The meeting was held in commemoration of "Race Day," and it was devoted to an elaborate criticism by most of the speakers on the present South and the Democratic party.

Resolutions were passed and read by Mr. Trotter and unanimously indorsed by the assemblage. They are addressed to Mayor Curley, Police Commissioner O'Meara and Chief Justice Wilfred Bolster of the Municipal Court, comprising the board of censorship, and they read:

Text of Resolution

"We, the undersigned citizens of color and others, assembled in public mass meeting in the People's Baptist Church of Boston, May 23, 1915, under the auspices of the Massachusetts branch of the National Independent Equal Rights League, do hereby represent to your honorable Board of Censors of Theatre Plays in Boston, that the photo-play styled 'The Birth of a Nation,' by the methods of misrepresentation of American history, by racial slander and manifest evil design, seeks and tends to create, excite and augment prejudice against colored Americans, and thereby to deprive them of equal opportunity, of the pursuit of happiness, and to replace peace, harmony and friendliness amongst all citizens with discord, distrust and hatred. Hence our appeal for the removal of this play from Boston right speedily."

The meeting was presided over by John M. Burrill of Cambridge. The first speaker was Joseph C. Manning of Alabama, a white man, who spoke of the conditions now prevailing in the South. He was followed by George Blackwell of Cambridge, who violently assailed the Democratic party, blaming it for the poverty and misery of the negroes of the South today. He called upon the colored people to support the Republican leaders, and cited as a typical politician of the Democratic-anti negro type, Mayor Curley. In the midst of his philippic against the Mayor, Mr. Trotter, from the back of the church, called to the chairman who, after some moments, was able to give Mr. Trotter the floor.

Trotter's Protest

"It is not seemly that the name of Mayor Curley should be attacked here today," said Trotter, "since he is one of those to whom we look for the removal of 'The Birth of a Nation.' I think he should be given proper time in which to act, and I deplore language, at this time, such as that which has just been heard here."

Mr. Blackwell replied that in his remarks he had only been quoting somebody else, but this fact had not been evident to those in the assembly or to Mr. Trotter, hence his interruption. Moreover, Mr. Blackwell continued to declare the Mayor as unworthy, and wound up by saying:

"Whatever he may do with this play, whether he prohibits it or not, he will never again get my vote!"

William D. Brigham—characterized by Speaker Burrill in a complimentary way as a "white man with a black heart," was given an ovation as he mounted the platform. Joshua Crawford, who was one of the leaders of the fight against "The Birth of a Nation," was the next speaker. He said in part:

"The things that are going on in the South today are worse than any of those that happened in reconstruction times—far worse than the alleged history portrayed in that vile film. The robbery, extortion, exploitation, murder, burning and slaughtering of the colored people of the South is greater and on a larger scale than ever.

Until Women Get the Ballot

"We shall demand that this film get out of our city, our State and our country. But it only represents the systematic attempts to blacken the negro's character in order that these villainies may be continued with impunity.

"We have not only fought, bled and died for the white people, but our fathers and mothers gave the years of their lives to amass wealth and fortune for them, and, in return, we get 'The Birth of a Nation!'

"But we shall fight and continue to fight, till not only every man, but every woman (loud cheers) gets the ballot in fact as in theory, and until the Declaration of Independence is a living document, which it isn't today."

Boston Journal May 25, 1915

GRIFFITH'S BIG FILM STARTS SEVENTH WEEK

"The Birth of a Nation" began the seventh week of its record run at the Tremont Theatre yesterday, with interest in this big series of dramatic pictures still keyed to the highest pitch. The great battle scenes, the ante-bellum color, the historic events in Washington during the 60s, the exciting days of reconstruction and the great display of horses and men in the rides of the vigilantes of that strenuous period of American history continue to thrill audiences.

The great attraction remains intact as presented for the first public performance in this city. There are two performances daily.

The Tremont will be closed between 11 and 12 today out of respect to Charles Frohman.

BOSTON (Mass.) POST
MAY 25, 1915

NOW WAITING FOR CENSORS

Opponents of Photo-Play to Fight Film Again

The "Birth of a Nation" was allowed to rest yesterday by both the opponents to the film and the new board of theatre censors.

William Munroe Trotter, whose activities to have the photo play run out of the city have been unceasing, yesterday declared that the next move depended on the announcement of the first meeting of the three new censors, when an effort will be made to have a large representation present to offer argument to show why the film ought to be forbidden in Boston.

Mayor Curley has not decided upon the date for the first meeting of the new board to consider the photo play. Neither Chief Justice Wilfred Bolster nor Police Commissioner O'Meara, the other members of the board, have any knowledge of the proposed action of the board, of which the Mayor is recognized as the head.

Mr. Trotter speaks tonight at the Columbus Avenue A. M. E. Church, taking for his subject "The Birth of a Nation and American Race Pro[gress]"

BOSTON (Mass.) AMERICAN
MAY 25, 1915

Frohman Memorial.

During the noon hours today while the funeral services of the late Charles Frohman, the American producer, who lost his life when the Lusitania was sunk, were being held in New York City, the Tremont Theatre was closed and a wreath placed upon the front of the building by Manager John B Schoeffel as a tribute to the memory of the director whose plays were often seen in this and other Boston theatres. This kindly observance of the Frohman funeral was arranged by permission of the managers of "The Birth of a Nation," the attraction now playing at Tremont Theatre. Theatres in all parts of the country paid a like tribute to the memory of the late director.

Post, Boston May 25, 1915

Tremont Theatre

"The Birth of a Nation" began the seventh week of its record run at the Tremont Theatre yesterday with interest in this series of dramatic pictures still keyed to the highest pitch. The great battle scenes, the ante-bellum color, the historic events in Washington during the '60s, the exciting days of reconstruction and the great display of horses and men in the rides of the vigilantes of that strenuous period of American history, continue to thrill audiences as no dramatic offering of the decade has ever offered before. The great attraction remains intact as presented for the first public performance in this city.

BOSTON (Mass.) RECORD
MAY 25, 1915

Tremont Theatre

"The Birth of a Nation" began the seventh week of its record run at the Tremont Theatre yesterday with interest in this big series of dramatic pictures still keyed to the highest pitch. The great battle scenes, the ante-bellum color, the historic events in Washington during the 60s, and the exciting days of reconstruction and the great disply of horses and men in the rides of the villigantes of that strenuous period of American history continue to thrill audiences as no dramatic offering of the decade has ever offered before. The great attraction remains intact as presented for the first public performance in this city and is meeting with the approval of all admirers of this effort in theatrical spectacle wonk.

BOSTON (Mass.) AMERICAN
MAY 25, 1915

FILM PROTESTERS ASK QUICK ACTION

It is the contention of the colored people this week to drive "The Birth of a Nation" out of Boston that the censorship board created by the law that went into effect last Friday ought to stop the photo-play without a hearing. They say Mayor Curley, Police Commissioner O'Meara and Chief Justice Bolster of the Municipal Court have the power under the new statute.

Counsel for the National Association for the Advancement of Colored People and the Equal Rights League, both of which bodies have submitted petitions to the censorship board, have not yet received a reply. No date has been fixed for an audience or hearing.

The colored protesters feel the delay is due to the fact that the censors have not organized. The colored organizations are working shoulder to shoulder. There is no conflict. They are said to have 5,0000 petitions ready to file with the Boston censors.

LOBBYISTS IN OWN TRAP.

There is an interesting story back of the fight that resulted in the new censorship law. It is a story of how lobbyists for "The Birth of a Nation" fell into their own trap. It tells how Governor Walsh jumped into the breach and saved the day for the negroes, although a coterie of Republicans sought the credit.

Through M. Sumner Coggan they filed a bill seeking the right to appeal from decisions of the Mayor and Police Commissioner, the only censors under the law just wiped out, and to be heard by a justice of the Superior Court, sitting in equity.

The Coggan bill fell by the wayside with the vicious Sullivan measure and a grist of others stifled by the House Judiciary Committee, which reported the bill adding the chief justice of the Boston Municipal Court as a censor with the Mayor and Police Commissioner and demanding that their decisions in the suppression of shows and the revoking of theatre licenses be unanimous.

The motion picture men were at the time too much absorbed in Statewide censorship legislation to give their attention to the local measure, which soon was christened "The Birth of a Nation" bill, because of the strong support given to it by those working on behalf of the show.

Meanwhile the colored forces were fighting the judiciary measure tooth and nail. They induced champions in the House to offer an amendment to change the vote of the proposed triumvirate of censors to a majority, but on May 10, the House killed the amendment by a vote of 116 to 104 and passed the judiciary bill by a margin so decisive as to reflect the support given to it by City Hall and the show lobbyists

REACHING FOR VOTES.

It was in the Senate that the sleight of hand work was done by Senator "Jim" Bean of Cambridge and his Republican colleagues who saw a chance to nail down the negro votes in their districts and to pose as emancipators.

That amendment idea launched in the House looked good to them with an overwhelming Republican influence in the upper branch. So the amendment bugaboo was revived and fought and carried.

When the measure was sent back to the House for concurrence, Governor Walsh crossed swords with Mayor Curley for the first time in the censorship agitation and opposition to the amendment faded. The Governor sent Secretary Connelly the lobby and in a jiffy the odds were swung in favor of the colored people.

The amended bill encountered feeble opposition when it was returned to the Senate for enactment. There was bitter editorial comment by no less a Republican organ than the Boston Transcript, which denounced the Republican Senators who supported it, calling the bill "thoroughly dishonest" and accusing the Republican solons of "playing cheap politics" to please a misguided minority in the community who "threatened vengeance at the polls." The Transcript also reminded the Republican Senators that they were committing themselves to a stage censorship that would hurt the party.

APPEAL TOO LATE.

But the Transcript appeal came too late, although it was indorsed by all the theatre managers and film producers who saw their error in not having whipped up opposition from the start. Too late also were "The Birth of a Nation" lobbyists in discovering that in pushing across this compromise which they considered a "harmless joker," they furnished a dummy that the Republican majority put teeth into by the two-thirds amendment.

Arguments by film men that new legislation was dangerous and unnecessary when "The Birth of a Nation" was running with crowded houses under the law as it stood were not heeded by the show lobbyists until the trap had snapped on them.

But in putting one over on "The Birth of a Nation" and City Hall forces, the Republicans subjected themselves to the political mercy of Governor Walsh. If they killed the amended bill at the eleventh hour the Republican leaders would have been confronted by the reminder of a Democratic Governor that he had done all he could for the passage of the measure by changing sentiment in the House. And in enacting it the Republicans still faced the annoyig realization that they were adding to Governor Walsh's prestige.

But it was too late to retreat then. They had used up all their thunder and were caught between two fires.

BOSTON (Mass.) JOURNAL
MAY 25, 1915

1000 DELEGATES EXPECTED IN HUB

Opinion Divided as to Protest Against "Birth of a Nation."

More than 1000 delegates are in Boston for "Anniversary week," which began yesterday, and during which the annual convention of the American Unitarian Association and organizations allied with the Unitarian Church will be held.

The first service was morning prayer in King's Chapel, conducted by the Rev. William L. Walsh of Billerica.

"The Sunday school has thus far failed as a substitute for the religious training commonly given in the home of a hundred years ago," was the statement of the Rev. Dr. William C. Gannett of Rochester, N. Y., who addressed the annual meeting of the Ministerial Union held in Channing Hall at the headquarters of the American Unitarian Association, 25 Beacon street, at 10.30 yesterday morning. He emphasized the need of religious training for children and believed that neither the schoolboy nor the church could satisfactorily do what he considered as primarily a work for the home.

"Birth of Nation" Not Opposed

Divided opinion on the wisdom and desirability of passing resolutions condemning the photo-play, "The Birth of a Nation," and urging that its license be revoked caused a spirited discussion at the opening meeting.

The resolution was introduced by the Rev. Christopher Eliot of the Bulfinch Place Church, who was prepared with petitions to receive individual signatures against the play at a meeting of the Ministerial Union. A number of ministers obected to action nasmuch as a large number of those present were from outside Boston and knew little of the merits of the case. On motion of the Rev. Joseph N. Pardee of Bolton the resolution was tabled.

The following officers were elected: President, Rev. Charles R. Wendte, Boston; vice presidents, Rev. Thomas Van Ness, Boston, and Rev. Bradley Gilman, Canton; secretary treasurer, Rev. Frederick M. Eliot, Cambridge. Directors, Rev. Joseph H. Metcalf, Winchester; Rev. Adolph Rossbach, East Boston, and Rev. J. M. Wilson, Lexington.

The meeting was presided over by Rev. Frederick R. Gill of Arlington.

BOSTON TRAVELER
MAY 25, 1915

Film Play in Seventh Week

"The Birth of a Nation" began the seventh week of its record run at the Tremont Theatre yesterday. The great battle scenes, the ante-bellum color, the historic events in Washington during the 60s, and the exciting days of reconstruction and the great display of horses and men in the rides of the vigilantes of that strenuous period of American history continue to thrill audiences as no dramatic offering of the decade has ever offered before.

Tremont in Mourning

During the hours of 11 and 12 o'clock today while the funeral services of the late Charles Frohman, the American producer who lost his life when the Lusitania was sunk, were being held in New York, the Tremont Theatre was closed and a wreath placed upon the front of the building by Manager Schoeffel as a tribute to the memory of the director whose plays were often seen in this and other Boston theatres.

BOSTON (Mass.) TRANSCRIPT
MAY 25, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

BOSTON (Mass.) MORN. GLOBE
MAY 25, 1915

"Birth of a Nation" at the Tremont.

"The Birth of a Nation" began the seventh week of its run at the Tremont Theatre yesterday.

The great battle scenes, the ante-bellum color, the historic events in Washington during the 60s, the exciting days of reconstruction and the great display of horses and men in the rides of the vigilants of that strenuous period of American history continue to thrill large audiences.

BOSTON (Mass.) MORN. HERALD
MAY 25, 1915

1709

PLEADS FOR REVIVAL OF HOME LIFE

Dr. Gannett at Unitarian Meeting Urges Return to Family Altar.

Topics secular and religious came up for consideration yesterday at the Unitarian anniversary week meetings in Boston. At the morning gathering in Channing Hall resolutions opposing "The Birth of a Nation" were discussed and tabled, and remedies were suggested for "the disintegration of the home and the abdication of the parent."

In the afternoon addresses were delivered at the South Congregational church on "The Conservation of the Religious Spirit." The evening meeting at the Twentieth Century Club was given to a discussion of the value to the church of men's clubs and the open forum.

The day opened with morning prayer in King's Chapel, led by the Rev. William Walsh. At 10:30 A. M. the Unitarians met in Channing Hall for the annual conference of the ministerial union. The Rev. Frederic Gill of Arlington presided, and the address was delivered by the Rev. William Channing Gannett of Rochester, N. Y.

"Disintegration of the home and the abdication of the parent," said he, "are parts of the price we have paid for our nineteenth century advance in civilization. The home of a hundred years ago and the home of today stand in strongest contrast as places for the religious training of children. As the modern parent has surrendered the mental training of his child to the public school, so he has surrendered the religious training to the Sunday school. He has abdicated his highest function. And so far the Sunday school has failed as substitute.

"Yet religious training is needed. Conscious reverence is to character what the green bark is to the tree; it is the part where the sap runs and the new growth forms. Reverence is a form of aspiration; it is the love of ideals. What a parent owes to his child above everything else is passionate love of moral ideals."

Urges Return to Family Altar.

Dr. Gannett urged a return to "some form of 'family altar' fitted to our own time."

Rev. C. R. Eliot offered a resolution of protest against "The Birth of a Nation" and looking to its suppression in Boston. After the motion was tabled, the Rev. C. F. Dole asked all the preachers who heard him to deliver positive and constructive sermons, today and so, if possible, turn the minds of the people toward the brotherhood of man.

These officers were elected: President, the Rev. Charles W. Wendte, D. D.; vice-presidents, the Rev. Thomas Van Ness and the Rev. Bradley Gilman; secretary and treasurer, the Rev. Frederick May Eliot; directors, the Rev. Joel H. Metcalf, the Rev. Adolph Rossbach and the Rev. J. M. Wilson; committee on pulpit supplies, the Rev. B. R. Bulkely, the Rev. T. J. Horner and the Rev. Harry Luts.

The annual two days' meeting of the Alliance of Unitarian and Other Liberal Christian Women was opened in the afternoon at the South Congregational Church, Miss Anna M. Bancroft of Hopedale presiding. Selections from the history of the alliance, written by its former secretary, Emily A. Fifield, were read by Mrs. Edward H. Atherton.

STONEHAM (Mass.) ENTERPRISE
MAY 25, 1915

8

JOHN A. LEWIS, Editor.

BIRTH OF A NATION.

Passing into its third month of a wonderful run at the Tremont Theatre in Boston, David W. Griffith's marvelous spectacle "The Birth of a Nation" continues the dramatic sensations of the season.

With the approach of the memorial day period half a century after the scenes of war which call for these observances all over the country this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstanings of the past we may face the crisis of the present with a calmness and determination to uphold the right.

BOSTON (Mass.) JOURNAL
MAY 26, 1915

THEATRE CENSORS ORGANIZE TODAY

Mayor, O'Meara and Justice Bolster to Consider "Birth of Nation."

The organization of the newly established commission of censorship, which is comprised of Mayor Curley, Chief Justice Bolster and Police Commissioner O'Meara, will probably be accomplished at 4 o'clock this afternoon at a special meeting called by Mayor Curley to be held in his office at City Hall.

The question of censoring or forbidding further presentations of the film, "The Birth of a Nation," will not be touched at the first meeting of the new commission which was established by legislative act by the opponents of the film play.

The petition of the Equal Rights League asking a hearing on the photoplay will probably be considered, however, and a date set for the hearing of the protests.

BOSTON (Mass.) JOURNAL
MAY 26, 1915

"The Birth of a Nation" is running strong [illegible] week at the Tremont. The average receipts have exceeded $10,000 weekly—a new record for the motion-picture drama in Boston.

It [illegible] D. W. Griffith's next big film production will be a drama called "The Mother and the Law." Domestic problems, so they say, will be cast in a rather lurid light. This production is pretty well under way. Mr. Griffith is allowing it to simmer out in his Los Angeles studios while he is wrestling with the mayor of Chicago over "The Birth of a Nation." He has used in this new play much the same cast to been in the film drama now at the Tremont.

The talk about his conjuring up a big spectacular play out of the Grail paintings at the Boston Public Library is inconsequential compared with the monumental plans that Griffith has lately taken under consideration—plans based on one of the great universal problems uppermost in the talk of the day. But this project, which has the moral and material support of several of the wealthiest philanthropists of the times, is still under cover.

BOSTON (Mass.) MORN. HERALD
MAY 26, 1915

CENSORSHIP BOARD MAY ORGANIZE TODAY

The new board of censorship, created by [illegible] of the present Legislature, will [illegible] this afternoon for the first time if Chief Justice Bolster of the municipal court and Police Commissioner O'Meara, members of the board, consider favorable the recommendation of Mayor Curley, the third member.

He requested them to meet in his office to elect a chairman and to take under consideration the objection filed against "The Birth of a Nation." Commissioner O'[illegible] said that he would attend today "if other business did not interfere." Chief Justice Bolster had not answered last night.

STONEHAM (Mass.) ENTERPRISE
MAY 26, 1915

BIRTH OF A NATION

Passing into its third month of a wonderful run at the Tremont Theatre in Boston, David W. Griffith's marvelous spectacle "The Birth of a Nation" continues the dramatic sensations of the season.

With the approach of the memorial day period half a century after the scenes of war which call for these observances all over the country this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstanings of the past we may face the crisis of the present with a calmness and determination to uphold the right.

LOS ANGELES (Cal.) EXPRESS
MAY 25, 1915

The Clansman Again on View

The Clansman at Clune's Auditorium theater opened its [illegible] week yesterday to a most enthusiastic audience. The tourists, who have heard of The Clansman throughout the East, are making a visit to Clune's Auditorium to see this remarkable production one of the features of their visit here. This has increased the interest to a marked degree, making a record for The Clansman that has never been equalled.

BOSTON (Mass.) TRANSCRIPT
MAY 25, 1915

Representative Cross of Royalston took an active part in the House debates last week, and drew further attention to his capacity as a speaker and debater. Unlike some of the members, our representative does not attempt to mix in with discussions just for the sake of talking. He speaks only on matters that he has carefully studied, and then briefly and to the point. He talked very effectively on the bill to censure dramatic plays in Boston, especially the picture drama "The Birth of a Nation." Last week he was a leading speaker on the Boston & Maine reorganization bill, and it was his motion to have the House set apart a few hours and listen to the presentation of the whole matter by railroad experts that caused several hours' debate. His idea struck many members as an exceedingly good one, but certain interests killed it. Mr Cross got much applause for his strong denunciation of the Hampden branch, and the purpose to foist that corrupt and costly measure on to the Boston & Maine. A sort of compromise was finally reached. On Wednesday Mr Cross spoke with effect in favor of the university extension bill, relating some of his own experiences in getting an education, and showing how, in his opinion, the bill would be of great benefit to people in moderate circumstances who cannot afford to send children to college. It is with pleasure that we note the growing prominence of our member as a speaker.

Telegraph (N.Y.) [illegible]

CENSORSHIP BILLS PUT OVER TO NEXT COURT TERM

(Special Dispatch to The Morning Telegraph.)

BOSTON, May 26

All bills relating to State-wide moving picture censorship [illegible] until the next session of the General Court, as a result of the [illegible] filed in the Senate to-day by the Ways and Means Committee.

Film distributors and exhibitors regard the action as a big victory and are highly pleased.

United opposition by the "movie" men and the tremendous political power of moving pictures, revealed by recent censorship agitation due to the [illegible] "The Birth of a Nation," is held responsible for the postponement. They feared that the Lowell bill, which they regarded as the most [illegible] would be passed in the face of their opposition because of its powerful backing, but has been put over with the others.

N (Mass.) ADVERTISER
MAY 27, 1915

...L VIEW FILM PLAY

...oard of Censorship Will ...ce Decision Next Wednesday

... Board of Censorship for ...trical performances in Boston ... the first time yesterday af... in Mayor Curley's office and ...s individual members, to in... photoplay, "The Birth of a ..." On Wednesday next ...rs will meet to determine ...r any action shall be taken. ...or Curley was elected chair... and it was agreed that the ...gs shall be held at the Mayor's ... John M. Casey was elected ...ary of the board, to serve with...

...ppropriation was made for the ..., as a result of which any ex... incurred for postage, etc., ...e met out of the private funds ... three members of the board.

...ON (Mass.) JOURNAL
MAY 27, 1915

...NSORS TO VIEW 'BIRTH OF NATION'

...lster, O'Meara and Cur...ley Will Pass on the Photoplay.

...f Justice Wilfred Bolster of the ...ipal courts, Police Commissioner ...ew O'Meara and Mayor Curley ...attend a performance of the photo... "The Birth of a Nation," at the ...ont Theatre before next Wednes... afternoon.

...s was agreed upon yesterday after... at a meeting in Mayor Curley's ... by these three officials, at which ... organized themselves under the ...isions of the new legislative act ...blishing this Censorship Commis... for Boston.

...e mayor was elected as chairman ...o definite action was taken, other ... to agree to see the production in... ...ually and to meet again at ... ...ck next Wednesday afternoon, ...r consider the matter of a further ...ring or to finally dispose of the ...roversy concerning the propriety of ...lm play.

...OSTON (Mass.) MORN. GLOBE
MAY 27, 1915

...AYOR IS CHAIRMAN OF THEATRE CENSORS

...embers Will Separately See "Birth of Nation."

Meeting Next Wednesday Some Action on Play Is Possible.

...he new Theatre Censor Commission, ...nsisting of Mayor Curley, Chief Jus... Bolster of the Municipal Court and ...ommissioner O'Meara of the Police De...rtment, met in the Mayor's office late ...terday afternoon and perfected or... ...ization by the election of the Mayor ... chairman and John M. Casey, chief ... the license division, as secretary.

...he motion that the Mayor be chair... was made by the Chief Justice and ...onded by the Police Commissioner.

...ll will serve without pay, even the ...retary. In fact, as no provisions were ...de for the spending of any money, ...tage stamps must be bought by the ...mbers when they desire to use the ... as a medium of communication.

...t was voted at yesterday's meeting ... the three members separately at... ... a performance of "The Birth of a ...ion." At the next meeting, at 4 p m ...dnesday, matters before the com... ...ion will be taken up and discussed. ...s possible that it will pass on "The ...th of a Nation" that that meeting.

...n the ordinary run of things John M. ...sey will represent the Mayor and ... McNamara the Police Commissioner ...the matter of visiting theatres for ...poses of censoring. In cases of great ...portance the members of the com... ...ion will attend performances.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 27, 1915

LOCAL INTELLIGENCE

ATTACKS BIRTH OF NATION

NEGRO THE IDEAL AMERICAN

Armond W. Scott Speaks at Meeting of Civic League.

Armond W. Scott, one of the leading lawyers of Washington, D. C., in an address entitled, "The Ideal American," before the Negro civic league in the Buckingham school last night, strongly condemned "The Birth of a Nation," which has produced so much feeling in Boston, denounced President Wilson for his segregation policy in the departments at Washington and served notice on the republican party that the Negro voters would not support William E. Borah for president because of his record. He asserted that the American Negro is "the ideal American."

Thomas Dixon and "his co-conspirators" produced the "Birth of a Nation" with the purpose of nullifying all we have accomplished and stirring up race hatred, especially in the North, Mr Scott asserted. The production is not only a wicked and unfounded libel against the Negro, but is an attempt to discredit the part played by the white people of the North who fought, bled and died that this nation might live. It glorifies the Klu Klux Klans of the South, which is composed of gangs of ruffians, who not only murdered innocent men, but outraged women and children. President Wilson, Mr Scott asserted, in an address recently delivered to 4000 naturalized American citizens in Philadelphia said: "There is but one longing and utterance of the human heart, and that is for liberty and justice." He further said: "You cannot become thorough Americans if you think of yourself in groups." Yet the Negro is not only discriminated against all over this country simply because he is a Negro, Mr Scott maintained, but in the departments at Washington, over which our honored president presides, the Negroes have been segregated, humiliated and discriminated against for no other reason than that God created them black.

In the course of reviewing the part played by the Negroes in our national life, the speaker sounded a political warning. He said the Washington Post had recently made the statement that the delegates from New England to the next national republican convention would support as their favorite son, United States Senator John W. Weeks, and their second choice would be Senator William E. Borah of Idaho. This same Senator Borah, he asserted, is the man who voted to repeal the 15th amendment and he is the same man who voted for the amendment to the immigration bill, the purpose of which was to forever hereafter exclude from this country all people of African descent. The Negro voters of the North and West owe it to their own self-respect to put the republican party on notice that if this man is put up as the standard-bearer of that party he will not get their votes.

The authors of "The Birth of a Nation," Mr Scott asserted, pictured the Negro to be a brute, unfit for freedom and unworthy of the protection of the laws of his country. They have assailed the good name of Gen Grant and have attempted to blacken the character of Charles Sumner. And yet these evil conspirators had the brazen impudence to select Massachusetts as the place for the introduction of this outrageous and slanderous play. If the people of this country had the right to suppress the moving pictures representing Jack Johnson's victory over James Jeffries, the speaker continued, certainly they have the right to suppress these pictures which are evil per se, which are against good morals and which have for their purpose the stirring up of race prejudice, and arraying class against class. They are against the peace and good order of any community, and it is the right and duty of every municipality to use its strong arm to suppress every movement of this character.

But let us remember that in this fight we have not been without friends. Gov Willis of Ohio announced the play would not be produced in that state. In Boston, notwithstanding the fact that Mayor Curley first took sides with the enemy in the production of the play, the people became so aroused that he was compelled to take back water. His predecessor, ex-Mayor Fitzgerald, reminded him that when he was mayor he found a way to prevent the presentation of "The Clansman." He reminded Mayor Curley that if he were mayor now he would find a way to prevent the production of "The Birth of a Nation." Massachusetts has always stood for liberty and justice, and though there may be a few exceptions where men have become contaminated by their contact with rabid, race-hating southerners, the great masses of the people of this state stand for human rights and human liberty.

Mr Scott said the American Negro has served his country in every war and has been a good citizen. The race, like Banquo's ghost, will not down and all the Thomas Dixons, the Vardemans, the Tillmans and the John Sharp Williams cannot stop its onward march. Speaking of earlier days Mr Scott said it is unnecessary to paint a picture of the privations and injustices to which their ancestors were subjected for a period of 250 years. The picture would be too lurid and revolting. "We all know too well the awful story," he said. "We were brought here from our native land against our will, plunged into involuntary servitude and made to do the biddings of our self-constituted masters, while in their laziness they revelled in luxury and enjoyed the fruits of our labors. Think of the inconsistency of the early settlers coming to this country, looking for a land of freedom and yet as soon as they landed instituting the most nefarious institution ever known in the history of the world."

R. S. Frazier, president of the league, presided at the meeting and Mr Scott was introduced by Dr W. E. Jones. A musical and literary program preceded the address and a reception followed. Among the numbers on the program were a piano solo by Miss Bolling, reading by Miss Whitten, vocal solo by Mrs Ivey Shepard, reading by Miss Eva Gibson and selections by the mandolin and ... club.

BOSTON (Mass.) AMERICAN
MAY 27, 1915

BOSTON FILM CENSORS ORGANIZE WITH MAYOR CURLEY AT THE HEAD

Foes of "The Birth of a Nation" will know next Wednesday what the new Boston censorship board thinks of the photo-play that caused such a furore.

Mayor Curley, Police Commissioner O'Meara and Chief Justice Bolster of the Municipal Court, the new show censors of Boston, held their first meeting yesterday in the Mayor's office and organized. Mayor Curley was chosen permanent chairman and Licensing Clerk John M. Casey was made permanent secretary.

The members of the new board of censors declined to comment on the photo-play at the Tremont Theatre. They said they were to attend performances as individuals and at their meeting next week will make public what they think of the film which the negroes of Boston claim holds their race up to ridicule.

This plan of quietly witnessing the motion picture for themselves indicates that the censors have decided not to grant the remonstrants any public hearing on their petitions to stop the show.

CLAIM VICTORY.

The motion picture men regard as a victory the vote of the Senate Ways and Means Committee to defer until the next General Court all bills relating to State-wide film censorship.

There was danger up to the last hour of the committee reporting the James A. Lowell bill, which was no better, in the opinion of the film distributors and exhibitors, than the Carstens bill. The latter bill was roundly denounced on slides displayed in motion picture theatres all over Massachusetts.

The Carstens bill died from its own defects, but the measure which Mr. Lowell, fellow official with Secretary Carstens in the Society for the Prevention of Cruelty to Children, filed with the committee, would have worked even greater injustice on the film forces.

The Lowell bill sought to place film censorship power in charge of the State police and to have appointments made under civil service regulations and to have the censors paid the same salaries as inspectors receive or the State police force. This would have saddled an extra expense on the State, to say nothing of the dangerous powers it would vest in the district police department.

The Lowell bill, like that framed by Carstens, also provided for a tax of $1 on films of 1,000 linear feet and $2 on films over 1,000 feet.

LIBERAL MEASURE.

The film men, anxious to protect the public morals, swung their support to the Miller bill, which they considered far more sane and liberal. The Miller bill sought the appointment of a censorship commission by Governor Walsh. The censors were to serve without pay. The board was to include two women and a film and labor representative. On petition of fifteen persons the commission would hear any complaint.

These unpaid public servants were to stand between theatregoers and improper films. The film men felt such a law would protect them and their heavy investments in photo-plays, which are constantly assuming a more elaborate scale. They felt costly productions would be safeguarded by so liberal a commission.

But the antis insisted on a paid commission, to be under the domination of the State police. The antis changed their bills and amendments so frequently that the Senate Ways and Means Committee were confused. Members admitted it. They sought light and assistance.

FUTILE CONFERENCE.

Desiring to be fair to all concerned, the Ways and Means Committee arranged for a conference between the antis and motion picture men. It was held in the committee's private chamber at the State House. It lasted several hours, but it was futile. The factions adjourned, unable to agree on the question of whether films should be censored before they were given a public display.

The antis insisted that all films be viewed before they were shown to the public. The film men were just as determined that films should be given at least one display to permit the public to judge, rather than a few fanatical critics. The motion picture delegates argued that as all films were censored originally by the National Board of New York, there really was no need of a State censorship, but that they were willing to have an unbiased and unpaid State board pass upon films approved by the national censors which might not meet with local favor.

The motion picture forces felt this was a concession, but the antis couldn't see it. And so the breach remained and the Ways and Means Committee were still at a loss. After rummaging over the grist of bills and amendments for weeks the members of the committee yesterday decided to postpone the agitation until the next session of the Legislature.

It was first announced at the State House that the Senate Ways and Means Committee was "unanimous." An hour later Senator Bean arrived on the scene and was chagrined to learn that he couldn't change the situation.

Bean, the author of the troublesome amendment that clamped an unnecessary censorship law on Boston simply to reach "The Birth of a Nation," promptly recorded a dissenting vote. He has earned the sobriquet, "Film Foe" Bean.

PITTSFIELD (Mass.) EAGLE
MAY 27, 1915

EXCITING PEOPLE'S PREJUDICES.

In its review of the movies Harper's Weekly touches on one point in a popular photoplay that ought to engage the attention of all those who are intelligently interested in the advance of civilization. "The Birth of a Nation," it says, "is done upon a scale that would be utterly impossible with canvas, paint and a dialogue. Those wonderful battle scenes and rides of the Ku-Klux Klan could not even have been approximated on the largest stage or in any enclosure. But even 'The Birth of a Nation' is advertised by lithographs of the shooting of Lincoln. On the bill-boards we may see Booth jumping from the presidential box in Ford's theatre, Washington." This arouses prejudices and passions long since, to a large extent, buried and forgotten. Why revive them to inflame a tense and nervous generation, always on feather edge for misunderstanding and trouble? Harper's arrives at this sage conclusion:

> **The most enthusiastic admirer of the movies today cannot maintain that the pictures, often admirable and well acted as they are, tend to prepare audiences that will arise and demand a higher standard for our stage. The theatre is vital and will find its own salvation from commercialism. It does not need the movies, but the movies might have done better than to ape some of the worst features of the stage.**

BOSTON (Mass.) MORN. HERALD
MAY 27, 1915

THEATRICAL CENSORS PICK MAYOR AS CHAIRMAN

Will View "Birth of a Nation" Before Acting.

Boston's new board of censorship, created by an act of the present Legislature, met for the first time yesterday in the mayor's office, elected Mayor Curley its chairman, on the motion of Police Commissioner O'Meara, and postponed until next Wednesday any action on the protests filed against "The Birth of a Nation." Each of the members of the board, the mayor, the police commissioner, and Chief Justice Bolster of the municipal court will attend a performance of the photo-play before the next meeting.

Record. Boston Mass. May 27, 1915

WILL VIEW FILM PLAY

New Board of Censorship Will Announce Decision Next Wednesday

The new Board of Censorship for all theatrical performances in Boston met for the first time yesterday afternoon in Mayor Curley's office and agreed, as individual members, to inspect the photoplay, "The Birth of a Nation." On Wednesday next the members will meet to determine whether any action shall be taken.

BOSTON (Mass.) TRANSCRIPT
MAY 27, 1915

CENSORS TO SEE PHOTO-PLAY

Board Organizes with Mayor Curley as Chairman—Verdict Expected Wednesday

Whether the photo-play, "The Birth of a Nation," will be longer permitted at the Tremont Theatre will be decided next Wednesday afternoon by the newly created board of censors. Meantime each of the three members will see the film. The first meeting of the board was held at the mayor's office yesterday afternoon. Mayor Curley was chosen chairman and License Clerk John M. Casey, secretary. Chief Justice Bolster and Police Commissioner O'Meara are the other two members.

All members and the secretary will serve without pay as no provision was made in the legislative act for the spending of money. Ordinarily John M. Casey will represent the mayor and Secretary McNamara the police commissioner in judging theatrical exhibitions. In cases of great importance the members of the commission will attend performances.

BOSTON (Mass.) POST
MAY 27, 1915

VERDICT ON PHOTOPLAY WEDNESDAY

Censors to See the Film in the Meantime

A decision as to whether the "Birth of a Nation" will be permitted to continue to run may be handed down by the newly created censor board Wednesday afternoon. In the meantime each of the three members of the board will see the film so that he may better judge of its character.

BOARD ORGANIZED

The board held its first meeting yesterday afternoon at City Hall, and organized with Mayor Curley as chairman and License Clerk John M. Casey as secretary. Chief Justice Bolster and Police Commissioner O'Meara, the other two members, were present.

Mayor Curley announced later that the board voted that each member should see the photoplay individually, and that the next meeting of the board would be held next Wednesday afternoon at 4 o'clock. At that time the question will be considered as to whether the show shall or shall not be permitted to continue.

When pressed for further information, Mayor Curley stated that that was all the board had decided to give out at this time. He admitted, however, that the meeting of Wednesday would be significant, as it would then be determined whether the view which the members had was sufficient to convince them one way or another as to whether hearings should be granted to those who are protesting against the play.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 22, 1915

Chief Justice Bolster of the municipal court, Police Commissioner O'Meara and Mayor Curley, who constitute Boston's new board of censorship, met in the latter's office Wednesday and organized by making the mayor chairman. The three agreed as individual members to inspect the photo-play, "The Birth of a Nation," and [illegible] week to compare notes and decide what to do about it, if anything.

BOSTON (Mass.) JOURNAL
MAY 28, 1915

UNITARIANS DENOUNCE "BIRTH OF A NATION"

Call It "Disgraceful Attack on Worthy Citizens"—Wilson Commended—Anti-Enlistment League's Aims Approved by Convention.

Unitarians were in hot debate yesterday afternoon in Bulfinch place Church over war and "The Birth of a Nation" resolutions which came before the Unitarian Fellowship for Social Justice.

Protest against the photoplay was finally passed, but the meeting tabled a resolution condemning the sale and shipment of munitions of war to belligerents by this country or its citizens, after a fight in which the parliamentary rules were strained.

"The Birth of a Nation" contest came early in the afternoon business session. The contest on this largely centered around the phrase "a deliberate perversion of history." This phrase was stricken from the resolution before adoption, not because there was anything like agreement that the film was historically accurate, but because there was much considerable doubt whether the meeting was competent to pass upon this point and, further, whether a drama, even a historical one, could be held to historical accuracy, and, finally, whether the author had not a prejudice which made it impossible for him to "see straight," as one speaker put it, so that any perversion of history by him might not be deliberate but inevitable. The resolution as adopted follows:

"Resolved, That the Unitarian Fellowship for Social Justice denounces the moving picture, "The Birth of a Nation," as a disgraceful attack upon a great and worthy body of our fellow citizens and welcomes every effort to expose its character and to correct its influence."

Endowment Fund Attacked

A resolution favoring equal suffrage was unanimously passed. A resolution implying that there was "economic error" in the policy of supporting the Unitarian work by an endowment fund and favoring the encouragement of individual giving for the work of the present, was killed. The American Unitarian Association has an endowment fund of about $2,500,000.

A government-owned news service of federal scope, which should make available unprejudiced news and offset the influence of news prejudiced by advertisers in newspapers, especially that of the liquor interests, was favored in a resolution which was lost because of the feeling that nothing could be done about it, anyhow, and that, even if it could, matters might not be much improved, as the federal service would likely be prejudiced, too.

President Wilson Commended

A telegram will be sent to President Wilson as follows:

"The Unitarian Fellowship for Social Justice desires to express their earnest appreciation of the noble humanitarian spirit in which your administration met the grave problems of state arising from the sinking of the Lusitania, and to express their confidence in you to lead our nation in the way of justice and peace."

John D. Rockefeller, Jr., was not sympathized with by the fellowship which sends "greetings to the Hon. Frank Walsh chairman of the United States Industrial Relations Commission, and rejoices at his wisdom and courage in pursuing a relentless investigation of the Rockefeller interests and the Colorado strike."

The "anti-enlistment league" was approved both as to its work and statement, part of which follows:

"In view of the fact that the advocates of armament are gathering in leagues of defense those who hold themselves ready to serve their country by killing other men, it seems that the time has come for a roll-call of those of us who are prepared to serve our country by a refusal to engage in, or endorse, the murder called war."

The league is being promoted by Rev. Dr. John Haynes Holmes, Jessie Wallace Hugham and Tracy D. Mygatt.

"The establishment of a new peace party," the statement says, "is not contemplated, but the banding together in a personal policy of those whose opposition to war has become unconditional."

Officers Elected

The following officers were elected: President, Alson H. Robinson; secretary-treasurer, Miss Frances M. Dadmun; director, Frank C. Doan; chairman editorial committee, Rev. A. J. Wilson; chairman publication committee, Charles W. Casson; chairman cooperation committee, Lyman V. Rutledge; chairman comity committee, Rev. Franklin K. Gifford, chairman finance committee, William W. Peck; vice presidents, John Graham Brooks, William M. Brundage, Horace Davis, John Haynes Holmes, Jenkin Lloyd Jones, B. Fay Mills, Samuel A. Oliver, Anita T. Pickett, Charles E. Snyder, Anna Garlin Spencer and Charles Zeublin.

Young People's Meetings

The Young People's Religious Union held its annual meeting in Second Church yesterday afternoon and reelected Sanford Bates president.

The annual graduation exercises of the Tuckerman School, which trains young women for social service, were held yesterday morning at the American Unitarian Association headquarters. President Samuel A. Eliot of the association presented diplomas to the class of five.

The annual meeting of the Unitarian Historical Society was held yesterday morning in King's Chapel. At the business meeting the following officers were elected: President, Henry H. Edes of Cambridge; vice president, Rev. James DeNormandie of Roxbury; treasurer, John Ware Denny of Boston; librarian, Rev. L. C. Cornish of Hingham; secretary, Rev. George Hale Reed of Fairhaven; directors, Miss L. Freeman Clarke of Boston, Hon. Winslow Warren of Dedham, Rev. Roger S. Forbes of Dorchester, Rev. Dr. William H. Lyon of Brookline.

At the open conference of alliance workers Miss Edith G. Pecker spoke. Miss Pecker will sail in the fall for China and will be the first Unitarian woman missionary.

The wives of ministers were entertained yesterday afternoon at the home of Mrs. Samuel A. Eliot, wife of the president of the American Uuntarian Association. After a discussion of the subject, "Being a Minister's Wife," tea was served.

Conferences of the Cheerful Letter Workers and the Postoffice Mission Workers were held and brought forth interesting reports and suggestions on the work of those two departments of activity.

WATERTOWN (Mass.) ENTERPRISE
MAY 28, 1915

TREMONT THEATRE.

With the approach of the memorial day period half a century after the scenes of war which call for these observances all over the country this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights, "The Birth of a Nation" brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face he crisis of the present with a calmness and determination to uphold the right.

The dramatic form has often been employed by the greatest minds of the world to express underlying truths and as regards the usages and the sufferings of war no pen has been able to make as impressive a picture as Griffith has encompassed in this masterpiece. A born realist he cuts into the quick of facts that he may establish his dramatic plot. He masses great armies upon a historic plane to reproduce the records of a mighty struggle and by the human interests of two families makes a great nation's efforts a topic of a dramatic construction which appeals to the heart and the sympathies as no bald narrative of facts could hope to do. It is well worth while and when one has seen it it is easy to understand why it has created such a stir.

NEWBURYPORT (Mass.) NEWS
MAY 28, 1915

Tremont.

D. W. Griffith's spectacle "The Birth of a Nation" with this week's presentation at the Tremont theatre, Boston, rounds out the final week of its second month in the Hub.

With no sign of abatement in the interest aroused by the daily performances of this big production the indications are that the piece will continue there for a record run as far as spring and summer theatrical offerings go in this section.

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 18,000 people visualizing a story of intense human interest and dramatic purposes and then add 2000 horses ridden by some of the most reckless and daring riders in the world dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the developments of America and its final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world.

MALDEN (Mass.) MIRROR.
MAY 23, 1915

TREMONT THEATRE

D. W. Griffith's spectacle "The Birth of a Nation" with this week's presentation at the Tremont Theatre, Boston, rounds out the final week of its second month in the Hub.

With no sign of abatement in the interest aroused by the daily performances of this big production the indications are that the piece will continue there for a record run as far as spring and summer theatrical offerings go in this

BOSTON (Mass.) JOURNAL
MAY 29, 1915

"BIRTH OF A NATION" FILMS VERY POPULAR

With the Memorial day matinee and night performances on Monday, D. W. Griffith's wonder-spectacle, "The Birth of a Nation," enters the final week of its second month at the Tremont Theatre.

The production has made such a deep impression upon local theatregoers that all the signs point to its remaining here for the longest run ever recorded in this city by a presentation of its classification. The engagement will continue with daily matinees and nightly performances.

It is a wonderful creation of art that can make the historic events of 50 years ago pass before the public eye today with a graphic completeness which makes them seem like reality itself. The pictures are among the wonders of the times.

The Grant, Sherman and Lincoln scenes are but part of the background of the romance that runs all through this photodrama.

LOWELL (Mass.) COURIER-CITIZEN
MAY 29, 1915

...ston's show censors have organized with Mayor Curley as chairman. Chief Justice Bolster of the municipal court and Police Commissioner O'Meara and the other members of this censorial authority. If two of the three agree that a show shall be stopped or not allowed to be put on, that settles its fate in the city. The censors individually will take a peek at "The Birth of a Nation" and in a few days decide whether it may continue. Almost everybody must have seen the photo-play by this time and the decision will make little difference. But wait till the musical revues hit the town next season. Then the censors will have real business on their...

MOTION PICTURE WORLD (N. Y. City)
MAY 29, 1915

Boston

STATE OF RACE PREJUDICE BILL.

The censorship bill directed against "The Birth of a Nation" has been passed by the Massachusetts House of Representatives on a roll call vote of 175 to 43. It is now up for a third reading in the Senate, where it is predicted to die.

The bill vests unlimited authority of censorship in the Mayor of Boston, the police commissioner and the chief justice of the Municipal Court.

Immediately after the bill was passed in the house, the Rev. Benjamin W. Smith, pastor of the Columbus A. M. E. church and a leader of Boston's colored people in the fight against the Griffith spectacle, said: "We are supremely disappointed. This is not the bill we wanted. The House killed the Rowley amendment which would allow any two of the censor officials to stop any entertainment and also killed the Cutheon amendment which would eliminate the chief justice. The board must be unanimous before a film is barred in Boston.

Condemning the bill, Representative Fred W. Goss of Royalston said in a two-hour debate: "This is a weak attempt to satisfy a mistaken hysteria on the part of a very small number of people, and a piece of legislation which would give to three men the power to stand taking a long step in suppressing the freedom of the stage, which is second only to the freedom of the press."

Representative Essex S. Abbott of Haverhill said: "The Birth of a Nation has been tried by a jury and found not guilty. We soon will be asked, whenever a court renders a decision unsatisfactory to a small number of people to over turn the judge, the courts, the juries and the laws."

When the bill reached the Senate, Senator James W. Beane of Cambridge presented the seventh amendment to be made to this bill. His amendment was practically the same as the Rowley amendment.

Senator Sullivan of Boston moved a substitute bill, which would give the Mayor of Boston the power to stop a production. Both the Beane and the Sullivan amendments were killed.

Senator Sullivan said that he had seen "The Birth of a Nation" and he believed that the colored people had a right to protest against it on the ground that it was offensive to [illegible]. He said the Senate should go slow passing legislation, however, and should have an eye to the protection of property. He said that the Mayor of Boston should have the same power as other mayors and for that reason offered his amendment.

Senator Bean said that the bill passed by the house requiring unanimous action by the board of censors would nullify the whole intent of the legislature and for that reason his amendment should be adopted.

FALL RIVER (Mass.) NEWS
MAY 29, 1915

SPECIAL SUNDAY SERVICES

"The Birth of a Nation," and other plays similar in spirit but less able in character, have focussed attention on the negro. The pastor of the Central Congregational church will speak tomorrow evening on the latest phases of the question. It is Memorial Day. We are thinking of the heroes and the results of the war. The negro has had only 60 years of freedom. Has he made good? Does not the present agitation challenge us all to a fairer estimate of the race, so sadly handicapped?

CLIPPING FROM
NEW YORK WORLD
Date MAY 29 1915

NEW CENSOR LAW FOR MASSACHUSETTS.

MAYOR, POLICE CHIEF AND CHIEF JUSTICE INVESTED WITH UNLIMITED CENSOR POWERS.

The Mayor, Police Commissioner and Chief Justice of the Municipal Court, of Boston, Mass., will form a censorship triumvirate hereafter that will be invested with unlimited powers in the censoring of motion picture films.

The appointment of the censorial trio is the result of Governor Walsh having signed the Massachusetts censor bill last week. The measure recently passed both legislative houses, and its enactment is considered throughout Massachusetts as a direct result of the agitation by Boston's colored population, following the presentation in that city of Griffith's "The Birth of a Nation."

Heretofore the powers of censorship have reposed in the Chief of Police and Mayor jointly. While the censorship measure was in process of becoming a law it caused several acrimonious arguments in the law making bodies of the State. Representative Goss, of Royalston, bitterly opposed the passage of the bill, and Senator Hays, of Brighton, declared in effect that the bill was more or less of a political move to please the colored citizens who, as Senator Hays pointed out, have votes in Boston.

MOTION PICTURE WORLD (N. Y. City)
MAY 29, 1915

An altercation between a white man and a negro, who occupied adjoining seats at last Tuesday night's performance of "The Birth of a Nation" at the Tremont Theater, was the cause of a slight disturbance, which was immediately quelled by police reserves who were hurried to the scene.

STONEHAM (Mass.) ENTERPRISE
MAY 29, 1915

BIRTH OF A NATION.

D. W. Griffith's spectacle "The Birth of a Nation," with this week's presentation at the Tremont Theatre, Boston, rounds out the final week of its second month in the Hub.

With no sign of abatement in the interest aroused by the daily performances of this big production the indications are that the piece will continue there for a record run as far as spring and summer theatrical offerings go in this section.

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The plot of the drama deals with the relationship of the slavery question to the development of America and the final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world.

STONEHAM (Mass.) ENTERPRISE
MAY 29, 1915

BIRTH OF A NATION.

Passing into its third month of wonderful run at the Tremont Theatre in Boston, David W. Griffith's marvelous spectacle "The Birth of a Nation" continues the dramatic sensations of the season.

With the approach of the memorial day period half a century after the scenes of war which call for these observances all over the country this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flights it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstanings of the past we may face the crisis of the present with a calmness and determination to uphold the right.

DORCHESTER (Mass.) BEACON
MAY 29, 1915

TREMONT THEATRE.

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BOSTON (...) TRANSCRIPT

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

BROOKLINE (...) CHRONICLE
MAY 29, 1915

Tremont Theatre.

"The Birth of a Nation," which contains nothing that deserves to be censored, will begin the eighth week of its Boston run on Monday. The pictures continue to crowd the theatre through the attraction of their historical interest and scenic beauty. The realistic war scenes, the ante-bellum Southern color, the days of Reconstruction, and the great displays of men and of horses in the rides of the Ku Klux clansmen of that period are shown on a spectacular scale. The historic story has interwoven with it a romance between a Southern woman and a Northern soldier. Charming and artistically appropriate incidental music accompanies the admirable production.

BROOKLINE (Mass.) TOWNSMAN
MAY 29, 1915

TREMONT THEATRE.

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MAE MARSH - TREMONT.

Record-Boston Mass. May 29, 1915

Tremont Theatre

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The production has made such a deep impression upon local theatregoers that all the signs point to its remaining here for the longest run ever recorded in this city by a presentation of its classification. The engagement will continue with daily matinees and nightly performances.

It is a wonderful creation of art that can make the historic events of 50 years ago pass before the public eye today with a graphic completeness which makes them seem like reality itself. The pictures are among the wonders of the times.

The Grant, Sherman and Lincoln scenes are but part of the background of the romance that runs all through this photodrama.

Telegraph
N.Y. Herald.
About Boston)

BOSTON WON'T BAN "BIRTH OF A NATION"

Despite Race Riots, Mass Meetings and Protests Censors Decide for Film.

(Special Dispatch to The Morning Telegraph.)

BOSTON, June 2.

Despite the widespread agitation following numerous mass meetings, sensational protests, race riots and court proceedings against the production of "The Birth of a Nation" the photo-film play will not be barred in this State. This was the unanimous decision reached by the newly created Board of Censorship to-night at the end of a three-hour session in Mayor Curley's office.

"Having witnessed the performance, heard counsel representing the protestors and the licensee, and having given full consideration to the entire subject," the official statement read, "we have decided that the license of the theatre should not be revoked or suspended."

The board which placed the stamp of official approval on the production consisted of Chief Justice Bolster of the Municipal Court, Mayor Curley and Police Commissioner O'Mear. Petitions bearing 6,000 names were presented the board against the play. Ex-Assistant United States District Attorney William H. Lewis, J. Mott Hallowell and Butler R. Wilson waged the fight in behalf of negro objectors.

SPRINGFIELD (Mass.) REPUBLICAN
MAY 30, 1915

The "Birth of a Nation" manager have decided not to take the spectacle on tour this season. Touring is a the simple matter it seems to the average exhibitor that is, merely making more copies. At the Liberty theater, New York several score of persons are employed in the musical and mechanical effects incidental to the spectacle. Three months were occupied in getting ready for the production, after the film was completed. The ceaseless labor of D. W. Griffith and his assistants in putting forth a "film grand opera," so to speak, of the civil war and reconstruction days, is being rewarded by large audiences.

American
Boston Mass.
May 30, 1915

NEW YORK TELEGRAPH
MAY 30 1915

CENSOR BILLS ARE ALL HELD OVER

Massachusetts Legislators Defer Action on Recommendation of Ways and Means Committee.

VICTORY FOR THE FILM MEN

F.F.

(Special Correspondence The Morning Telegraph.)

BOSTON, May 28.

As a result of the unanimous report returned to the Senate to-day by the Ways and Means Committee all bills concerning State-wide motion picture censorship have been put over until the next session of the General Court.

Exchange men and exhibitors regard the action as a big victory and are highly pleased.

United opposition by the film men and the tremendous political power of moving pictures, revealed by recent censorship agitation due to the opposition to "The Birth of a Nation," is held responsible for the postponement. It had been feared that the Lowell bill, which was regarded as the most obnoxious, might be passed in the face of the opposition of the motion picture men because of its powerful backing, but it has been put over

BOSTON (Mass.) POST
MAY 30, 1915

MAYOR SEES PHOTOPLAY

Attends 'Birth of a Nation' With Mrs. Curley

Mayor Curley and Mrs. Curley attended last night's performance of "The Birth of a Nation" at the Tremont Theatre. Chief Justice Wilfred Bolster and Police Commissioner O'Meara, the two other newly-appointed censors, saw the piece a few days ago, and the three will meet on Wednesday to discuss the play.

The management made no changes in the performances, they declared last night. Mayor Curley declined to make any comment on the play last night, since he wished to go over the matter first with his two confreres.

Several of the protestors and sponsors of the censorship bill were on hand also, to see that nobody should "put anything over" on the Mayor.

BOSTON (Mass.) MORN. GLOBE
JUNE 1, 1915

5-30-15

Tremont Theatre

The Tremont Theatre remains one of the few local theatres open for the regular Summer season, with "The Birth of a Nation" going as strong there as ever, two performances a day, as it did upon the opening. With this week the big production turns the final week of its second month of success in Boston, with all signs indicating that it will remain for the longest period ever played by a presentation of this kind in this city. Memorial Day will be of special interest for the opening of the week with the matinee and evening presentations at the Tremont tomorrow. It is just fifty years ago that the scenes which are so vividly portrayed in this story were being enacted and made a party of history.

BOSTON (Mass.) JOURNAL
MAY 31, 1915

IRTH OF NATION" ROTESTED AGAIN

inion Club Sends Res- olutions to Mayor From Faneuil Hall.

neuil Hall was taxed to its ca- y yesterday afternoon at a public ing held under the auspices of the Public Opinion Club to commemo- the semi-centennial observation of orial day and the fiftieth anniver of Negro freedom.

W. E. B. Dubois was the principal ker, taking as his subject, "The ook for the Future." At the con- ion of Dr. Dubois' address it was to send to Mayor James F. Curley resolution, adopted by a rising vote olored Americans assembled under auspices of the New Public Opinion on Memorial Sunday, to be ad- ed by Dr. W. E. B. Dubois, on y Years of Negro Freedom,' in uil Hall, sacred edifice which, as on's mayor rightly says, has ever d against prejudice, contempt, in- ice, enslavement of race, petitions Boston Censor Board to stop the photo-play, 'Birth of a Nation,' which teaches race prejudice, racial injustice, racial disfranchisement against colored Americans, falsifying reconstruction.

"From Faneuil Hall itself, we protest the proposition that the pictured slander and disparagement of a minority race shall make public licensed amusement for the rest of the people. This is but a step from that brutal tyranny when men were slaughtered to make a Roman holiday."

The meeting was presided over by President F. B. Washington, and on the platform with Dr. Dubois were these officers of the club: Vice President Miss Crystal Byrd of Boston Normal School, Secretary Nadine Wright, Radcliffe, 1917; Treasurer John Bowen, Rev. Osmond Walker, Harvard Divinity School; Miss Gertrude O'Neil of the Boston Conservatory of Music, Wesley Howard and Louris Jones.

BOSTON (Mass.) MORN. GLOBE
MAY 31, 1915

FILM PLAY CALLED UNTRUE.

Rev Harry Lutz of Newton, Preaching on "Our Finest Memory," Condemns "Birth of a Nation."

NEWTON, May 30—Rev Harry Lutz in his Memorial Day sermon at the Channing Unitarian Church, this morning, spoke on "Our Finest Memory," dwelling impressively on the patriotic inspiration in the utterances of Lincoln.

As an instance of what is opposite to the finest memory, he said in part:

"The bad is conspicuous to attention in the much discussed photoplay miscalled 'The Birth of a Nation.' It is bad, in the first place, because it falsifies the historic realities.

"To represent the times when our National idea was on trial for its life as 'the birth of a Nation' is untruthful. If it had not been born more than fours score years before, and well born, too, of stalwart, high-minded and far-seeing fathers, the Nation would not have endured, nor any Nation been born, in those times of sectional hatred and divisional strife.

"The more ingeniously this falsehood is represented, the easier is the decline to the worse way, in the second place, of its initial motive to renew the racial inequality of former days.

"The more subtly this motive is insinuated into the feelings of the patronizing public, the deeper will be the descent toward the worst way; in the third place, of sectional hatred and racial subjugation; which goes to affect

BOSTON (Mass.) TRANSCRIPT
MAY 31, 1915

TION" NOTE IS SOUNDED

Commander Powell at Shaw Memorial Exercises Urges Negroes to Go to City Hall Wednesday When Motion-ture Play Is Considered

ercises before the Robert Gould Shaw ument opposite the State House were this noon by the R. G. Shaw Veteran iation and by Robert A. Bell Post 134, R., and a Veteran Association speak- ook occasion to score "The Birth of a on."

st Commander George Henry Powell, thus criticized the motion picture show, he son of Benjamin Powell of Shaw's pany, and his words, in part, were as ws: "The negroes, not only under nel Shaw, but before and after, showed they were equal, as fighters, with e men. It was the Tenth Cavalry, for nce, that saved from annihilation at Juan Hill, Roosevelt and his Rough rs. Since the Civil War, the negroes made much progress, but they must mber that a ballot is as dangerous a thing as a gun, and that complete en- chisement comes with education. So, friends, be careful of your votes. As are American citizens, honor your citi- hip. Stand together! Go to City Hall nesday afternoon, and, by your resent- t, show Mr. Curley that you're going to here in spite of that damnable play, Birth of a Nation.'"

oint was given to the remarks of Post mander Powell by the presence, with members of the association, of Rev. on W. Puller, pastor of the People's rch, who was among those tried on the ge of making a disturbance at the mont Theatre one Saturday evening, acquitted.

haplain Smith of the association, more- , prayed conspicuously for Governor lsh.

he Shaw Veteran Association had an rt of Sons of Veterans, daughters of erans, and Boy Scouts, and the exer- opened with the hymn, "Onward, istian Soldiers."

mediately after these exercises, the ert A. Bell Post took possession of the drangle in front of the Shaw Memorial, listened to an address by Rev. C. A. rd.

ne of the members of the Robert A. Post, present with his comrades this rnoon, was Richard Holmes, who has passed the century mark.

he various organizations placed wreaths the monument until not only Colonel w, but his horse were well covered h floral decorations.

here were a thousand people at the rcises, and Robert H. Smith, represent- the army, and William Smallwood, resenting the navy, stood guard in front the monument for two hours before n, keeping back the youngsters, evi- tly bent on the collection of souvenirs.

BOSTON (Mass.) TRANSCRIPT
MAY 31, 1915

NOTHER PROTEST AGAINST FILM

wo Thousand Negroes at Faneuil Hall Ask That Photo-Play Be Stopped

At a meeting of two thousand Negroes ho crowded into Faneuil Hall Sunday ternoon to hear an address by Dr. W. Burghardt DuBois of New York, who oke under the management of the New rk Public Opinion Club, resolutions peti- ning the Boston board of censors to p "The Birth of a Nation" were adopted. he resolutions were read by Forrester B. ashington, president of the club, a Har- rd business school man.

BOSTON (Mass.) MORN. HERALD
MAY 31, 1915

2000 NEGROES ASK THAT FILM PLAY BE STOPPED

Appeal to Censors to Prevent Showing "The Birth of a Nation."

Resolutions petitioning the Boston censor board to stop the photo-play, "The Birth of a Nation," were adopted yesterday afternoon at a meeting of 2000 Negroes, who crowded into Faneuil Hall to hear an address by Dr. W. E. Burghardt DuBois of New York, who spoke under management of the New Public Opinion Club.

The resolutions which will be presented to the censor board, which is to decide the fate of "The Birth of a Nation" Wednesday, are:

"Colored Americans assembled under the auspices of the New Public Opinion Club on Memorial Sunday to be addressed by Dr. W. E. B. DuBois on 'Fifty Years of Negro Freedom,' in Faneuil Hall, the sacred edifice, which as Boston's present mayor says, stands against prejudice, contempt, injustice and enslavement of race, petitions the Boston censor board to stop the photoplay, 'The Birth of a Nation,' which teaches race prejudice, racial injustice, racial disfranchisement against colored Americans, falsifying reconstruction.

"From Faneuil Hall itself we protest the proposition that the pictured slander and disparagement of a minority race shall make licensed amusement for the rest of the people. This is but a step from the brutal tyranny when men were slaughtered to make a Roman holiday."

PROTESTS FILM PLAY TO CENSORS

Faneuil Hall Meeting Adopts Resolutions on Matter

Resolutions declaring that the film play, "The Birth of a Nation," teaches race prejudice, falsifies the Reconstruction, is but a step from "that brutal tyranny when men were slaughtered to make a Roman holiday," and petitioning the Boston Board of Censors to stop the play, were adopted in Faneuil Hall yesterday afternoon by 800 colored people, meeting under the auspices of the New Public Opinion Club.

The resolutions will be sent to the censorship board. As read from the stage by Forrester B. Washington, president of the club, a Harvard Business School man, they are:

TEXT OF RESOLUTIONS

"Colored Americans assembled under the auspices of the New Public Opinion Club on Memorial Sunday to be addressed by Dr. W. E. Burghardt DuBois on 'Fifty Years of Negro Freedom' in Faneuil Hall, sacred edifice which, as Boston's present Mayor rightly says, stands against prejudice, contempt, injustice and enslavement for race, petitions the Boston Censor Board to stop the photoplay, 'Birth of a Nation,' which teaches race prejudice, racial injustice, racial disfranchisement against colored Americans, falsifying reconstruction.

"From Faneuil Hall itself we protest the proposition that the pictured slander and disparagement of a minority race shall make the public licensed amusement for the rest of the people. This is but a step from that brutal tyranny when men were slaughtered to make a Roman holiday."

Endangers Free Speech

Dr. William E. Burghardt DuBois, Ph. D., author of "The Souls of Black Folk" and director of publicity and research of the National Association for the Advancement of the Colored People, who addresesd the meeting on "Truth About Reconstruction," said that he has sympathy with those who protest against stopping such plays as "The Birth of a Nation" on the ground that it endangers free speech and expression of opinion, but he declared that in this particular instance one of the parties to the discussion is bound and gagged by disfranchisement and by an extraordinary state of public opinion.

"If the people who are anxious for a free discussion of the part the negro took in United States history, then it is the business of those people to see that the negro has the right to vote and to express himself in a free way," said Dr. DuBois.

Serfdom in South

Dr. DuBois asserted that we have in the South today a system which must be called serfdom, that people are employed in industry who have no right to say what shall be the conditions which govern that industry, that industrial conditions are different in the South than in the North.

Conditions which were similar before the Civil war led to disaster, he declared, and they are bound to do so now unless changed.

"It was said then that the nation could not remain half slave and half free," said he. "It is impossible to have serfdom in the South and free labor conditions in the North."

It is necessary for those who seek the settlement of the negro question, he argued, to see it in the light of the present labor problem.

The Biloxi Daily Herald
Mississippi Biloxi
(about Boston) no date

"BIRTH OF A NATION."

Dixon's "Birth of a Nation" has caused an uproar among the negroes of the Bay state and this commotion has found its way into social affairs and politics. Dr. Charles Fleisher, of Boston, a Jew, seems to have drawn forth the right idea from the whirlpool of conflicting opinions, however, and he refuses to join the protest against the play that is proving obnoxious to Massachusetts black men. He refused to say that it was objectionable, after seeing it.

"I can stand all the villification and hysteria that will come to me for my stand," he said, "if this play tends to make the North and the South face the negro problem. I am glad the play is being given."

The significant remark in connection therewith from this talented Jew was that if a race is pampered and protected from criticism it will never grow up. He added that the negroes have made splendid progress in fifty years, "but the majority of them are still children and this statement is proved by their actions in Boston."

Dr. Fleisher hit the nail on the head when he declared that pampered races never grow. History might be replete with such instances if it were not for the fact that a pampered race is a curiosity among the children of men. He has an example of the truth of his statement in the history of his own, the Jewish, race. The Jews have lived as a separate race in the midst of many people because of persecution. They are one of the world's most wonderful races by reason of their tenacity in existing with vigor and stamina for many centuries, but the mystery subsides when one takes into account the persecution that has followed these people in all lands. Men thrive as a result of persecution, because it unites the home life, stops trivial jealousies and destroys luxury.

Rome and Carthage fell because of luxury and so will other nations go the same way, but never as a result of persecution. But pamper the negro race and you will block its progress, and, in a measure, the negro race has been retarded in the last fifty years by such steps. Too many northern people have desired to help the black men, but the help must come from within. All the white race can do for them is to help supply the conditions and let the negroes work out their own salvation.

JUNE 1, 1915

Eighth Week Of Birth of A Nation

Big Picture Shows to Large Holiday Audiences

"The Birth of a Nation" began the eighth week of its record run at the Tremont Theatre yesterday afternoon. Two enormous holiday audiences witnessed the spectacle. This thrilling story of the South before the war, the struggles of the Civil conflict, the detailed representation of President Lincoln, and the final emergence of the Southern people from the terrors and trials of the reconstruction period is the most graphic telling of history and romance that has ever been seen upon the American stage.

The holiday gave additional interest to the scenes and many of the veterans who, half a century ago, passed through the actual events which are reproduced in this narrative, enjoyed the presentation with a fervor and zest quite unknown to those who view its dramatic incidents in the perspective of these days.

D. W. Griffith's wonderful offering will remain at the Tremont for a long time, judging by the interest manifested in the story by local theatregoers.

LILLIAN GISH—TREMONT THEATRE

BOSTON TRAVELER
JUNE 1, 1915

"Birth of a Nation"—Tremont

"The Birth of a Nation" began the eighth week of its run at the Tremont Theatre yesterday afternoon. Two large holiday audiences saw the spectacle. Many of the veterans, who half a century ago passed through the actual events which are reproduced, were present yesterday.

BOSTON (Mass.) POST
JUNE 1, 1915

Tremont Temple

"The Birth of a Nation" began the eighth week of its record run at the Tremont Theatre yesterday afternoon. This thrilling story of the South before the war, the struggles of the civil conflict, the detailed representation of the assassination of President Abraham Lincoln and the final emergence of the southern people from the terrors and trials of the reconstruction period is the most graphic telling of history and romance that has ever been seen upon the American stage.

BOSTON (Mass.) JOURNAL
JUNE 1, 1915

MANY VETERANS SEE "BIRTH OF A NATION"

"The Birth of a Nation" began the eighth week of its record run at the Tremont Theatre yesterday afternoon. Two enormous holiday audiences witnessed the spectacle. This thrilling story of the South before the war, the struggles of the civil conflict, the detailed representation of the assassination of President Lincoln and the final emergence of the Southern people from the trials of the reconstruction period is vividly, even, wonderfully, pictured.

The holiday gave additional interest to the scenes, and many of the veterans who half a century ago passed through the actual events which are reproduced in this narrative enjoyed the presentation.

BOSTON (Mass.) AMERICAN
JUNE 1, 1915

Tremont Theatre.

"The Birth of a Nation" began the eighth week of its record run at the Tremont Theatre yesterday afternoon. Two enormous holiday audiences witnessed the spectacle. This thrilling story of the South before the war, the struggles of the civil conflict, the detailed representation of President Abraham Lincoln and the final emergence of the Southern people from the terrors and trials of the reconstruction period is the most graphic telling of history and romance that has ever been seen upon the American stage.

BOSTON (Mass.) MORN. HERALD
JUNE 1, 1915

TREMONT THEATRE

"The Birth of a Nation" began the eighth week of its run at the Tremont Theatre yesterday afternoon. Two large holiday audiences saw the spectacle. Many of the veterans, who half a century ago passed through the actual events which are reproduced, were present yesterday.

BOSTON (Mass.) TRANSCRIPT
JUNE 1, 1915

The "Ku-Klux Klan" in Boston

Sifting Fact from Fallacy at "The Birth of a Nation"—The Play as an Illustration of the Negro's Progress

By E. W. Thompson

WHETHER in chains or in laurels, Liberty knows nothing but victories." So spoke Wendell Phillips. The words are chiselled over that new statue to him in Boston's Public Garden. On reading them one abolitionist who has revered Phillips during more than half a century, while ever worshipping the name and deeds and immortal memory of John Brown, fell to pondering what those two heroes would have thought, or may be thinking, of the proposed suppression of that disturbing "movies" show, "The Birth of a Nation." Your correspondent (who rejoices to have had the honor of serving against slavery in the Third Pennsylvania Cavalry) saw that show last week. Instead of regarding it as injurious to Americans of color, he considers it so essentially beneficial to them that they might reasonably promote its presentation throughout the Union—with some accompanying publication of a correct interpretation of its teaching. What is that teaching? Surely it is (1) that the colored race, held in slavery for generations, denied rights to education and property, treated as chattels, being liable to be sold and separated from their families, became such a wretched multitude of tatterdemalions as the movies declare they were after some generations of Southern slaveholders' care; (2) that those decent, seemly, composed, self-respecting, wholly respectable pupils and graduates of Hampton and Tuskegee who appear in the show illustrate what some fifty years of "abolition," freedom, education, property rights, etc., have done for colored Americans.

The print-parts relate that hundreds or thousands of the formerly enslaved race now serve in the learned professions. The high values of the property holdings of colored fellow citizens are visibly declared. What better demonstration can thinkers desire to illustrate than that the black advances magnificently when given a white chance?

I rejoiced in the exhibit all the more because of the idiotically farcical attempt, or pretence of attempt, to glorify the Ku-Klux Klan. That is "too thin." No thoughtful spectator, even if too young to remember the deeds of the Klan, can be seriously impressed by a notion that valuable reforms ever rigged themselves out, for night-riding or day-parading, in those preposterous costumes. To me it seemed pretty clear that the operators of the show stuck in all that Ku-Klux bosh with no worse design than to pull in a sort of mean negrophobes, who must eventually perceive what they were insidiously tempted to the show in order that they might get some sound instruction as to the intellectual capacity of our colored folk; as to how abominably they were long maltreated; as to how swiftly they progressed in the fair field of Liberty and Equal Rights. Can any negrophobe be so stupid as not to reflect that white folks, if long treated as black folks were in the South before 1861, would probably appear as degraded, as subservient, as ignorant, as timid as the old-time black crowds in those movies?

The "Birth of a Nation" makes its visitors think it all over and over and over again. Thought is good. If lies be mixed in with truth, the lies are detected soon. I cannot imagine Wendell Phillips or John Brown or William Lloyd Garrison, or Father Abraham Lincoln wishing suppression of that amazing show. They'd just repeat in a sort of chorus "Whether in chains or in laurels, Liberty knows nothing but victories."

JUNE 1, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

BOSTON (Mass.) MORN. HERALD
JUNE 1, 1915

SHAW ASSOCIATION HOLDS 3 MONUMENT SERVICES

Exercises were conducted by the members of the Robert Gould Shaw Association yesterday morning at several monuments. The first call was made at the association's monument on Commonwealth avenue, and there, with brief exercises, the monument was decorated with flowers.

The next stop was at the Crispus Attucks monument on the Common, a wreath being placed at its base, with a few remarks from Commander G. Henry Powell.

The association then marched across the Common to the Shaw Memorial, opposite the State House, and there the exercises of the day were held with an address by Commander Powell, who scored "The Birth of a Nation."

"Colored men who fought [illegible] with Col. Shaw," he said, "showed that they were equal as fighters to white men. It was the 10th cavalry that saved from annihilation, at San Juan Hill, Roosevelt and his rough riders." He asked his listeners to go to City Hall Wednesday afternoon and "show Mr. Curley that you are going to stay here in spite of that damnable play, 'The Birth of a Nation.'"

The association had as escort the sons of veterans, daughters of veterans and boy scouts. Following these exercises, Robert A. Bell post listened to an address by the Rev. C. A. Ward, in front of the memorial. After luncheon the association left for Mt. Auburn Cemetery, where several graves of past members were decorated with flowers.

BOSTON (Mass.) MORN. GLOBE

"The Birth of a Nation."

"The Birth of a Nation" began the eighth week of its run at the Tremont Theatre yesterday afternoon.

This thrilling story of the South before the war, the struggles of the civil conflict, the representation of the assassination of President Lincoln and the final emergence of the Southern people from the trials of the reconstruction period are shown in graphic moving pictures.

BANGOR [illegible]

"BIRTH OF A NATION" WINS AT BOSTON

Petition to Suppress Photoplay Is Refused by Board of Censors; Will Continue Fight

The newly formed Board of Censors for theatres and photo-plays in Boston refused a petition of more than 6,000 people, Wednesday night, to suppress The Birth of a Nation at the Tremont theatre.

A brief statement, issued by Major Curley, chairman of the board, announced the defeat of the protesters after a lengthy hearing had been held in City hall. Although the corridors of City hall had been thronged throughout the afternoon, few people were left when the decision came, and there was no demonstration.

It proved a severe blow to the colored people, who have conducted a six weeks' agitation against the photoplay. On their request the Legislature had created the Board of Censors, which has now found against them.

But the leaders of the agitation against The Birth of a Nation are still confident of suppressing the pictures which they allege libel the entire negro race. Attorney Butler R. Wilson, who has championed the cause of the colored people, declared the other night that the action of the censors has caused widespread disappointment, but has not discouraged his people from the belief that there is another way.

None of the leaders could state positively what their next step would be. All insisted that the fight would continue, but in what form they could not state until after conferences. Equally confident are the producers of the photo-play in the belief that the pictures are not immoral and cannot be suppressed.

[illegible]

The Unitarian convention at Boston Thursday, after a hot debate, voted in condemnation of the photo play, "The Birth of a Nation," calling it a disgraceful attack upon a great and worthy body of our fellow-citizens." How many of those who voted had really seen the play?

ON (Mass.) RECORD
JUNE 2, 1915

The Manchester (Eng.) Guar-
dian "Birth of a Nation" from-

eat hubbub has arisen in vari-
es of America over the kinema
The Birth of a Nation.'
a meeting of protest held the
day in Faneuil Hall, Boston,
enthusiasm was aroused by the
nce, in the chair, of Mr. Frank
nborn, the last survivor of the
of New England abolitionists
included Wendell Phillips and
am Lloyd Garrison.

SPRINGFIELD (Mass.) REPUBLICAN UNION
JUNE 3, 1915

...ted a revival of Mary Pickford in
"Tess of the Storm Country."

"THE OUTCAST."

"The Outcast," a four-reel Mutual masterpiece, said to be a play of excitement and thrill, humor and pathos, that strikes every note in the scale of human emotions, will be seen at the Bijou Theater today, tomorrow and Saturday. The author is the Hon. Thomas Nelson Page, ambassador to Italy. The story is of a girl of the slums, who makes her living as a dancing girl in a cabaret in which her sweetheart is employed. Both had their dreams of a little home in the country under happier conditions. Then comes a tragedy. Bob shooting an idler in the cafe for forcing attentions on his sweetheart. Bob disappears, and the girl is tried for murder. The judge is noted for his sternness. The girl finds a locket containing portrait of her mother, visits the to... where it was made and in the hou... where the mother had lived finds t... picture of the man who had deser... the mother years before. It is th... of the judge. During the trial, wh... locket is produced in evidence, a... when the judge finds that it is his ow... daughter that he is trying, faints awa... Another judge takes up the trial, se... timent toward the prisoner change... and she is acquitted, and Bob and sh... are reunited at the mother's old home. The courtroom scene is said to be a triumph of motion picture realism. The part of the outcast girl is played by Mae Marsh, who scored a triumph in the famous "Birth of a Nation" picture. A great [redacted] play is a running fight over the roofs of a tenement section of New York. Mary Alden, Spottiswoode Aitken, Robert Harron and Ralph Lewis are other members of the cast. "The Heart of Cerise," a two-reel Universal drama, will also be seen. Pauline Bush and William Clifford play the leading roles in this drama of love, pathos, jealousy and revenge. The story is of the internal strife in a small French dramatic company, which results in the heroine, Cerise, an actress possessed of great talents, being placed in a false position. After many thrilling episodes, she and her sweetheart are reunited, and her good qualities are attested by all.

SPRINGFIELD (Mass.) NEWS
JUNE 3, 1915

FILM BARRED FROM THIS CITY

Mayor Will Not Permit Showing of "The Birth of a Nation" Here

DECISION IS FINAL

Negotiations Were in Progress to Bring Production to Springfield

"The Birth of a Nation' will not be shown in Springfield," said Mayor Frank E. Stacy this afternoon when informed that Goldstein Bros. were negotiating with the owners of the picture for an engagement at the Broadway Theater. The mayor said that no theatrical offering likely to offend any class of people will be permitted to show in this city while he is mayor.

The mayor's ultimatum will not be contested by Goldstein Bros., who expressed a desire to show the film here and at the same time said that the picture would not be shown if the mayor objected. The announcement that negotiations for a local engagement had been entered into came first, and the interview with the mayor followed.

Nathan Goldstein spoke for the theater management. He said negotiations had been entered into with the Epoch Motion Picture Producing Company, owners of the picture and that the company desires to hire the theater and produce the picture. He said that he and his brother, Samuel, undoubtedly would close the deal if the mayor would allow the picture to be shown.

After talking with Mr. Goldstein the proposition was plated before the mayor, who said that under no consideration would he permit the presentation of "The Birth of a Nation." This picture has been the cause of trouble in Boston and Providence, he said, and he does not propose to have any chance for trouble in Springfield.

The picture offended members of the colored race in Boston, and a riot at a Boston theater resulted when negroes were refused admittance. Last night a board of censors appointed by authority of the Legislature decided that the picture can be continued as an attraction at the Tremont Theater in Boston, but this decision did not change Mayor Stacy's opposition.

"The Birth of a Nation" is a 12-reel picture, based on Rev. T omas Dixon's play "The Clansman," and depicts life in the South just after the Civil war. The negroes claim that their race is grossly insulted in some of the scenes, and that actions pictured do not give a true idea of conditions at the time the picture is supposed to represent.

Nathan Goldstein said this morning that his brother has seen the picture and has said that there is nothing objectionable to it. Some of the scenes have been cut out, he said, and the picture is one that is educational as well as interesting. He said he would not permit any objectionable picture to be shown at the Broadway, but that he felt there is a demand for "The Birth of a Na... by his patrons.

Mr. Goldstein thought the theater would be remiss in its duties to its patrons if it failed to show "The Birth of a Nation." He said that it undoubtedly is the greatest motion picture ever produced and that any theater having a chance to show it and failing to do so would not be doing its duty by its patrons.

Mayor Stacy said that the agitation over "The Birth of a Nation" is only one of the perplexing problems that has come before him recently. He said he has refused permission for at least 10 films to show here in the past few weeks. Among these he said are "Three Weeks," a neurotic play based on sex relations, and "Nabbed," a film that shows degeneration resulting from the use of intoxicating liquors.

The mayor said he also refused permission recently for the showing of posters advertising the "Passion Play," because the pictures of Christ showed the Savior being taken from the cross with blood flowing from his wounds. The film itself was allowed to be shown but the posters were eliminated.

"The public does not know anything about the troublesome motion picture problems that have come up recently," said the mayor in discussing the films and posters that have come under his censorship. "There has been a lot of trouble about motion pictures under previous administrations, and I do not intend to have any trouble while I am mayor.

"I will refuse sanction for any picture that will be likely to offend any class of people or which depicts conditions which are not proper for any person to see. I am running the motion picture censorship in Springfield and there isn't a chance that any picture like 'The Birth of a Nation' will be shown here."

Under the terms of the negotiations between Goldstein Bros. and the owners of "The Birth of a Nation," the owners were to take over the house during the engagement, and were to fix prices and have full control of the theater while the picture was being shown. The picture takes an entire afternoon or evening to produce, and in other cities the public has been eager to pay high rates for the privilege of seeing the screen play.

BOSTON (Mass.) MORN. HERALD
JUNE 3, 1915

CENSORS 'PASS' FILM PLAY THAT STIRRED CITY

New Board Refuses to Revoke or Suspend License of Tremont Theatre, Where "The Birth of a Nation" Is Produced—Unanimous Decision of Official Critics.

Performances of the photoplay, "The Birth of a Nation," at the Tremont Theatre, will not be stopped. This was the unanimous decision reached by the new board of censorship last evening at the end of a three-hour session in the mayor's office.

"Having witnessed the performance, heard counsel representing the protestors and the licensee, and having given full consideration to the entire subject," the official statement of the board reads: "We have decided that the license of the theatre should not be revoked or suspended."

This action places the official stamp of approval on the production which resulted in numerous public hearings in a clash between the mayor and the Negroes of the city, in a demonstration at the doors of the Tremont Theatre, followed by court action, and finally in legislative action that ended in creating the present board of censorship, consisting of the mayor, as chairman; the police commissioner and the chief justice of the municipal court.

Both Sides Present.

One hour was allowed each side to present its case. Representing the objectors were J. Mott Hallowell, William H. Lewis and Butler R. Wilson. They rehearsed the case from the beginning, re-stated the objections already aired in City Hall, in churches, the courts and in the State House, and presented a petition bearing the names of more than 6000 who oppose the production of the film.

John F. Cusick appeared for the producers, and Corporation Counsel Sullivan was present in an advisory capacity.

The details of the session were not made public by the board, although, at the end of two hours of testimony taking, the attorneys for the objectors explained the proceedings to a group of nearly 100 Negroes who had waited outside the mayor's office. After hearing the testimony, the board sat for nearly an hour, in executive session.

As soon as the decision was reached, shortly after 7 o'clock, the mayor jumped into his automobile for a trip to New Bedford, where he had promised to act as the godfather at a Christening at 7:30. On leaving, his chauffeur told him that he would not be more than two hours and 15 minutes late.

Schoeffel Satisfied.

John B. Schoeffel, manager of the Tremont Theatre, said last night:

"I am sincerely glad that 'The Birth of a Nation' has been passed and application to revoke the license refused, because the judgment of the directors in booking the play has been thereby justified. Whatever inequality may have been felt in regard to the historical treatment of the Negro in some parts of the film has been removed by the incorporation of the Hampden Institute film, which shows the marvelous progress of the colored race since Reconstruction. We believe 'he Birth of a Nation' to be not only legally permissible, but also as now given a thoroughly impartial story holding the scales of justice even. We therefore invite the support of all the people of New England, and we beg to say that no malice is felt toward anyone whomsoever that has opposed the production in this city. To the more than 100,000 patrons who have seen it and to the 15,000 persons, who in the last 10 days have signed petitions protesting against any interference, we extend ou hearty thanks."

NEGROES INDIGNANT AT ACTION BY THE BOARD

Receive Trotter's Report with Threats of Violence.

When William Monroe Trotter announced to a gathering of Negroes at St. Mark's Congregational Church, 1042A Tremont street, last night, that the board of theatrical censors had refused to suppress the photoplay, "The Birth of a Nation," groans and hisses spread through the audience.

Gov. Walsh was lauded by Mr. Trotter and the audience, but the mayor was branded as a "traitor," and his name hissed.

"He broke his word to us," said Trotter, referring to the mayor. "This decision by the board was rendered behind closed doors, and our people who were there to attend the meeting were forced into the mayor's outer office, and finally into the street.

"I did not learn that this meeting was to be held until 3:30 this afternoon. I was there at 4, but the mayor's secretary, who was guarding the door, refused to let me in. I showed him a petition which I had with me, and introduced him to the Equal Rights Association lawyer who was with me, as our representative, and said that it was his right to be present at the meeting, fully as much as the three lawyers from the National Association who were already in there. The secretary replied that there were already enough in there, and that he, as the mayor's secretary, had no right to enter the room, or even open the door, as the mayor in there was not the mayor, but simply a member of the board of censors.

"After all this agitation and waiting, after all this presentation of a righteous cause, the board meets and solemnly sends out its verdict "that 'The Birth of a Nation' can play and play in Boston just as long as the management wants it to."

From the audience: "Well, we'll move it."

"Our work," continued Trotter, "has resulted in our putting additional money in the pockets of the theatre management and getting certain elements of the white race prejudiced against us. Our entire fight simply resulted in our getting Boston's official indorsement for the continuance of this instigation to race hatred.

"We have come to a new marking place. What are we going to do?" ("Blow it up") from the audience. "The censor board, whose jurisdiction is final, has rendered its decision. The voices raised, and the petitions signed by the several thousands of persons, at the 18 meetings of colored citizens, held in the last eight weeks in Greater Boston, have met with deaf ears. What more would they have us do?

"They say that arguments have not much weight as evidence when they are made in favor of a theatrical production unless there is something great at stake. Evidently the drawing of the color line in an open city like Boston is not considered great, nor the fact that we produced convincing evidence that the color line was drawn.

"So far as I can see, the case now rests in the hands of you people. I, as one of you, can only warn you to be very, very careful what you do."

STONEHAM (Mass.) ENTERPRISE
JUNE 2, 1915

BIRTH OF A NATION.

D. W. Griffith's spectacle "The Birth of a Nation" with this week's presentation at the Tremont Theatre, Boston, rounds out the final week of its second month in the Hub.

With no sign of abatement in the interest aroused by the daily performances of this big production the indications are that the piece will continue there for a record run as far as spring and summer theatrical offerings go in this section.

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic protraiture introduced to the American stage. Imagine 18 000 people visualizing a story of intense human interest and dramatic purposes and then add 3,000 horses ridden by some of the most reckless and daring riders in the world dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains and you can begin to form a vague idea of the scale upon which this narrative is untolded.

The plot of the drama deals with the relationship of the slavery question to the development of America and the final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world

BOSTON (Mass.) JOURNAL
JUNE 3, 1915

CENSORS PUT THEIR "O.K." ON "NATION" FILM

Decide License of Tremont Theatre Should Not Be Suspended.

ALSO REFUSE TO ORDER IT REVOKED

Hearing Lasts Four Hours at City Hall Behind Closed Doors.

"The Birth of a Nation," the photo-play around which has waged a bitter controversy for months, with the negro organizations conspicuous in protests, was last evening officially sanctioned by the newly established Censorship Commission, comprising Mayor Curley, Chief Justice Bolster of the Municipal Court and Police Commissioner O'Meara.

Each of the three members of the new commission which was established after an exhaustive legislative wrangle to secure a change in the former laws, had individually visited the Tremont Theatre during the week preceding yesterday's sitting and had witnessed the film play.

Behind Closed Doors

The meeting yesterday was behind closed doors, Corporation Counsel John A. Sullivan being present to give his legal opinion of the interpretation of the legislative act which established the commission, Licensing Clerk John Casey being present as unpaid clerk, the licensees being represented by Attorney John F. Cusick and the protesters by J. Mott Hallowell, William H. Lewis and Butler Wilson.

The official statement issued at the [illegible] ory of licensing of theatrical performances in this city and State from 1849, when the first law was passed which gave the same powers which the board now has to grant or revoke any theatre's license without cause. Decisions and constructions of that act by the Supreme Court upholding its constitutionality in the broadest sense were cited.

Surprised at Action

"I understood from the letter of notification of this hearing which I received, that it was to be preliminary only, a hearing merely on the scope of the authority of the board and as to what principles and rules should govern them in their action. I am surprised that the board has given a decision against the proponents of the law establishing

started at 4 o'clock, under the impression that there might be a chance for them to attend the meeting and register their protests.

Although they were informed that only the attorneys could be admitted, many of them remained until the meeting had adjourned, shortly after 7 o'clock.

Present Petition

According to Mayor Curley, each side had been originally given half an hour in which to present its case, but that in each instance more than a hour was taken, after which the three members of the commission deliberated for more than half an hour on the merits of the case and the legal intent of the legislative act which established the commission.

None of the three members of the commission at the conclusion of the hearing would discuss his opinion of the film or any of the details upon which he based his vote sanctioning the performance.

A petition was introduced as part of the evidence of those in protest. It contained 6181 names not made public, and a list of 70 citizens, including Gov. Walsh and Charles W. Eliot, as well as over 20 prominent clergymen of different denominations.

RPRISED BY THE CENSORS

the board of censorship without having given a full public hearing. The board has full authority as to law, fact, procedure and everything else, and chose to act without giving a hearing on the facts."

Says Feeling Will Be Strong

Butler Wilson, who also represented those opposed to the film, said: "We made a fight to the finish; I think we were right, but the new board didn't take the same view. There will certainly be deep-seated feeling against the action of the board and this will be throughout the community, not merely among colored people. Perhaps there never was a stronger petition presented for any cause than that placed before the board urging that the film be suppressed in Boston.

"The board has absolute power and, in my judgment, nothing was disclosed to show any obstacle to action against the film. If I had been a member of the board, acting in a strictly judicial capacity, I should have felt it my clear duty to vote to stop the run of the film."

Judgment Justified

John B. Schoeffel, manager of the Tremont Theatre, said last night:

"I am sincerely glad that 'The Birth

of a Nation' has been passed and application to revoke the license refused, because the judgment of the directors in booking the play has been thereby justified. Whatever inequality may have been felt in regard to the historical treatment of the negro in some parts of the film has been removed by the incorporation of the Hampden Institute film which shows the marvelous progress of the colored race since Reconstruction.

"We believe 'The Birth of a Nation' to be not only legally permissible but also as now given a thoroughly impartial story holding the scales of justice even. We therefore invite the support of all the people of New England, and we beg to say that no malice is felt toward anyone whomsoever that has opposed the production in this city. To the more than 100,000 patrons who have seen it, and to the 15,000 people who in the last 10 days have signed petitions protesting against any interference, we extend our hearty thanks."

WARNS NEGROES TO BE CAREFUL

Trotter Tells Them Film Case Is Now in People's Hands.

More than 200 colored people attended a meeting held at St. Mark's Congregational Church, 1042 Tremont street, last night, under the auspices of the Massachusetts Branch of the National Independent Rights League, for the purpose of considering the decision made yesterday by the new censorship board relative to the photo-play, "The Birth of a Nation."

The board, which is composed of Mayor Curley, Police Commissioner O'Meara and Chief Justice Bolster of the Municipal Court, decided to permit the photo-play to continue.

At the meeting last night, W. Munroe Trotter, editor of the Guardian, was the principal speaker. He reviewed the efforts made by the colored people to have the play suppressed, and asserted that they had only succeeded in securing for the photo-play the official approval of Boston.

"The case is now in the hands of the people," he concluded. "Be very, very careful what you do."

SALEM (Mass.) [illegible]
JUNE 3, 1915

REFUSED TO CENSOR "BIRTH OF A NATION"

The photo play, "The birth of a nation," so far as the new board of censors is concerned, will be allowed to continue.

This was the conclusion reached yesterday after hearing arguments by both sides of the controversy about it and an executive deliberation of 40 minutes. The conclusion of the board was announced in the following language:

"The officials designated by Chapter 345, Acts of 1915, having received petition from certain citizens requesting that performances of "The birth of a nation" be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protesters and the licenses and having given full consideration to the entire subject, have decided that the licenses of the theatre should not be revoked or suspended."

BOSTON (Mass.) MORN. GLOBE
JUNE 3, 1915

BOSTON, TH[illegible]

CENSORS "OK" THE FILM PLAY

Vote Not to Stop "The Birth of a Nation."

Hear Arguments, Then Spend 40 Minutes in Debate.

Members of Board Decline to Give Reasons.

The photo play, "The Birth of a Nation," so far as the new Board of Censors is concerned, will be allowed to continue.

This was the conclusion reached yesterday after hearing arguments by both sides of the controversy about it and an executive deliberation of 40 minutes. The conclusion of the board was announced in the following language:

"The officials designated by Chapter 345, Acts of 1915, having received a petition from certain citizens requesting that performances of 'The Birth of a Nation' be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protesters and the licensees and having given full consideration to the entire subject, have decided that the license of the theatre should not be revoked or suspended."

No Reasons Are Given.

Mayor Curley, chairman of the censorship board, after the other two members, Chief Justice Bolster of the Municipal Court and Police Commissioner O'Meara, had retired, declined to add to the official announcement. The Chief Justice and Commissioner O'Meara also declined to comment.

The board was in session from 4:15 to 7:15 p. m. At 7:15 Mayor Curley was speeding in his auto to New Bedford, where he was under promise to attend a christening, being due at 7:30.

The fact that the Mayor postponed his departure emphasized the determination of the board to reach a decision last night. The entire session was behind closed doors.

Soon after the board assembled Mayor Curley opened a door to the outer corridor and told the large gathering of colored remonstrants who had been collecting for two hours that the board would admit a lawyer representing the remonstrants and one representing the Tremont Theatre.

Four Lawyers Admitted.

J. Mott Hallowell, William H. Lewis and Butler R. Wilson said they represented the remonstrants, and were admitted, as was John F. Cusick, for the theatre.

John A. Sullivan, corporation counsel, was also present.

W. Munroe Trotter arrived late and vainly sought the room with the censors. The 100 remonstrants remained about until 5, when under the City Hall rules, the Mayor's office was closed officially. They then retired to the corridors and there remained until Mr Wilson and Mr Lewis appeared, about 6:30. Mr Hallowell left soon after and in a few minutes Mr Cusick came out and the board went into executive session.

The Mayor, in summing up the hearing, said that the board had agreed to allow each side a half-hour to argue, but each side took an hour. The censors, after counsel had retired, went over the petitions and all other papers in the case, taking 40 minutes to arrive at its conclusion.

The leaders of the remonstrants said petitions had been handed to the board containing 6181 names.

AGAIN VOICE PROTEST.

Meeting of Colored Men and Women in Roxbury Hears of Action of Boad of Censors.

The meeting of colored men and women last night under the auspices of the Guardian Defenders in St Mark Congregational Church, 1042 Tremont st, Roxbury, to voice further protest against "The Birth of a Nation," developed into a lively affair late in the evening when William Monroe Trotter arrived and announced that the Board of Censors had decided to let the show go on.

The more than 250 present did not take kindly to the announcement, though Mr Trotter urged that the colored citizens be calm and patient.

He related that he went to City Hall in the afternoon as representative of the Equal Rights League and expressed himself as not being pleased with the manner in which he was received, saying he was forced from the meeting place.

WON'T STOP FILM PLAY PRODUCTION

BOARD OF CENSORSHIP ANNOUNCES DECISION

Ruling Made on Question of Revocation of Theatre License Not Halting Production

"The Birth of a Nation" will continue to be produced at the Tremont Theatre according to an absolute final decision rendered after a three hour session of the new Censorship Commission created by recent legislative enactment. From this decision there is no appeal, as the question came on the revocation of the license.

Whether the decision was unanimous or not could not be learned, for no details were given out concerning the executive session of the Commission, which is composed of Chief Justice Bolster of the Municipal Court, Mayor Curley and Police Commissioner O'Meara.

The Commission convened at 4:15 p.m. J. M. Hallowell, William H. Lewis and Butler Wilson represented the protestants and John F. Cusick represented the licensee. W. H. Trotter was in the anteroom for a considerable period of time arguing for admission to the meeting on the ground that his organization, the Equal Rights League, had no representative present. He was not admitted, however.

At the opening of the meeting each side was given a half hour to present its case, but as the proceedings developed each took more than an hour. Corporation Counsel John A. Sullivan was present and expressed his views at various times concerning the powers conferred by the recent legislation. A petition was presented by the protestants signed by more than 4200 citizens. The petition included the signatures of Charles W. Eliot, Rev. William Ewing, Rev. O. P. Gifford, A. H. Knowles, Joseph Lee, Rev. W. C. Gannett, Francis P. Sprague, Charles W. Townsend, Francis J. Garrison, Prof. Joseph H. Beale, William Lloyd Garrison jr., Lawrence G. Brooks, and numerous other prominent persons.

The executive session of the Commission lasted an hour, at the end of which, the decision was announced to the press by Chairman Curley. At that time the Mayor stated that he was unable to give any of the details of the meeting, as there had been an agreement between the members to this effect.

BOSTON CHRIS. SCIENCE MONITOR
JUNE 3, 1915

NEW CENSORS PASS PROTESTED FILM

Boston's new board of censorship consisting of Mayor Curley, chairman, Chief Justice Bolster of the municipal court and Police Commissioner O'Meara met yesterday afternoon and after a three-hour session decided not to interfere with the performance of the motion picture film, "The Birth of a Nation" at the Tremont theater.

One hour each was allowed the representatives of the negroes who have objected to the play and the attorneys for the theater. The objectors were represented by J. Mott Hallowell, William H. Lewis and Butler R. Wilson. Attorney John F. Cusick appeared for the theater and Corporation Counsel Sullivan was present as an adviser.

SPRINGFIELD (Mass.) REPUBLICAN
JUNE 3, 1915

"BIRTH OF NATION" MAY GO ON.

Newly-Created Board of Censors Refuses to Bar Much-Discussed Photo-play.

Special Dispatch to The Republican.

BOSTON, Wednesday, June 2.

Despite the widespread agitation following numerous mass-meetings, sensational protests, race riots and court proceedings against the production of "The Birth of a Nation," the photo-play will not be barred in this state, according to the unanimous decision reached by the newly-created board of censors to-night after a three-hour session in Mayor Curley's office.

Although witnessing the performance, though counsel representing the protestors want the license, and having given full consideration to the entire subject," the official statement read, "we have decided that the license of the theater should not be revoked or suspended."

The board consists of Chief Justice Bolster of the municipal court, Mayor Curley and Police Commissioner O'Meara. Petitions bearing 6000 names were presented the board against the play. Ex-Assistant United States District Attorney William H. Lewis, J. Mott Hallowell and Butler R. Wilson waged the fight in behalf of Negro objectors.

WALTHAM (Mass.) NEWS
JUNE 3, 1915

CENSORS FAIL TO KILL PLAY

"The Birth of a Nation," the photoplay around which has waged a bitter controversy for months, with the negro organizations conspicuous in protests, was last evening officially sanctioned by the newly established Censorship Commission, comprising Mayor Curley, Chief Justice Bolster of the Municipal Court and Police Commissioner O'Meara.

Each of the three members of the new commission which was established after an exhaustive legislative wrangle to secure a change in the former laws, had individually visited the Tremont Theatre during the week preceding yesterday's sitting and had witnessed the film play.

BEHIND CLOSED DOORS.

The meeting yesterday was behind closed doors, Corporation Counsel John A. Sullivan being present to give his legal opinion of the interpretation of the legislative act which established the commission, Licensing Clerk John Casey being present as unpaid clerk, the licensees being represented by Attorney John F. Cusick and the protesters by J. Mott Hallowell, William H. Lewis and Butler Wilson.

NEWBURYPORT (Mass.) NEWS
JUNE 3, 1915

"BIRTH OF A NATION" OFFICIALLY APPROVED

"The Birth of a Nation," the photo-play at Boston, around which has waged a bitter controversy for months, with the negro organizations conspicuous in protests, was last evening officially sanctioned by the newly established censorship commission, comprising Mayor Curley, Chief Justice of the Municipal court and Police Commissioner O'Meara.

WALTHAM (Mass.) FREE PRESS
JUNE 3, 1915

It is seemingly about time the hysterical opposition to that photo-play now on exhibition in Boston ceased. It has been censored and censored. Changes have been made to meet the requirements of those who were in authority and finally the newly created board of censors, the court of final censorial resort, has determined that there is no reason for its suppression in whole or in part or for the demolition the theatre where it is held. It is more than probable that those who have declaimed and are declaiming the loudest against it never have seen it and know nothing about it more than they have been told by others who, in their turn, never have seen it. There is altogether too much of this "we are being oppressed," or "we are being caricatured" frenzy on just now. It is not confined to one race or one nationality, but much of it is supremely silly and its tendency is to make all public performances flat, stale and unprofitable.

MOVING PICTURE WORLD (N. Y. City)
JUNE 5, 1915

about Boston

"Birth of a Nation" Bill

Massachusetts Legislature Passes Censor Bill—Gives to Two People, Majority of Board Made Up of Mayor, Chief of Police and Chief Judge of Municipal Court, All of Boston, Absolute Censorship Power—Danger in Measure.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE socalled "Birth of a Nation" bill became a law in Massachusetts, last Friday, when it was signed by Governor David I. Walsh, as soon as it had been enacted by the Senate.

The bill provides for a censorship board of three members, who, on a majority vote, will have full power to stop any film, which, in their opinion, is obscene, immoral, or degrading to public taste. The members of the board are to be the mayor, police commissioner and chief justice of the municipal court.

The bill, when presented originally in the House of Representatives, provided that a film could not be stopped except by a unanimous vote of the board. Attempts to pass amendments failed in the house, but the Senate, after seven roll calls, secured an engrossment of the bill, with an amendment and this modification was accepted by the House.

The amendment was submitted by Senator Bean of Cambridge, who is elected from a district where negro votes count. At first, it was believed that the amendment would tend to kill the bill, because it was thought that the House would never agree to the modification.

The Boston Transcript, a strong Republican journal, advised the defeat of the petition, calling the amended bill a cowardly attempt to "sacrifice public rights for party votes." This editorial said in part, "Before the censorship bill as amended is placed upon its final passage it behooves the legislature, and particularly the Republican members, to consider and reconsider the cause and effect of this legislation. The cause is to be found in a motion picture play (meaning "The Birth of a Nation") now nearing the end of its run to which some of the colored citizens of Boston object.... The expurgation ordered by the courts failed to satisfy the objectors."

The editorial rehearsed the various stages of the agitation up to the amendment of the bill reported by the house Judiciary Committee and continues. "To pass the censorship bill in its present amended form is to place the Legislature on record as surrendering the rights of the whole people of the Commonwealth to the whim of a small minority who threaten retribution at the polls unless their unreasonable demands are granted."

However, the bill was enacted, after a long debate, during which subdued expressions of bad feeling were shown. Mutterings of treachery and double crossing were made and agitations were whispered that one member of the Senate was trying to "Jimmy Valentine" the bill.

A motion of Senator Hays of Brighton, a leader in the fight against the passage of the bill, for reconsideration of the enactment was defeated.

Before the Senate opened the session at which the bill was enacted, there were rumors of shifts on the bill which would bring about its defeat. Opponents of the bill were rushing about the Senate corridors and reading rooms, buttonholing their fellow members and trying in every possible way to persuade them to vote against enactment.

It was evident all through that many of the Republican leaders made a political issue of the fight.

The supporters of the bill were equally active. They watched every move made by their opponents. When the bill came over from the House where the amendment was enacted, the supporters claim to have discovered a plot to hold action on the matter.

Their suspicions were aroused to the limit, when Senator Green, a member of the committee on engrossed rules, whose duty it is to read all measures before they are put on their final passage, took the bill and petition from the clerk of the Senate and passed out of the chamber into the Senate reading room. His absence from the chamber for a time longer than the supporters of the bill believed necessary forced the latter into a state of mind bordering on hysteria.

Immediately it was said that Green's absence was part of a plot to defer action for a day in order that the opponents might have more time in which to persuade the Senate to kill the measure.

Then it was learned that Green was not in the Senate reading room, where he was supposed to have gone to read the bill. This caused considerable uneasiness among the advocates of the bill and they were not assured until the Senator returned to the Chamber with the other members of the committee on engrossed bills and with the measure duly reported.

Finally the bill came up for passage. Senator McLane moved for postponement of a day. Senator Bean opposed this and sought immediate passage. The latter motion passed. The bill was then passed by one vote and sent to the governor and signed. The quill with which it was signed was presented to William Reed, the governor's colored messenger.

The ink on the bill had hardly dried when the leaders of the colored race rushed from the State House to take steps immediately to protest the further production of the Griffith spectacle, "The Birth of a Nation" at the Tremont theater to the new board of censorship created by the act. When the governor signed the act, he is reported as saying, "Any show that cannot get the approval of two of the three members of the board, ought not to be permitted to continue."

It is interesting to note the use which colored citizens make of the law in their attempt to drive this production from the city. They feel confident that they can override Mayor Curley's alleged indifference by inducing, under a new complaint, the police commissioner and the chief justice to take a majority vote for summary suppression of this film, which they claim holds their race to ridicule. They do not have to give any reasons for suppressing the production. Their power is arbitrary and they are accountable to nobody.

Without questioning the motives of the police commissioner and the chief justice, it is well to note, that both are appointive offices. The former is for a term of six years and the latter for life. The mayor is the only member of the board who is elected by the people and accountable to them.

As long as any small part of a community wish to suppress any film or dramatic production, this will is always sure to be an eyesore and a menace.

BOSTON TRAVELER
JUNE 3, 1915

It is understood that the vote of the new censorship board to permit the Birth of a Nation to continue was unanimous. Also it is remembered that the mayor, early in the controversy over this film play, was quoted as saying, "The play is an outrage upon the colored people of the country. If I had the power I would stop it."

RUTLAND (Vt.) HERALD
JUNE 2, 1915

about Boston

According to the new Massachusetts law, the chief justice of the Boston Municipal court, the police commissioner and mayor are empowered to act as censors of moving pictures and other theatrical entertainments. They are now attending "The Birth of a Nation," Griffith's great production, and will meet presently and see what should be done about it. Answer: Nothing.

Boston Record. (Mass)
June 4, 1915

Miss Cooper at Work

Miriam Cooper, who was Margaret Cameron in "The Birth of a Nation," recently joined the Reliance-Majestic players. This dainty actress immediately began work in the featured role of the two part Majestic photoplay "The Burned Hand."

In "The Burned Hand" Miss Cooper is the daughter of parents who have domestic difficulties. She is kidnapped by her father but has a colored boy sweetheart who struggles for her. Eventually, the father is unable to part the lovers, since he depended on the identification of the youth on a burned hand. Three of the hero's friends burn their hands to baffle the father.

Director Tod Browning is in charge. William Hinckley is Miss Cooper's principal support.

BOSTON (Mass.) POST
JUNE 3, 1915

"BIRTH OF A NATION" WINS

New Board of Censors Refuses to Revoke Theatre License for Photo Play

The newly formed Board of Censors for theatres and photo-plays refused a petition of more than 6000 people, last night, to suppress "The Birth of a Nation" at the Tremont Theatre.

A brief statement, issued by Mayor Curley, chairman of the board, announced the defeat of the protesters after a lengthy hearing had been held in City Hall. Although the corridors of City Hall had been thronged throughout the afternoon, few people were left when the decision came, and there was no demonstration.

It proved a severe blow to the colored people, who have conducted a six weeks' agitation against the photoplay. On their request the Legislature had created the Board of Censors, which has now found against them.

But the leaders of the agitation against "The Birth of a Nation" are still confident of suppressing the pictures which they allege libel the entire negro race. Attorney Butler R. Wilson, who has championed the cause of the colored people, declared last night that the action of the censors has caused widespread disappointment, but has not discouraged his people from the belief that there is another way.

FIGHT WILL CONTINUE

None of the leaders could state positively what their next step would be. All insisted that the fight would continue, but in what form they could not state until after conferences which they will hold today. Equally confident are the producers of the photo-play in the belief that the pictures are not immoral and cannot be suppressed.

John B. Schoeffel, manager of the Tremont Theatre, said last night:

"I am sincerely glad that 'The Birth of a Nation' has been passed and application to revoke the license refused, because the judgment of the directors in booking the play has been thereby justified. Whatever inequality may have been felt in regard to the historical treatment of the negro in some parts of the film has been removed by the incorporation of the Hampton Institute film, which shows the marvellous progress of the colored race since reconstruction.

"We believe 'The Birth of a Nation' to be not only legally permissible, but also as now given a thoroughly impartial story holding the scales of justice even. We therefore invite the support of all the people of New England, and we beg to say that no malice is felt toward anyone whomsoever that has opposed the production in this city. To the more than hundred thousand patrons, who have seen it and to the 15,000 people who in the last 10 days have signed petitions protesting against any interference, we extend our hearty thanks."

A Long Agitation

The agitation against "The Birth of a Nation" began with a riot outside of the theatre during the first week of its production. Many arrests were made at that time and strong police guards were necessary to quench other disturbances that were threatened.

The film was modified and one scene, depicting a negro pursuing a young white girl, was eliminated. Mass meetings were held by colored people throughout Greater Boston. Aid was sought from the Legislature and after one bill had been amended to the approval of the protesters, a board of three was created to censor all theatricals.

This board includes Mayor Curley, as chairman, Chief Justice Wilfred Bolster of the Municipal Court and Police Commissioner Stephen O'Meara. After a preliminary meeting at which the board organized and planned its future action, the members viewed the photoplay at the Tremont Theatre and yesterday afternoon granted a hearing to both sides in the controversy, at the Mayor's office.

Aside from the members of the board, these were admitted to the hearing chamber: Corporation Counsel John A. Sullivan, legal adviser of the board; J. Mott Hallowell, former Assistant United States Attorney-General William H. Lewis and Butler R. Wilson, representing the protestants, and Attorney John P. Cusick, representing the theatre interests.

Hearing Was Secret

It was agreed that whatever occurred in the hearing chamber should not be made public, except for a statement to be given by Mayor Curley. Reporters were denied admission, as well as a stenographer for the protestants.

The scope of the authority of the board and whether it could revoke the license of the Tremont Theatre under its police power was discussed pro and con.

Those representing the colored people declared that the play was immoral, was stirring race prejudice and was a menace to the community. They argued that the board had power to suppress the play and revoke the license held by the theatre. The other side was argued by Attorney Cusick.

In the meantime the outer offices of the Mayor's suite were filled with colored men and women while the crowd was augmented by many white persons. It was planned by the board to give each side half an hour to put in their case. An hour was used up by each side, however.

At 6:30 p. m. the board took the matter under advisement, conferring further with Corporation Counsel Sullivan as to matters of law. Shortly after 7 o'clock the board adjourned, Mayor Curley being authorized to act as spokesman.

Mayor's Statement

He gave the following short statement: "The officials designated by chapter 348 of the acts of the year 1915 having received a petition from certain citizens requesting that the performance of the photo-play known as 'The Birth of a Nation' at the Tremont Theatre be stopped by them under the authority given them by the statute, having witnessed the performance, heard counsel representing the protesters and the licensee and having given full consideration to the entire subject, have decided that the license of the theatre should not be revoked or suspended."

After this short statement was given out, the Mayor responded to all questions that the board had agreed to make no further remark. He would not say as to whether the vote was unanimous or otherwise.

COLORED RACE ANGRY

Indignation and Cries of "Dynamite" When Editor Trotter Announces at Meeting in Church That the Censors Have Voted Against Them

Cries of "Dynamite," "There's a way!" greeted W. Munroe Trotter, editor of the Guardian, in St. Mark's Church, Tremont street, last night, when he announced to 300 colored people assembled there the verdict of the censor board refusing to stop the photo-play, "The Birth of a Nation."

Indignation ran rife, and with set, determined faces they heard the decision setting all their work of eight weeks at naught—their mass meetings and bitter denunciations of the film now running at the Tremont Theatre. Further action, however, was deferred until some later date.

"The case now rests in the hands of the public, in your hands," said Trotter, in concluding his long address to the assembly, "and I advise you to be very, very careful what you do."

It was long after 9 o'clock when Trotter reached the church, but throughout the long wait from the time the meeting opened—8 o'clock—no announcement of the censor board's decision was made and none in the audience knew of it.

The first intimation came when Trotter arose and remarked grimly:

"This is a serious meeting. We have come to a marking place in the fight against 'The Birth of a Nation.'"

Tells of Rioting

Then, and still not informing his auditors of the decision, he told of the long struggle to stop the photo-play. Step by step he recounted the many actions which had been taken, the mass meetings of protest, the bills presented to the Legislature and the contests waged before the legislative committee on judiciary.

He recalled the night of the riot at the Tremont Theatre and of the occasion when a white man assaulted a negro in the playhouse during a production of the show.

"What happened?" he shouted. "People in the audience arose and cried, 'Hit the nigger!' 'Strike the nigger!' 'Look out for razors!'"

All this, declared Trotter, and the refusal on the part of the management of the theatre to sell colored persons seats on the night of the riot proved conclusively that the play was "malicious and brutal" and one which drew a distinction between the white and the colored races.

Trotter spoke of the meeting of the censor board in City Hall, of the board's refusal to permit him to be present or to permit any lawyer to attend as a representative of the Equal Rights League.

GLOUCESTER (Mass.) TIMES
JUNE 3, 1915

New Board of Censors Refuses to Suppress Photo-Play.

The newly formed Board of Censors for the theatres and photo-plays refused a petition of more than 6000 people last night, to suppress "The Birth of a Nation" at the Tremont Theatre, Boston.

LYNN (Mass.) ITEM
JUNE 3, 1915

Censors Pass "Birth of a Nation"

"The Birth of a Nation" will continue to be reproduced at the Tremont theatre, Boston, according to an official decision rendered after a three-hour session of the [illegible] legislative commission [illegible]

BOSTON (Mass.) POST
JUNE 4, 1915

THE CENSORSHIP BOARD

The newly formed censorship board of the city of Boston decides, after due deliberation and a view of the protested show, that it does not feel called upon to forbid the performances of "The Birth of a Nation" under the conditions of its presentation. There are those who will agree with this verdict and there are others who will not, but all will admit that the board has acted within its powers as constituted by recent statute.

This being the case, what becomes of the mournful plaints from some of the Boston papers to the effect that the law, if enacted, would be a calamitous blow to the liberty of free expression in the playhouse and would enable any set of men who felt aggrieved to stop any performance they desired? It doesn't seem to work that way.

WALTHAM (Mass.) FREE PRESS
JUNE 4, 1915

LONG RUN FOR PHOTO PLAY

"Birth of a Nation" in Third Month

Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation" in the East and West. At the Tremont Theatre, Boston, the attendance is still enormous despite or because of the fact that the play has turned into its third month and the ninth week of its run is consequently in progress. Short runs falling off into almost nothing at the close have been the invariable rule with motion pictures hitherto.

This is because "The Birth of a Nation" is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Super-added to the history is a delightful love romance of the North and South, whilst the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Many of those who attended the play early in the run are coming back to see it again. Unlike the average comedy or emotional drama, it does not suffer from a second or a third seeing. On the contrary, the events stand out more grandly and the emotional power is, if anything, more intense. The great spectacle is being given twice daily at the Tremont Theatre [illegible] Sundays.

BOSTON (Mass.) TRANSCRIPT
JUNE 4, 1915

GUARD "BIRTH OF A NATION"

Police Detail at Theatre—Negro Agitator Is Heckled on the Common

As a precautionary measure a detail of police was sent to the Tremont Theatre last evening and its appearance drew a large crowd. Only a few negroes were present, however, and some of them paraded silently back and forth in front of the theatre. Allen W. Whaley, a negro, who styles himself "a professor of human rights and education," made several brief speeches and finally led the way to the Common, where a crowd of nearly 2000 gathered. Whaley made a speech in which he attempted to assail Mayor Curley, but the crowd cheered so loudly as to drown his utterance. He then mentioned President Wilson and this led to further cheering. Finally four mounted officers drove the crowd back to the street. When the audience left the theatre there was no demonstration.

BOSTON (Mass.) RECORD
JUNE 4, 1915

THE "BIRTH OF A Nation" is approved by the censorship board which came into being on the crest of the wave of protest from those who disapproved this moving picture entertainment. The objectors to the exhibition have fought a strenuous battle. They won their point of imposing censorship. They lost their point of objection to the exhibition itself. The chapter is ended.

[illegible]ERVILLE (Mass.) JOURNAL
JUNE 4, 1915

The new censorship law was enacted expressly to stop the production of "The Birth of a Nation," and now the new Boston board of censors has decided that the production of "The Birth of a Nation" may go on!

BOSTON (Mass.) POST
JUNE 4, 1915

CALL FILM DISGRACE UPON CITY

Denouncing the "Birth of a Nation" as a municipal disgrace, and berating Thomas Dixon, upon whose books the photo-play is founded, as a "human monster" and a "breeder of hate," the 64th New England Conference of the A. M. E. Church yesterday unanimously adopted resolutions voicing the disapproval of the colored people of Boston against what was termed an "outrage against decency."

VOTE UNANIMOUS

The Rev. Montrose William Thornton, pastor of the Charles Street A. M. E. Church, where the conference is being held, introduced the resolution. The vast congregation of colored people listened with bated breath while Mr. Thornton read his carefully prepared paper, and then voted it into the records of the conference with vigorous demonstrations of their deep sympathy with its declarations.

"For several weeks the City of Boston," read the pastor, "has permitted to operate in one of its theatres a photo play called 'The Birth of a Nation.'

"The same has come as a great offense and insult to the 20,000 Negroes of Greater Boston. For weeks these well deserving citizens have been made to suffer this outrage; and with much that has been done to impress upon the authorities their misery, this nefarious shame and municipal disgrace still continues.

Assails Author of Books

"The so-called 'Birth of a Nation' is the product of the degenerate brain and sinful heart of Thomas Dixon, the would-be playright and villainous author, the satanic composer of 'The Leopard's Spots' and 'The Clansman.'

"This human monster has preceded his entrance to this city with the confession that the purpose of his photo play was the education of the white man, rather than the coming white citizen, such as would revise his feelings, his opinion of the negro.

"With the indorsement of his kindred imps, like Parkhurst of New York, another scab of the cloth, alas this breeder of hate, this libel of truth, the 'Birth of a Nation,' fastens its talons around the sacred precincts of old historic Boston, its pedigree of decency and patriotism, and with its poisonous beak nightly picks the life blood of a people unable to the present to rise up in their might and with whatever weapons necessary to drive from their midst an enemy so malignant and vicious.

URGES OPPOSITION TO REFRAIN FROM FORCE

J. Mott Hallowell yesterday addressed the following open letter to the colored citizens of Greater Boston:

"It has been threatened to resort to violence in order to stop the further production in Boston of 'The Birth of a Nation.'

"When you fight, fight hard; but never begin a fight until you have cooled off and thought the matter out, and are sure you are right in starting the fight. Then if you do go in, go in as hard as you can.

"The greatest generals are those who can turn defeat into victory. 'For verily I say unto you, till heaven and earth pass, one jot or one tittle shall in no wise pass from the law till all be fulfilled.'

"You have now in this local contest two paths before you. One is to use violence against a superior force, in which course you will alienate many who are now your friends, and will turn your local and temporary defeat into a general rout. The other is to rise superior to your defeat and by your daily lives and example of good citizenship give the lie to your traducers. Choose this bigger and wiser course. It may seem hard at first, but it is wiser in the end.

"The real struggle for you is not the struggle against this film; the latter is merely an episode in a race epoch. The real struggle is that of a race seeking its way out of bondage. The way is hard and your path is beset with difficulties, but ultimately you will win. And the measure of your success, in the long run, will be the kind of citizens that you show yourselves to be. 'And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not, for it was founded upon a rock.'"

BEVERLY (Mass.) TIMES
JUNE 5, 1915

Birth Of Nation O.K. Say Censors

Performances of the photoplay, "The Birth of a Nation," at the Tremont Temple, Boston, will not be stopped. This was the unanimous decision reached by the new board of censorship last evening at the end of a three-hour session in the mayor's office.

BOSTON (Mass.) TRANSCRIPT
JUNE 3, 1915

"BIRTH OF A NATION" WINS

Board of Censors Refuses to Stop Photoplay at the Tremont Theatre, but Declines to Give Reasons

After a three-hour session at City Hall, announcement was made last night that the Board of Censors which had considered the protests against "The Birth of a Nation" being given at the Tremont Theatre, had voted in favor of allowing the photoplay to continue. No reasons were given. The conclusion of the board was given in the following language:

The officials designated by Chapter 348, Acts of 1915, having received a petition from certain citizens requesting that performances of "The Birth of a Nation" be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protesters and the licensee and having given full consideration to the entire subject, have decided that the license of the theatre should not be revoked or suspended.

Mayor Curley, chairman of the censorship board, after the other two members, Chief Justice Bolster of the Municipal Court and Police Commissioner O'Meara, had retired, declined to add to the official announcement. The chief justice and Commissioner O'Meara also declined to comment. Soon after the board assembled Mayor Curley opened a door to the outer corridor and told the large gathering of negro remonstrants who had been collecting for two hours that the board would admit a lawyer representing the remonstrants and one representing the Tremont Theatre.

J. Mott Hallowell, William H. Lewis and Butler R. Wilson said they represented the remonstrants, and were admitted, as was John F. Cusick, for the theatre. John A. Sullivan, corporation counsel, was also present.

W. Munroe Trotter arrived late and vainly sought the room with the censors. The 100 remonstrants remained about until five, when under the City Hall rules, the mayor's office was closed officially. They then retired to the corridors.

The mayor, in summing up the hearing, said that the board had agreed to allow each side a half-hour to argue, but each side took an hour. The censors, after counsel had retired, went over the petitions and all other papers in the case, taking 40 minutes to arrive at the conclusion. The leaders of the remonstrants said petitions had been handed to the board containing 6181 names.

John B. Schoeffel, manager of the Tremont Theatre, said:

"I am sincerely glad that 'The Birth of a Nation' has been passed, and application to revoke the license refused, because the judgment of the directors in booking the play has been thereby justified. Whatever inequality may have been felt in regard to the historical treatment of the negro, in some parts of the film, has been removed by the incorporation of the Hampden Institute film, which shows the marvelous progress of the colored race since reconstruction. We believe 'The Birth of a Nation' to be not only legally permissable, but also, as now given, a thoroughly impartial story, holding the scales of justice even. We therefore invite the support of all the people of New England, and we beg to say, that no malice is felt toward anyone whomsoever, that has opposed the production in this city. To the more than 100,000 patrons who have seen it, and to the 15,000 persons, who in the last ten days have signed petitions protesting against any interference, we extend our hearty thanks."

When William Monroe Trotter announced to a gathering of negroes at St. Mark's Congregational Church, 1042A Tremont street, last night, that the board of theatrical censors had refused to suppress the photoplay, groans and hisses spread through the audience.

Governor Walsh was lauded by Mr. Trotter and the audience, but the mayor was branded as a "traitor," and his name hissed.

"He broke his word to us," said Trotter, referring to the mayor. "This decision by the board was rendered behind closed doors, and our people who were there to attend the meeting were forced into the mayor's outer office, and finally into the street."

BOSTON (Mass.) MORN. GLOBE
JUNE 4, 1915

"RISE SUPERIOR TO DEFEAT."

J. Mott Hallowell Advises Colored People Not to Consider Violence Because of Film Decision.

Advice to colored people not to hold meetings of an incendiary nature because of the decision of the Board of Censors not to interfere with the production of "The Birth of a Nation" is given by J. Mott Hallowell, who has been one of the counsel for the colored people in their protest against this filmplay.

Mr Hallowell has addressed a letter to the colored citizens of Greater Boston in which he says:

"It has been threatened to resort to violence in order to stop the further production in Boston of 'The Birth of a Nation.'

"When you fight, fight hard; but never begin a fight until you have cooled off and thought the matter out and are sure you are right in starting the fight. Then if you do go in, go in as hard as you can.

"The greatest generals are those who can turn defeat into victory. You have now in this contest two paths before you. One is to use violence against a superior force, in which course you will alienate many who are now your friends and will turn your local and temporary defeat into a general rout. The other is to rise superior to your defeat and by your daily lives and example of good citizenship give the lie to your traducers. Choose this bigger and wiser course. It may seem hard at first but it is wiser in the end.

"The real struggle for you is not the struggle against this film; the latter is merely an episode in a race epoch. The real struggle is that of a race seeking its way out of bondage. The way is hard and your path is beset with difficulties. But ultimately you will win. And the measure of your success, in the long run, will be the kind of citizens you show yourselves to be."

BOSTON (Mass.) MORN. HERALD
JUNE 4, 1915

URGES NEGROES TO COOL DOWN

Hallowell Tells Race That Violence Against Film Play Would Alienate Friends.

In an open letter issued last night to the Negro citizens of Boston, J. Mott Hallowell urges them not to resort to violence to stop the further production of the photo-play, "The Birth of a Nation," which has been sanctioned by the new board of censors appointed as a result of the legislative agitation against the film. "Rise superior to your defeat and by your daily lives and example of good citizenship give the lie to your traducers," he advises.

Following is the letter in full:

"To the Colored Citizens of Greater Boston: It has been threatened to resort to violence in order to stop the further production in Boston of 'The Birth of a Nation.'

"When you fight, fight hard; but never begin a fight until you have cooled off and thought the matter out and are sure you are right in starting the fight. Then if you do go in, go in as hard as you can.

"The greatest generals are those who can turn defeat into victory. 'For verily I say unto you, till heaven and earth pass, one jot or one tittle shall in no wise pass from the law till all be fulfilled.' You have now in this local contest two paths before you. One is to use violence against a superior force, in which course you will alienate many who are now your friends and will turn your local and temporary defeat into a general rout. The other is to rise superior to your defeat and by your daily lives and example of good citizenship give the lie to your traducers. Choose this bigger and wiser course. It may seem hard at first, but it is wiser in the end.

"The real struggle for you is not the struggle against this film; the latter is merely an episode in a race epoch. The real struggle is that of a race seeking its way out of bondage. The way is hard and your path is beset with difficulties. But ultimately you will win. And the measure of your success, in the long run, will be the kind of citizens that you show yourselves to be. 'And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not; for it was founded upon a rock.'

"J. MOTT HALLOWELL."

SPRINGFIELD (Mass.) REPUBLICAN
JUNE 4, 1915

It should be recorded that Boston's new board of censorship, composed of Mayor Curley, Chief Justice Bolster of the municipal court and Police Commissioner O'Meara, have unanimously voted not to revoke or suspend the license of the theatre which is carrying the production known as "The Birth of a Nation." This is the official way of stating that the play has been sanctioned, although not necessarily indorsed. It appears from the statement of the manager of the theater that some parts of the film have been removed, and a Hampton institute film incorporated, which "shows the marvelous progress of the colored race since 'reconstruction.'" It would thus appear that all has been done which could be done to remove the gross offense given by the original film, which aroused the intense opposition of the colored people of Boston and their friends. The three censors, as individuals, witnessed the revised version, and subsequently listened to arguments for and against.

SPRINGFIELD (Mass.) REPUBLICAN
JUNE 4, 1915

CANNOT SHOW FILM HERE.

Mayor Will Not Allow "The Birth of a Nation" To Be Exhibited in Local Theaters.

"The Birth of the Nation" will not be shown in Springfield motion picture houses. This was the statement of Mayor Stacy yesterday afternoon, in furtherance of his policy to allow no films to be shown in this city that are likely to offend any class of citizens. Goldstein Bros' amusement company had announced that if the mayor's permission could be secured, the picture would be shown in the Broadway theater through arrangements that had been made with the Epoch motion picture company, the producers.

The picture is based on "The Clansman," the dramatic story by Rev Thomas Dixon, dealing with the reconstruction period in the South. Trouble has resulted in Providence and Boston motion picture houses where the picture was shown, but a board of censors appointed by the Massachusetts Legislature decided Wednesday night that it can continue at the Tremont theater in Boston.

WORCESTER (Mass.) POST
JUNE [illegible], 1915

There is much speculation in filmland as to what will be the subject of the next feature photoplay to be produced by David Wark Griffith, who produced "The Birth of the Nation". It is said that he has under consideration plans for the production of "The Quest of the Holy Grail," suggested by the famous frescoes of Edwin Austin Abbey, that adorn the walls of the Public Library in Boston.

BOSTON (Mass.) POST
JUNE 4, 1915

CALL POLICE TO TREMONT AS RIOT SCARE

Excitement Caused by Picketing at Photo-Play

Crowds of excited persons thronged Tremont street last night, following the appearance at the Tremont Theatre of details of police as the result of a demonstration made by colored objectors to "The Birth of a Nation" photoplay.

No arrests were made, the demonstrators contenting themselves with doing picket duty in front of the theatre and denouncing the act of the Board of Censors in permitting the play to continue.

HATS OFF TO WILSON

Professor Allen W. Whaley, who claims to have founded the so-called human brotherhood movement, attempted to denounce Mayor Curley, but was forced to desist by the crowd gathered about him on the Common, who cheered repeatedly for the Mayor.

The mention of President Wilson's name by Whaley also brought forth a burst of continuous applause, all the men in the crowd removing their hats and waving them enthusiastically. Their antagonism to the speaker became so pronounced that he was eventually forced to take refuge in the subway, together with a white man who defended him.

Fearing that there might be trouble, the management of the theatre asked for police protection last night, and several details of officers were at once ordered out, under the command of Superintendent Crowley.

Parade Past Theatre

About 40 patrolmen were stationed inside the playhouse, together with a number of plain clothes men and inspectors, and others were on duty on the sidewalk. At this time a number of colored people, led by Professor Whaley, and including several women, were parading solemnly and silently up and down past the theatre. Shortly before the conclusion of the performance, attempts were made to address the crowd that had gathered in the street, and the police were ordered to disperse them.

Assisted by four mounted officers, the police drove the crowd in the Common, where Whaley started a denunciation of the play and of the Board of Censors. Warming to his work, he began to condemn Mayor Curley, but was interrupted by a volley of cheers, which forced him to desist.

BOSTON (Mass.) MORN. GLOBE
JUNE 4, 1915

DEMONSTRATION BY ABOUT 20 NEGROES

Parade Past Theatre to Repeat "We Protest."

Mounted Police Break Crowd Attracted by "Birth of Nation."

Dissatisfied with the decision of the Board of Censors not to stop the showing of the play, "The Birth of a Nation," about 20 colored people, including a number of women, and led apparently by Allen W. Whaley, walked up and down Tremont street past the Tremont Theatre many times last evening, continually repeating "We protest."

Supt Crowley of the Police Department had anticipated some demonstration and had 40 policemen in and about the theatre and 8 more waiting in the Legrange-st station.

Mr Whaley, who describes himself as a "professor of human rights and education," stopped here and there and made addresses. When the police offered with his last address there were about 200 persons on the Tremont street sidewalk and about 500 persons on the Boylston street side of the Common surging about the entrance of the theatre.

Some in the crowd cheered Mr Whaley, and finally Supt Crowley ordered a squad of four mounted officers to disperse the crowd. They were obliged under the personal direction of the superintendent to ride into the mob and force back Whaley and his followers and his backers. The mounted squad moved the crowd back to Boylston and West sts. No arrests were made.

When the audience left the theatre at 10:5 there was no demonstration.

ELD (Mass.) MORN. UNION
JUNE 5, 1915

...h of a Nation" began ...d here today. ...developments of ... made by ... ...ues necessary ... secure the play. ... to ... Faulkner re... ...ceived a num...

...N (Mass.) JOURNAL
JUNE 5, 1915

...TH OF A NATION" BEGINS THIRD MONTH

...rd month of D. W. Griffith's ...inary picture-play, "The Birth ...tion," begins with the matinee ...ce today. The runs of the ...ir to break all records in the ...ities where they are in pro... Los Angeles has had eleven ...f the play, New York has had ...action for no less than fifteen ...and the Boston run is now in ...h week.

...pectacle combines historical-ro... pictures and lively synchronized ... Almost every visitor from out ... seems to include "The Birth of ..." in the "seeing Boston" plans. ...ries of conventions that will be ...re are writing for special reser...

...magnitude of the production is ... as magnetic as its artistic ex... The battle scenes are extra... ...ly vivid, and historic figures like ... Grant and Lee move through ...enes with a lifelikeness that ... and astonishes the spectator.

...TON (Mass.) JOURNAL
JUNE 5, 1915

...EGRO LEADER ...S ARRESTED ON ... THE COMMON

...harged by Police With Speaking Without a License.

...uring a disturbance last night in ...t of the Tremont Theatre, where ... photoplay, "The Birth of a Na... ...is shown, Allen W. Whaley, ...egro, was arrested by Sergt. Martin ...g of the Lagrange street station, ...rged with speaking without a per... on Boston Common. There was a ...at deal of excitement among the ...wd of 2000 which had gathered when ...aley was arrested, but there was no ...istance to the police. ...olice Commissioner O'Meara was on ...d last night, and watched the bit... ...ail of reserves from the different ...tions handle the crowd. Whaley ...h about 20 other negroes, men and ...men, arrived at the theatre shortly ...ore 9 o'clock. They paraded up and ...wn in front for some time, saying, ... protest the 'Birth of a Nation,'" as ...y passed by the door.

...he number of negroes increased un... when the first act of the film was ...r there were about 30 of them on ... Common, in front of the theatre. ...aley then began to talk, assailing ... mayor, police commissioner, and ...ief Justice Bolster, who compose the ...nsorship board, and who refused to ...p the photoplay.

...Capt. Canney immediately detailed a ...men plain clothes officers to mingle ...th the crowd about Whaley. Th... ...nce coming from the theatre ... ...er on the Common, when they h... ...d Whaley shouting, and soon a crowd, ...imated by the police as 2000, gathered. ...Sergt. King and Patrolman Thomas ... Igoe of the Joy street station, West ...nd, seized Whaley, and started with ...m for the Lagrange street station. At ...e station house, while Patrolman Igoe ...as searching him, Sergt. King said, ...Why did you not stop speaking when ...told you to?" "Well, I guess I will ...ll that to the court," answered ...haley. He was later bailed.

...He was warned by Lieut. Dobbyns to ...ep away from the theatre as he was ...aving the station, but a few minutes ...ter he was in front of the place. ...Commissioner O'Meara was there, ...lking to several newspaper men, and ...Whaley again set up his talking. He ...as driven off by the officers.

BOSTON (Mass.) ADVERTISER
June 5, 1915

ASK PUBLIC HEARING

"Birth of Nation" Opponents Petition ... Censors

The new board of theatrical censorship in Boston, which consists of the Mayor of Boston, the Police Commissioner, the Chief Justice of the Municipal Court, were yesterday petitioned for a public hearing in the "Birth of a Nation" case.

This board, the creation of which came after a long legislative fight growing out of opposition to the Birth of a Nation," Wednesday gave its indorsement to the "Birth of a ...ation" and said that the play should ...ontinue in Boston.

...GFIELD (Mass.) REPUBLICAN
JUNE 5, 1915

...e of two Pittsfield playhouses ...e efforts to have the film "The ... of a Nation" ... says he felt that it was against ...ublic welfare and the attempts were ...tioned. The mayor has received pe... against the film.

BOSTON (Mass.) JOURNAL
JUNE 5, 1915

AFTER THE DECISION

WE assume that those who are warning the colored leaders and their followers in this city not to go outside of the law and outside of good citizenship in their opposition to "The Birth of a Nation" are doing something superfluous. We assume that 99 per cent. of the colored citizens of Boston have respect for the law and would not vent their disappointment by illegal and disorderly proceedings. Moreover, if they should do so, they would forfeit immediately the good will of many who have appreciated their sentiments in this matter without being able fully to share them.

The decision concerning a continuance of the play which has offended a large number of the colored citizens of Boston has been made by a commission that never would have been substituted for the recent municipal censorship had it not been for the remarkable demonstration against Mr. Griffith's photoplay. A commission of three was created, it was created according to the desires of those who demanded a change, and the stipulation that a decision should be reached by a majority vote was inserted against the wishes of the amusement-promoting interests. The commission has unanimously decided that "The Birth of a Nation" should not be prohibited in Boston.

To attempt to override that decision by resort to methods which the colored race, with the memory of what it has undergone in this country, should be the last to adopt, would not only be futile, but it would be worse than that, for it would furnish welcome ammunition to those who even now refuse to accord to a colored man the fair treatment due to any human being.

BOSTON (Mass.) HERALD
JUNE 5, 1915

NEGRO ORATOR ARRESTED OPPOSITE THEATRE

Allen W. Whaley, a Negro, who has been prominent in the agitation against the photoplay, "The Birth of a Nation," was arrested last night on a charge of speaking on the Common without a permit.

He appeared about 9 o'clock, attended by a small crowd, some of them women, and while walking up and down opposite the Tremont Theatre, delivered an impromptu talk about the performance and Charles Sumner.

People began to gather, and although the police kept everybody moving, there was soon a line of persons fringing the curb in front of the theatre watching the orator.

Sergt. Martin King of station 4 and Officer Igoe of station 3 asked Whaley if he had a permit, and when he said he had not they took him into custody. He declared that he had the right of free speech guaranteed him by the constitution, and so long as he kept moving the police had no authority to interfere. He made no resistance.

At police station 4 he gave his name, age as 42, birthplace South Carolina and residence 80 Windsor street.

BOSTON (Mass.) ADVERTISER
JUNE 5, 1915

The Birth of a Nation

To the Editor of The Advertiser:—

I wonder how everyone feels about the decision of the Board of Censorship with relation to the Birth of a Nation. The issue was a hot one for a while and it looked as though there might be dangerous results or race riots in our otherwise complacent city. After quibbling about the matter for some time it was decided that a Board of Censorship should be formed to pass on all such moving pictures. And now to the disappointment of all those who were instrumental in bringing about the change, the Board has decided that the film is O. K.

What a waste of public money! In any play or picture there has to be a conflict of some kind or other. This fact generally makes it necessary to have a villain. If the villain be an American, an Englishman, Mexican or an Italian is alright, but as soon as a colored villain is introduced there immediately follows trouble. It is a strange thing that such supersensitiveness should exist. It has caused us a lot of trouble and money to settle this dispute. Let us hope that the matter will now be left alone and that the decision of the Censors will not be attacked. L. P. Waters.

BOSTON (Mass.) AMERICAN
JUNE 4, 1915

RIOT DETAIL FOR BIRTH OF NATION

Orders were given by Superintendent Crowley to riot details of police in the downtown police station to prevent disturbances by opponents to the decision of the new censors' board, at the performance of the "Birth of a Nation" at the Tremont Theatre tonight, on account of the demonstration last night.

Crowds of excited people filled Tremont street, marching silently up and down past the theatre. The presence of a big police detail under the superintendent himself, prevented even an attempt at disorderliness. Only when the demonstrators tried to address a crowd in front of the theatre toward the close of the performance, was it necessary for the police to interfere, and then only to move the crowd out of the street to the Common.

To the crowd in the Common, Professor Allen W. Whaley started a denunciation of Mayor Curley, but was silenced by repeated cheers for the Mayor.

J. Mott Hallowell today addresses an open letter to the colored citizens of Greater Boston urging them to refrain from force on the ground that resort to any violence would be a justification of the very thing they protest against.

BOSTON TRAVELER
JUNE 4, 1915

NEW FOE TAKES UP CUDGELS AGAINST 'BIRTH OF NATION'

In an effort to have the new censorship board reopen the hearing relative to the suppression of "The Birth of a Nation," a committee hepresenting the Massachusetts branch of the National Independent Equal Rights League has filed a petition with the censors. Sensational developments are promised by the league if the hearing is reopened. The petition is signed by the Rev. M. W. Thornton, J. A. Crawford, E. T. Morris and W. M. Trotter. The communication follows:

"BOSTON, Mass., June 3, 1915.

"Hon. James M. Curley, Hon. Stephen O'Meara, Hon. Wilfred N. Bolster, Board of Censors of the City of Boston—Sirs:

"In behalf of the Massachusetts branch of the National Independent Equal Rights League, we, the undersigned hereyb ask a reopening of the question of the removal of the photoplay, "The Birth of a Nation," and the granting of a public hearing thereon in compliance with the spirit of the law creating your commission.

Is Public Demand.

"As a public commission we call upon you to grant this right at once. We as citizens maintain that such an important public issue as the removal of this photo-play, which has been the subject of extraordinary public protest covering a period of eight weeks, cannot be properly decided by your honorable body at any private, star-chamber session, especially the one held from which our league's representatives were excluded after being notified to appear.

"We hold that, inasmuch as a legislative enactment has been passed specifically to suppress this play, growing out of a public declaration against the play by His Excellency, Gov. David I. Walsh, the petitioners against it are entitled to a full, fair public hearing, which is the Massachusetts way.

"We are aggrieved and denied our just rights by a decision without a hearing. On this right we insist because of the serious injury already inflicted upon us, evidence of which we desire and have a right to present when you grant such public hearing.

"We feel certain that the Governor of the commonwealth, prominent members of the Legislature and others of business and professional standing will appear to repeat their reasons why this prejudice-breeding play should be stopped."

To Combat Influence.

To discuss methods of combating the influence of "The Birth of a Nation" the executive committee of the Boston branch, National Association for the Advancement of Colored People, will meet at the home of Atty. Butler R. Wilson, 13 Rutland square, Tuesday night. Ministers and others interested in the situation will be invited to attend and take part in the meeting. The committee met yesterday afternoon at Wilson's office, 34 School street, to consider the situation, and adjourned until Tuesday. Those present at yesterday's meeting were Joseph P. Loud, Mr. Wilson, George G. Bradford, Adalene Moffat, the Rev. Samuel A. Brown, Mrs. Mary H. Loud and Dr. Horace Bumstead.

Atty. William H. Lewis, a colored lawyer who took a prominent part in opposing the photo-play, said to a Traveler reporter today:

"The public wouldn't stand for this production in any other city or town in the state.

"I understand the officials at Springfield yesterday refused to permit the film being shown there. I do not think the decision of the Boston censorship board represents public opinion. The fact that the Legislature passed the bill creating the new board shows what public opinion in this state is.

"The film will be opposed wherever it shows its head in this country."

Police Called to Quell Disturbance Over Film

The police of the Lagrange street station were called last night and another squad of officers were sent to the Tremont Theatre when a crowd collected in front of the entrance because of the speech making and other activities of a number of colored men and women protesting against the photo play "The Birth of a Nation." The management asked for police protection and patrolmen and plain clothes men were stationed in the theatre and on the street.

Prof. Allen W. Whaley attacked in his speech the new board of censors for not stopping the play. He also attempted to assail Mayor Curley and President Wilson, but at the mention of either of these officials the crowd waved their hats and cheered so persistently that the speaker was obliged to stop.

The antagonism to the speaker finally became so strong, especially when he referred to the President, that he was forced to seek refuge in one of the subway stations, accompanied by a white man, who was defending him.

No arrests were made.

In an open letter issued last night to the Negro citizens of Boston, J. Mott Hallowell urges them not to resort to violence to stop the further production of the photo-play, "The Birth of a Nation," which has been sanctioned by the new board of censors appointed as a result of the legislative agitation against the film. "Rise superior to your defeat and by your daily lives and example of good citizenship give the lie to your traducers," he advises.

Following is the letter in full:

"To the Colored Citizens of Greater Boston: It has been threatened to resort to violence in order to stop the further production in Boston of 'The Birth of a Nation.'

"When you fight, fight hard; but never begin a fight until you have cooled off and thought the matter out and are sure you are right in starting the fight. Then if you do go in, go in as hard as you can.

"The greatest generals are those who can turn defeat into victory. 'For verily I say unto you, till heaven and earth pass, one jot or one tittle shall in no wise pass from the law till all be fulfilled.' You have now in this local contest two paths before you. One is to use violence against a superior force, in which course you will alienate many who are now your friends and will turn your local and temporary defeat into a general rout. The other is to rise superior to your defeat and by your daily lives and example of good citizenship give the lie to your traducers. Choose this bigger and wiser course. It may seem hard at first, but it is wiser in the end.

"The real struggle for you is not the struggle against this film; the latter is merely an episode in a race epoch. The real struggle is that of a race seeking its way out of bondage. The way is hard and your path is beset with difficulties. But ultimately you will win. And the measure of your success, in the long run, will be the kind of citizens that you show yourselves to be. 'And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not; for it was founded upon a rock.'

"J. MOTT HALLOWELL."

BOSTON (Mass.) MORN. HERALD
JUNE 4, 1915

POLICE TAKE PRECAUTION AT TREMONT THEATRE

The decision of the censors in favor of the play, "The Birth of a Nation," caused extra police precautions to be taken in the neighborhood of the Tremont Theatre last night, but save for denunciatory speeches by negro orators on the Common and considerable gazing on the part of the crowd that assembled nothing happened.

The attendance in the theatre was the largest of the week and there were an extra nnmber of plain clothes men detailed to guard against any disturbance, but nothing of that sort happened. There were more than a score of colored people in the gallery.

A conference of protestants against "The Birth of a Nation" has been called for Tuesday evening at the house of Butler R. Wilson, 13 Rutland square. It is intended to discuss ways and means for placing a ban upon the play, and it is expected that the leaders in the past agitation against the production will be present.

SPRINGFIELD (Mass.) MORN. UNION
JUNE 4, 1915

"BIRTH OF NATION" BARRED FROM CITY

Mayor Positively Will Not Permit Film to Be Shown Here.

Efforts of the Goldstein Bros.' Amusement Company, as agent of the producers of the motion picture film, "The Birth of a Nation," to have the picture shown here, will not be successful. Mayor Stacy yesterday morning declared that in no circumstances would he allow the picture to be shown in Springfield as long as he is Mayor, and as his power in the granting of licenses for amusement enterprises is absolute, the promoters have no alternative but to accept his verdict.

Encouraged by the favorable criticism of Rev. A. P. Record of the Church of the Unity, the Epoch Motion Picture Company, which owns the picture, made overtures to the Goldstein Bros.' Amusement Company to have the picture shown in the Broadway Theater and, provided a license could be obtained, the plan would have been carried out. Nathan Goldstein said yesterday morning that he believed the majority of the residents of Springfield would like to see the film, particularly because of its historical value and that the theater would willingly make sacrifices to accommodate its clientele.

"It has always been my policy to prohibit the showing of pictures which would humiliate or in any way embarrass people of any race or creed," declared the Mayor. "Since my inauguration I have barred 10 moving picture films which I considered objectionable and I will continue this policy as long as I am Mayor. I will not grant a license for "The Birth of a Nation" under any circumstances.

"You cannot express my opposition to the picture too strongly," declared Rev. William N. DeBerry, pastor of St. John's Church. "I have seen the picture and I am sure the majority of pastors in the city would support me in my stand. It glorifies brute passion and a band of criminals. It is unfair to the Negro and I would fight it to the last ditch, and I know of at least two Negro organizations which would spend their last dollar to prevent its being shown here."

BOSTON (Mass.) MORN. HERALD
JUNE 4, 1915

MR. HALLOWELL'S ADVICE

It is excellent advice which Mr. J. Mott Hallowell, one of the leaders in the protest against the "Birth of a Nation," gives to colored people of this community when he tells them to abandon all thought of trouble-making in connection with the play—the continuance of which is now decreed—and to apply themselves to demonstrating their own character and capacity. This is the right note. The colored people have it within their power to discredit the usual southern view of them, which finds expression in "The Clansman," and is, with only slight modifications, transferred to the films in this production. We grant that it is a hard task and an uphill road, but so much will be their greater glory in the accomplishment.

Colored people ought also to rejoice with everybody else in an essentially free atmosphere for the stage, as for the other instrumentalities of public information and enlightenment. The Negroes should remember that the whole North is involved in this, quite as much as they, and that Boston shows itself essentially liberal in welcoming a presentation of the southern view of the struggle of 50 years ago. We hope Richmond and Atlanta and New Orleans will be equally tolerant of any presentation in novel, or play, or song, of what is our historic position. In such ways the two sections may know each other's theory of what has happened. Through the "Birth of a Nation," we are becoming cognizant here, as never before, of the southern view of the issues that preceded as well as of those that followed the great struggle at arms of half a century ago.

It is peculiarly fortunate that this decision was made by unanimous vote, in order that no individual and no party can henceforth secure political capital by claiming status as an overridden minority. The three censors in all such cases should agree by standing together to give their decisions the full weight to which such an adjudication may be entitled.

NORTHAMPTON (Mass.) GAZETTE
JUNE 4, 1915

URGES NEGROES TO COOL DOWN

Boston, June 4.—In an open letter issued last night to the Negro citizens of Boston, J. Mott Hallowell urges them not to resort to violence to stop the further production of the photo-play, "The Birth of a Nation," which has been sanctioned by the new board of censors appointed as a result of the legislative agitation against the film. "Rise superior to your defeat and by your daily lives and example of good citizenship give the lie to your traducers," he advises.

Following is the letter in full:

"To the Colored Citizens of Greater Boston: It has been threatened to resort to violence in order to stop the further production in Boston of 'The Birth of a Nation.'

"When you fight, fight hard; but never begin a fight until you have cooled off and thought the matter out and are sure you are right in starting the fight. Then if you do go in, go in as hard as you can.

"The greatest generals are those who can turn defeat into victory. 'For verily I say unto you, till heaven and earth pass, one jot or one tittle shall in no wise pass from the law till all be fulfiled.' You have now in this local contest two paths before you. One is to use violence against a superior force, in which course you will alienate many who are now your friends and will turn your local and temporary defeat into a general rout. The other is to rise superior to your defeat and by your daily lives and example of good citizenship give the lie to your traducers. Choose this bigger and wiser course. It may seem hard at first, but it is wiser in the end.

"The great struggle for you is not the struggle against this film; the latter is merely an episode in a race epoch. The real struggle is that of a race seeking its way out of bondage. The way is hard and your path is beset with difficulties. But ultimately you will win. And the measure of your success, in the long run, will be the kind of citizens that you show yourselves to be. 'And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not; for it was founded upon a rock.'"

CLINTON (Mass.) ITEM
JUNE 4, 1915

CAUSE RIOT SCARE

Negro Objectors to Photo Play Create Excitement by Picketing

Boston, June 4.—Crowds of excited persons thronged Tremont street last night, following the appearance at the Tremont theatre of details of police as the result of a demonstration made by negro objectors to the "Birth of a Nation" photo play.

No arrests were made, the demonstrators contenting themselves with doing picket duty in front of the theatre and denouncing the act of the board of censors in permitting the play to continue.

FALL RIVER (Mass.) NEWS
JUNE 4, 1915

A VICIOUS PROPAGANDA.

The New England Association of Teachers of English publishes a monthly pamphlet entitled "The English Leaflet." The June number is given up to a verbatim report of a special meeting held at Huntington Hall to protest against the exhibit of the photoplay entitled "The Birth of a Nation." The New England history teachers included in the call of the meeting and shared in its proceedings and in the unanimous vote that the play should be prohibited. The confessed purpose of the play is to stir up hatred of the Negro race, which it shamefully maligns under the claim that it is teaching history. It glorifies the Ku Klux Klan and totally misrepresents the attitude of the North in endeavoring to secure the legitimate fruits of the Civil war. The author of the play would settle the race problem by sending the ten million colored American-born men, women and children to Africa, a perfectly crazy notion.

The meeting reported was addressed by Rev. S. M. Crothers, Prof. Albert Bushnell Hart, Miss Adelene Moffatt, a Cambridge teacher, Southern born and bred, and Rolfe Cobleigh, associate editor of the Congregationalist. To each of these speakers the Dixon propaganda seemed vicious in the extreme, un-American, and revolutionary. Any success of this propaganda can only be at the cost of the blood-bought principles of freedom and equal right to life, liberty and the pursuit of happiness, regardless of color, creed or previous condition of servitude.

Mr. Cobleigh said that one of the baneful effects of this enterprise in Boston has been the control of the newspapers, which has been secured through the advertising departments. He says, "the editors of some of the leading papers privately admit that this has been one of the most flagrant cases of suppressing facts and real editorial convictions that has ever developed in this city." He adds: "The garbled, distorted reports of some of the papers of protest meetings, at which distinguished citizens have spoken against this photo-play, are a disgrace to Boston journalism."

He quotes a well known reporter and a city editor in substantiation of his charge. He says: "Only two daily newspapers in this city have had the courage and the independence to denounce 'The Birth of a Na[tion]' and to demand its suppression. A [re]porter man told Mr. Cobleigh that [the] leading witnesses for the pl[ay] that he received $500 for hi[s] speech before the judicia[ry] committee against the suppressi[on] of the play.

These are some of the [me]thods by which this "false, immor[al] and dangerous propaganda" has [been] forced upon Boston, the city of [Wil]der, Andrew, Phillips and Robe[rts] and Shaw. If the true voice of Boston [can] be suppressed so that it can [not] be effectively heeded on Beacon Hill it would be well to remove from Boston Common the monument to Crispus Attucks, the negro who shed the first blood of the American Revolution, on State street, in the Boston massacre, and the monument to Robert G. Shaw, which faces the Bullfinch front of the State House. "Bury him with his niggers" was the Southern mandate when this chivalrous son of Massachusetts fell at Fort Wagner, leading his colored regiment. The Dixon propaganda is 50 years too late.

BROOKLYN, (N. Y.) CITIZEN
about Boston
JUN 4 1915

MOVING PICTURE UPHELD

Boston Censors Indorse "The Birth of a Nation."

D. W. Griffith, who was on a New York for several weeks, making [final] arrangements for the town of his spectacle, "The Birth of a Nation," left yesterday for Chicago, en route to California, where he begins work on another mammoth picture at the end of the month.

Just before leaving, Mr. Griffith received a full report on the favorable action taken by the newly created Board of Censors in Boston, which is sure to put an end to the agitation against the big picture spectacle in all parts of the country.

"The Birth of a Nation" has now passed over every legal barrier placed in its way by the negro intermingo societies opposed to its presentation in New York, Boston, Los Angeles and San Francisco, and has been sustained in every instance, including the action of the National Board of Censors.

The situation in Boston was unique and threatened the freedom of the stage. Governor Walsh of Massachusetts had a bill rushed through the Legislature about two days ago, creating a Board of Censors, to pass upon the big picture now being presented for a run in the Tremont Theatre, Boston. This law empowered the board to suspend or revoke any theatre license at their pleasure. The board consists of Mayor Curley, Commissioner of Police O'Meara and Chief Justice Bolster, of the Municipal Court. The two last-named officers are appointed by the Governor.

After viewing the picture in an official capacity, the board met Wednesday night, and by a unanimous vote decided that the picture was in no way contrary to good morals, and should not be suppressed.

Attorney John F. Cusick, representing Mr. Griffith, filed with the board petitions signed by 8,000 citizens of Boston, who had seen the play within the ten days following the enactment of the new censor law and who favored its continuance.

As a result of the agitation caused by this extreme case, it is said the moving picture people of New England are expected which will repeal this special legislation and set up a safe standard by which all pictures and works of art can be judged.

SOMERVILLE
JUNE 4

Tremont Theatre.—Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation," in the East and the West. Los Angeles has enjoyed eleven weeks of the play, New York has had the attraction for no less than fifteen weeks, while at the Tremont Theatre, Boston, the attendance is still enormous despite or because of the fact that the play has turned into its third month and the ninth week of the run is consequently in progress. The great spectacle is being given twice daily at the Tremont Theatre except on Sundays. The patronage for June will include a great many out-of-town visitors, notably people who visit Boston for the college commencements and delegates to the various conventions that are to be held here this summer.

MILFORD (Mass.) NEWS
JUNE 4, 1915

CAUSE RIOT SCARE

Negro Objectors to Photo Play Create Excitement by Picketing

Boston, June 4.—Crowds of excited persons thronged Tremont street last night, following the appearance at the Tremont theatre of details of police as the result of a demonstration made by negro objectors to the "Birth of a Nation" photo play.

No arrests were made, the demonstrators contenting themselves with doing picket duty in front of the theatre and denouncing the act of the board of censors in permitting the play to continue.

STONEHAM (Mass.) ENTERPRISE
JUNE 4, 1915

BIRTH OF A NATION.

Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation" in the East and the West. Los Angeles has enjoyed eleven weeks of the play, New York has had the attraction for no less than fifteen weeks, while at the Tremont Theatre, Boston, the attendance is still enormous despite or because of the fact that the play has turned into its third month and the ninth week of the run consequently in progress. Short runs falling off to almost nothing at the close have been the invariable rule with motion pictures hitherto. The filmed spectacle of "The Birth of a Nation," however, with the wonderful added attraction of symphonic music and of clever mechanical effects, defies all precedent and promises to set longevity records for play runs of any sort in the various cities where it has been booked. This is because "The Birth of a Nation" is a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Super-added to the history is a delightful love romance of the North and South, while the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Indeed there are said to be no less than 10,000 details in the picture.

The great spectacle is being given twice daily at the Tremont Theatre except on Sundays. The patronage for June will include a great many out of town visitors, notably people who visit Boston for the college commencements and delegates to the various conventions that are to be held here this summer.

"The Birth of a Nation" may go

NORTHAMPTON (Mass.) GAZETTE
JUNE 4, 1915

PHOTO-PLAY PICKETS CAUSE EXCITEMENT

Police Are Called to Tremont Theater, Boston, for Fear of Riot

BOSTON, June 4.—Crowds of excited persons thronged Tremont street last night, following the appearance at the Tremont theater of details of police as the result of a demonstration made by colored objectors to "The Birth of a Nation" photo-play.

No arrests were made, the demonstrators contenting themselves with doing picket duty in front of the theater and denouncing the act of the board of censors in permitting the play to contine.

Prof. Allen W. Whaley, who claims to have founded the so-called Human Brotherhood movement, attempted to denounce Mayor Curley, but was forced to desist by the crowd gathered about him on the Common, who cheered repeatedly for the Mayor.

The mention of President Wilson's name by Whaley also brought forth a burst of continuous applause, all the men in the crowd removing their hats and waving them enthusiastically.

Their antagonism to the speaker became so pronounced that he was eventually forced to take refuge in the subway, together with a white man who defended him.

NEW BEDFORD (Mass.) STANDARD
JUNE 4, 1915

After all the fuss and furor over "The Birth of a Nation," the board of censorship which resulted from the agitation carried on by those who opposed the picture has decided that it may be exhibited.

MARLBORO (Mass.) ENTERPRISE
JUNE 4, 1915

After all this fuss and fury the status of the "Birth of a Nation" remains as it did before. It is too bad that the entertainments furnished at our playhouses cannot be so constructed that no offence be given any race or religion.

LAWRENCE (Mass.)
JUNE 4, 1915

BIRTH OF A NATION NOT TO BE SEEN IN SPRINGFIELD

Springfield, Mass., June 3.—"The Birth of a Nation" will not be shown in Springfield," said Mayor Stacy this afternoon when informed that Goldstein Brothers were negotiating with the owners of the picture for an engagement at the Broadway theatre. The Mayor said that no theatrical offering likely to offend any class of people will be permitted to show in this city while he is Mayor.

BIDDEFORD (Me.) RECORD
JUNE 4, 1915

A WISE DECISION.

The newly formed censorship board of Boston did exactly right in refusing to ban the photo play "The Birth of a Nation." There would be no end to confusion and trouble in regard to the presentation of moving pictures and plays if the principle urged by the colored residents of Boston and their sponsors had been adopted. If their protest had been successful every national group would have equal rights to demand the rejection of a moving picture or a play if they considered that it in any way reflected upon their ideas as to the excellency of character of their own people.

The attitude of the colored people of Boston since the decision was announced shows not only the wisdom of the decision but indicates that in previous yielding to the demands for change in the original photo-play the protestors were given a distorted sense of the importance of their protest and an exaggerated idea as to the fancied wrong done to them by Dixon's book and play.

The intemperance of speech manifested at the New England African Methodist conference in regard to the decision of the censorship board and the fact that already some of the cooler heads among the colored people have been obliged to issue manifestoes urging the colored population of Greater Boston to refrain from violence in regard to the matter indicates that the negro race has not moved even in New England very far from the animalism which Dixon condemns in his book and which is brought out in the photo-play the banning of which was asked.

In the mind of the Rev. Montrose William Thornton, a negro preacher of Boston, the brilliant author of the book upon which the photo-play is a man of "degenerate brain and sinful heart," "villainous" and "satanic." The eminent New York divine, Dr. Parkhurst, becomes in the choice language of the Rev. Thornton, a "kindred imp" and "scab of the cloth."

The same spirit is shown by the negroes in Boston that was manifested by the sponsors of the colored race who, in a recent interview with the President sought to insult the chief magistrate of the nation. If there was any other proof wanting of the wisdom of the decision of the Boston board of censorship in refusing to ban the photo-play, "The Birth of a Nation," it is afforded in the incendiary speech of the Rev. Thornton at the New England conference of the African Methodist Episcopal church.

PITTSFIELD (Mass.) EAGLE
JUNE 4, 1915

TURNS DOWN 2 REQUESTS FOR "BIRTH OF NATION"

Efforts were made by the managers of two Pittsfield theatres to present in their playhouses "The Birth of a Nation," but Mayor Faulkner said that he felt it was against the public welfare to display the films here and the attempt was abandoned. The conferences were held a week or so ago. Mayor Faulkner had received a number of protests from people who expressed the belief that there is enough unobjectionable entertainment available without staging that which gives offense to people of any race or color. While opinions might differ as to "The Birth of a Nation" and while the preponderance of opinion might favor its presentation, the mayor felt that in a case where controversy existed it was better to give an adverse decision and he did so. There was positively no objection while there was nothing to indicate a popular demand. The picture is based on "The Clansman" by Thomas Dixon and [illegible] months.

WALDEN (Mass.) MIRROR
JUNE 4, 1915

[illegible] may witness both entertainments without leaving their tables.

TREMONT THEATRE

Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation" in the east and the west. Los Angeles has enjoyed eleven weeks of the play, New York has had the attraction for no less than fifteen weeks, while at the Tremont Theatre, Boston, the attendance is still enormous despite or because of the fact that the play has turned into its third month and the ninth week of the run is consequently in progress. Short runs falling off to almost nothing at the close have been the invariable rule with motion pictures hitherto. The filmed spectacle of "The Birth of a Nation," however, with the wonderful added attraction of symphonic music and of clever mechanical effects, defies all precedent and promises to set longevity records for play runs of any sort in the various cities where it has been booked.

JUNE 12, 1915
MOTION PICTURE NEWS (New York City)

State Censor Law Is Warded Off in Massachusetts

Carstens Bill Is Referred by Bay State Solons to Their Successors, Despite the Rushing Through of an Emergency Measure Providing Special Censors for the City of Boston—Film Men Will Wage Campaign of Education in the Press—Capital Censors Organize for Action

1877

Special to MOTION PICTURE NEWS

Boston, June 2.

MASSACHUSETTS motion picture interests have won their fight against a state-wide censorship law. The Carstens bill, urged by the State Federation of Women's Clubs and by all others who favor state supervision of what the public shall pay its money to see, has been referred to the next legislature.

When the Boston censor triumvirate law was passed last week, attention was immediately turned to the Carstens measure, which aimed to place supervision of films under the State Board of Labor and Industries. The opening skirmish came in the committee. Here was given a sign of ultimate victory for the film men, since it was voted to report "next general court" on the bill. That night the motion picture interests spent hours in gathering Senate support for their anti-censorship cause.

Next day this work bore good fruit, for the Senate first refused to postpone action on the measure, and then, by a vote of 20 to 10, adopted the committee report, ending censorship controversy in the legislature for this year at least.

Both Sides Prepare for Fight

"The Birth of a Nation," of course, was the foundation of nearly all the censorship disturbance in the Bay State this year. When the fight is resumed next year, the film men expect to make use of an aroused public sentiment, since they see the advantage of carrying on *a campaign of education in the press.* Further than this, they will have had the benefit of this year's skirmishing, and they will have learned with whom they have to deal on the other side of the question.

On the other hand, the State Federation of Women's clubs is not expected to sit back idle during the year. Another such report as its special committee made early this year may be expected again during the next year.

But meanwhile motion pictures in Massachusetts, outside of Boston, answer only to the National Board of Censorship when the question is asked: "Are you moral?" or "Will you offend the colored vote?"

Boston Mayor Will Clean All Shows

Boston's motion picture censor triumvirate has held its first meeting. The Pompey, Caesar and Crassus of the Hub's film world assembled last week in Mayor Curley's office, where, by unanimous vote of Police Commissioner Stephen O'Meara and Chief Justice of the Municipal Court Wilfred Bolster, the mayor was made chairman of the board. The first business was consideration of the request for a hearing on "The Birth of a Nation," filed by leaders of the forces which pushed the censor bill through the legislature.

It was decided that each member of the board should witness the Griffith play before next Wednesday, when another meeting will be held and more definite announcement of the board's attitude toward the picture made. The censors will not see the picture in each other's company; they will view it one at a time.

Mayor Has No Mandatory Power

Another feature of Boston's attempt to clean up the whole amusement horizon was a meeting in the mayor's office today, attended by managers of all the amusement places in the city and representatives of several New York booking agencies. The mayor conducted the meeting not as a censor, but as mayor. In the issuing of amusement licenses by Chief Clerk John M. Casey, the approval of the Mayor is required.

Under the law he cannot order anything cut from a performance; he can only request. That's what he did today; and the big point in the list of requests he made for cleaning up shows in Boston is the fact that all classes of theatres are affected by those requests.

So-called legitimate houses, burlesque attractions and vaudeville bills, as well as motion pictures, were represented at the meeting, and managers of all the theatres promised to keep their shows as clean as possible. Until today the Bostonian could have heard stuff put across at the Old Howard and other burlesque houses whose equivalent on the picture screen would have stopped the film show. Now the burlesque and every show must be as clean as the motion picture play.

LESLIE H. ALLEN.

BOSTON CHRIS. SCIENCE MONITOR
JUNE 5, 1915

FILM PROTESTER ARRESTED

Allan W. Whaley, who has been conspicuous among the persons who have lingered about the Tremont theater since the censors dismissed the complaint against "The Birth of a Nation," was placed under arrest last evening while making an address without a permit.

BOSTON TRAVELER
JUNE 5, 1915

"Birth of Nation"—Tremont

The third month of D. W. Griffith's spectacular entertainment, "The Birth of a Nation," at the Tremont Theatre, began with the matinee performance today. The combination of historical-romantic pictures and lively synchronized music is extremely pleasing without being unduly taxing to the mind. The enormous magnitude of the production is perhaps as great a magnet as its wonderful artistic excellence. Mr. Griffith has succeeded in reproducing the high peaks of history and romance in a manner hitherto deemed impossible.

STONEHAM (Mass.) ENTERPRISE
JUNE 5, 1915

BIRTH OF A NATION.

Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation" in the East and the West. Los Angeles has enjoyed eleven weeks of the play, New York has had the attraction for no less than fifteen weeks, while at the Tremont Theatre, Boston the attendance is still enormous despite or because of the fact that the play has turned into its third month and the ninth week of the run is consequently in progress. Show runs falling off to almost nothing at the close have been the invariable rule with motion pictures hitherto. The filmed spectacle of "The Birth of a Nation," however, with the wonderful added attraction of symphonic music and of clever mechanical effects, defies all precedent and promises to set longevity records for play runs of any sort in the various cities where it has been booked. This is because "The Birth of a Nation" is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Superadded to the history is a delightful love romance of the North and South, while the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Indeed there are said to be no less than 200,000 details in the picture.

The great spectacle is being given twice daily at the Tremont Theatre except on Sundays. The patronage for June will include a great many out-of-town visitors, notably people who visit Boston for the college commencements and delegates to the various conventions that are to be held here this summer.

BOSTON (Mass.) AMERICAN
JUNE 5, 1915

The Censorship Law May Not Be a Good Law, But IT IS THE LAW

THE colored people of Boston ought to pay great heed to Mr. Trotter's advice to be "VERY, VERY CAREFUL WHAT THEY DO." "The Birth of a Nation" is permitted to continue its exhibition by the authorities whom the law has constituted the ARBITRARY judges of moving picture shows in Boston.

The AMERICAN does not believe that it is a good law. No men ought to have ARBITRARY power over an important institution like the moving picture shows. Millions of dollars are invested in this business, and it almost seems that the arbitrary power given to these three men might be a violation of the Fourteenth Amendment. In the case of "The Birth of a Nation," for example, it is alleged that half a million dollars was spent in preparing for its production. To suppress it arbitrarily upon the whim or caprice of two out of three men almost seems like confiscating property without just compensation or due process of law.

Our courts have not arbitrary power, neither has our Legislature. Arbitrary power is contrary to the genius of our country and our political institutions and our history. The Legislature itself is confined within constitutional limits. The courts are confined within their constitutional and statutory limits. The Governor and the administrative officers are confined within their constitutional and statutory limits. There is no branch of the government or officer of the government whose powers are not defined with as much particularity as is possible. All arbitrary power is capable of abuse. That is why we hate it. This particular arbitrary power over moving picture shows is almost sure, sooner or later, to be abused for partisan or corrupt purposes.

We can see the danger in the very first act of the new board. They have decided to permit the CONTINUANCE of "The Birth of a Nation" without giving the grounds upon which they base their decision. Under such circumstances they can SUPPRESS another exhibition exactly like it and have motives and reasons known only to themselves.

The AMERICAN does not criticise the new board for its action in this respect. They are acting within the law, which was badly drawn and which gives them the power that it is their duty to exercise. Like so many other things enacted by this careless and inefficient Legislature, whose stand-pat leaders have done nothing but play politics throughout the year, this law passed without thought of the future or of its larger consequences.

However, IT IS THE LAW, and the colored people would do well to respect it until they can get a chance to change it, if they are able. They object to some of the features of the exhibition because they allege that it falsely represents the colored people as lawless. Whether they are right or wrong about the play, it is certain that any exhibition of ACTUAL lawlessness now would do them infinitely more harm than a thousand plays like "The Birth of a Nation."

BIRTH OF A NATION.

D. W. Griffith's spectacle "The Birth of a Nation" with this week's presentation at the Tremont Theatre, Boston, rounds out the final week of its second month in the Hub.

With no sign of abatement in the interest aroused by the daily performances of this big production the indications are that the piece will continue there for a record run as far as spring and summer theatrical offerings go in this section.

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic protraiture introduced to the American stage. Imagine 18 000 people visualizing a story of intense human interest and dramatic purposes and then add 3,000 horses ridden by some of the most reckless and daring riders in the world dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains and you can begin to form a vague idea of the scale upon which this narrative is untolded.

The plot of the drama deals with the relationship of the slavery question to the development of America and the final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world

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BOSTON (Mass.) TRANSCRIPT
JUNE 5, 1915

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

LOWELL (Mass.)

...s the picture-play which angered the colored people of Boston has been satisfactorily revised, the censorial triumvirate will not revoke or suspend the license of the theatre in which it is shown. One or two objectionable features had already been cut out and a new one, showing Hampton Institute and its work, incorporated, and this made the film fit to receive the O. K. of the censors, which it did. Each of the three saw it as an individual and when they got together their favorable judgment was unanimous. This is a mighty good ad. for the picture in question.

LAWRENCE (Mass.) SUNDAY AMERICAN 4[illegible]
JUNE 5, 1915

...finding it difficult to put the "can" on the "Birth of a Nation" photo play. The new board of theatrical censorship in Boston, which consists of the Mayor of Boston, the Police Commissioner and the Chief Justice of the Municipal Court, have been petitioned for a public hearing in the "Birth of a Nation" case. This board, the creation of which came after a long legislative fight growing out of opposition to the "Birth of a Nation," Wednesday gave its indorsement to the "Birth of a Nation," and said that the play should continue in Boston.

SPRINGFIELD (Mass.) HOMESTEAD
JUNE 5, 1915

A local motion-picture house wanted to exhibit "The Birth of a Nation" here. But Mayor Stacy "couldn't see it." And so we can't see it, either.

PITTSFIELD (Mass.) EAGLE
JUNE 5, 1915

"The Birth of a Nation" in its expurgated form encounters much less objection than as it originally was. A Pittsfield man who recently witnessed a performance in Boston says that he considers the exhibition perfectly proper and one to which no intelligent negro ought to object. The state board of censorship has eliminated many of the objectionable features of the films and has added a fine list of pictures showing the progress of the negro race including the work done at Tuskegee institute in Tuskegee, Ala., of which Rev. Booker T. Washington, D. D., is president and at Hampton institute in Hampton, Va., of which Rev. H. B. Frissell, D. D., is president. The play is described as full of human [illegible] and highly instructive character.

BOSTON (Mass.) RECORD
JUNE 5, 1915

Third Month Of "Birth of A Nation"

Run Bids Fair to Break All Records [illegible]

...bird month of D. W. Griffith's ...dinary spectacular entertain... "The Birth of a Nation," begins ... performance today. The run ... ay bid fair to break all re... the respective cities where ... Angeles ... enjoyed eleven weeks of the play, ... York has had the attraction for ... fifteen weeks, and the ... Boston run is now in its ninth week. ... The spectacle is especially good ... either entertainment; the combination ... of historical-romantic pictures ... and lively synchronized music is extremely pleasing without being unduly taxing to the mind. Almost every visitor from out of town includes "The Birth of a Nation" in his or her amusement plans.

Secretaries of conventions that will be held here will do well to communicate with the management in case their members desire to see the play en masse. Several such representatives of different organizations have already written in to Mr. Schoefel for this purpose. The magnitude of the production is perhaps as great a magnet as its wonderful artistic excellence. Here at the Tremont Theatre ... of soldiers and squadrons of ... scenes, ... participate in the battles, the ... of legislative hall or historic ... in real crowds of spectators. Reconstruction mobs ... so ugly that it is hard ... one is merely looking

BOSTON (Mass.) MORN. HERALD
JUNE 6, 1915

HEIRLOOM DRESS CAUSES $500 LOSS TO COMPANY

Worn by Miss Gish in One Scene of "The Birth of a Nation"—Whole Force Had to Wait While It Was Recovered from Dressmaker

Miss Lillian Gish.

A dress worn by Miss Lillian Gish, playing the role of Elsie Stoneman in "The Birth of a Nation," caused a loss of $500 to the producers of the film. It was an heirloom in her family, having been worn by her mother, a Springfield (O.) woman, at a ball that was broken up by Morgan's raiders. It was just the costume for the civil war scenes in which Miss Stoneman appears.

Miss Gish, playing the great Commoner's daughter Elsie, wore this dress in the scene where she visits the Little Colonel in the hospital. Making her exit, she caught the garment on a nail of the uprights supporting the scenery. She sent the dress out to be repaired. Four days later the scene of Elsie's visit to President Lincoln was about to be staged, and she had to wear the same dress. The dress did not come back. Messengers found the seamstress had moved, and nobody knew her address. Forty-eight hours elapsed before she was located. In the mean time the entire division of the company that was playing the domestic scenes of the life of Lincoln had to remain idle. Thus the dressmaker's tardiness cost "The Birth of a Nation" company $500.

The incident of the nail-torn dress might have been very much more expensive, however. For example, if it had become lost, all the previous scenes in which Miss Gish had appeared in this gown would have had to be retaken. The anomaly of walking out of the door in one costume and appearing on the other side of the door in another costume would not have been permitted. Remaking of the dress would not have done either, because there would have been some minor different details that would have been noticeable on the screen.

BOSTON (Mass.) POST
JUNE 6, 1915

People who have become interested in Lillian Gish, playing a prominent role in "The Birth of a Nation" at the Tremont, may be told briefly that she was born in Springfield, O., and went on the stage at the tender age of 6. She was introduced to Mr. Griffith by Mary Pickford, but has really performed very little theatrical work. This is as far as the official biographer goes in his description of the attractive young woman who plays the piquant and volatile Elsie Stoneman. Unofficially one learns that Miss Gish recently refused an offer of more than $25,000 a year to leave Mr. Griffith's employ and become the star of a rival movie company.

One might think that these happy young players, rich, prosperous and dowered with all good gifts, would find their blessed isles or ultima thule right in Los Angeles, where the work and play of film-making go on. But such is not the case. Having created the art, they all want to go where the art is exhibited. With the showing of "The Birth of a Nation" in the East, a general exodus from Los Angeles to New York and Boston started. Each player wants to be in "the push" of those looking at his or her particular style of beauty. Lillian Gish saw herself during the first night in New York and likewise during the first night at the Tremont Theatre, Boston. Her arrival and departure were not heralded by any flare of trumpets, attendance of a brass band or presence of a corps of able-bodied press agents. To star the player is not the policy of the Griffith Corporation. Among the others who were on the Eastern job of looking at themselves were Miriam Cooper, who plays Margaret Cameron, the Southern heroine, and Joseph Henabery, who plays the role of President Lincoln.

What a happy idea for a vacation! Just to do nothing at all but "traipse" around the country and look at yourself on a different screen in each big town and watch others looking at you, too. Nobody but a movie player can have this joy. Until the arrival of the motion picture it was impossible to divide our thousand personalities into as many parts and see one of the aforesaid valued personalities in each city. The wish of Robert Burns that some kindly gift would permit us to see ourselves as others see us has at last been realized.

BOSTON (Mass.) MORN. GLOBE
JUNE 6, 1915

"The Birth of a Nation"
Pictures at the Tremont

The filmed spectacle of "The Birth of a Nation," with the wonderful added attraction of symphonic music and of clever mechanical effects, defies all precedent and promises to set a longevity record for play runs at the Tremont Theatre. "The Birth of a Nation" is not a photo play in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history.

Superadded to the history is a delightful love romance of the North and South, while the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Indeed there are said to be no less than 200,000 details in the picture. Unlike the average comedy or emotional drama, it does not suffer from a second or a third seeing. On the contrary, the events stand out more grandly and the emotional power is, if anything, more intense. The great spectacle is being given twice daily, except on Sundays.

BOSTON (Mass.) MORN. GLOBE 1915

Miss Florence L. MacCormack, a cousin of Helen Hale of "Woodland" fame, has been appointed press representative of "The Birth of a Nation" at the Tremont Theatre, succeeding Henry MacMahon, who has gone to open up the play in other cities. Miss MacCormack understudied Miss Hale (who later married William T. Hodge) in a principal role of "The Man from Now" at the Tremont Theatre in 1906. After her cousin's retirement from the stage she devoted herself to a business career. Miss MacCormack was formerly a pupil of Claire Munger and attained considerable success as a lyric soprano.

BEVERLY (Mass.) CITIZEN
JUNE 5, 1915

BOSTON THEATRE WEEK OF JUNE 7th.

The best obtainable in the world of films will be offered at the Boston Theatre the week of June 7th. Caroline B. Nichols and her Boston Fadettes, will offer a concert program before the regular performance. The great attraction will be the multiple reel production, "On the Night Stage" with W. S. Hart in the star role. Weber and Fields in a new comedy and Billy Reeves in a comedy success.

There will be a Mary Pickford romance and a Charlie Chaplin comedy, as well as the fifth installment of "The Goddess." There are 3,200 seats, and prices are 15 and 25 cents. Nothing higher. Continuous from 10 a. m. to 10:30 p. m., and up to noon all seats are only 15 cents.

BOSTON (Mass.) JOURNAL
JUNE 7, 1915

By E. F. Harkins

Not counting the two private exhibitions, one given for the municipal and newspaper critics and the other for the legislative standardizers of art and morals, the 100th presentation of "The Birth of a Nation," at the Tremont Theatre, will take place tonight. The achievements of this prodigious production also include receipts exceeding $80,000, or an average of about $10,000 a week.

The hero of the photoplay, Henry B. Walthall, has been [illegible] Griffith productions for several years, but the latest news from Los Angeles is that he has left the Mutual Company to become leading man in Essanay productions.

Film Hero at the Tremont

Walthall, like Griffith, is a Southerner by birth. He made his stage debut with the Murray Hill Stock Company, in New York, shortly after the Spanish War. He responded to the first call for volunteers in that war, but got no farther than a camp at Jacksonville, where he was struck down by fever. After learning his dramatic A, B, C's in stock, he joined Henry Miller's company, and he continued on the so-called legitimate stage until seven years ago, when Griffith induced him to cast his lot with the movies. Griffith was then one of the Biograph directors. He followed Griffith over to the Mutual camp. "The best screen actor in America" was the compliment paid him the other day by one of Griffith's representatives.

Walthall's most recent impersonation under Griffith's direction, so far as the records show, was that of Oswald Alving, in Ibsen's "Ghosts," which seems to be the first of the Ibsen dramas to be filmed. Cyril Maude, as was noted in this column last week, is soon to appear [illegible] Ibsen play, "Peer Gynt."

BOSTON (Mass.) MORN. HERALD
JUNE 6, 1915

Acts Best with Hurt Feelings

Miriam Cooper, the dark-eyed girl who plays the part of Margaret Cameron in D. W. Griffith's photo-drama, "The Birth of a Nation," at the Tremont Theatre, suddenly found that she could be an emotional actress only when her feelings were hurt and she began to cry. Miss Cooper was the exact type that the director needed to portray the role of a fiery Southern girl, but during the staging of the film it seemed almost impossible for Director Griffith to get her to display any facial emotion.

For several hours he scolded and pleaded with the young woman in the effort to get the expression of fear and horror into her face that was simply imperative for the characterization of the part. Finally Mr. Griffith was disgusted and said sharply to her: "Miss Cooper, I fear there is no use of your trying any more. You seem to be unable to register the right emotion and I don't believe that you will ever make a successful emotional motion picture actress." At this reprimand Miss Cooper began crying bitterly, as she had set her ambitions upon becoming a successful film star. While the young woman was crying Director Griffith gave a signal to the camera man, who began turning the crank on his machine and caught the entire action on the film. This was Miss Cooper's start in pictures, as previous to the production of "The Birth of a Nation" she had simply acted as extra at the studio. Since the incident Miss Cooper has had no trouble whatever in registering any emotional feeling that was [illegible]

BOSTON (Mass.) MORN. GLOBE
JUNE 6, 1915

"BIRTH OF NATION" WINS.

Court Enjoins City of Chicago From Interfering With Production for Which Mayor Refused Permit.

CHICAGO, June 5—Producers of "The Birth of a Nation" today won their long fight for the right to have the pictures exhibited in Chicago theatres when Judge Cooper issued an injunction enjoining the city from interfering with the production. The court's order overruled the action of Mayor Thompson in refusing a permit.

Leading Chicago negroes severely condemn not only the photoplay but also the novel, "The Clansman," on which it is founded.

BOSTON (Mass.) [illegible]
JUNE 6, 1915

Tremont Theatre.

Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation" in the East and the West. Los Angeles has enjoyed eleven weeks of the play, New York has had the attraction for no less than fifteen weeks, while at the Tremont Theatre here the attendance is still enormous, despite or perhaps of the fact that the play has turned into its third month and the ninth week of the run is consequently in progress. Short runs falling off to almost nothing at the close have been the invariable rule with motion picture features hitherto. The filmed spectacle of "The Birth of a Nation," however, with the wonderful added attractions of symphonic music and of clever mechanical effects, defies all precedent and promises to get longevity records [illegible] of any sort in [illegible] here it has been [illegible] of the picture [illegible] an engagement at the Broadway theatre. The Mayor said that no theatrical offering likely to offend [illegible] class of people will be permitted [illegible] in this city while he is Mayor.

BOSTON (Mass.) MORN. HERALD
JUNE 6, 1915

continuous from 10 A. M. to 11:30 P. M. Popular prices prevail.

Tremont Theatre

Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation" in the East and the West. Los Angeles has enjoyed 11 weeks of the play, New York has had the attraction for no less than 15 weeks, while at the Tremont Theatre here the attendance is still large, despite the fact that the play has turned into its third month and the ninth week of the run. It is a mighty panorama and pictorial exposition of vital points of American history. Added to the history is a delightful romance of the North and South. The patronage for June will include many out of town visitors.

CLIPPING FROM
BOSTON (Mass.) MORN. GLOBE
JUN 6 1915

David W. Grimth, producer of "The Birth of a Nation," rode 200 miles last week to [illegible] an hour's talk with a motion picture magnate. The journey was from Chicago to New York and back again, and the magnate was H. E. Aitken, president of the Mutual Film Company. The object of the conversation was to arrange definitely for the production of Mr Grimth's next great picture, which will deal with a sacred subject.

AN INTERESTING OUTCOME.

To say that the long fight over the photo-play, "The Birth of a Nation" now being exhibited in Boston, has had an interesting issue is to put the case very mildly. The anti-climax is so pronounced that one is almost stunned by it.

If ever there was a piece of special legislation it was that which passed the legislature providing for a new board of censorship to have charge, in the city of Boston, of just such matters as this. The colored people of Boston agitated and agitated; the matter was taken up by the Legislature and dealt with partially according to common sense and partly as political advantage seemed to dictate. Various kinds of organizations passed resolutions on the matter which were duly forwarded to interested people. The result was a law which it was confidently expected by those who backed it would result in the stopping of this particular play.

But the board of censors meets, hears discussion on both sides, then goes into executive session, and unanimously decides that the play shall not be stopped. The men on the board, three of them, manifestly exercised their own judgment in the matter, and gave a decision which they believe to be in accord with the facts, whether it happens to be pleasing to portions of the people of Boston or not.

The net result is what? Why, a law which is manifestly useless for the purpose for which it was intended, and which was not at all necessary to stop any show which is indecent or likely in any way to injure the public morals. The new legislation imposed on Boston by the State legislature was apparently not needed, and is merely another instance of that bungling to which we have become thoroughly accustomed this last winter. The play itself has been well advertised and had a phenomenal run; people who have never thought of the character of the negro as that appeared during the reconstruction period have been looking into the matter, and have possibly found things which have created new prejudices in their minds. Abnormal sensitiveness on the part of the negro and meddlesomeness on the part of the legislature have merely made matters worse than before.

GLOUCESTER (Mass.) [illegible]
JUNE 5, 1915

TREMONT THEATRE

Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation" in the East and the West. Los Angeles has enjoyed eleven weeks of the play, New York has had the attraction for no less than fifteen weeks, while at the Tremont Theatre, the attendance is still enormous despite or because of the fact that the play has turned into its third month and the ninth week of the run is consequently in progress. "The Birth of a Nation" is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Superadded to the history is a delightful love romance of the North and South, whilst the whole is lit up and made fascinating by Mr Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail.

CHARLESTON (Mass.) [illegible]
JUNE 5, 1915

A Remarkable Presentation

D. W. Griffith's spectacle "The Birth of a Nation," is beginning the third month of its presentation at the Tremont theatre.

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievment in dramatic portraiture introduced to the American stage. Imagine eighteen thousand people visualizing a story of intense human interest and dramatic purposes and then add three thousand horses ridden by some of the most reckless and daring riders in the world dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

FIELD (Mass.) MORN. UNION
JUNE 7, 1915

IRTH OF A NATION."

he Mayor to Let This Film Be Shown in Springfield.

Editor of The Union.

It was with considerable interest read the Mayor's views on "The f a Nation" as given in your d paper. If His Honor follows policy as announced, I am sure be deprived of the movies altoas there is hardly a picture today that does not in some reflect or some profession, creed

any attention paid to the protest liquor interests over the picture Barleycorn?" No! Do senators protest because, in the movie at least, they are depicted in nfavorable light? No! Did the ican Medical Society protest t "The Drug Terror" because it ted on certain members of the al profession? Again no. Yet ese things have been pictured be- the sensitive eyes of cultured gfield audiences, and if we have race riots or bloodshed or agita- of any kind they have not reachthe columns of the newspapers.

is unlike the Mayor to pass judg- on any protest on hearsay. Mayacy has not seen the picture which condemns wholeheartedly, and k that is the reason why he has rom Springfield. The writer has the picture twice, and would like have his family see it in Springfield s a wonderful production, historiy correct, and tells more of history ring the reconstruction period than be learned from a book in two ks. I am sure that the only effect picture had on me was to inspire with patriotism. I was conscious no desire to massacre or in any y show hatred toward the Negro e.

Granted that the picture depicts the icked Negro carpet bagger, it does t leave out his white confederate his is not a perfect world and the

hat the reconstruction period can- be truthfully pictured in a rosy e of glory is impossible. "The Birth a Nation" is vividly true and if it rts, the cause can be laid directly the door of truth.

Mayor Curley of Boston has always ppealed to me as possessed of a discriminating judicial temperament, and e fact that he has before censored bjectionable films and at the same me has promulgated rigid rules for e purifying of amusement enterprises, akes his approval of "The Birth of a ation," together with two other prominent public officials, a criterion to be ecognized. I say let "The Birth of a ation" come to Springfield and we ill be better for it.

MOVIE FAN.

Springfield, June 6, 1915.

BOSTON (Mass.) COURIER
June 5, 1915

TREMONT THEATRE.

oston bids fair to equal or exceed extremely long runs of "The Birth a Nation" in the East and the Los Angeles has enjoyed ven weeks of the play, New York had the attraction for no less than een weeks, while at the Tremont eatre, the attendance is still enorus despite or because of the fact at the play has turned into its third nth and the ninth week of the run consequently in progress. "The rth of a Nation" is not a feature in ordinary sense, but a mighty panma and pictorial exposition of the et vital points of American history hich are particularly interesting to mericans now on account of the reatened complications with a reign power. Super-added to the tory is a delightful love romance of e North and South, whilst the whole lit up and made fascinating by Mr iffith's remarkable gift of quiet mor and keen eye for the slightest gnificant detail.

BROOKLINE
JUNE 5, 1915

week, beginning Monday June 7.

TREMONT THEATRE.

The filmed spectacle of "The Birth a Nation," with the wonderful addattraction of symphonic music and clever mechanical effects, defies all recedent and promises to set longerv records for play runs of any sort the various cities, where it has en booked. This is because, "The rth of a Nation" is not a feature in e ordinary sense, but a mighty norama and pictorial exposition of e most vital points of American story which are particularly interting to Americans now on account the threatened complications with foreign pow

LYNN (Mass.) NEWS
JUNE 5, 1915

AN INTERESTING OUTCOME.

To say that the long fight over the photo-play, "The Birth of a Nation" now being exhibited in Boston, has had an interesting issue is to put the case very mildly. The anti-climax is so pronounced that one is almost stunned by it.

If ever there was a piece of special legislation it was that which passed the Legislature providing for a new board of censorship to have charge, in the city of Boston, of just such matters as this. The colored people of Boston agitated and agitated; the matter was taken up by the Legislature and dealt with partially according to common sense and party as political advantage seemed to dictate. Various kinds of organizations passed resolutions on the matter which were duly forwarded to interested people. The result was a law which it was confidently expected by those who backed it would result in the stopping of this particular play.

But the board of censors meets, hears discussion on both sides, then goes into executive session, and unanimously decides that the play shall not be stopped. The men on the board, three of them, manifestly exercised their own judgment in the matter, and gave a decision which they believe to be in accord with the facts, whether it happens to be pleasing to portions of the people of Boston or not.

The net result is what?

Why, a law which is manifestly useless for the purpose for which it was intended, and which was not at all necessary to stop any show which is indecent or likely in any way to injure the public morals.

The new legislation imposed on Boston by the State Legislature was apparently not needed, and is merely another instance of that bungling to which we have become thoroughly accustomed this last winter. The play itself has been well advertised and had a phenomenal run; people who have never thought of the character of the negro as that appeared during the reconstruction period have been looking into the matter, and have possibly found things which have created new prejudices in their minds. Abnormal sensitiveness on the part of the negro and meddlesomeness on the part of the Legislature have merely made matters worse, than before.

BROOKL

coolness and audacity.

Tremont Theatre.

"The Birth of a Nation," which contains nothing that deserves to be censored, will begin the ninth week of its Boston run on Monday. The pictures continue to crowd the theatre through the attraction of their historical interest and scenic beauty. The realistic war scenes, the ante bellum Southern color, the incidents of Reconstruction, and the great displays of men and of horses in the rides of the Ku Klux clansmen of that period produce a spectacular and truly beautiful effect. Charming and artistically appropriate incidental music accompanies the admirable production.

BOSTON (Mass.) POST
JUNE 6, 1915

as shown.

Tremont Theatre

D. W. Griffith's spectacle, "The Birth of a Nation," continues its extraordinary run at the Tremont Theatre. The favorable decision of the new Censor Board last Wednesday again brought the play forcibly to the public attention. The story takes up the theme of national growth from the introduction of slavery, 300 years ago, to the struggle between the North and the South and the troubles of reconstruction, and its final course shows the wonderful advances made by the ex-slaves in their 40 years' progress since reconstruction times.

BOSTON (Mass.) ADVERTISER
June 8, 1915

ARREST PROTESTANTS OF "BIRTH OF NATION"

Three Women and Five Men Are Charged With Loitering

Three negro women and five men were arrested last night by the police of the Lagrange st. station charged with sauntering and loitering about the Tremont Theatre, where the "Birth of the Nation" is playing, and a detail of 60 patrolmen, five sergeants and four mounted officers were on hand to prevent trouble from a crowd of more than 100 men, women and children who walked up and down in front of the theatre during the performance.

The first notification that the police received that trouble was imminent was when the manager of the Tremont Theatre called police headquarters and asked for an assignment of patrolmen. Capt. Garland of police headquarters immediately ordered men from all the in-town stations to duty outside the theatre.

When the police arrived a gathering was parading quietly up and down the street.

Arrests were made of those who are said to have made themselves obnoxious by marching up in front of the theatre door, turning about on the sidewalk and crowding pedestrians into the street.

At the station house they were bailed out, each being held on $100 bond to appear before the municipal court this morning.

Those arrested gave the names of Evelyn B. Washington, 7 Sterling st., Roxbury; Raven M. Jones, 34, 38 Cunard st., Roxbury; Mrs. Estelle E. Hill, 36, 309 Columbus ave.; James H. Kingsley, 47, 8 Trumbull st.; Carl T. Pinn, 22, 80 Gayhead st., Jamaica Plain; Jack Johnson, 33, 42 Hammond st., Roxbury; Augustus Granville, 45, 10 Hammond st.; Jane Posey, 35, 65 Ruggles st., Roxbury.

BOSTON (Mass.) GLOBE
JUNE 6, 1915

presenting an attractive stage picture.

"Birth of a Nation" at the Tremont.

D. W. Griffith's spectacle "The Birth of a Nation" continues its prosperous run at the Tremont Theatre.

The favorable decision of the new Censor Board last Wednesday again brought the play forcibly to the public attention. Hundreds of letters have come in to the management from local and out of town patrons congratulating them on the verdict for "The Birth of a Nation."

The story takes up the theme of National growth, from the introduction of slavery 300 years ago to the awful struggle between the North and the South and the troubles of reconstruction, and its final course shows the wonderful advances made by the ex-slaves in their 40 years' progress since reconstruction times.

BOSTON (Mass.)

Verdict on "Birth of a Nation"

Popular One as Shown by Attendance and Letters

Having outlived all other dramatic entertainments in the city, D. W. Griffith's spectacle, "The Birth of a Nation," continues its extraordinary run at the Tremont Theatre. The favorable decision of the new Censor Board last Wednesday again brought the play forcibly to the public attention.

The overwhelming majority of Bostonians, and indeed of New Englanders generally, acquiesced in the decision. This was well illustrated when an opponent of the play started to harangue on the Common the other night, and his attempted reflections on the Censor Board were drowned out by a volley of cheers for Mayor Curley, the chairman of that board.

Hundreds of letters have come in to the management from local and out-of-town patrons congratulating them on the verdict for "The Birth of a Nation." The story takes up the theme of national growth from the introduction of slavery 300 years ago to the [illegible] struggle between the [illegible]th, and the troubles of reconstruction, and its final course shows the wonderful advances made by the ex-slaves in their [illegible] years' progress since reconstruction times.

SPRINGFIELD (Mass.)
JUNE 8

"The Birth of a Nation" continues to get a new hold here and there. A judge of the superior court at Chicago has now granted a temporary injunction restraining the mayor and chief of police from interfering with the notorious picture play. It should be some antidote to have the fact generally known that Dixon, who wrote the play and the book from which it was made, is not representative of the fair-minded southerners in his attitude toward the Negro. His habitual unfairness should be as notorious as his play.

BOSTON (Mass.) JOURNAL
JUNE 8, 1915

"BIRTH OF A NATION" VERDICT IS APPLAUDED

Having outlived all other dramatic entertainments in the city, D. W. Griffith's spectacle, "The Birth of a Nation," continues its extraordinary run at the Tremont Theatre. The favorable decision of the new censor board has again brought the play forcibly to the public attention. The management has received many letters congratulating it on the verdict.

The story takes up the theme of national growth from the introduction of slavery 300 years ago to the struggle between the North and the South and the troubles of Reconstruction, and in its final course shows the progress made by the negroes since Reconstruction times.

The big historical scenes, the love romance, the comedy and the fascinating musical accompaniment constitute a remarkable all-around attraction.

BOSTON (Mass.)

Tremont Theatre.

"The Birth of the Nation" continues at the Tremont Theatre, where large audiences are still the rule. This massive picture drama of the Civil War and reconstruction days is doubtless the biggest motion picture production ever made.

BOSTON (Mass.)
JUNE 8, 1915

TREMONT THEATRE

"The Birth of a Nation" is now in its ninth week at the Tremont Theatre. The audiences continue large and enthusiastic. Besides the spectacular merits of the photo-play, a charming romance of the North and South holds the attention of the audience.

BOSTON (Mass.)

The "Birth of a Nation"

To the Editor of The Record:

The decision of the Commission on the "Movies" in regard to the "Birth of a Nation" picture show was I think just, but as it seems to be final, I hope the colored population will use no force to make their protest more emphatic.

It appears to me the Commission is not justified in perpetuating this race prejudice.

If the Jews as a race should protest against the Jewish slang used in vaudeville performances I think they should be heard and the performance stopped; but as they do not protest there is no need of any interference.

If the Irish as a people should protest against the comic portrayal of a typical Irishman in vaudeville, I think it should be stopped; but they make no protest, hence no need of interference. But the colored population do protest against a performance or a picture show prejudicial to their race, and as an excitant and growing factor in the race problem it should not be continued, but stopped before it gets beyond control.

The "Merchant of Venice," I think the most interesting and the most skilful in its make-up of all of Shakespeare's plays. I admire its performance under skilful performers, but it is decidedly prejudicial as a take-off of the Jew, although I don't think it is a just representation of the Jews as a class. They are, in my opinion, as honorable a people as any we have among us, but if they protested against it as prejudicial to their race, eliminate it by all means.

Let us have no race prejudice endangering the harmony and peace of our Republic.

I don't think Mayor Curley is wise in deciding in any way keeping up this race prejudice when it could be so easily eliminated.

The better way for the colored population to operate is to combine together in their voting precincts and vote only for such candidates as will use their efforts in purging from our midst any and all race prejudice threatening the peace here and everywhere in our land.

L. S. Richards.

Marshfield Hills, June 7.

BOSTON GLOBE

FILM PROTESTORS ARRESTED

Five men and three women, all negroes, were arrested Monday evening in front of the Tremont theater on the charge of obstructing the sidewalk. They were protesting against continued performance of the photo drama, "The Birth of a Nation," by walking up and down in front of the lobby of the theater.

BOSTON (Mass.) TRANSCRIPT
JUNE 8, 1915

EIGHT ARRESTED AT THEATRE

Negroes Make Another Demonstration Outside the Tremont

Half a hundred negroes, marching in pairs, passed back and forth in front of the Tremont Theatre last evening in a new form of protest against "The Birth of a Nation." They caused some excitement and attracted a crowd but lost much of their enthusiasm when eight of their number, five men and three women, were arrested for sauntering, loitering or obstructing the sidewalk. All were bailed within a quarter of an hour of their arrest, by Dr. John B. Hall, a negro, who lives at 60 Windsor street, Roxbury.

About eighty policemen, including four mounted officers, were on duty in or near the theatre. Superintendent Crowley was on hand and on hearing that negroes were gathering in Park square he hurried over there in time to hear Adan W. Whaley, who is awaiting trial for creating a disturbance on the Common last Friday evening, urging some negroes to "be on hand tomorrow night." The superintendent gave Whaley some advice and warned him not to have any additional charges brought against him. The police are of the opinion that the leaders in last night's demonstration remained in Park square and issued their orders. Half a dozen orderly negroes were included in the audience in the theatre.

Those arrested were Evaland B. Washington, aged twenty-six, of 77 Sterling street, Roxbury; James H. Kingsley, forty-seven, of 8 Trumbull street, South End; Carl T. Prinn, twenty-two, of Gay Head street, Roxbury; Jacob Johnson, thirty-three, of 42 Hammond street, Roxbury; Augustus Granville, forty-five, of 53 Hammond street, Roxbury; Mrs. Estelle E. Hill, thirty-six, of 309 Columbus avenue; Mrs. Raven W. Jones, thirty-four, of 38 Cunard street, Roxbury, and Mrs. Jane W Posey, thirty-five, of 65 Ruggles street, Roxbury

All the defendants were arraigned before Judge Duff in the Municipal Court this morning. They entered pleas of not guilty and the cases were continued until Thursday.

BOSTON

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

BOSTON (Mass.) MORN. HERALD
JUNE 8, 1915

EST NEGROES AR FILM PLAY

Take Eight on Loitering arges During "Prom- enade" Protest.

omenade" protest against the ay, "The Birth of a Nation," in e Tremont Theatre last sulted in eight Negroes being on charges of sauntering, lit- and obstructing the sidewalk. In d fours, more than 100 of them d back and forth along Tremont between Avery and Boylston Several hundred other persons d across the street.

rious did the situation appear at ief Supt. Crowley of the police ment excused himself from a t and hurried down town. With coat over his evening clothes he harge and under his direction 50 men and four mounted policemen ted gatherings in front of the

ducted, the police say, by leaders made their headquarters in Park e, and kept away from the blue- the Negroes filed slowly in front theatre entrance as patrons passed e corridors. They talked among elves, but utterly ignored the po- en, who watched them every min- The protest party appeared to be nformed on the breadth of the new ering law," for after staying in icinity of the theatre for six min- or thereabouts, they crossed to the non and returned again after a time.

Three Women Arrested

land B. Washington, 26, of 77 g street lingered more than the minutes of grace the new ord- e allows, according to the police. was arrested and taken to the La- ge street station. Soon after t. Anderson arrested James H. aley of 8 Trumbull street on a rge of obstructing the sidewalk. He lleged to have stopped longer than others in making a turn and several estrians are said to have had to go und him.

t short intervals afterwards, others the protest parade were arrested on ntering and loitering charges. They e their names and addresses as: ob Johnson, 47 Hammond street; ustus Granville, 53 Hammond street; Pinn, 50 Gayhead street, Jamaica in; Miss Raven W. Jones, 238 Ken- d street, Roxbury; Mrs. Estelle E. ll, 309 Columbus avenue and Mrs. ne W. Posey, an elderly widow of 65 ggies street.

Bail Commissioner Joseph A. Craw- rd, a Negro attorney, arrived at the agrage street station after the first ests were made. Dr. John B. Hall 60 Windsor street, Roxbury, a Negro ysician went bondsman. The prison- s were released in bail of $100 each quickly as they were booked.

Hearing that W. Monroe Trotter, edit- of the Guardian, and Allen F. Whal- , another leader in the protest against e photo-play, were in Park square di- ting the "promenade protest," Supt. rowley walked over there. When he ached Park square and Boylston reet, Editor Trotter is said to have en saying good-night to several Ne- roes and urging them to be "on hand" night.

Crowley Warns Whaley.

Supt. Crowley found Mr. Whaley anding near the monument in Park quare. "You and Mr. Trotter are re- ponsible for those eight persons being rrested tonight," said the police super- ntendent. "You have been sending hem over there to walk up and down nd get arrested."

Mr. Whaley denied that he had dvised any persons to march in front of the theatre, but admitted that he ad talked with several who "went right over there." He was told by the superintendent that he had not better get mixed up in the affair. "You know you are in court Thurs- day on this affair already," said Supt. Crowley, "you wouldn't want to have to face additional charges."

Just before the theatre closed, Mayor Curley, Mrs. Curley and friends passed in front of the theatre in a limousine. The mayor reached his arm out of a window of the machine and waved to Supt. Crowley, who bowed in return. As the crowd poured out of the theatre, two of the mounted policemen rode their horses upon the Tremont street mall, forcing those who had gathered, hoping for excitement, to fall back to the Com- mon. There was no disturbance, how- ever.

There were half a dozen Negroes in the audience at the photo-play, but they were orderly. Twenty or more plain clothes men were seated in the balcony and floor. Two patrolmen were left on guard about the theatre all night.

BOSTON (Mass.) MORN. GLOBE
JUNE 8, 1915

ARREST EIGHT OF OBJECTORS

Protest Against "The Birth of a Nation."

Large Number Take Part in the Demonstration Near Theatre.

Three Women Among Those Taken Into Custody.

Five men and three women were arrested last night near the Tremont Theatre on charges of sauntering and loitering. They were taken at different times from the march of the "objectors," which lasted from shortly before 9 o'clock until the spectators were leaving the theatre.

Those arrested were Eveland B. Washington, aged 26, of 77 Sterling st, Roxbury; James H. Kingsley, 47, of 8 Trumbull st, South End; Carl T. Prinn, 22, of Gay Head st, Roxbury; Jacob Johnson, 22, of 42 Hammond st, Roxbury; Augustus Granville, 45, of 53 Hammond st, Roxbury; Mrs Estelle E. Hill, 26 of 309 Columbus av; Mrs Raven W. Jones, 24, of 23 Cunard st, Roxbury, and Mrs Jane W. Posey, 35, of 65 Ruggles st, Roxbury.

Washington and Kingsley were arrested by Sergt Anderson of the Lagrange-st Station shortly after 9, and about 20 minutes later the three other men were taken into custody. The women were warned and finally arrested about 10 o'clock. Dr John B. Hall of 60 Windsor st, Roxbury, furnished bail for the prisoners and they were released.

The excitement began about 8:45 when 60 negroes, a majority of them women, formed in pairs and paraded up and down Tremont st in front of the theatre. This was continued more than an hour, the arrests, it seemed, curbing the boldness of the marchers to some extent. Later the marching was confined to the Common.

Sergts King and Anderson of Division 4 and Sergt Ivers of Division 2 were on the easterly side of Tremont st and Sergt Clarke of Division 2 and O'Dea of Division 4 on the Common. More than 50 policemen were on duty and they kept the negroes moving.

In making the turns the police alleged that the marchers were technically violating the law in that they were temporarily obstructing the passage of pedestrians. As the arrests were being made there was a great deal of excitement and some of the negroes stopped parading and followed those taken into custody to the Lagrange-st Station. There were 200 hundred persons outside the station and a crowd collected at Tremont and Boylston sts.

About 10:30 four mounted patrolmen from the Back Bay Station rode their horses on the Mall of the Common, driving everybody away from the subway entrances. Inside the theatre were many plain clothes men, who kept the colored patrons under close surveillance.

Supt Crowley, who was told that W. Monroe Trotter and Allan W. Whaley, two negro leaders, were in Park sq, hurried over and claims that he found Whaley recruiting negroes to join the marching forces on Tremont st. The superintendent said that as he stepped up behind Whaley he heard him urging an elderly negro to go over to Tremont st and join the others.

Supt Crowley reminded Whaley that he was awaiting trial Thursday on a charge of addressing a meeting on the Common without a permit and told him that he was partly to blame for the arrest of the eight people. He told Whaley he would better be careful and he replied that he had done nothing wrong. He had no conversation with Trotter, who told a reporter afterward that he did not know what was going on.

A negro whose name could not be obtained did not recognize Supt Crowley and in his presence remarked that a few sticks of dynamite would terminate the photoplay quicker than any demonstration. He heard something from Supt Crowley, too.

BOSTON (Mass.) POST
JUNE 8, 1915

PHOTO PLAY OPPONENTS ARRESTED

5 Men and 3 Women Taken on Street in Front of Tremont

Five men and three women were arrested in front of the Tremont Theatre last evening. Many colored people had gathered near the theatre to protest the "Birth of a Nation" film by walking up and down in front of the theatre. Those arrested were charged with sauntering and loitering and obstructing the sidewalk.

There was but little excitement when the police made the arrests, but a large detail of policemen, including mounted officers, was called to disperse the crowd that congested the sidewalk and street in the vicinity. All of those arrested were colored.

HURRIES TO THEATRE

They were Eveland B. Washington of 77 Sterling street, Roxbury; James H. Kingsly of 8 Trumbull street; Carl T. Pinn of Gay Head street, Jamaica Plain; J. K. Johnson of 42 Hammond street; Augustus Granville of 53 Hammond street; Miss Raven W. Jones of 23 Cunard street, Roxbury; Mrs. Estelle E. Hill of 309 Columbus avenue and Mrs. Jane W. Posey of 65 Ruggles street. All were bailed out by Dr. John B. Wall.

Police Commissioner Crowley, who was attending the Ancients' dinner, hastened to the theatre in the Mayor's automobile and talked with Professor Whaley, one of the colored leaders. W. Monroe Trotter and Professor Whaley were not near the theatre when the arrests were made. They said that they thought it lawful for people to walk up and down the street to lodge a legal and lawful protest against the film play.

Early in the evening scores of colored people were noticed walking up and down Tremont street in front of the theatre. There was a police detail on hand and finally the officers placed eight under arrest and took them to the Lagrange street station. Everything was quiet, but the officers kept the crowd moving and prevented any loitering.

When the theatre emptied out the mounted officers pushed the crowd back to allow those coming from the theatre to have plenty of room on the sidewalks.

W. Munroe Trotter said he did not know anything about the demonstration, but believed that it did not constitute a violation of the city ordinances to walk up and down the street. The eight who were arrested will appear in the City Police Court this morning.

Enterprise Mailbag Press
June 9, 1915

Boston bids fair to equal or excel the extremely long runs of "The Birth of a Nation" in the East and the West, short runs falling off to almost nothing at the close have been the invariable rule with motion pictures hitherto. The filmed spectacle of "The Birth of a Nation," however, with the wonderful added attraction of symphonic music and of clever mechanical effects, defies all precedent and promises to set longevity records for play runs of any sort in the various cities where it has been booked. This is because "The Birth of a Nation" is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Super-added to the history is a delightful love romance of the North and South, whilst the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Indeed there are said to be no less than 200,000 details in the picture. Many of those who attended the play early in the run are coming back to see it again. Unlike the average comedy or emotional drama, it does not suffer from a second or a third seeing. On the contrary, the events stand out more grandly and the emotional power is, if anything, more intense. The great spectacle is being given twice daily at the Tremont theatre except on Sundays. The patronage for June will include a great many out-of-town visitors, notably people who visit Boston for the college comencements and delegates to the various conventions that are to be held there this summer.

STONEHAM (Mass.) ENTERPRISE
JUNE 9, 1915

BIRTH OF A NATION.

Boston bids fair to equal or exceed the extremely long runs of "The Birth of a Nation" in the East and the West. Los Angeles has enjoyed eleven weeks of the play, New York has had the attraction for no less than fifteen weeks, while at the Tremont Theatre, Boston, the attendance is still enormous despite or because of the fact that the play has turned into its third month and the ninth week of the run is consequently in progress. Short runs falling off to almost nothing at the close have been the invariable rule with motion pictures hitherto. The filmed spectacle of "The Birth of a Nation," however, with the wonderful added attraction of symphonic music and of clever mechanical effects, defies all precedent and promises to set longevity records for play runs of any sort in the various cities where it has been booked. This is because "The Birth of a Nation" is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history which are particularly interesting to Americans now on account of the threatened complications with a foreign power. Super-added to the history is a delightful love romance of the North and South, whilst the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quiet humor and keen eye for the slightest significant detail. Indeed there are said to be no less than 200,000 details in the picture.

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BOSTON (Mass.) POST

PROTESTS AGAINST ACCEPTING DEFEAT

William D. Brigham, secretary of the Wendell Phillips Memorial Association, has sent the following letter to the Post:

OPPOSING PLAY

To the Editor of the Post:

Sir—I want to express my dissent from the advice given by my friend and fellow-worker, J. Mott Hallowell, in an open letter to the colored citizens of Greater Boston and published in last week's Post. The advice to "rise superior to defeat and by your daily lives and example of good citizenship give the lie to your traducers" is all very well, but it does not stop the photo-play, "The Birth of a Nation," now being given twice a day at the theatre. What is the matter with leading a good life and opposing the play at the same time?

He also says: "Never begin a fight until you have cooled off." This would not seem to apply here, as the fight was not begun by the colored people, who were engaged in their usual occupations, until this play was brought to Boston. The 200 police reserves and 60 plain clothes men who were present a few weeks ago were summoned by the theatre people; not by the colored people. The opposition to the play has been continued for eight or nine weeks, during which time there has been ample opportunity to warm up and cool off several times.

Struggle for Nine Weeks

Mr. Hallowell also says: "The real struggle for you is not the struggle against this film. The latter is merely an episode in a race epoch. The real struggle is that of a race seking its way out of bondage.' I do not agree with him. The only struggle we have known about, many of us, the last nine weeks, has been the endeavor to have this film supressed. The returning of Anthony Burns, the fugitive slave, was only an episode in a race epoch, and yet it brought out considerable opposition. I think the race came out of bondage 50 years ago, through the efforts of such men as Mr. Hallowell's uncle, who commanded the Fifty-fifth Colored Regiment, and his father, who recruited the colored troops. I know some of the questions now involved are upon a far larger arena than the small stage of the theatre. Many of us feel sure that the management desires the indorsement of abolition in Boston that it may be quoted in other cities.

The colored race has already amassed $700,000,000 worth of property in this country, and representatives of it are in every branch of life. The colored race is suffering at the present time from prejudice, and not from bondage. It does not seem to me, to advise the colored American citizens to accept defeat and lead good daily lives, is the only way or always the best way to fight evil. Dr. Arnold of Rugby used to say that he not only wanted more boys that loved God, but he wanted also those that hated the devil. If a person is unjustly accused and he has no means at hand to clear himself, it may be best for him to live down by a good life the wrong done him. It is always easiest to work along the lines of least resistance.

I do not think we can expect to have a play like this, created by two Southern men, neither of whom is a citizen of Boston, brought to this city without making some trouble. Sin is always a trouble maker, both with nations and individuals, and when a wrong is done a race and they are vilified as they are in this play, it is not always possible to have everything perfectly calm.

I call attention to the fact that the Mayor's censor passed this play in its original form. One would think from his indorsement of it that it was as sweet and pure as a drop of morning dew on the petals of a June rose, and a particularly fine thing for school children to see, but against this we have the opinion of Judge Dowd that if the rape scene of Gus, the renegade negro, were not eliminated within 24 hours, he would issue a warrant for the arrest of the theatre manager.

At a two-hour meeting a week or so ago in the Mayor's office, when all the theatre managers of the city were present, one of the ministers present handed the Mayor several sheets of typewritten vulgar jokes, which had been gathered during the preceding week from the theatres of this city, and the Mayor handed the paper back, saying: "They are too filthy for me to read. Read it yourself." This shows how little the censorship of plays amounts to by the city's official censor.

I am not unmindful of the Scriptural quotations of Mr. Hallowell. I recall the title given the Prince of Peace, and the benediction of the angels over the starlit plains of Bethlehem at his birth, when they sang, "On Earth Peace," but I remember that he also said, "I came on earth not to send peace but a sword."

After nine weeks of agitation against this play, with many hearings before the Mayor, the Governor, both branches of the Legislature, the judiciary committee, in Faneuil Hall and in most of the colored churches, many of us are not willing quietly to accept defeat and to drop the matter. It seems to me that 25,000 colored citizens of Boston can live good daily lives and be good citizens and still continue the agitation against it. If this is not done, I am afraid when the play goes to other cities Boston will be quoted as having indorsed it without the faintest breath of opposition.

I call attention to the fact that I have used no stronger word and suggested nothing stronger than agitation.

It is true the play has been vindi-

[illegible] by three people and condemned least [illegible] ...ld the colored people will get their ...hts and privileges when they de- ...ve them. They have been strug- ...g manfully for 50 years. Isn't it ...out time to pay some regard to ...m? Some people seem to think that only persons having rights in this ...e are the proprietors of the thea- ... It has been said that freedom of ...ech would be curtailed if the play ...e suppressed. How can there be ... freedom of speech when not a ...d is spoken during the entire photo- ...y. WILLIAM D. BRIGHAM. Dorchester, June 9.

MARKET BAROMETER

BOSTON (Mass.) JOURNAL
JUNE 10, 1915

"The Birth of a Nation" reached its 20th performance in New York yesterday. In Chicago this much discussed photoplay is being shown under the protection of an order from court secured by the producers after their controversy with Mayor Thompson.

Mr. Griffith "built a Southern city for the Piedmont, S. C., scenes in 'The Birth of a Nation,'" according to one of the notices sent out from the Tremont Theatre. "This showed the old-fashioned Southern house with brick sidewalks, hitching-posts, lamp-posts and big street drinking pumps that were in use during the Civil War period. At the beginning of the war the city was bright and cheerful. It was necessary later to show this city at the close of the war. Blades of grass were transplanted and placed between the bricks in the sidewalk. The fences were partly blackened with charcoal. Sections of the town were burned. No opportunity was overlooked to give the place a desolate appearance. Comparing the antebellum scenes of Piedmont with those of 1865, the spectator of Mr. Griffith's film realizes the ravages of war as vividly as if he were looking at pictures of the Belgium campaign."

BOSTON

Fined $5 in "Birth of a Nation" Case

Allen W. Whalley of Winslow street, who was arrested during a disturbance outside Tremont Theatre over the "Birth of a Nation," appeared in court today charged with delivering a speech on Boston Common without a permit. Mr. Whalley admitted being on the Common opposite the theatre, but said his "speech" consisted of answering some questions which somebody asked him. Judge Carpenter fined him $5, which he paid.

MILFORD (Mass.) NEWS
JUNE 10, 1915

"TOO PROUD TO FIGHT."

Recently there was presented in Milford a moving picture that should have stirred as much of a rumpus among a certain set of people as "The Birth of a Nation" has kicked up among the colored population. To give a clue as to the offensive calibre of the film in question it is only necessary to indicate that the chief lesson it inculcated comes under a phrase that has been conspicuous of late: "Too proud to fight." During the early acts of the photo play two lovesick swains figure as suitors for the hand of a lovely maiden. As the story runs, one of the lovers is exceedingly bellicose and "leaves no stone unturned" to arouse the fighting instinct of his rival. The latter, however, disregards all the hostile advances and so falls into disfavor in the eyes of the inamorata, and is repulsed by her as a coward.

Ever since President Wilson made his ringing address in Philadelphia on the eve of sending his epoch-making note on the Lusitania horror to the Kaiser, one of its phrases, "too proud to fight," has rolled on scornful tongues with great gusto. How many have leered at the unique idiom cannot be estimated, but the jollying in this town has not been confined to Exchange street workmen. In view of the shower of derision that has deluged the "too-proud-to-fight" address, it is passing strange that the film disseminating that doctrine should have been permitted to have smooth sailing.

But especially irritating is the moral pointed by the picture. In the closing scenes it develops that the too-proud-to-fight suitor sprouts the wings of a hero and rescues the maiden, at the risk of his life, from the jaws of the fire fiend, while the cantankerous fellow turns coward and flees in disgrace from the burning structure. What could be more exasperating to scoffers at the President's banmot than to have the silent drama idealize the too-proud-to-fight idea in human form, and then to immortalize him as the highest type of a hero!

BOSTON (Mass.) TRANSCRIPT

NEGRO PROTESTER FINED

Allen W. Whaley, a Leader in "The Birth of a Nation" Agitation, Pays $5

Allen W. Whaley, who says he is a professor and who has been one of the prime movers in the negro protest against "The Birth of a Nation," appeared in the Municipal Court today, on a continued case, and paid a fine of $5 for speaking on the Common without a permit on June 4. He pleaded not guilty.

NEW BEDFORD (Mass.) STANDARD
JUNE 9, 1915

COMMITTEE'S PROTEST.

READ BY E. B. JOURDAIN ON PICTURE, "THE NIGGER."

Tells Why Presentation of the Picture Based on the Story Was Opposed—Mayor's Attitude Commended.

At a meeting of the committee of citizens that opposed the presentation of the photo-play "The Nigger," in this city, E. B. Jourdain read the following paper last evening:

OUR PROTEST.

In common with all fair minded citizens of New Bedford we are gratified at the fair but decisive manner in which Mayor Hathaway upheld the dignity of his office and served notice that a public license does not bestow the right to defame or insult any class of citizens and that a decree of the chief magistrate must be respected.

Numerous comments and inquiries make it apparent that some citizens do not comprehend the reason for our protesting the picture film, and as the justness of our objection has been impugned we owe it to all concerned to make public our position. There is also a misstatement affecting me personally which I wish to correct: viz—Both an evening paper and the morning paper have quoted Manager Lefebvre as referring to me as his lawyer. I am not and never have been Mr. Lefebvre's lawyer. The only connection I ever had with him was that I started the opposition to this picture: Secured the support of certain eminent citizens: And went with a delegation of colored business men to the mayor and asked that the film be barred because of certain defamatory scenes. At the mayor's suggestion we communicated with Mr. Lefebvre and as a result suspended action until the picture could be shown privately. May 30th the film was exhibited to the mayor and the committee, and it was agreed that, if certain scenes were eliminated and the name changed, the objection would be withdrawn. Mayor Hathaway unequivocally declared the name must be changed, and also that an agreement must be reached between the management and committee concerning the portions to be eliminated. An amicable agreement was reached, and then Mr. Lefebvre stated that his press notice would not go out until Thursday and he needed a little time to select a new name and arrange his advertising, and that he would inform us Tuesday, June 1, what name he had chosen. He said that in some places where the name was changed to the "New Governor" the former name also was given. We told him that would be just as offensive as the original form.

Mr. Lefebvre admitted that he knew when he booked the play, the name had been objected to in many places, and that he anticipated it might be here, which was the reason for the early announcement. The discussion was courteous on both sides and we parted amicably. We have not received any communication from Mr. Lefebvre since. But every person who saw the posters, of all sizes and shapes, flaunting the opprobrious epithet from the bill boards of the city, and those who read the advertized announcement detailing the change (?) of name, know how farcial, how insultingly ridiculous, was the pretence of keeping faith with the mayor and committee. A more barefaced intent to coin race prejudice into advertising capital, a more contemptuous disregard of the order of the chief executive, has not been perpetrated in this city. Mr. Lefebvre not only posted show bills with the interdicted title after the mayor's order of elimination, but he made the offence more glaring by advertising the mayor as a party to the method he employed in changing (?) the name. The mayor was out of the city and the offending signs held sway for several days, but on Friday with Rev. Ramsdell, Rev. MacIntire, I. C. Dade, and J. R. Barreau, we went to Mayor Hathaway, exhibited the newspaper advertisements, reported the posters, all of which was in flagrant disregard of the mayor's orders and the agreement made with our committee, and the mayor, in view of the evidence, applied the only remedy effective under the circumstances, he forbade the production of the picture. To do otherwise would have given the management the advantage of the advertising gained through bad faith. Mr. Lefebvre has only his own breach of faith to blame.

This episode emphasizes the need of efficient censorship of motion pictures at the source of production. A manager who only considers the box office receipts, will put on anything which he considers will attract attention. He ignores the fact, that he operates only by public permission and is bound to act with due regard for the rights of others.

A government report states that 88,000 miles of film was manufactured during the first eleven months of 1914. That bare statement shows the absurdity of the claim made by picture people that the national board of 18h censors is an efficient board. Were it 1035 in number it would have its hands full inspecting an average of over 200 miles of film every day in the year including Sunday. With 135 members inspection is impossible.

Personally, I am something of a moving picture fan, and would be the last to advocate any machinery to unduly obstruct its proper development. I believe its possibilities for good or evil are scarcely conceived. Its power of expressing an idea or portraying an event is unequaled. It speaks to people of all languages and races at the same time and place. The idea is transmitted instantly and effectively. Something of its possibilities is voiced in the stanza:

"One man with a dream at pleasure.
Shall go forth and conquer a crown:
And three with a new songs measure
Can trample a kingdom down."

A local paper has stigmatized as hysterical, the protest against defamatory films voiced by such eminent citizens as Hon. Moorfield Storey; ex-Attorney General Albert E. Pillsbury, Charles W. Eliot, president emeritus of Harvard college; Governor David I. Walsh, Rev. Dr. Crothers, Mr. Rolfe Cobleigh; and a host of other men whose character and mental qualifications assure respect for their opinions in all intelligent circles. We might ask that paper, in the interest of consistency, to review its own files and read the columns of verbose protestation it issued editorially against the production of the Johnson-Jeffries fight film. But we refrain, for of course that was righteous objection to an immoral, though truthful, exhibition of brutality on the part of two highly trained brutes, meeting on equal terms, in fair fight. And it is unthinkable, that the mere incident that the black brute was the victor, in any wise inspired the indignant and vehement protest of that paper against the production of that film.

So we pass that incident and simply invite attention to the general inconsistency of those who criticize our protest, viz: These critics are all protestants themselves, and the only ground for their protests is the fact that we have protested. They evidently do not appreciate the humor of their situation. But we cannot help wondering, if they are so easily roused to protest, what a howl they would raise if they were in our position.

Why do we protest? What is it we protest? People continually ask me those questions. They say there is little race prejudice in New Bedford. And we answer that is the very reason we protest these prejudice-producing scenes or plays. The relations between the races here are better than in any community in this country, and we want to keep them so. New Bedford for over one hundred and fifty years has had her respectable citizens of color; noted for their thrift and intelligence. They were here when there were few race varieties in the community, and they have seen the town grow into a city, and the city become a thriving hive of industry with the most cosmopolitan population of any city of its size. Therefore any production which imputes moral turpitude, or depravity to any particular race in this city, or holds it up to undue public ridicule, contempt, or hate, is a pernicious defamation, an offence against the public welfare, and should be prohibited. Experience proves that injustice to one class begets injustice to other classes. As the noble John Boyle O'Reilly so aptly phrased it—"the health of the nation is perilled if one man be oppressed."

The colored American does not object to the truth being told concerning himself or the history of his race in this country. He does strenuously object to untruths, and to half-truths which are often nothing short of vicious and malicious defamation. If the white-American can afford to face the truth concerning the history of the races assuredly the colored American has no cause to shrink. It would be far better for white and black, if, by common consent, the nation's baleful, shameful past was buried in mutual forgetfulness, and forgiveness, and in the spirit of our martyred Lincoln, "with malice toward none, and charity for all," we could move forward and upward, practicing the doctrine of "all men up" rather than some men down, striving for the good of humanity and the true spirit of Americanism.

It is not the colored man—as many suppose—who raises the race question. It was raised in this country at Jamestown nearly three centuries ago, and the class of negro-phobists typified by the Tillmans, the Vardamans, the John Temple Graves, and that arch type—"Tom" Dixon—never let it rest a moment. They are obsessed with race hate. Other men think and talk business, politics, and religion from a broadly humanitarian view-point, but they see all things through the distorting lens of race hate. They are aggressive. They seek to instil their poison among all classes south and north. With them the end justifies the means, and they stop at nothing to accomplish their aim. Fraud, corruption, bribery, perjury, arson, and murder have been unhesitatingly employed by the school that produced these men, and by the class they lead today. And when the voice of public opinion is roused to condemnation they plead in defence that the negro is a vicious criminal and must be terrified into subjection.

Reconstruction! That term is the synonym to the south for "the sum of all villainies." We are familiar with the southern exposition of reconstruction, we do not accept it. But if we did we should have no apologies to assert that apologies are due to the black American, not from him, for the doings of that period as well as those which preceded.

For the sake of arguing the question let us assume that, the claim that reconstruction was a crime against the white south, is true. For answer we file a demurrer, and say what then?

On the one hand let us pile up every crime, and every alleged crime by the freedmen against the white south either during reconstruction or since.

On the other hand pile up all the crimes of the white south against the black man during the two hundred and fifty years of heathenish bondage and the fifty years of Ku Klux Klan murders, political frauds, bribery, perjury and basefaced robbery of suffrage rights: Peonage. Mob violence at any and every pretext: Unconstitutional legislation which strips them of ordinary civil privileges accorded the veriest alien. And last and worst of all the absolute failure of southern laws to protect the colored women of the south from the white man's lust today.

In whose favor does the balance stand in the sight of a just God? Who has the right to cast stones? If the negro stole money he only robbed those who had robbed him. But the claim that the reconstruction negro was a lustful brute is the most damnable libel of them all. Even the most bitter negro haters of the south had not conceived that idea at that time. Even as late as 1889 Henry Grady, the most persuasive orator of the south, stood in Boston, and praised the fidelity of the negro to southern womanhood.

What standing then have these special pleaders, in the great court of public opinions, who seek public sanction for their unlawful and inhuman acts by the plea of Negro degradation and vice.

One of the cardinal principles of equity is that—"He who comes into equity must come with clean hands." Another is that—"He who seeks equity must do equity."

The Negrophobist north and south is stopped to plead the Negro's failings in justification for a denial to him of civil and political rights, because their own great crime against the Negro was responsible for the worst traits and condition of the Negro. No man is entitled to take advantage of his own wrong against a fellow man.

One plea is that they want to redeem the south from domination of ignorance. A most worthy motive, but is it true?

Every revised constitution in the south is drawn with the openly avowed purpose to shut out every black voter possible, educated or ignorant, and at the same time permit every white man, no matter how ignorant, to have the right to vote. And Senator Tillman, declared in the South Carolina legislature, that there were at least ten thousand white men of voting age in South Carolina who were so ignorant that they would not understand the constitution when read to them, and yet he would not take the vote from one of them while he would deprive every Negro of the right to vote.

Do those constitutions seek the elimination of ignorance?

Not at all! They put a premium on ignorance under a white skin.

We believe that at heart the great majority of the American people are for justice: But a passive majority is never effective against an aggressive minority. Wendell Phillips said: "Republics exist only upon tenure of being agitated: Agitation is essential to right public opinion which should be omnipotent and resolute."

Massachusetts born and bred, we were taught in childhood that this nation was founded upon a protest against the denial of personal rights. Our childhood heroes of the Revolution were Sam' Adams, Warren, Hancock, and the Negro patriot Attucks. We grew up with the unwavering faith that the Massachusetts bill of rights, was a living declaration of fundamental law; we are too old now to revise our opinion, and do not intend to try.

We do not believe that civilization can be perpetually turned backward! We do not believe that Christianity can be continually made a mockery!

And we have faith in the courage, constancy, and capacity of the colored American. The race that in the blackness of slavery's night, coined its sorrows into song;—and singing through the darkness, singing through the night, fixed its gaze on the north star, which led on to war's red manger wherein the freedom of the race was born.

We are not anarchists! We are not aliens! We are Americans! By birth, breeding, and association. Our labor has helped clear its forests and enrich its soil. We have proved the quality of our devotion by the world old test of trial by combat, and upon war's red touchstone our love of country was not found wanting. To the land which had given us only bondage and degradation, we magnanimously gave our utmost devotion, even life itself! And from that land today, we have earned the right to demand at least—fair play.

BOSTON (Mass.) MORN. HERALD
JUNE 11, 1915

JUDGE FINES 9 NEGROES IN FILM PROTEST CASE

Public Speaking Without Permit and Loitering the Charges.

Nine Negroes arrested in front of the Tremont Theatre during the recent protests against "The Birth of a Nation" were found guilty of minor offences in the municipal court yesterday, and were fined $5 each. All paid.

Allen W. Whaley, a lecturer, who uses the title "Professor," was arraigned on a charge of speaking on the Common without a permit. As he explained it to Judge Parmenter, he went on Common mall, opposite the theatre, to air his opinions, and while there took care to see that he did not remain longer than seven minutes in any one spot. The court, however, refused to consider his precaution in the light of an excuse and adjudged him guilty.

Everland Washington, who appeared to answer a complaint of sauntering and loitering, said he had heard there was to be a demonstration and went to see it. As he was waiting for it to start an officer took him into custody. He was declared guilty. The others found guilty of sauntering and loitering were Miss Pevin W. Jones, Mrs. Jane Posey, Mrs. Estelle E. Hill, Jacob K. Johnson, Augustus Granville, Carl T. Pim and James Kingsley.

BOSTON CHRIS. SCIENCE MONITOR
JUNE 11, 1915

FILM PROTESTERS FINED

Nine negroes arrested in front of Tremont theatre recently for obstructing the sidewalk in expressing their disapproval of the film play, "The Birth of a Nation," were fined $5 each in the Municipal court, Friday.

BOSTON (Mass.) TRANSCRIPT
JUNE 11, 1915

Negro Protesters Pay $5 Fines

The eight negroes who were arrested in front of the Tremont Theatre recently while taking part in a "promenade" protest against "The Birth of a Nation," were each fined $5 in the Municipal Court yesterday, and all paid. They were accused of sauntering and loitering. Those fined were Everland Washington, Miss Pevin W. Jones, Mrs. Jane Posey, Mrs. Estelle E. Hill, Jacob K. Johnson, Augustus Granville, Carl T. Pim and James Kingsley.

BOSTON (Mass.) JOURNAL
JUNE 11, 1915

NEGROES FINED $5 IN POLICE COURT

Eight Were Found Guilty of Loitering Near Tremont Theatre.

The Municipal Court was crowded with negroes yesterday when eight negroes, three women and five men, were placed on trial on the charge of sauntering and loitering in front of the Tremont Theatre on the night of June 7, where "The Birth of a Nation" is being produced.

According to the testimony of the arresting policemen 34 couples, headed by the three women, paraded up and down Tremont street in front of the Tremont Theatre, crowding pedestrians into the street or preventing them from passing. During the trial Clement G. Morgan, a negro, counsel for the defendants said:

"These people went there to register a silent protest—to show that we mean absolutely what we say, that we want that objectionable play taken away from Boston."

All of the defendants were found guilty and each fined $5 by Judge Parmenter. All appealed and each was held in $100 bonds for the July session of the Superior Court. The names are: Miss Reven W. Jones, Mrs. Jane Posey, Mrs. Estelle E. Hill, Jacob K. Johnson, Augustus Johnson, Evland B. Washington, Carl T. Pinn and James H. Kingsley.

In the morning session of the Municipal Court, Allen W. Whaley, a negro, who gave his occupation as a lecturer and teacher, was found guilty by Judge Parmenter of making a speech on the Common Friday night without a permit. He paid a fine of $5. Whaley made a speech, according to the police, protesting against the production, "The Birth of a Nation."

BOSTON (Mass.) JOURNAL
JUNE 11, 1915

"AIRY, FAIRY LILLIAN" OF THE FILMS

One of the noted Gish sisters, favorite actresses in the big Griffith productions, who appears as the Northern heroine in "The Birth of a Nation," at the Tremont.

BREESE TO STAR WITH THE LONERGAN PLAYERS

Popular Actor to Appear at Majestic Week After Next in "The Spendthrift"—"Boz" to Be Manager of the Park Theatre.

By E. F. Harkins

Edmund Breese will appear with the Lonergan Players at the Majestic Theatre the week after next in "The Spendthrift," one of Porter Emerson Browne's modern morality plays. Mr. Breese starred in the same play several years ago, since which time, by the way, he has traveled far and wide as the featured player in various film productions. But last spring he came to Boston as visiting star with the stock company then engaged at the Majestic and his appearances in "The Lion and the Mouse" and in "The Master Mind" were prodigiously successful.—a striking tribute certainly to Mr. Breese's popularity.

W. Fred Bossner, who is known all over the film world as "Boz," will take charge of the Park Theatre after this week. Mr. Bossner is one of the Paramount exhibition specialists; that is to say, his expertness concerns chiefly the proper presentation of the film plays dispensed to picture houses through the medium of the Paramount organization, which handles the productions of the Famous Players, Lasky and Morosco-Bosworth companies. Good films may be hurt by poor production. "Boz" is bent upon excluding poor presentations from the Paramount program. Only in this way, he says, can the theatre do justice both to the manufacturers and to the film followers.

Mr. Bossner is a typical film expert, young, observant, energetic, intensely eager to provide ideal conditions for the pleasure of the public, equally intense in his enthusiasm over the accomplishments and the prospects of the movies. He is a native of Pennsylvania, who took Greeley's advice literally and trekked West after some experience as telegraph operator and train despatcher on the New Haven. For a while he worked on the Salt Lake Herald. It was in Boise, Idaho, that he hitched his wagon to the movies boom, nine years ago, and he has been climbing the ladder steadily ever since.

"Boz" finds that, for the time being, at any rate, the long film play has many friends in Boston, and, therefore, for next week he has secured "The Arab," a five-act film, with Edgar Selwyn, Lois Meredith and Theodore Roberts in the principal roles, and "Brother Officers," a four-reel play, in which Henry Ainley takes the leading part.

"Through the heroic efforts of a few managers, aided by the Lambs and other theatrical clubs," says Rennold Wolf in the Morning Telegraph, "the Actors' Fund has come solvent through the most trying fiscal year of its history. From numerous benefit performances alone there was added to the fund's treasury $58,000.

"Of the foregoing amount, about $38,000 was gained from the three performance of the Lambs Club at the Century Theatre. Daniel Frohman, the president of the fund, raised $30,000 by his benefit performances in New York, Chicago, Boston and other cities. Sums raised in various other ways make the total haul of the year $76,000. This sum represents a trifle more than the cost of the maintenance of the fund and the fund's home during the year.

"Since the fund has no endowment, the same strenuous efforts must be repeated next season, for there is little reason to believe that the hardships among playerfolk will be less, while present conditions prevail. However, Mr. Frohman and his associates are to be congratulated in having met and survived a crisis."

The most noted sisters appearing in photoplays are Lillian and Dorothy Gish, who are officially described as "the two favorite actresses of the big Majestic-Reliance studios, out in Los Angeles, where D. W. Griffith, director of 'The Birth of a Nation' and other Mutual lesser films does most of h's work." In the Birth of a Nation, Lillian Gish impersonates Elsie Stoneman, daughter of the congressman who sows trouble for Reconstructionists. The airy, fairy Lillian found it no easy task, for Mr. Griffith is a stern generalissimo and the staging of the Civil War and Reconstruction scenes occupied eight full months.

The orchestra that plays the music accompanying "The Birth of a Nation" is not only one of the largest, but also one of the most select ever assembled for a theatrical entertainment. Most of the other big houses being closed for the vacation season, their best men have been engaged to augment the regular Tremont band. "In fact," runs one of the announcements, "there are no less than four regular theatre leaders in 'The Birth of a Nation' music pit nowadays, and the beautiful violin obligato of the love strain in the second part is always played by one of these specially skilled artists. That pretty bit of music, by the way, has been scored for pianoforte and voice and published under the title of

BOSTON (Mass.) POST
JUNE 11, 1915

FINED $5 FOR THEIR PROTEST

Nine Colored Men and Women in Court

The nine colored men and women arrested since a week ago Friday night for violations of the city ordinance during their "silent" protest against the production of the "Birth of a Nation," at the Tremont Theatre, were all found guilty by Judge Parmenter in the police court yesterday and were fined $5 each. All appealed, but Allan W. Whaley of 30 Windsor street, who describes himself as a lecturer and teacher. He paid the fine. The others furnished $100 bonds each for trial in the Superior Court.

SOMERVILLE (Mass.) JOURNAL
JUNE 11, 1915

Tremont Theatre.—The stories of "The Birth of a Nation" having been booked in Providence, Springfield, Pittsfield and other New England cities are absolute fakes according to Henry MacMahon, manager of the play now at the Tremont Theatre, Boston, who gives out the following statement: "As a matter of fact, 'The Birth of a Nation' will not be played in any motion picture house in New England, but sometime after the Boston run it will be presented with regular traveling companies in the so-called 'two dollar' theatre of each important city. The smaller cities will not be touched at all. The play passed the century milestone last Saturday evening, and it may run in Boston for three months to come."

Boston Record (Mass.)
June 11, 1915

"Birth of a Nation" Wins

A decision of great interest to the theatrical world and the playgoing public was rendered by Judge W. F. Cooper of the Chicago Superior Court in the case of J. J. McCarthy, general manager of "The Birth of a Nation" company, versus the City of Chicago. The decision, copies of which have reached Boston, permitted the run of the Griffith film spectacle at the Illinois Theatre in that city.

It seems that Mayor Carter Harrison had granted a license to the film, which the present mayor, William Hale Thompson, subsequently revoked. Mr. Thompson contended that the play would engender anti-negro animosity. In granting to McCarthy an injunction restraining the mayor and police chief from interfering with the presentation of the film, the court said:

"This last ground, that it will engender race animosity, is based purely on assumption. To find that this is a good objection to the allowing of the injunction, this Court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last half century. This Court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the canvas were of two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably. . . . This Court is satisfied from the evidence that in this photoplay the black man and the bad white man are equally prominent figures. . . . No one race or nationality has greater right under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters as presented by continuing to conduct themselves as law-abiding citizens, who do not expect greater rights from the law than it allows all other men or nationalities."

CABLE ADDRESS CLIPBURO
CLIPPING FROM NEW YORK WORLD
Date JUN 12 1915

"BIRTH OF A NATION" STAYS IN BOSTON.

NEW CENSOR BOARD FINDS PICTURE NON-OBJECTIONABLE.

A notable victory was won in Boston, Mass., on Wednesday, June 2, by "The Birth of a Nation" management that has been presenting the photo-play at the Tremont Theatre, in that city. The opponents of the Griffith picture jammed through the Legislature the previous week the so-called "Three Men" Censor Bill, which provided that any play could be stopped without any reason being assigned and simply at the pleasure of two out of the three following officials: The Mayor, the Chief Justice of the Municipal Court and the Police Commissioner. The bill was promptly signed by Governor Walsh, and the opponents joyfully looked forward to the end they had aimed at, namely, the driving of the Griffith spectacle out of Boston.

Mayor Curley, Chief Justice Wilfred Bolster, and Police Commissioner Stephen O'Meara, decided to see for themselves the object of the attacks. They visited "The Birth of a Nation" at different times, individually. Then on Wednesday they gave a hearing to the counsel for the picture's opponents and the counsel for the theatre. John F. Cusick, the sole theatrical counsel, was faced by former U. S. Assistant Attorney General William H. Lewis and Butler R. Wilson. J. Mott Hallowell, represented the white protestants. The hearing lasted two hours, after which the board of censors went into executive session.

After a short session Mayor Curley, in behalf of the board, issued a statement, "Having witnessed the performance, heard counsel, and having given full consideration to the entire subject, we have decided that the license of the theatre should not be revoked or suspended."

Probably no more astonished body of people could be found anywhere in the world than the makers of this censorship measure thus finding themselves confounded by their own devices.

BOSTON (Mass.) JOURNAL
June 12, 1915

MIRIAM COOPER - TREMONT

BOSTON (Mass.) TRANSCRIPT
JUNE 12, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into ah this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

BROOKLINE (Mass.) TRANSCRIPT
JUNE 12, 1915

TREMONT THEATRE.

According to Henry MacMahon, manager of "The Birth of a Nation," there is no truth in the stories that this wonderful production will be seen at other cities in New England besides Boston.

With such a positive denial, all would do well to take advantage of the Boston engagement.

SPRINGFIELD (Mass.) REPUBLICAN
JUNE 12, 1915

The actual propositions of the [illegible] are seen to be reasonable. We are the last [illegible] the world that can refuse argument and arbitration. And war, if it must come, should be delayed as long as possible. The [illegible] fault-finders say we are [illegible] prepared. If so, why hurry [illegible] war? If Germany actually wishes to be at war with us, we cannot well avoid that calamity, but meanwhile let us use ordinary prudence,—avoid crossing the ocean in belligerent ships, or ships that carry munitions of war. We have a right to sell them, but need not sit on them when they explode. What was reason last year is reason yet.

There is some disappointment at the failure of the new censorship board to revoke the license of the Griffith and Dixon photo-play, which public opinion and the clear intent of the General Court in passing the much-needed law, expected to be the result. But this disappointment is tempered by the reflection that the fangs of this copperhead snake, crawling out of his Kuklux hole, so many years after the Kuklux had been smothered, have been extracted, and the virtues of the Negro race are now recognized where originally nothing but hatred was manifested. True it is that the laudation of the midnight maranding by the Kuklux is still a part of the play, which falsifies history in this, as in most other respects. The truth about this instrumentality of darkness has been lately told by Mr Dubois, from the authentic records of the period. "The knights of the White Camelia killed 167 Negroes in one uprising near New Orleans. In six counties of Arkansas the KuKlux killed 50 and flogged 500," in the whole state more than 700 were killed. The klan was organized to disfranchise Negro voters; they are now generally disfranchised, and the KuKlux have ceased their outrages. Had they been needed to protect white women, disfranchisement would have made no difference."

Mistakes were made, of course, in the difficult and hazardous work of reconstruction; but they were made more by the southern whites than by the blacks or their northern friends. Dr Dubois well says that it would be hard to find in history an experiment in governing a conquered country more successful than our reconstruction of the discordant slave states after emancipation. The condition of Scotland for 30 years after the Jacobite rising of 1715 may well be contrasted with the 30 years from 1865 to 1895 in the seceding states. This is the period that Dixon constantly misrepresents. The Journal, which upheld Dixon from first to last, misstates the fact when it says the new censorship "has unanimously decided that the 'Birth of a Nation' should not be prohibited in Boston." It has merely refused just now to revoke the license of the money-getters, and profuse money-spenders of the Tremont theater. Probably it will never be renewed; but Boston, like Springfield and Chicago, will be free from this attempted insult to a loyal and indispensable race of free citizens."

The story of John Brown in Kansas and Virginia has been made the subject of numerous novels, one of which was published years ago by the late Elbert Hubbard, and, like most of his writings, gave a very [illegible] though eulogistic view of that hero. The best of them was perhaps that which the London Times printed in its columns when it was engaged in promoting the raid of Jameson and Cecil Rhodes on the Boer republic, which had so bad a result and practically brought on the costly Boer war. Its author called himself Arthur Patterson; it was a very good picture of affairs in Kansas in 1856-58, and a recognition of the generous traits of Brown, well known to all who had dealings with him. The story has now been wrought into a three-act play by Prof Gilmer of Tufts college, which will be acted at Somerville this week, by a semiprofessional company, on the 10th, 11th and 12th of June. It follows the historic sequence of events fairly well, but places at the Adirondack home of the Brown family (now part of a state park of New York) the final decision of Brown's Virginia plans, which was really made elsewhere. With good acting, which may be expected, it seems likely to be a successful drama, and may readily be turned into the modern fashion of a photo-play as a contrast to the Dixon perversion of history. It would probably be forbidden a license in Richmond, Charleston and New Orleans; but might have the run that "Uncle Tom's Cabin" has had for 60 years in other American cities, and some of the European towns. When Brown in 1858 was taken in Boston to see one of the early performances of Mrs Stowe's drama he was disposed to regard it as a real pursuit of a fugitive slave and rose up in his seat to stop it. The characters in [illegible] new play are mostly real persons, but [illegible] acts are romantically treated. Forbes, nephew of English Garibaldiag, is the villain of [illegible] piece.

[illegible] a Nation" may go

NEWBURYPORT (Mass.) NEWS
JUNE 12, 1915

No Bookings Outside Boston.

The stories of "The Birth of a Nation" having been booked in Providence, Springfield, Pittsfield and other New England cities are absolute fakes according to Henry MacMahon, manager of the play now at the Tremont theatre, Boston, who gives out the following statement:

"We have positively not arranged for any showing whatsoever of D. W. Griffith's great film spectacle in New England outside of Boston. Every statement printed in smaller cities to the effect that certain theatres or certain managers were to get 'The Birth of a Nation' is absolutely untrue. Such reports seem to have been circulated by moving picture house managers for the purpose of getting a little cheap publicity in their home towns. They have returned from Boston or New York and gravely told the managers that they were soon to have 'The Birth of a Nation.' In several cases these false statements have been followed by protests against the 'bookings,' and once or twice the mayors have proceeded to 'suppress' the purely hypothetical and imaginary presentation. Moving picture house managers who have adopted this misleading form of advertising have simply succeeded in making everybody connected with these hypothetical movements ridiculous. As a matter of fact, 'The Birth of a Nation' will not be played in any motion picture house in New England, but sometime after the Boston run it will be presented with regular traveling companies in the so-called 'two dollar' theatre of each important city. The smaller cities will not be touched at all. The play is now in its ninth week in Boston at the Tremont theatre there. It passed the century milestone last Saturday evening, and it may run in Boston for three months to come.

BOSTON (Mass.) JOURNAL
JUNE 12, 1915

"BIRTH OF A NATION" STILL DRAWS CROWDS

"The Birth of a Nation" is now flourishing in its tenth week at the Tremont theatre, and there is no immediate prospect of its leaving that comfortable playhouse, where indoor dramatic entertainments may be enjoyed on the warmest days. The run so far is really equivalent to a four months' run of the average drama, for twelve performances a week, including daily matinees, are given. Long ago the gross attendance reached 100,000, and it is probable that the larger proportion of Boston's theatregoing population have seen the play. In the crowds now are many people from all over New England.

The characters in "The Birth of a Nation" story are unusually interesting to the spectators. Lincoln, Grant, Lee, Thaddeus Stevens and other dominating personalities of the Civil War period are shown. Then there are the warrior heroes on both sides of the struggle, the beautiful women, the wildly adventurous Ku-Klux and the carpet bagger mobs of the Reconstruction regime. The filmed narrative is accompanied by orchestral music that brings out fully its emotional possibi-

BROOKLINE (Mass.) CHRONICLE
JUNE 12, 1915

The stories of "The Birth of a Nation" having been booked in Providence, Springfield, Pittsfield, and other New England cities are untrue, according to Henry MacMahon, manager of the play now at the Tremont Theatre, who says that every statement printed in smaller cities to the effect that certain theatres or certain managers were to get "The Birth of a Nation" is absolutely false, such reports having apparently been circulated by motion-picture house managers for the purpose of getting a little cheap publicity in their home towns. In several cases these false statements have been followed by protests against the alleged bookings, and once or twice the Mayors have proceeded to "suppress" the purely hypothetical and imaginary production.

"The Birth of a Nation" will not be played in any motion-picture house in New England, but some time after the Boston run it will be presented with regular traveling companies in the so-called two-dollar theatre of each important city. The smaller cities will not be touched at all. The play is now in its ninth week in Boston at the Tremont Theatre. It passed the century milestone last Saturday evening, and it may run in Boston for three months to come.

BOSTON (Mass.) RECORD
JUNE 12, 1915

~~Lillian Gish Expects to Be~~ Playing "Birth of a Nation" About Fifty Years Longer

By Esther Hoffman

Lillian Gish's shadow self was found comfortably perched in a corner of the Tremont Theatre picture booth when I came to inquire how much longer she expected to be connected with "The Birth of a Nation."

"Oh, about 50 years," replied the astral Lillian carelessly.

"Impossible!" said I. "You will be an old woman!"

"That might make some difference on the old-fashioned stage," she said. "It might even permit me to do a Rose Coghlan stunt and celebrate my golden jubilee after due lapse of time. But in the movies we shadow-actresses—like Rider Haggard's heroine 'She'—are immortal, eternally young, eternally beautiful. Time cannot carve wrinkles in our faces, nor dull our eyes, nor whiten our hair, nor coarsen our fairy forms. It can only make unfashionable our gowns, and in this case that is no hardship, because my dresses in this picture are all of the vintage of 1861-'70!"

"But where will you be enacting 'The Birth of a Nation' in A. D. 1965?"

"In the Arctic Amusement Company's air-dome at the Pole or possibly at Monrovia, Liberia. Probably though, 'The Birth of a Nation' will be a textbook by that time, and we shall be playing the Antipodean high school route, with occasional half week stands in the grammar schools."

"Won't the film wear out?"

"Yes, this particular positive in which you see me may wear out, but the negative's practically immortal and my shadow will simply fly to the next set of positives and nest there."

"Is it tiring to have so many shadow selves?"

"Not at all. Elsie Stoneman in 'The Birth of a Nation' never gets confused with Annie Lee of 'Enoch Arden' or the motherf in 'Judith o Bethulia' or the daughter in 'The Battle of the Sexes' or any of my other characters. I drop them all when getting into a new part. My shadow selves return to me only as pleasant recollections during leisure times or as messengers of triumph from far distant cities. It is ever so much better than being a legitimate actress of the old sort, for here in this new art one can scatter one's personality lavishly and pleasureably."

LILLIAN GISH.
Who expects to be playing in "Birth of a Nation" 50 years from now.

DORCHESTER (Mass.) BEACON
JUNE 12, 1915

Mass.

TREMONT THEATRE.

The stories of "The Birth of Nation" having been booked in Prov dence, Springfield, Pittsfield and oth New England cities are absolute fak according to Henry McMahon, ma ager of the play now at the Tremo Theatre, Boston, who gives out the following statement:

"We have positively not arranged for any showing whatsoever of D. W. Griffith's great filmed spectacle in New England outside of Boston. Every statement printed in smaller cities to the effect that certain theatres or certain managers were to get 'The Birth of a Nation' is absolutely untrue. Such reports seem to have been circulated by moving picture house managers for the purpose of getting a little cheap publicity in their home towns. The smaller cities will not be touched at all. The play is now in its ninth week in Boston at the Tremont Theatre there. It passed the century milestone last Saturday evening, and it may run in Boston fo three

MOTION PICTURE WORLD (N. Y. City)
June 10, 1915
Patrol Boston

NO "BIRTH OF A NATION" DECISION.

A decision as to whether "The Birth of a Nation" will be permitted to continue to run in Boston may be handed down by the new newly created censor board in the near future. Each of the members will see the film in order that they might better judge its character.

The board held its first meeting last week and organized with Mayor Curley as chairman and License Clerk John M. Casey as secretary. In the meantime, the management of the Tremont theater, where the film is showing, is circulating a petition which will be presented to the board. None of the members of the board will comment on the film until they meet in executive session.

It is claimed by politicians of authority that this bill would have never become a law had the lobbyist engaged by the management of "The Birth of a Nation" known what he was doing. Politicians of state wide fame claim that this lobbyist fell into his own trap.

This lobbyist, in endeavoring to draw up a bill that would protect that film's interests and appease the colored protestants, suggested the idea for the present bill which gives arbitrary power to the board composed of the Mayor of Boston, the police commissioner and the chief justice of the municipal court.

BROOKLINE (Mass.) TRANSCRIPT
JUNE 12, 1915

("The Birth of A Nation.")

The *New Republic* admits to its pages an article exulting in the success of certain attempts to exclude "The Birth of a Nation" from production in St. Louis. It does not appear that the writer of the article had seen this motion-picture spectacle actually performed. Much of the prejudice against this perfectly legitimate photoplay would be dissipated if those who indulge in bitter abuse had firsthand impressions of their own on which to base their opposition instead of relying on superficial and mistaken impressions gained from unre-

liable sources. As a play which aims patriotically and even fervently to bridge the gulf between Southern and Northern prejudices and to utter a much needed warning of the horrors of war, there is much to be said in its favor, and its production would surely be not less welcome in a city like St. Louis, where its Southern flavor would revive sweet or saddening old-time memories and traditions, than here in our northern cities.

The Billboard
Cincinnati, Ohio

1915 BIRTH OF A NATION

Will Not Be Barred in Massachusetts

Boston, June 3.—The management of the photoplay, Birth of a Nation, which had been shown at the Tremont Theater in spite of the determined opposition of a group of white and colored agitators, won a notable victory yesterday, when the "Three Men" Censor Board ruled that the picture would not be barred in the State.

The opponents of the play jammed through the Legislature last week the so-called "Three Men" Censor Bill, which provided that any play could be stopped without any reason being assigned and simply at the pleasure of two out of the three following officials: The Mayor, the Chief Justice of the Municipal Court, and the Police Commissioner. The bill was promptly signed by Governor Walsh.

After giving a two-hour hearing to the counsel for the opponents and the theater, the Board of Censors went into executive session, shortly after which the following statement was issued:

"Having witnessed the performance, heard counsel and having given full consideration to the entire subject, we have decided that the license of the theater should not be revoked or suspended."

BOSTON (Mass.) POST
JUNE 13, 1915

Tremont Theatre

"The Birth of a Nation" is now flourishing in its 10th week at the Tremont Theatre, and there is no prospect of its leaving that cool and well ventilated playhouse where indoor dramatic entertainment may be enjoyed on the warmest days. The run, so far, is really equivalent to a four months' run of the average drama, for 12 performances a week, including daily matinees, are played. Long since the gross attendance reached six figures, and it is possible that the larger proportion of Boston's theatregoing population have seen the play. In the crowds now are throngs from the rest of the State, and from other parts of New England. The filmed narrative is accompanied by orchestral music that brings out fully its emotional possibilities. The photography, it is believed, has never been equalled, and the entertainment as a whole marks a new era in stage annals by reason of grouping anew the various factors into one synthetic and artistic whole.

BOSTON (Mass.) POST
JUNE 13, 1915

1708

Of the 20 important "Birth of a Nation" principals whose names appear in the programme of the play at the Tremont Theatre, 18 owed their start to "stock," and only two, Mae Marsh and Miriam Cooper, jumped directly from private life to the camera stage. I've been interested to learn that several began their theatrical careers in New England, notably Henry B. Walthall, whose early seasons were spent in a Providence stock company, and Walter Long, who was born in Milford, N. H., was educated at Nashua, and joined a local stock company in 1903. Miss Marsh and Miss Cooper were convent girls, and the thought of either going on the stage was the remotest thing in the world from the mind of the parents. Robert Harron, one of the young soldier lads in the film, worked his way from a Biograph errand boy's job to the very forefront of the pictures. D. W. Griffith noticed the $3-a-week accession to the office force and encouraged the lad to improve himself. In a few years Harron was promoted from the office stool to the range of the "camera eye." He did so well that when Griffith was appointed director-in-chief he took Harron to California with him for steady employment in his biggest feature productions.

Spottiswoode Aiken is a Scotchman, and Josephine Bonaparte Crowell is a Canadian, while in the film they are Dr. and Mrs. Cameron, a South Carolina couple. Griffith, Walthall, Miss Cooper and Miss Marsh are native Southerners. The only principal of German origin is George Seigmann, who was born in Bavaria, but was brought to this country by his parents when very young. Lillian Gish was formerly a child dancer in Sarah Bernhardt's company. Joseph Henabery and Ralph Lewis were already famous character actors before they went into the movies, and Griffith selected one to play President Lincoln and the other to enact General Stoneman (Thaddeus Stevens). Mary Alden, playing the Creole mulatto (Lydia Brown) in the film, is a white Creole from New Orleans, and an emotional actress of distinction. In brief, Mr. Griffith selected prominent players from all parts of the country for the principal roles, and the result shows in the marvellous all-round excellence of the work.

BOSTON (Mass.) COURIER

JUN 1 2 1915

TREMONT THEATRE.

The stories of "The Birth of a Nation" having been booked in Providence, Springfield, Pittsfield and other New England cities are absolute fakes according to Henry McMahon, manager of the play now at the Tremont Theatre, Boston, who gives out the following statement:

"We have positively not arranged for any showing whatsoever of D. W. Griffith's great filmed spectacle in New England outside of Boston. Every statement printed in smaller cities to the effect that certain theatres or certain managers were to get 'The Birth of a Nation' is absolutely untrue. Such reports seem to have been circulated by moving picture house managers for the purpose of getting a little cheap publicity in their home towns. The smaller cities will not be touched at all. The play is now in its ninth week in Boston at the Tremont Theatre there. It passed the century milestone last Saturday evening, and it may run in Boston for three months to come."

PITTSBURGH (Pa.) DISPATCH
JUNE 13, 1915

along the line.

BOSTON has its own board of censors. When the sensational film, "The Birth of a Nation," first went there, riots followed, and a bill was jammed through the Legislature creating a board of censorship to consist of the Mayor, the Police Commissioner and the Chief Justice of the Municipal Court. The law gives this board the power to stop any play or motion or other picture being shown in Boston, and that without having to report any reason. The intention, primarily, was to drive the Griffith film out of Boston, but after several hearings of the matters under dispute, the new censor board refused to revoke the license granted "The Birth of a Nation." Mayor Curley had already secured a concession from the film people, they having cut out the scene of a Negro chasing a white girl until she jumps from a cliff and is killed. Of course Boston still has its Watch and Ward Society, which aims to keep the Boston stage at least semi-respectable, but this society's edict is so often futile. The new board is legal, and its orders will be obeyed. This brings up the thought that it may not be long until every city in the land will have a small board of censorship, with peremptory powers, and with the [illegible] of graft, show managers will be at their mercy. It is not a pleasant outlook, but theatrical producers cannot lay the blame upon anyone but themselves. They brought the condition which will fall heaviest on their own heads.

[illegible]-tocz!

CLIPPING FROM Globe
Boston Mass
6-13-15

"The Birth of a Nation" Continues at the Tremont

"The Birth of a Nation" is in its 10th week at the Tremont Theatre, where the run so far is really equivalent to a four months' season of the average drama, for 12 performances a week are played. Long since the gross attendance reached six figures.

The daily matinees enable suburban patrons to combine theatregoing with a daylight shopping excursion, and the summer schedule of trains makes their return home easy at night.

The great characters in "The Birth of a Nation" story are unusually interesting to the spectators, for Lincoln, Grant, Lee, Thaddeus Stevens and other dominating personalities of the Civil War period are shown. Then there are the warrior heroes on both sides of the struggle, the beautiful women, the wildly adventurous Ku Klux and carpetbagger episodes of the reconstruction regime.

Mr Griffith's filmed narrative is accompanied by orchestral music that brings out fully its emotional possibilities.

Traveler June 15, 1915

"Birth of a Nation"—Tremont

"The Birth of a Nation" is now in its 10th week at the Tremont Theatre. The characters in the story are interesting. Lincoln, Grant, Lee, Thaddeus Stevens and other dominating personalities of the civil war period are shown. Then there are the warrior heroes on both sides of the struggle, the beautiful women, the adventurous Ku Klux and the carpet-bagger mobs of the reconstruction regime. There will be no advance in prices for the afternoon performance on Bunker Hill day.

BOSTON (Mass.) MORN. HERALD
JUNE 15, 1915

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BOSTON (Mass.) RECORD
6-15

Tremont Theatre

Patriotic enthusiasms of Flag Day found plenty of scope in the two "Birth of Nation" performances at the Tremont Theatre yesterday. The story itself brings out the triumph of the Stars and Stripes over the Stars and Bars after four years of internecine warfare. In connection with it there appear vividly the immortal figures of aDniel Webster, the percursor, and Abraham Lincoln, the creator of the New Unionism. Bunker Hill Day will give further occasions of working up enthusiasm to intensest pitch.

As Griffith's great film unrolls the mighty scenes when North and South were at death grapple—the call for troops, the baptism of Bull Run, the guerilla warfare, Sehrman's march, the last momentous struggle at Petersburg, Grant and Lee signing peace at Appomattox—the applause is often practically continuous.

BOSTON (Mass.) POST
JUNE 15, 1915

Ahearn's troupe of cycling comedians with a weird and wonderful collection of freak bicycles [illegible] and Bruce [illegible] in a black face act; the Misses Campbell, two Southern girls with a piano, singing [illegible] Kluting's Japanese [illegible] Samoy[illegible] Japanese specialist.

Tremont Theatre

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American Bo. Mass.
June 15, 1915

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STONEHAM (Mass.) ENTERPRISE
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BOSTON (Mass.) JOURNAL
JUNE 15, 1915

"BIRTH OF A NATION" STIRS PATRIOTS' ARDOR

The patriotic enthusiasm of Flag day found plenty of scope in the two "Birth of a Nation" performances at the Tremont Theatre yesterday. The story of the photoplay brings out the triumph of the Stars and Stripes over the Stars and Bars. In connection with it there appear vividly the figures of Daniel Webster, the precursor, and of Abraham Lincoln, the creator, of the New Unionism. Bunker Hill day will give further occasions of working up enthusiasm to intensest pitch.

A feature of the Tremont Theatre holiday performances is that there is no advance in prices, the matinees (Saturday excepted) being always half the price of the nights.

BOSTON (Mass.) TRAVELER
JUNE 15, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

BOSTON (Mass.) [illegible] GLOBE
JUNE 16, 1915

"The Birth of a Nation" is now being shown in Chicago, and what do you think the censors have made 'em cut out? Well, the after-part showing the colored race's advancement. A technicality is responsible—"it wasn't shown when the original film was inspected."

SPRINGFIELD (Mass.) REPUBLICAN
JUNE 15, 1915

LETTERS FROM THE PEOPLE

THE DAYS OF RECONSTRUCTION

As They Are Estimated by John R. Lynch.

To the Editor of The Republican:—

May I be excused for enclosing a letter clipped from the Chicago Tribune of June 1, by an expert historian. Barring the last paragraph this letter seems to me invaluable as true history, and I wish every leading newspaper might devote a few lines daily, without necessary reference to the photoplay to the "truth of history" concerning that period. I entirely agree with this letter as to the absolute viciousness of the whole thing as history for the rising generation, and pardon if it seems to me that very great correction could be made without suppressing the whole thing.

My own army experience of over three and a half years gave me something of an acquaintance, in Louisiana, Virginia and South Carolina with the colored people.

C. B. FILLEBROWN.

Boston, June 10, 1915.

☞The article sent by Mr Fillebrown was written by John R. Lynch, author of "The Facts of Reconstruction," and its essental part follows:—

Speaking of the photoplay called "The Birth of a [illegible]"

It is in all essential episodes grounded on historical fact, representing the struggles of that terrible time in the South when the whites, back from war, saw their government taken over by the newly enfranchised blacks controled by the northern carpet-baggers.

What happened with the Negro ascendant and how the white re-established his supremacy is shown with obvious natural sympathy for the South, and no doubt with such hightening of effect as dramatic art has a right to employ. It presents what the South says and the North of our day, at least, is inclined to believe to be truth.

Exactly the reverse of this is true, for there never was a time when any one of the state governments of the South was taken over by the newly enfranchised blacks controlled by the northern carpet-baggers.

That some mistakes were made during the progress of reconstruction will not be denied. How could it be otherwise? The war had just come to an end. Sectional animosity was bitter and intense. The republican party was looked upon as the enemy of the South. No white man could identify himself with the republican party at that time in any one of the southern states without running the risk of being socially ostracised and publicly characterized as an enemy to his section, his state, and his race. Notwithstanding these things, not less than 25 per cent of the white men of that section—men who were to the manner born, many of them ex-confederate soldiers, identified themselves with and became leaders of the republican party. These, in the main, were the men that the newly enfranchised blacks selected as their leaders and whose leadership they loyally and faithfully followed.

I do not hesitate to assert that the reconstructed state governments at the South were the best governments those states ever had before or have ever had since. There never was a time when there was actual physical "Negro domination," or even carpet-bag domination, in any one of the reconstructed states.

The play to which you refer, instead of being "grounded on historical facts," is grounded on historical misrepresentation, without having a single actual fact as the basis of its existence. It is fiction pure and simple, painted from a diseased and prejudiced imagination, with a false and deceptive background as a basis upon which to stand.

STONEHAM (Mass.) ENTERPRISE
JUNE 16, 1915

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ENTERPRISE.
MARLBOR. MASS.
Jun 16 1915

Up to date the receipts of "The Birth of a Nation" are said to have passed the $100,000 mark in Gotham. Who will dare assert in the face of this fact that it doesn't pay better to be consistently knocked than ignored

BOSTON (Mass.) JOURNAL
JUNE 18, 1915

ONE OF FILM MASTER'S DISCOVERIES

Dixie girl, Miriam Cooper, whose talent D. W. Griffith is cultivating and who impersonates the Southern colonel's plucky elder sister in "The Birth of a Nation" at the Tremont Theatre.

NEW CRAIG THEATRE WORK STARTS JULY 1

Craig Players, However, to Continue Performances at Castle Square Indefinitely—McCarthy Returning Triumphantly to the Tremont.

By [illegible] Harbins

Back to Boston, after a triumphal three months' campaign, comes Joseph Jefferson McCarthy, general manager of "The Birth of a Nation" production, who has waged and won the hardest fight any theatrical manager has ever had put up to him. New York, Boston, Chicago—one city after the other has witnessed his successful struggle against what appeared to be overwhelming odds. His latest victory was achieved in Chicago, where he succeeded in securing an injunction restraining the authorities from interfering with the presentation of the big Griffith film play.

Mr. McCarthy has fighting blood. Through his maternal grandfather he is descended from a scion of the Bonaparte family. On his father's side he belongs to the race that has produced the Kellys, the Burkes and the Sheas. He can fight with both fists, so to speak.

New Orleans is his native place, and his family has been prominent for a long time in the Crescent City's theatrical life. It was second nature for him to take up theatrical work. Starting as advertising agent, he climbed up rapidly through one managerial position after another until, last winter, he yielded to the urgent solicitation of Mr. Griffith and resigned the management of a Philadelphia theatre. Then he began to exploit "The Birth of a Nation," first of the $2 films, which is well on its way to a 200th presentation at the Tremont Theatre and toward the 200th mark at the Liberty Theatre in New York.

In "The Birth of a Nation" appear several young actresses who have talent Mr. Griffith discovered and which he is developing rapidly in the productions made under his direction out in Los Angeles, where the Mutual enterprises have their headquarters. One of these is a Southern girl, delicately featured and with that languorous air traditionally attached to the belles of Dixie land. Her role is that of Margaret Cameron, elder sister of the heroic "little colonel," the character so cleverly played by Henry Walthall.

Elsie Janis is returning from London to appear as star in a new Dillingham production, a comedy by Paul Dickey and Charles Goddard, which has been tentatively named "The Missing Link." In the last act, and not until then, Miss Janis will have an opportunity to sing, and probably to give some of her favorite impersonations.

BOSTON (Mass.) RECORD
JUNE 18, 1915

Miss Cooper Wept Pearly Tears --At Least She Says She Did

By Esther Hoffman

Miss Miriam Cooper's shadow self was flitting rapidly twixt film and screen in the Tremont Theatre projection room the other evening when the writer asked her how she managed to attain the emotional effects required in the role of Margaret Cameron, the much loved but long suffering Southern heroine of "The Birth of a Nation."

"Why, certainly, I shall be very glad indeed to tell you," responded the dainty astral form, replica of the real Miss Cooper by Director Griffith's marvellous art. "One advantage of the motion pictures is that the player has as many astral or soul-selves as there are copies of the original negative.

"The report that Director Griffith bullied me into expressing feeling is a mean libel," continued Miss Cooper, smiling charmingly. "Self No. 4, the one in the San Francisco copy, reports to me that California papers assert the director frightened me into crying during the Log Cabin scene in the second part of the picture. I was to lose my position for lack of expression or something, whereupon I burst out crying and Griffith told the Camera man to hurry up and register. No, that incident never happened. Mr. Griffith is too much of a gentleman, too good a friend, to employ any such device."

"I do not believe in excess of expression. Persons of classical features should be careful not to distort them in stage work, for often we see beautiful faces hideously marred by attempts to represent grief or horror in the movies. Instead of spoiling natural good looks, it was decided to apply to the property man of the Majestic-Reliance Studio. You remember the scene in the Log Cabin where I am scared almost to death, and but for the strong arm of manly Capt. Phil Stoneman encircling me would quite faint away. In that scene a tear drop courses down each side of my face.

"George Hogan, our Los Angeles Props, is very resourceful. 'Why not weep pearls?' he suggested. A subdirector at once pointed out that real pearls would be too expensive. 'Well,' said George, 'Aballones are so cheap they are sending them East by the gross for stick-pins. A couple of small ones would be just the thing.' So George got some small but perfect blister pearls and gummed them to my features. Very little gum was used so that in the latter part of the scene the 'tears' would slip down. Mr. Griffith and everybody said the emotional effect was overwhelming. I think too, you can state that it was the first time in the history of the dramatic art that Mother-of-Pearl was employed to enhance a dramatic effect. Regular pearls have been much favored by many of my profession, but Mothers-of-Pearl so to speak have been let severely alone."

The voice of the Cooper shadow-existence faded away until it became undistinguishable from the click-click-click of the picture shutter. Doubt and suspicion seized me.

Were the actorines' astral selves like the "sperits" that mediums are fond of evoking for the delectation of hand-holding groups in dimly lit back parlors? Were they up to tricks like the "sperits?" And did they some-

MIRIAM COOPER.
Who says she shed tears of pearl.

times spring "whoppers" on poor, ghost-ridden humanity?

EASTHAMPTON (Mass.) NEWS
JUNE 17, 1915

THE HUMAN PROBLEM.

In these days of European warfare, Mexican warfare, agitation over the negro film play, "Birth of a Nation," talk about race prejudice, religious differences, labor agitators, etc., etc., it would appear that the following was written only this week. As a matter of fact, it is from the News of 25 years ago. Have we improved in this respect since 1890, despite all our professed Christianity, our uplift movements, etc., etc.? The article was from the Christian Union, and read as follows:

"There is no negro problem; there is only a human problem. The negro is a man, the sooner we forget all else, cease to talk of him, act toward him as an exceptional man, and treat him only as a man, the sooner our problem will be solved, our Negro problem, our Indian problem, our Immigrant problem, all are one. When we forget that there are white men and black men and red men and yellow men, Frenchmen and Germans and Englishmen and Irishmen, Roman Catholic men and Protestant men and Infidel men, and laboring men and employing men, and remembering only that there men, and children of one God and Father of all, and brethren of one great family, we shall have taken the first and fundamental step toward the solution of our problem, which are all one—the problem of realizing the brotherhood of man."

BOSTON (Mass.) JOURNAL
JUNE 19, 1915

SUCCESS ATTENDING "BIRTH OF A NATION"

D. W. Griffith's unparalleled photo-spectacle, "The Birth of a Nation," continues to attract enthusiastic crowds at the Tremont Theatre, where the 11th week of the engagement begins today. The merit of Mr. Griffith's spectacle lies mostly in the marvellous presentation of battle scenes and the pleasing union of the historical and the romantic. No one else has expressed so vividly the romance of the old South, and the success achieved is due to the new art of historical film spectacle, which, in its combination with symphonic music, offers a new kind of grand opera—pictures and music instead of words and music.

The play is now running in Boston, New York and Chicago, and the aggregate attendance has been greater than that enjoyed by any drama that has been before the public for the short period of three and a half months.

PORTLAND DAILY PRESS, FRIDAY MORNING, JUNE 18

TREMONT THEATRE BOSTON

NOW PLAYING

Daily Matinees 2.10 p. m. Evenings 8.10 p. m
(The one best place in Boston to enjoy a really great show!)

David W. Griffith's colossal spectacle of Civil War and Reconstruction.

18,000 people America in the making Comedy and Pathos

THE BIRTH OF A NATION

3000 horses Wild rides of the Clans World's eight wonder

See the Civil War-time exhibit of "The Birth of a Nation" Company on parade in Portland today. Mr. Frank A. Johnson, the manager, will explain about tickets and excursion rates.

PRICES TO SUIT ALL PURSES.
Matinees 25 and 50c. A few at $1.00
Evenings 25, 50, 75, $1.00. A few at $2.00

SPECIAL NOTICE.
"The Birth of a Nationn" will play no other New England city than Boston this season.
Now playing to Equally Enormous Business in Boston, New York, Chicago, Los Angeles and San Francisco.
750,000 people have seen it. Have You?
Special exursion to Boston, July 8th.

A BIT OF "THE BIRTH OF A NATION" REPRODUCED IN PORTLAND STREETS.

Folks who were out on the street yesterday watching the many doings connected with the Moose gathering were startled by a sight that seemed to re-vivify the Civil war past of fifty years ago. Two young women in crinolines seated opposite a gallant Federal soldier and a bold handsome Confederate cadet were leisurely driving in an old fashioned barouche across the side of which was the emblem "The Birth of a Nation."

"Can it be a motion picture?" was asked eagerly by many who thought the motion picture people were having some scenes snapped during the crowded time.

It was not a motion picture however, but the advertisement of one of the greatest motion picture spectacles in the world, namely "The Birth of a Nation" which is now running in Boston at the Tremont theatre to packed houses twice a day. The party who were dressed as the program girls and cadets are dressed in the Boston play, were here to distribute reading matter and formal invitations. They were captained by Frank A. Johnson, a publicity promoter of wide experience in all parts of the country.

David W. Griffith, who made "The Birth of a Nation" spectacle, believes that the future of dramatic art lies in the screen rather than in the old fashioned stage drama. On April 1st, 1914, he set to work laying the ground plans for this great picture. No form of expression seeking to reveal the truths and beauties of life has ever made such progress within a given time as motion photography. Perhaps this is because motion is the essense of realism and life itself is but a part of the impulse of the universe, motion.

Griffith's poetic imagination stretches across dreamy dales, through swaying trees, back to distant mountains with their snow crested tops blazing in the sunlight. It reaches across the lapping waves of the deep blue sea to what seems to the end of the universe. From one of these far away vistas he brings forth the young girl and shows her progress until she comes so close you see a teardrop quiver on her eyelid before it falls to her cheek. And then in a flash you see great plains and on them nations grappling in their death throes and worlds battling for military supremacy. We say with pride that an American invented the technique required to produce them.

PORTLAND EVENING EXPRESS June 6, 1915

AMUSEMENTS. AMUSEMENTS

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LOCAL AMUSEMENTS

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Griffith's poetic imagination stretches across dreamy dales, through swaying trees, back to distant mountains with their snow crested tops blazing in the sunlight. It reaches across the lapping waves of the deep blue sea to what seems to be the end of the universe. From one of these far away vistas he brings forth the young girl and shows her progress until she comes so close you see a teardrop quiver on her eyelid before it falls to her cheek. And then in a flash you see great plains and on them nations grappling in their death throes and worlds battling for military supremacy. We say with pride that an American invented the technique required to produce them.—Advertisement.

June 19, 1915

Portland Res. June 19 (about Boston)

"THE BIRTH OF A NATION."

A development no one would have believed possible a few years ago is seen in the establishment at the Tremont theatre, Boston, of D. W. Griffith's "The Birth of a Nation" as a first class theatrical attraction crowding the house at "two dollar up" prices. The filmed spectacle is now in its fifth week, and patrons enthusiastically declare that it gives a bigger money's worth of entertainment than any of the old-fashioned shows.

"The Birth of a Nation" is indeed more than a film, for nearly one hundred persons are employed in the music and the mechanical effects during the unreeling of this 12,000 feet of celluloid; yet never a word is spoken from the stage during the two and three-quarters hours' performance. Mr. Griffith's photo entertainment combines a pictorial survey of Civil war history and of Reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well known Griffith elan and realism, are particularly effective.

After seeing this marvellous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than by words. Certainly the "indoor drama" cannot henceforth hope to cope with the photo play, so far as spectacular features are concerned.

The daily matinee performances give[n] with 8.10 p. m. are exactly the same [as] when Nor[mal] at night. Besides affording [an] opportunity to cut-of-town people [to] include a visit to the Tremont theatre with a shopping excursion, the late afternoon trains bringing them back from the city in time for supper.

Record, Boston Mass. June 19, 1915

Tremont Theatre

D. W. Griffith's romance of a lost cause and paean to the new patriotism, "The Birth of a Nation" continues to attract enthusiastic crowds at the Tremont Theatre where the 11th week of the engagement begins today. The striking parallel of Griffith's success to that of Sir Walter Scott in the Waverly Novels has occasionally been noted. Like Scott, Griffith portrayed the folklore of the defeated people he was too young to remember but of which the older generation had oft told him. Incidentally, too, the parallel extends yet further for Scott's heroes were the Highlanders of Scotland and Griffith's the Highland Clansmen of the Carolinas. The merit of Mr. Griffith's spectacle is in recognising the futility of war and the unity of the new nation built on the doctrine of Federal sovereignty. No one else has achieved so vividly the romance of the old South, and the success achieved is due to the new art of historical film spectacle, which [in] combination with symphonic music offers [a] new kind of grand opera—pictures and music.

BOSTON (Mass.) TIMES

The Boston Board of Censorship was the fifth notable censorial body to approve "The Birth of a Nation." The others were the California, Illinois and Pennsylvania censors and the National Board of Censorship, which makes its headquarters in New York.

BOSTON (Mass.) TIMES

JUN 19 1915

Mary Alden, who plays the comparatively minor part of the mulatto housekeeper, Lydia Brown, in "The Birth of a Nation," now being shown at the Tremont Theatre, is an emotional actress of much fame in the film world. She reached the height of her power in D. W. Griffith's problem photoplay, "The Battle of the Sexes." Previous to that she had been a stock actress with companies in Hartford and Brooklyn.

Photoplay is returning to the world the lost art of pantomime, says Photoplay Magazine. When acting began it was on the vast outdoor stages of the medieval friars, and in the pine-knot hell and rolling rock thunder of human voice had not much play. Those who squatted, stood or lolled right up next to the exercises were entertained—perhaps—with a monastic jargon of morality verse. But more often the dramatic legend was in bad Latin, which nobody understood save the monks, and they but intermittently. So pantomime grew, and in the univereal art of facial expression and gesture were reproduced most of the human emotions. As the miracle plays gave place to real plays, pantomime refined itself accordingly. It reached its highest effectiveness in the Latin countries, but in the last century, with the introduction of the drawing-room drama of England and France, pantomime has fallen away—especially under the influence of England—until only the photoplay has availed to save it from utter destruction and loss.

STONE[HAM] (Mass.) ENTERPRISE
JUNE 19, 1915

JOHN [illegible], Editor.

BIRTH OF A NATION.

No Bookings Outside of Boston Has Not Arranged for Showings Elsewhere.

The stories of "The Birth of a Nation" having been booked in Providence, Springfield, Pittsfield and other New England cities are absolute fakes according to Henry MacMahon, Manager of the play now at the Tremont Theatre, Boston, who gives out the following statement:

"We have positively not arranged for any showing whatsoever of D. W. Griffith's great filmed spectacle in New England outside of Boston. Every statement printed in smaller cities to the effect that certain theatres or certain managers were to get "The Birth of a Nation" is absolutely untrue. Such reports seem to have been circulated by moving picture house managers for the purpose of getting a little cheap publicity in their home towns.

As a matter of fact, "The Birth of a Nation" will not be played in any motion picture house in New England, but sometime after the Boston run it will be presented with regular traveling companies in the so-called "two-dollar" theatre of each important city. The smaller cities will not be touched at all. The play is now in its ninth week in Boston at the Tremont Theatre there. It passed the century milestone last Saturday evening, and it may run in Boston for three months to come."

Herald, Northampton Mass. June 19, 1915

MILLIONS IN PROJECT FOR FILM PRODUCING

Big Men in the Business to Get Together For $2 Show Pictures

NEW YORK, June 19—Financial and theatrical circles are startled by reports of a powerful Wall street group which is effecting a combination of motion picture productions to be placed in competition with the principal theaters of the country.

It develops that a company will be incorporated here in a day or two to control the output of the foremost motion picture directors of the world.

H. E. Aitken, president of the company, which financed the motion picture sensation "The Birth of a Nation" is credited with bring[illegible] the deal. He has amalgimated the services of D. W. Griffith, creator of this picture; Thomas H. Ince, whose work in producing western scenes, as well known, and Mack Zennett, creator of the famous Keystone comedies.

These directors will turn out pictures to be included in weekly programs in a chain of theaters where the $2 scale of price will prevail.

A $4,000,000 company has been formed with Mr. Aitken as its head, and associated with him will be financiers who are making their entry into the motion picture business.

Mr. Aitken yesterday admitted that a combination is forming in which Messrs Griffith, Ince, Zennett, Belmont, Kessell Wall street interests, and the Western Import Company of London will be the leading figures.

From a reliable source it is learned that the plan is to make the new organization the largest thing yet conceived to develop the motion picture business.

The hearquarters will be in New York with branch offices in London, Paris, Vienna, Petrograd, Rome Barcelona and South America.

The new combination has acquired control of a chain of theaters throughout the world with a central house on Broadway where the attractions will be first shown.

SPRINGFIELD (Mass.) HORN. UNION
JUNE 19, 1915

$2 THEATER CHAIN OF MOVIE FEATURES

Company Formed to Spend $5,000,000 a Year on 50 Pictures.

NEW YORK, June 18—A chain of theaters beginning in New York and stretching across the country and devoted exclusively to the presentation of motion pictures at a charge of $2 for the best seats—this is the program announced yesterday from the office of H. E. Aitken, president of the company which financed "The Birth of a Nation," and so gave to a somewhat surprised public the first of the $2 movies. To make this ambitious program feasible its sponsors have gone to Wall Street for their money and to D. W. Griffith, Thomas H. Ince and Mack Bennett for their pictures. A company with a capital of $4,000,000 will be incorporated today or tomorrow.

At Mr. Aitken's office yesterday afternoon it was said that some $3,000,000 had been pledged to the support of the undertaking and that this would make possible an expenditure of $5,000,000 a year in the production of 50 pictures. This would give an average of $100,000 investment for each film and would allow the producers to do big things on a big scale—particularly in the photographing of great spectacles too large for any stage on Broadway. It has been said that "The Birth of a Nation," the film now on exhibition at the Liberty, represented an outlay of $300,000, of which, roughly, one third went into the cost of promotion.

The three movie directors named in the announcements of the new enterprise are now on the Pacific Coast, each at work on a new film, and Mr. Aitken is here entering into negotiations for theaters. The plan calls for the taking over of between 500 and 600 houses, 60 in this country and the rest abroad. The acquiring of these, it was said, had been proving encouragingly easy. For some time past there have been more theaters than the producers could keep busy with popular plays, and such an enterprise as the one now proposed would, if successful, relieve the strain in many places. There is to be a Broadway theater marked as the home of the chain, and Mr. Aitken and his associates are negotiating for one central in location and of quite recent construction. It was built for the spoken drama, and has been so used all the year.

The announcement speaks gaily of headquarters in New York and branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America. It speaks also of eminent stars of the American and European stage already engaged, of motion picture actors retained for the forthcoming productions, of celebrated authors at work on scenarios and of celebrated composers at work on incidental music.

"The once lowly movie," so runs the statement, "has grown in 10 years from a few scattered nickelodeons into a combination that ranks fourth or fifth among the great business enterprises of this country. The annual earnings of the film interests are not far short of a billion dollars at present. It is expected that this new arrangement will raise the figure above that high water mark. A detail of its scope is shown in the expert estimates for an advertising campaign of approximately $400,000 a week."

Besides those already mentioned, the associates in the enterprise include W. O. Baumann, Adam Kessel and the Western Import Company of London, which has handled the European market for the films these men have prepared. From this personnel it would seem that the new corporation, established to finance the $2 movie, is an outgrowth of the Mutual Film, of which Mr. Aitken is president. It was said yesterday that he would leave the Mutual to take up the engrossing work of the new enterprise.

BOSTON (Mass.) TRANSCRIPT
JUNE 19, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spec-

Boston Traveler June 19, 1915

"Birth of Nation"—Tremont

D. W. Griffith's "The Birth of a Nation" continues to attract enthusiastic crowds at the Tremont Theatre, where the 11th week of the engagement began today. The merit of Mr. Griffith's spectacle is in recognising the futility of war and the unity of the new nation built on the doctrine of federal sovereignty. No one else has expressed so vividly the romance of the old South, and the success achieved is due to the new art of historical film spectacle, which in its combination with symphonic music offers a new kind of grand opera—pictures and music instead of

[illegible] a Nation

MOTION PICTURE NEWS (New York City)
JUN 19 1915

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

18FF

"Birth of Nation" Can Now Be Shown In Boston

AMONG the colored brethren in Boston joy reigneth not. Nor can they be blamed for sadness. For eight long weeks they fought tooth and nail against "The Birth of a Nation." Peaceable mass meetings were followed by protests to the mayor and governor; these by riots and arrests at the theatre; and the whole movement culminated in the passage of a law creating a censorship triumvirate, which the negroes felt certain would chase from the screen in Boston, at least, the film which has aroused their ire, and which has been banned from Chicago.

The censors have slipped a cog. The three members have announced that they will not ban the play from that city.

This torpedo from the clear blue channel was fired this week Wednesday, after a two-hours' conference in Mayor Curley's office. Representatives of each side were given an hour to present their arguments.

The negroes showed a protest signed by 6,000 names; the attorney for the theatre, John F. Custisk, said he had the support of 15,000 people who has seen the play. The mayor, police commissioner and chief justice of the municipal court, who comprise the censor board, had all seen the show since their first meeting of the week before.

The conference was secret, and at its conclusion the hundreds of negroes and others in the mayor's outer office were crestfallen when they heard the unfavorable announcement read.

That night a mass meeting of the protestants was held. The negroes realized that the censors of their own making had failed them, but the speakers intimated that there would be some other course to follow. The opposition has been aroused to a keen pitch by the board's decision, but W. Munroe Trotter, their chief spokesman, warned them that, whatever they did, they should be "very, very careful."

It will be remembered that one of the last changes made in the censor bill was to allow a decision to be reached finally by a majority vote of the three members of the board. But since the meeting in the mayor's office was secret, it is not known how the different members voted upon the question.

Meanwhile, the manager of the Tremont has issued a statement declaring his pleasure at the verdict, and his belief in the justice of it, and the film continues to draw big houses.

Claiming that they were not allowed to be represented at the secret hearing, the Massachusetts branch of the National Independent Equal Rights League has filed a petition with the censors asking for a reopening of the question.

To discuss methods for combating what they believe is the harmful influence of the film the Boston branch of the National Association for the Advancement of Colored people will hold a conference next Tuesday night. J. Mott Hallowell, a leader in the opposition to the film, in an open letter has counselled the negroes to take their defeat quietly.

Two score special police were at the theatre the night after the decision. Negroes were picketed in procession outside the door. There were fiery speeches and mounted police dispersed the crowds, but no arrests were made.

MOTION PICTURE WORLD (N.Y. City)
June 19/1915

12FF

Will Not Bar Picture

Boston's New Three-Man Censor Board Will Not Suppress "The Birth of a Nation"—Refuse Petition with 6,000 Names—Hard Blow to Negroes—Trouble Was Expected at Theatre, but There Were No Riots.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE newly formed board of censors for photoplays in the city of Boston has refused a petition of 6,000 persons to suppress "The Birth of a Nation" and the Griffith spectacle will be allowed to continue its run in Boston. This board, which is composed of Mayor James M. Curley, Chief Justice Winfred Bolster and Police Commissioner Stephen O'Meara, was created by a recent law which was enacted by the Massachusetts legislature to deal with this famed production on account of the many protests of the colored residents of the State.

The decision, which the board announced, reads as follows: "The officials designated by Chapter 348, Acts of 1915, having received a petition from certain citizens requesting that performances of 'The Birth of a Nation' be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protestants and the licensee and having given full consideration to the entire subject, have decided that the license of the theater should not be revoked or suspended."

This decision comes as a severe blow to the colored continent who have been endeavoring to stop the photoplay since it opened its Boston engagement at the Tremont theater two months ago. However the leaders in the agitation against the film are still confident of suppressing the picture, which they allege libels the entire colored race. They refuse to state what their next step will be. All insist that the fight will continue, but in what form they will not state. On two nights following the decision of the censors, large groups of colored protestants marched up and down on Tremont street in front of the theater. They made no unlawful demonstration, but kept repeating to themselves, the words "We protest."

The hearing of the board was private. Aside from the members of the board, only these five persons were admitted to the hearing chamber, Corporation Counsel John A. Sullivan, legal adviser of the board; J. Mott Hallowell, former Assistant United States District Attorney General, William H. Lewis (colored) and Butler R. Wilson (colored) representing the protestants and Attorney John F. Cusick, representing the picture interests.

It was previously agreed that whatever occurred in the hearing chamber should not be made public, except for the statement to be given by Mayor Curley. Representatives of the press were denied admission as well as a stenographer for the protestants. The protestants contended that the photoplay was immoral, was stirring race prejudice and was a menace to the community. They claimed that the board had the power to suppress the production by revoking the license which was held by the theater.

While the board was in executive session, the Mayor's outer suite was filled with colored men and women. It was originally intended that each side should have half an hour in which to present their case, but a full hour was used up by each side.

When W. Munroe Trotter, one of the leading agitators against the production, announced the decision of the board to 300 colored persons assembled in St. Mark's Church on Tremont street, he was greeted with cries of "Dynamite" and "There's a Way."

In concluding his address to these persons, Trotter said, "The case now rests in the hands of the public, in your hands and I advise you to be very, very, very careful what you do."

Several police reserves were rushed to the Tremont on the night following the decision of the censors on account of several groups of colored persons who were picketing in front of the theater.

All the leading agitators, both white and black, against the production have asked their followers not to resort to any violence in their attempt to stop the picture.

MOTION PICTURE WORLD (N. Y. City)
JUN 19 1915

12FF

Will Stay in Boston

"The Birth of a Nation" Approved by "Three-Men" Censor Board.

A NOTABLE victory was won in Boston, Mass., on Wednesday, June 2, by "The Birth of a Nation" management that has been presenting the play at the Tremont Theater in spite of the determined opposition of a group of white and colored agitators. The opponents of the play jammed through the Legislature the previous week the so-called "Three-Men" Censor Bill, which provided that any play could be stopped without any reason being assigned and simply at the pleasure of two out of the three following officials: The Mayor, the Chief Justice of the Municipal Court and the Police Commissioner. The bill was promptly signed by Governor Walsh, and the opponents joyfully looked forward to the end they had aimed at, namely, the driving of the Griffith spectacle out of Boston.

Mayor Curley, Chief Justice Wilfred Bolster and Police Commissioner Stephen O'Meara decided to see for themselves the object of the attacks. They visited "The Birth of a Nation" at different times individually. Then on Wednesday they gave a hearing to the counsel for the negroes and the counsel for the theater. John F. Cusick, the sole theatrical counsel, was faced by former U. S. Assistant Attorney-General William H. Lewis and Butler R. Wilson, colored lawyers, and J. Mott Hallowell, representing the white protestants. The hearing lasted two hours, after which the Board of Censors went into executive session.

After a short session Mayor Curley, in behalf of the Board, issued a statement. "Having witnessed the performance, heard counsel and having given full consideration to the entire subject, we have decided that the license of the theater should not be revoked or suspended."

Probably no more astonished body of people could be found anywhere in the world than the makers of this censorship measure, thus finding themselves confounded by their own devices. News of the decision will go all over the country, and it will be perceived that a large and almost unlimited grant of censorial power is insufficient to suppress Mr. Griffith's great historical drama where men of sanity can sit in judgment.

MOTION PICTURE WORLD (N. Y. City)
July 17, 1915

Spokes from the Hub

Boston's Bluest Blood Finds Joy and Relaxation in the Picture Show.

18 FF

By Marion Howard.

EFFETE society has joined the procession and is "Movie Mad" owing in part to the fact the Back Bay has a theater all its own, in close proximity to the homes of thousands who hitherto have not bothered much with or been sufficiently interested in, the silent drama.

This theater, The Exeter, is run by a woman, a petite little body quiet in manner, always approachable and best of all she welcomes suggestions and criticisms. Mrs. Marcellus Ayer is not only the proprietor but is a self-appointed censor and tries everything out, music and all, so that her public is bound to be pleased. Not so very long ago this theater was a Temple for Spiritualists. It is across the way from the church of the late Edward Everett Hale and the parishioners not only like their neighbors, but are frequent patrons. The interior is rich in coloring, very large with lofty ceiling and spacious stage fitted up with flowering plants and palms. A notable feature is the music rendered by Jarvis Joslyn, one of the Hub's best musicians and extremely popular. Two soloists are especially selected.

Friday and Sunday are the fashionable nights, as the long line of limousines indicates, some coming in from Brookline, the so-called wealthiest city of its size in America. Hundreds walk bareheaded to this theater nightly so that quite a fad has developed.

Perhaps the films which first attracted the attention of society were those of "Julius Caesar," the Kleine production which had a run at the fashionable Opera House; then came "The Birth of a Nation," the Griffith gem, here to stay, in spite of hysterical protests on the part of a small portion of our public and some officials who condemned without first seeing the magnificent production. It is running to big houses and thousands of our best and most intelligent citizens endorse it, go again and again to show their approval. All Hub denizens will have seen it before the recently-made law can have any effect. So much for a survival of the fittest!

Governor Walsh frequently goes round the corner from the Hotel Lenox, his temporary home and laughs heartily over such little skits as "The Bachelor's Dream" (he being one of the unattached).

No more enthusiastic fan than Lotta Crabtree exists round here, "I just love the movies for they give me pleasure and are so educational," she declared to me. She does not confine her loyalty to the Park theater (which she owns), but goes the rounds and takes in the best. She is honorary member of the Professional Women's Club, which has so many members in the films, like Lillian Russell, Florence Reed, Elsie Janis and others about to enter. This club makes up parties whenever their members appear, as they do for the speaking drama.

Mrs. Jack Gardner, the most discussed society woman, is a convert. She finds delight in such films as "The Lion of Venice," a city with which she is familiar and in honor of which she has erected a Venetian Palace in the Fenway and which has no duplicate in this country. All the material, decorations and works of art were imported for it. Mrs. Jack and many in her set make a point to go where the famous players appear and recently turned out in large numbers to greet Stewart Baird in "The Moth and the Flame," he being one of the few here to leave the set of amateurs for the professionals, making his debut under Winthrop Ames in New York.

I caught a very staid Bostonian and his stately wife, a Colonial Dame, at Mrs. Ayer's theater last week laughing and applauding the antics of Charles Abbe (one of the old-time Museum favorites), and "Niobe." The man was Captain William Humphrey and it was a treat to watch his face and see him relax. One man said to him, "Say, but this is great, for you don't have to strain your ears to hear lines, which is one reason why I prefer the movies to the spoken drama."

A very proper Back Bay deacon sat next to me the other night and I furtively glanced at him while the delicious little short film "Her Valentine" was on and he actually shed tears. Turning to me he said "What a human play that is, I had a similar experience when a kid."

Then there is another reason why so many go, as illustrated in the remark made to me last week by a recent widow, who said she had found consolation—at least diversion—from her sorrow. "What is his name," I innocently asked "Oh, my dear, it is not a man. Come with me and I'll show you why I am less despondent than when we last met." She straightway walked me into a picture show where Elsie Janis was doing her stunts in "In Search of a Thrill." She further declared that her physician had sent her to the picture as a sure cure for the blues. Other M. Ds. are giving the same advice. Try it!

Goff said: "While it is claimed by the plaintiff Jesse L. Lasky Feature Film Company, Inc.) that services to be performed by the defendant Suratt e unique and extraordinary, it is interesting to note she herself denies that they are of such character asserts that her value as a star in a moving picture

nd everything ready for the opening of the convention. Demands for space in the exhibition hall have been unusually heavy this year, and those on the ground are of the belief that when the exposition opens, the visitor will be greeted by the largest and most varied display of devices and apparatus used in the motion picture industry that has ever been on exhibition. Miniature theaters are equipped with up-to-date apparatus and during the week every one of them will be occupied practically every moment of the day with advance showings of big productions.

Leaders in the motion picture industry in their respective lines will be present to address the convention, and in this respect the 1915 convention will undoubtedly excel all previous gatherings of a similar character, for, in the past, these national gatherings of exhibitors have been devoted more to discussions of censorship matters and the consideration of business conditions in certain parts of the country; than to addresses by the real leaders of the industry.

This year, however, the program announces that such notables as Governor Johnson of California; Mayor Rolfe of San Francisco; National President Marion S. Pearce; W. W. Hodkinson, president of the Paramount Pictures Corporation; D. W. Griffith, one of America's foremost producers; P. A. Powers and Colonel W. N. Selig are to address the gathering, and undoubtedly interest will be correspondingly great in the sessions.

The formal opening of the convention takes place at 10 a. m., Tuesday, July 13, when the formal addresses of welcome will be delivered by California's governor and San Francisco's mayor. Their addresses will be responded to by National President Marion S. Pearce, and following these the appointment of committees will occur. The afternoon and evening of Tuesday will be devoted to the exposition salon, where the exhibits of the various trade accessories will be made and feature films shown.

On Wednesday, July 14, at 10 o'clock in the morning W. W. Hodkinson, of the Paramount Pictures Corporation, will deliver his address and the afternoon will be devoted to discussions and consideration of important matters scheduled to come before the convention. At four o'clock a sight seeing trip will start from the exposition building and the evening will be devoted to a special entertainment.

Thursday, July 15, D. W. Griffith will address the convention on "The Rise and Fall of Free Speech and

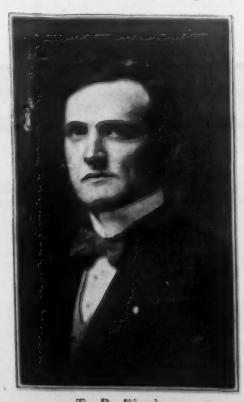
(OVER)

Ready for San Francisco Convention

All thoughts are this week centered on San Francisco, where the fifth national convention of the Motion Picture Exhibitors' League of America opens on Monday, July 12, for what is predicted will be the greatest session of motion picture people ever convened in the United States.

As MOTOGRAPHY goes to press, word is received that all arrangements are completed, exhibits in place,

Marion S. Pearce, National President.



T. P. Finnigan, First Vice President

Mark E. Cory, Second Vice President.

Peter P. Jeup, National Treasurer.

BOSTON AMERICAN, SUNDAY, JUNE 20

How Griffith Staged Battles in New Way of History-Making

Great Civil War Scenes Revealed in 'The Birth of a Nation'

Photograph at the left shows David W. Griffith (in the foreground) and his camera artist, William Bitzer, catching the Ku-Klux ride from an auto. Picture on the right shows Mr. Griffith giving directions in assembling his army of performers in his marvelous film production.

Miss Lillian Gish, who plays Elsie Stoneham, the northern heroine of "The Birth of a Nation."

By HARLOW HARE.

There is a new way to make history. Spectacles on nose in the public library was the old way. Carlyle tramped the battlefields of Friedrich; Macaulay explored Sedgemoor, Steenwinden and Steenkirk. Motley dug into State archives. McMaster delved into the life of the common people. Nicolay and Hay relied largely on letters and journals, and Miss Ida Tarbell successfully sought first-hand interviews and statements from living participants in great events. Now has come David Wark Griffith, a motion picture producer, and has begun where the others quit.

Young Mr. Griffith's plan of history-making is to set up again in reality the scenes and actions of the past. Griffith had been an actor, a dramatist, a scenario-writer, ultimately winning premier place as the most artistic director of films. As an actor he had seen bits (or, perhaps, better, characters) of history staged—an Irving as Richelieu, or Louis XI, a Salvini as Caesar, a Bernhardt as the Eaglet or Joan of Arc. He had now at his command not only the stage and the pageant but the immensely larger resources of out-door photography. Why should not the new art of the motion camera be capable of telling a consecutive historical story?

Fired with the idea, Griffith determined to apply it to the greatest historical epochs of our history. The tale of American Civil War and of Reconstruction was close to him, for had not his father, Jacob Wark Griffith commanded a Confederate brigade and all his kinspeople been in the suffering and welter of the terrible post-bellum time.

Staging such a story involved vast expense and many months of labor. Mr. Griffith silently planned ahead for years until at last as director-in-chief of the great Mutual Film organization he got a free hand, put his own fortune and much cash from friends in the enterprise, and started to "make a picture."

PASSION FOR ACCURACY.

In the first place, to understand Griffith, you must realize his passion for accuracy of detail. He has the industry as well as the imagination of the great historian. Nicolay and Hay, Tarbell, Herndon, Fleming, Dixon, many others, were the raw material of his work. Union and Confederate veterans aided him with counsel on the spot. West Point graduates helped him with the strategy. Four research men were kept busy digging up little known, minute facts. National guardsmen, with their officers and complete camp equipment, enlisted by companies, regiments and brigades as his soldiers. The director's aim was not merely to do a yardage of picture, but to do it supremely and unmistakably right.

Imagine, then, Griffith's army setting forth one fine morning upon Grant's campaign against Lee at Petersburg, Va. It is no hillside picnic, this expedition. The thousands of fighters are costumed, accoutred and armed in replica of the Civil War combatants. There is a long artillery train, with the old-fashioned cannon and mortars of 1864; there are signal corps, ambulance corps, horse, foot, bridge-builders, sappers and pioneers; in the rear rolls the slow-moving baggage train, loaded with quartermaster's supplies of food, cooking utensils and shelters. At night tents are pitched, wells dug, messes prepared. In three days' march the army reaches the wide valley selected as the battleground.

Here the novice is startled to find that the salient features of the Petersburg field in 1864 are reproduced. Griffith's "location men," already on the ground, have had long lines of trenches built, which stretch away for miles, as far as the eye can see. Here hummocky ground has been smoothed to the plain o'er which the cavalry charged; there, a ravine is excavated or a hill is raised, from behind which the masked batteries are to fire.

BUGLE CALLS TO FRAY.

The army rests after its weary march, but at 8 o'clock next morning the bugle bids each man in his appointed place for the fray. The word of command proceeds as follows: I. Griffith. II. Fifteen sub-directors in various parts of the field. III. The National Guard captains ordering the men of their respective companies. Just outside the "picture" are the members of the Signal Corps, ready with flags for wigwagging. Near the cannon, the danger point of the proceedings, yet just outside camera range, wait the surgeon, four assistant surgeons and orderlies of the Ambulance Corps. Finally, as a staff counselling the Commander-in-Chief, Mr. Griffith, who rules all from a high observation tower surveying the scene, stand the old "vets" and the West Point experts previously referred to.

It is surprising—somewhat of a shock at first—that each of the fifteen sub-directors scattered over the field appears dressed as a private in company ranks. It could not be otherwise, however. For each sub-director must rehearse and also supervise the action in his part of the field, yet he cannot be "out of the picture." It is easiest and simplest, therefore, to present him as a minor fighter in the ranks.

Long days are spent in practice, the evenings in poring over maps and ground plans and perfecting the plan of evolution. Ever the "high private" sub-director is at his militia Captain's elbow, explaining, suggesting and urging. The Captain gradually learns the new kriegspiel—battle a la camera—and he transmits the orders to his men.

"Camera!"

It is this magic word of Filmdom that starts the Petersburg battle after twenty to twenty-five rehearsals have made all perfect. In ordinary outdoor pictures that word of command would be megaphoned by the Chief Director from his tower. But not in this one, for the field is vast and even the megaphoned voice would not carry. Instead Director Griffith lays aside his fieldglass and steps to the portable telephone switchboard which he, like Joffre or Von Kluck, has had installed in his "conning tower." Field wires, laid in conduits to avoid the anachronism of Civil War phones, run out to the subordinate directors on the battle ground. "Camera!" says Griffith in a quiet tone thirty seconds before William Bitzer begins grinding the picture-taking machine.

THE ARMY IN ACTION.

The word is instantly picked up by the field directors listenings at the other ends of the wires. The "high private" pressed his Captain's arm, the latter shouts "Fire!" or "Charge!" to his men, and the whole body of the army is in action. They know they must work quick. There are no laggards and no flatterers. Often a bugler or cornetist is in the ranks playing old war-tunes, or there is the rat-tat-tat of the drum. Shells from the old-fashioned cannon burst around, the musketry reports sound like sharp hail, and amid a din that rapidly grows to an inferno, the Confederate Grays or Federal Blues advance with shouts and cheers.

Occasionally in the red line of danger there are comic incidents to make the sternest-faced person laugh. Soldiers in a motion picture battle fear the cavalry charges even more than they do the cannon. To lie "dead" whilst a rush of troopers' horses with thunderous hoof beats is galloping past you, possibly by some slip upon you, would quail the stoutest nerve. One day Director Griffith, having found it practically impossible for his "dead" or "wounded" in the face of a cavalry rush, bethought him to station a detachment of his "disabled" negro Unionists in a miry swamp. But when the "Confed" cavalry came pounding down the hill towards them, every man Jack of a darkey wriggled, twisted, swam or hurtled his way out of that swamp and then fled incontinently.

Later in the day Griffith found several of the vanished colored men huddled outside a little country store some miles from the scene of operations. "What did you mean by deserting me that way?" he asked. "Really you ought to be court-martialled and shot. Do you expect any pay?" the answer came quick:

LONG AND ARDUOUS WORK.

"We likes dat dollah and a half, Mistah Griffith, but we treasures our lives moah! Jes' take us back to taown in yo' motor truck, an' we'll call de perceedings a draw."

Staging and photographing a veritable picture of war is long and arduous work—far more complex and difficult than it looks. For example, the unit Battle of Petersburg is made up of two or three hundred separate and distinct camera scenes. Rarely does a scene last over 10 to 30 seconds, yet it must be posed and rehearsed many times; then frequently retaken again and again to achieve just the right pictorial effect. The amount of detail, with so many persons engaged, is enormous. Moreover, the executive staff must direct incessant watchfulness to the avoidance of serious casualty.

Even though the shells are not loaded, the person who gets in their way is likely to be badly hurt. Dangers from fire are also to be avoided. In staging the beautiful panoramic scenes involving General Sherman's march to the sea and the burning of Atlanta, a small city of frame houses was built for the sole purpose of being destroyed by the conflagration. In this case, a body of trained firemen as well as the corps of ambulance surgeons was kept in readiness for an emergency.

The mob scenes showing the people fleeing from Atlanta, together with the later pictures of the panicky audience in Ford's Theatre the night of Lincoln's assassination and of the mobs during Reconstruction days, exercised the director's highest ingenuity. But Griffith is the master, par excellence, of handling people in the mass. His method is that of an artist in perspective.

LEAVE LASTING IMPRESSION.

The foreground is bold and the action characteristic, whilst the far vista supplies variety and multitudinous detail. The silk-hatted burgher on a small pony, leading the refugee from Atlanta; the fainting girl in the Ford's Theatre panic; the chap that falls backward out of a second-story window during the attack on a South Carolina home; the Ku-Kluxer almost killed in dismounting as his fellow clansmen rush the negroes at Piedmont; the lean victim's hopelessly upraised hands to Heaven in the so-called "human salad" scene allegorically depicting the horrors of war—bits such as these stamp themselves vividly on the memory and lift the mass picture out of the common-

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BOSTON (Mass.) POST
JUNE 20, 1915

The little hero whom "The Birth of a Nation" patrons applaud so vigorously at the Tremont Theatre has some right to the bays and laurel wreaths of fame, for Henry B. Walthall, playing the little Confederate colonel aforesaid, is own cousin of the late United States Senator Walthall of Alabama. Senator Walthall played a prominent part in the reconstruction events which his young relative portrays. "Impossible!" said the I-know-it-alls when D. W. Griffith announced his intention of casting Henry Walthall as Colonel Ben Cameron, the leader of the Ku Klux Klan in "The Birth of a Nation." They thought a six-footer necessary to heroics, whereas Mr. Walthall is small but elegantly formed, about 5 ft. 3 in. in height. But when it came to the actual photography, everybody realized Mr. Griffith was right. Walthall takes a most dashing military picture. His father fought for the South, and the young actor "eats up" the war scenes. Especially when charging the battle intrenchments, flag in hand, or robed as a clansman saving the girl from a ring of carpet-bagger foes.

As told in this column last week Walthall, although a Southerner, got his stage start in a Providence, R. I., stock company. He received his "movie" training at the old Biograph studio in New York under David W. Griffith's direction. When the latter assumed charge of the Mutual film-making, he took Walthall out to California with him. The role of Colonel Cameron, which the young man plays, is the longest one in 'The Birth of a Nation," and indeed the longest so far seen in a motion picture, being fairly comparable to the champion "long-distance" part of Hamlet in the legitimate drama.

[illegible] AMERICAN
JUNE 20 1915

with life-like naturalness.

Tremont Theatre.

The eleventh week of D. W. Griffith's marvelous spectacle of the American era, "The Birth of a Nation," shows undiminished attendance and enthusiasm at the Tremont Theatre. Never before has America's greatest war been put on film, canvas or panorama. "The Birth of a Nation" proved of intensest interest last week to thousands of those who attended the Flag Day and Bunker Hill Day performances.

Herald, Boston Mass
June 20, 1915

Tremont Theatre

The 11th week of D. W. Griffith's spectacle of the American military era, "The Birth of a Nation," shows undiminished attendance and enthusiasm at the Tremont Theatre. Civil strife that grew out of misunderstanding and jealousy; battles fought over wide-stretching areas; the war President and the little men who thwarted his plan; the victory of the North and the terrible aftermath of reconstruction—these furnish a succession of absorbing themes. Matinee and evening performances are given every day except Sundays. Seats for all performances of the Independence day period are now on sale.

BOSTON (Mass.) HOME GLOBE
JUNE [illegible] 1915

Motion picture photography as a practical invention is said to be exclusive to D. W. Griffith, the producer, and G. W. Betzer, the camera man. "The Birth of a Nation" spectacle, as was tried out during the production of the play near Los Angeles about a year ago. The light is obtained by an illuminating rocket as well as by ground illumination. Since it was successful used to reproduce a night battle in the historical film, several other directors have tried to imitate the process with war pictures.

Ralph Lewis, who was selected to play the role of Congressman Stoneman in "The Birth of a Nation," had the difficult task of competing excellence with Holbrook Blinn, Michael J. Jordan, John B. Cooke and others who had made notable hits in the part in the legitimate stage play, "The Clansman." Holbrook Blinn was the original Austin Stoneman, and it was his splendid characterization of the club-footed old statesman that brought him forward conspicuously as a character actor.

BOSTON (Mass.)

JUN 20 1915

Tremont Temple

The 11th week of D. W. Griffith's spectacle of the American military era, "The Birth of a Nation," shows undiminished [illegible] and enthusiasm at the Tremont Theatre. The attraction seems eminently suited to the present, with European complications and the threat of world-war. Civil strife that grew out of misunderstanding and jealousy; battles fought over wide-stretching areas; the torch and rapine their corollary; the great, all-loving heart of the war President, and the little men that thwarted his far-seeing plan; the victory of the North, and the terrible aftermath of Reconstruction—these furnish a succession of themes the working out of which impinges as vividly upon 1915 as upon 1861-'70. Never before has America's greatest war been put on film, canvas or panorama. "The Birth of a Nation" proved of intensest interest last week to thousands of those who attended the Flag Day and Bunker Hill Day performances. It is the one big historical entertainment in town, inculcating the lesson of national solidarity with sledgehammer strokes

Boston American
June 20, 1915

A decision of great interest to the theatrical world and the playgoing public was rendered by Judge W. F. Cooper of the Chicago Superior Court June 5 in the case of J. J. McCarthy, general manager of "The Birth of a Nation" company, versus the city of Chicago. The decision, copies of which have reached Boston, permitted the run of the Griffith film spectacle at the Illinois Theatre in that city.

It seems that Mayor Carter Harrison had granted a license to the film, which the present Mayor, William Hale Thompson, subsequently revoked. Mr. Thompson contended that the play would engender anti-negro animosity. In granting to McCarthy an injunction restraining the Mayor and police chief from interfering with the presentation of the film, the Court said:

"This last ground, that it will engender race animosity, is based purely on assumption. To find that this is a good objection to the allowing of the injunction, this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were early in the first years of the last half century. This court will have to assume that they who will witness the play will be so stupid that they will be unable to comprehend that the people represented on the canvas were of two or three generations ago, and that they do not and will not appreciate the fact that in the succeeding time the negro race has advanced almost immeasurably. . . . This court is satisfied from the evidence that in this photoplay the good black man and the bad white man are equally prominent figures. . . . No one race or nationality has greater right under the law than any other has. Any race or nationality so offended can best give the lie to the bad characters as presented by continuing to conduct themselves as law-abiding citizens, who do not expect greater rights from the law than it allows all other men or nationalities."

BOSTON (Mass.) MORN. HERALD 1707
JUNE 20, 1915

PHOTO-PLAY PRODUCER A "MASTER OF ARTS"

In Making "The Birth of a Nation" Film, David W. Griffith Was Strategist, Actor and Professor of Dancing and Music

David W. Griffith Directing with a Megaphone a Scene in "The Birth of a Nation."

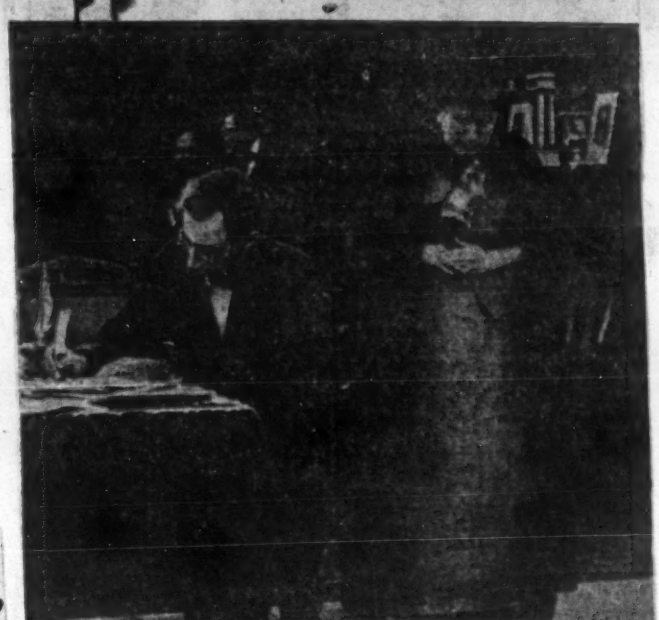
The modern master of the revels—like David W. Griffith in his direction of "The Birth of a Nation" film spectacle at the Tremont Theatre—is required to be a real "master of arts." When this gigantic spectacle was being made Mr. Griffith had four historians on his executive staff. They were grubbing in the libraries for the minute details of civil war battles, Sherman's march, the Appomattox surrender, the Lincoln tragedy in Ford's Theatre, while the director was out on the field turning their raw material into film. In the war drama he had to be strategist, master-actor, judge and jury of costumes, building inspector, musical chief, professor of dancing, inventor of night photography, social director, artist and litterateur.

Next to the battle scenes and the replica of Ford's Theatre on April 14, 1865, the director took the keenest interest in the pictures of southern life and its gayety and dancing. The wizard of the film—himself an expert tangoer and trotter—it is said can costume and stage any sort of dance of which there is printed or pictorial record.

"Dancing is the best of all exercises," said Mr. Griffith the other day, "the earliest of the arts and the latest, not sensual but sensuous. Did you ever stop to think that every conquering people has been a dancing people? If you would win life's battle, why, dance!"

Record, Boston Mass
June 20, 1915

$100,000,000 Film Contract Just Signed by Paramount Co.



SCENE FROM "THE BIRTH OF A NATION."

Globe, Boston Mass
June 20, 1915

"The Birth of a Nation"
Pictures at the Tremont

The 11th week of D. W. Griffith's spectacle of the American military era, "The Birth of a Nation," shows continued large attendance and enthusiasm at the Tremont Theatre.

Never before has America's greatest war been put on film, canvas or panorama. "The Birth of a Nation" proved of intensest interest last week to thousands of those who attended the Flag Day and Bunker Hill Day performances. It is the one big historical entertainment in town, inculcating the lesson of National solidarity with sledge-hammer strokes. The fascination of the beautiful love-romance, the excellent acting and wonderful photography, the emotional appeal of the music and the cunning art of the mechanical effects combine to make an entertainment satisfyingly delightful to all classes of theatre-goers.

Matinee and evening performances are given at the Tremont

Mass.) POST
JUNE 21, 1915

CORES "BIRTH OF A NATION"

utherner Sees Plot to Disfranchise

The Birth of a Nation" was yester- denounced in Tremont Temple as of a great propaganda to discredit disfranchise the colored man in the th and West of this country. Jo- C. Manning, former Alabama State lator from Birmingham, delivered attack on the film play in the course his address on conditions in the th, as interpreted by him, since the l war.

wo hundred colored persons, where white and colored had been expect- led to the shifting of the meeting m the big church hall into Lorimer ll, in the basement of the building. re were not more than three white ons in the audience to which Man- g lectured, and the speaker was the y white man on the platform, upon ich sat two colored Boston preach- , a colored bail commissioner and Alice W. McKane, also colored, sat.

BOSTON

CORES RULE OF SOUTHERN STATES

C. MANNING FOR HONEST ELECTIONS

ddresses Tremont Temple Au- dien in an Effort to Bring About Election Reforms

has never been a Republi- form of government in any ther State even to this hour," s the declaration of Joseph C. nning, who spoke in Lorimer Hall sterday afternoon. Mr. Manning s leader of the Republican-Popu- fusion movement in Alabama in 1, was a member of the State Leg- ature there and organized the uthern Ballot Rights League. hrough this organization 41 Demo- ats returned as elected to Congress ere unseated because of frauds in e election.

According to him the so-called dis- anchisement laws were devised to eet the political situation which was rought about as the result of the xposure of frauds in the black belt, hich resulted in the loss of con- ressional seats. The old system, he ays, was one of dominating by open raud while the present one, he as- erts, is based on manipulation hrough subterfuge of so-called dis- anchisement laws.

Mr. Manning said that he was in he North to make an appeal to pub- ic sentiment in the firm conviction hat once the facts are understood he American people will move to end he present condition.

He went on to tell of the organi- ation of the Ballot Rights League which put up candidates for Con- gress in a number of Southern States. That year, he said, a majority of 1000 was returned in Montgomery County, Alabama, although the polls were not open to all. "Enough evidence of the frauds was secured," said he, "so that we put out 41 Democrats whose seats were contested. Senator Un- derwood was one of them.

"This is not a Southern question because a member of Congress is a representative of the whole American people. The life of the Republican party depends on getting back to those human liberty principles upon which it was founded. The business interests of the North are beginning to realize that if they do not interest themselves in human rights that they are likely to be hurt through the legislation which will be passed.

"You have in this town a picture called 'The Birth of a Nation' which carries some very false ideas. The re- construction policy which was de- vised at Washington was a most beneficial one. The Klu Klux Clan had nothing to do with the negro. It was organized by the Bourbon South to intimidate the native white Southerners who wanted to keep faith with the national government. There was no such thing as domina- tion by the colored people at the time of reconstruction.

"I am here to make an appeal to public conscience in behalf of the same form of representative govern- ment in Alabama as you have in Massachusetts. I want to destroy the southern oligarchy and take it out of power in the nation. I want a great national party that will not be afraid to meet conditions face to face."

SPRINGFIELD (Mass.) REPUBLICAN
JUNE 21, 1915

Westfield

The management of the Westfield opera house has had a conference with the selectmen relative to the presentation in Westfield of the famous film production, "The Birth of a Nation." From present indications the film will be given in Westfield in the near future, and it will no doubt draw capacity houses.

STONEHAM (Mass.) ENTERPRISE 863
AUG. 6, 1915

"Birth of a Nation"

Before half the people who have been anxious to see D. W. Griffith's mighty spectacle "The Birth of a Nation" now running at the Tremont Theatre, Boston, will be able to avail themselves of the opportunity the run of this wonderful production will have terminated.

Only two weeks remain at the Tremont Theatre and after that this wonderful narrative will be removed to make way for the run of attractions booked for the Tremont Theatre before the long engagement was begun in this city.

During its stay in Boston "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceed d all recent records for long runs. Special arrangements have been made for the numerous excursionists and out of town visitors who flock to Boston during the month of August. As everybody is familiar with the wonderful production it will be one of the first things of interest to see in the Hub.

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. The epic links history and romance in a way never attempted before. Its basic scenes are founded in some of the most stirring events in the nation's developements and these are contrasted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appommatox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's Theatre, Washington. The South both before and after the war is pictured in its most interesting phases. Wild rides of the Klansmen lend a dash and spirit to the performances. All remains exactly as it was given originally in Boston when this marvel ous picture astounded the city and created more comment than all the plays that have been seen here in a decade. As but a few performances remain before the end of the run those who have delayed viewing the great production will keep the Tremont Theatre crowded from now until the end of the engagement.

NEW BEDFORD (Mass.) TIMES
AUG. 6, 1915

ASK MAYOR TO BAN "BIRTH OF NATION"

An effort will be made by the negro residents of the city to have Mayor Hathaway forbid the showing of "The Birth of a Nation" which is scheduled to be played in moving pictures at the Orpheum theatre and Thevien theatre, August 25.

Several prominent colored citizens stated this morning that the picture is one to excite racial feeling, and in view of the incidents which took place in Boston pressure will be brought to bear not to have the picture shown in this city.

BOSTON JOURNAL
AUG. 7, 1915

GRIFFITH FILM TO GO IN TWO WEEKS

"The Birth of a Nation" will end the last week but two of its stay in Boston at the Tremont Theatre this evening. These motion pictures of war-time days continue the talk of the town and no matter what the weather may be, the Tremont Theatre is sure to be crowded to the doors twice a day.

The interest in this prodigious picture of Civil War and Reconstruction days is just as great as ever, and one has to secure seats at the Tremont Theatre far in advance to get choice places to witness the spectacle. Notwithstanding this interest there can be no extension of the Boston engagement, so it is said. On account of the elaborate nature of the musical effects and the incidental features, which add so much to the charm and the historical effectiveness of the offering, the Tremont production cannot be given in any other city in New England.

NEW BEDFORD (Mass.) TIMES
AUG. 7, 1915

Regarding the showing of "The Birth of a Nation," which is scheduled to come here August 25, Fred R. Munroe a leader in the negro set, yesterday said: "I believe that this play, like others of its sort, does no good for our people. Our progress is already beset with enough barriers and difficulties. The mayor did right in forbidding "The Nigger," and I hope his action in "The Birth of a Nation" which created riots in Boston and other places will be along the same line."

STONEHAM (Mass.) ENTERPRISE
AUG. 7, 1915

"Birth of a Nation"

Before half the people who have been anxious to see D. W. Griffith's mighty spectacle "The Birth of a Nation" now running at the Tremont Theatre, Boston, will be able to avail themselves of the opportunity the run of this wonderful production will have terminated.

Only two weeks remain at the Tremont Theatre and after that this wonderful narrative will be removed to make way for the run of attractions booked for the Tremont Theatre before the long engagement was begun in this city.

During its stay in Boston "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceeded all recent records for long runs. Special arrangements have been made for the numerous excursionists and out of town visitors who flock to Boston during the month of August. As everybody is familiar with the wonderful production it will be one of the first things of interest to see in the Hub.

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. The epic links history and romance in a way never attempted before. Its basic scenes are founded in some of the most stirring events in the nation's developements and these are contrasted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appommatox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's Theatre, Washington. The South both before and after the war is pictured in its most interesting phases. Wild rides of the Klansmen lend a dash and spirit to the performances. All remains exactly as it was given originally in Boston when this marvel ous picture astounded the city and created more comment than all the plays that have been seen here in a decade. As but a few performances remain before the end of the run those who have delayed viewing the great production will keep the Tremont Theatre crowded from now until the end of the engagement.

SPRINGFIELD (Mass.) HOMESTEAD
AUG. 7, 1915

One of D. W. Griffith's thrilling war-time productions, made by him before he evolved "The Birth of a Nation," is shown as an extra feature. In addition there are comedy and news pictures and the Strand concert, with Miss Autumn Hall as violin soloist.

BROOKLINE (Mass.) CHRONICLE
AUG. 7, 1915

"The Birth of a Nation."

Before half the people who have been eager to see D. W. Griffith's spectacle, "The Birth of a Nation," now running at the Tremont Theatre, will be able to avail themselves of the opportunity, the run of this production will have terminated, as only two weeks remain. During its stay "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceeded all recent records for long runs.

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. The epic links history and romance in a way never attempted before. Its basic scenes are founded in some of the most stirring events in the nation's developments and these are contrasted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appommatox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's Theatre, Washington. The South, both before and after the war, is pictured in its most interesting phases. Wild rides of the Klansmen lend a dash and spirit to the performances. All remains exactly as it was given originally in Boston when this marvellous picture astounded the city and created more comment than all the plays that have been seen here in a decade. As but a few more performances remain before the end of the run those who have delayed viewing the great production will keep the Tremont Theatre crowded from now unt the end of the engagement.

BOSTON (Mass.) MORN. HERALD
JUNE 22, 1915

TREMONT THEATRE

The 125th Boston performance of "The Birth of a Nation" took place at the Tremont Theatre yesterday afternoon. Bunker Hill day and Saturday crowds were among the largest seen at this cool and well ventilated playhouse. A large advance sale is in hand for the next few weeks, including the double holiday over the Fourth of July.

BOSTON (Mass.) AMERICAN
JUNE 22, 1915

Tremont Theatre.

The 125th performance of "The Birth of a Nation" took place at the Tremont Theatre yesterday afternoon. The splendid attendance continues at both matinee and night representations. The Bunker Hill Day and Saturday crowds were among the largest ever seen at this cool and well ventilated playhouse. A large advance sale is in hand for the next few weeks, including the double holiday over the Fourth of July. Mr. Griffith's historical spectacle is the only regular theatrical attraction booked in Boston for the Summer season.

BOSTON TRAVELER
JUNE 22, 1915

Tremont Theatre—Birth of a Nation

The 125th Boston performance of "The Birth of a Nation" took place at the Tremont Theatre yesterday afternoon. A large advance sale is in hand for the next few weeks, including the double holiday over the Fourth of July. Mr. Griffith's historical spectacle is the only regular theatrical attraction booked in Boston for the summer season. It is planned to keep it open most of the summer. The play combines spectacle, comedy, tragedy, romance and historical material in one of the most thrilling entertainments ever put before the public. It is particularly timely now because the civil war episodes in "The Birth of a Nation" reflect the national patriotism at its finest.

WORCESTER (Mass.) TELEGRAM
JUNE 22, 1915

99

"BIRTH OF A NATION" PRESENTED 125 TIMES

The 125th Boston performance of "The Birth of a Nation" took place at the Tremont Theatre yesterday afternoon. The attendance continues strong at both matinee and night representations. A large advance sale is in hand for the next few weeks, including the double holiday over the Fourth of July. It is planned to keep the show running most of the summer, and out-of-town visitors will find the Tremont an interesting place to visit any afternoon or evening except Sunday. The play combines spectacle, comedy, tragedy, romance and historical material in one of the most thrilling entertainments ever put before the public.

BOSTON (Mass.) HERALD
JUNE 22, 1915

"Birth of a Nation" at the Tremont.

The 125th Boston performance of "The Birth of a Nation" took place at the Tremont Theatre yesterday afternoon.

A large advance sale is in hand for the next few weeks, including the double holiday over the Fourth of July. It is planned to keep Mr Griffith's historical spectacle in Boston for most of the Summer, and out-of-town visitors will find the Tremont an interesting place of visit any afternoon or evening except Sunday. The play combines spectacle, comedy, tragedy, romance and historical material in one of the most thrilling picture entertainments ever presented.

Record. Chelsea, Mass. June 22

"The Birth of a Nation" has been heralded from one end of the country to the other as the master picture of the age and dramatic critics wonder at the magnitude of its popularity. But old picture men are not at all surprised at it. It's simply another case of a showman, the right man with the right goods. It's producer has done hundreds of single and two-reel pictures that in proportion are just as artistic, just as big in every way.

BOSTON (Mass.) TRANSCRIPT
JUNE 22, 1915

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

BOSTON (Mass.) RECORD
JUNE 22, 1915

Birth of a Nation Reaches 125th Performance in Boston

By Esther Hoffman

The 125th Boston performance of "The Birth of a Nation" took place at the Tremont Theatre yesterday afternoon. The splendid attendance continues at both matinee and night representations. The Bunker Hill day and Saturday crowds were among the largest ever seen at this cool and well ventilated playhouse. A large advance sale is in hand for the next few weeks, including the double holiday over the Fourth of July. Mr. Griffith's historical spectacle is the only regular theatrical attraction booked in Boston for the summer season.

It is planned to keep it open most of the summer, and out of town visitors will find the Tremont by far the most interesting place in town to visit any afternoon or evening except Sunday. The play combines spectacle, comedy, tragedy, romance and historical material in one of the most thrilling entertainments ever put before the public.

STONEHAM (Mass.) ENTERPRISE
JUNE 22, 1915

BIRTH OF A NATION.

"The Birth of a Nation," David W. Griffith's great film spectacle of the Civil War and Reconstruction times, continues to be the only great theatrical attraction open to New England playgoers throughout the summer. It is being presented to enormous houses at the Tremont Theatre, Boston, twice daily except Sundays. Although the run began on Friday, April 9th, and has proceeded uninterruptedly, the interest and enthusiasm are as great as ever. The unreasonable opposition to the play, however, has mostly disappeared. It is recogaized that it depicts good and bad characters of both the white and negro races. The showing of the carpetbagger and negro excesses during the Reconstruction period is counter-balanced by the marvellous depiction of the colored man's progress since Reconstruction, particularly by the films showing scenes at the Hampton Institute. The ques of the producer's right to present "The Birth of a Nation" has been pretty thoroughly settled by this time. Not only did the three Boston censors created under "The Birth of a Nation" bill pass the play, but the courts in Chicago have authorized its presentation and it is now running in the great Western city as well as in New York and Boston. It is calculated that, since February when Mr. Griffith's drama was introduced to the public, three quarters of a million persons have seen it.

CLIPPING FROM JUN 23 1915

NEW YORK DRAMATIC MIRROR

1871 BOSTON

ops the Glory of the Hub—Some Legitimate, But "Movie" Is the Thing

Boston, June 22 (Special).—Theatricals here are very quiet, and every week sees fewer places of amusement open. The Castle Square continues its policy of giving its patrons as great a variety as possible. Last week it was plays, as All the Comforts of Home, a Gillette's farce. All the Craig patrons, that interested Mr. Craig's patrons. The fact that delightful comedy, in which Mary Ann Dentler and Ellis Shannon appeared. A melodrama follows, and next week comes a mystery play, The Yellow Ticket. No week of Russell Hill. The Craig Players have good opportunity to show that the Craig Players in all styles of acting. Under the management Mr. Craig is investing with to perfect themselves in all styles of acting. At the Majestic Edmund Breese is covering with success in Porter Emerson Browne's play of The Spendthrift. Last year he came to the Majestic in The Lion and the Mouse, and other plays in which he had made a name for himself, and was warmly received. Next week at the Majestic there will be no visiting company, for the management has decided to try the play for the summer. The Woman acted by the Lenox Players. Both the Castle Square and the Majestic are doing so well that at present there seems little chance of their closing. There are plenty of legitimate drama, and for whom pictures and vaudeville have no attractions.

Another theater that is likely to remain open, probably all Summer, is the Tremont, where The Birth of a Nation is doing a remarkable business. Probably no attraction ever seen in a Boston playhouse has met with so much opposition as this, but now it has settled down for a run, and people crowd the theater to see why there should have been any complaint. New films showing the manner in which the negro has risen since the war, including pictures of Hampton Institute, add to the interest of the film. Symphony Hall, one of our Boston institutions, the Pops, held every Summer in symphony Hall, had its season shortened this year. The musicians at these concerts, seventy in number, come from the Boston Symphony orchestra, and on account of the trip which the orchestra took to the San Francisco Exposition the season is to last but five weeks. Then in this short time we have three concerts, one after the other, so that patrons of the concerts will get a good idea of the qualities of leadership in several of the symphony players. There have been many special nights than there have been, for these nights have grown in popularity, and now in addition to the nights for the colleges, the women's clubs and the preparatory schools are getting their share. Some of the larger colleges make a great feature of the occasions when they are represented, the clubs and the singers practice so as to show their friends how well they can entertain them. Amherst and Williams have always had good singing, and this year Dartmouth is making a special effort to have its singing excel any of the others.

Moving pictures occupy such a large place in the minds of amusement seekers here that it is only when something special is brought to the notice of the public that one realizes the great number of the "film houses." Just now Huntington Avenue is much talk because the Park, which has always given one of the best entertainments in town with good pictures, an organ and an orchestra, is raising its prices. The Park is crowded every night. One regular patron tells me that in six or eight weeks he has never succeeded in getting a seat outside the gallery, but only after a wait. Not far from the Park is the huge Boston Theater, capable of seating over three thousand people, and it is a sight to delight the heart of any manager to see the steady flow of people coming from their evening's pleasure at the latter coming from their evening's pleasure at the latter. There are numerous houses on both sides of Washington street, several of them not far from the two theaters mentioned, and all of them seemingly are enjoying great prosperity.

The new playhouse of Mr. Craig's is now getting under way, and before long it will be possible to give some particulars in regard to it, but if that manager continues to do as good business as he has since the first of the year he need be in no hurry to open another theater.

J. B. CLAPP.

WALT[illegible] (Mass.) FREE PRESS
JUNE 23 1915

FILM PLAY DRAWS MANY

"Birth of a Nation" Has Large Audiences

"The Birth of a Nation," David W. Griffith's great film spectacle of the Civil War and Reconstruction times, continues to be the only great theatrical attraction open to New England playgoers throughout the summer. It is being presented to enormous houses at the Tremont Theatre, Boston, twice daily, except Sundays. Although the run began on Friday, April 9th, and has proceeded uninterruptedly, the interest and enthusiasm are as great as ever. The unreasonable opposition to the play, however, has mostly disappeared. It is recognized that it depicts good and bad characters of both the white and negro races. The showing of the carpetbagger and negro excesses during the Reconstruction period is counter-balanced by the marvelous depiction of the colored man's progress since Reconstruction, particularly by the films showing scenes at the Hampton Institute. Not only did the three Boston censors created under "The Birth of a Nation" bill pass the play, but the courts in Chicago have authorized its presentation and it is now running in the great Western city as well as in New York and Boston. It is calculated that, since February when Mr. Griffith's drama was introduced to the public, three quarters of a million persons have seen it.

MILFORD (Mass.) NEWS
JUNE 23, 1915

"THE BIRTH OF A NATION."

Is the Mecca of Crowds From All Over New England.

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STONEHAM (Mass.) ENTERPRISE
JUNE 23, 1915

BIRTH OF A NATION.

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Chronicle
Brookline Mass
6-26-15

Tremont Theatre.

"The Birth of a Nation," David W. Griffith's great film spectacle of the Civil War and Reconstruction times, continues to be presented to full houses at the Tremont Theatre, twice daily except Sundays. Although the run began on Friday, April 9, and has proceeded uninterruptedly, the interest and enthusiasm are as great as ever. The provincial and unreasonable opposition to the play has practically disappeared. It is recognized that the showing up of the carpet-bagger and of the negro excesses during Reconstruction is counter-balanced by the presentation of the colored man's progress since Reconstruction, particularly by the films showing scenes at the Hampton Institute. The three Boston censors created under "The Birth of a Nation" bill passed the play, the courts in Chicago have authorized its presentation and it is now running there as well as in New York and Boston. It is calculated that, since February when Mr. Griffith's drama was introduced to the public, three quarters of a million persons have [illegible]

BOSTON (Mass.) JOURNAL
JUNE 24, 1915

...the report published in the ... several weeks ago—that D. W. Griffith, ... "Birth of a Nation" fame, is working ... new picture-film to be entitled "The Mother and the Law." It is said to be a moving presentation of a phase of the woman's rights question. The film play is now being staged out in California. Among the players are Mae Marsh and Miriam Cooper, who took prominent part in "The Birth of a Nation" production, which will soon celebrate its 150th Boston performance at the Tremont.

On July 8 a special excursion train from Portland will bring hundreds of down East folks to see "The Birth of a Nation."

Speaking of the new Griffith-Ince-Sennett combination, which The Journal reported yesterday as having already made plans to present De Wolf Hopper and Douglas Fairbanks in 2 photoplays, one of Mr. Griffith's representatives said that it "probably marks a cleavage between '10-cent' film directorship on the one hand and the big feature directorship on the other. This cleavage has long been foreseen. There is no more reason for the close association of cheap and high-class film making than there would be for the putting forth of Bowery melodramas and highbrow artistic productions under the aegis of the same theatrical firm. It is evident that the production of the $1 and $2 movie, like everything else, is to be specialized."

The whole trend of the movies, except possibly in the comedy film, is toward artistic ideals, irrespective of price. The standard for the $1 film has been set by "The Birth of a Nation," and it will be no easy standard to maintain.

"The only way we could handle them was by military discipline," said Mr. Griffith the other day, speaking of the thousands of players employed in the production of "The Birth of a Nation." There were 18,000 employed from time to time during the six months it took to make the film. In all 4500 negroes were engaged. They were the easiest to handle," is Mr. Griffith's compliment to them. The negro is a natural actor, and I do not mind saying that among the 4500 of them we took out of the fields, the shops, and wherever else we could get the right ones, we found some with remarkable talent. A producer some day may put forth the drama of the negro on the screen—and he will find competent men and women of that race to portray his characters."

Discipline required the division of the army of players into sections, each section being commanded by a captain and staff, and in the big battle scenes the different sections were kept working in orderly fashion by means of an improvised telephone system. Some of the scenes which come along in orderly rotation on the screen at the Tremont were staged months apart. That made the work more difficult, for care had to be taken to see that the hero had not meantime changed the curl of his mustache or the heroine the style of her dress; but Mr. Griffith says that the film simply had to be made in that catch-as-catch-can way or not at all.

BOSTON (Mass.) RECORD
6-24-15

Barouche of Ante-Bellum Days Makes a Hit in Country

By Esther Hoffman

A bit of "The Birth of a Nation" has startled the quiet villagers and townsfolk of various New England communities the last two weeks. It will be remembered that the Piedmont, S. C., scene in the Tremont Theatre spectacle shows the young folks of the North and the South in the old fashioned barouche in which people went riding in ante bellum days.

Seated in the barouche were the pair of sweethearts—Col. Ben Cameron, the southern hero, and Miss Elsie Stoneman, the northern lassie; Capt. Phil Stopeman, the young Federal officer, and Miss Margaret Cameron, his southern flame.

This is the scene that has been reproduced through the efforts of Frank A. Johnson, the outdoor publicity expert of "The Birth of a Nation" Company, and A. L. Grey, the assistant manager. Mr. Grey arranged for the costumes of the young ladies which are in the very period of 1861. They are heavy, stiff crinolines, and the faces of the girl wearers are set off by charming pink and blue bonnets. The young women hand out beautifully engraved invitations which at first seem to be wedding invitations. The young officers distribute matter illustrative of the play.

To the elderly people, particularly in the smaller cities, the appearance of "The Birth of a Nation" barouche, with the quaint sweethearts in the body of it, has come almost like a shock—the strange, vivid renewal of by-gone times. Occasionally old ladies have come out of stately colonial homes and affectionately embraced the young girls in the barouche. Last week the exhibit was the hit of the festivities in connection with the Maine State Fair at Portland.

WORCESTER (Mass.) POST
JUNE 24 1915

Royal Theater

Mae Marsh the star of the "Birth of a Nation" says that she has never so thoroughly enjoyed appearing in a photoplay as she did in "Her Shattered Idol" a Griffith Master-Picture just finished and appearing at the Royal Theater today for its final exhibition. The story of a girl's mistaken impression that muscle and brawn makes the "man." Impressed with the great strength of a blacksmith the girl discards her "gentleman" lover. How the latter rescues the girl and her "smithy" friend from death by the use of his brains when the brawn of the blacksmith fail, forms a splendid lesson. Tomorrow Dorothy Gish will be featured in a two-reel special feature "Out of Bondage" and Charlie Chaplin in a comedy.

MARLBORO (Mass.) ENTERPRISE
JUNE 24, 1915

"THE BIRTH OF A NATION"

Is the Mecca of Crowds From All Over New England

"The Birth of a Nation," David W. Griffith's great film spectacle of the Civil war and Reconstruction times, continues to be the only great theatrical attraction open to New England playgoers throughout the summer. It is being presented to enormous houses at the Tremont theatre, Boston, twice daily except Sundays. Although the run began on Friday, April 9, and has proceeded uninterruptedly, the interest and enthusiasm are as great as ever. The unreasonable opposition to the play, however, has mostly disappeared. It is recognized that it depicts good and bad characters of both the white and negro races. The showing of the carpetbagger and negro excesses during the Reconstruction period is counter-balanced by the marvelous depiction of the colored man's progress since Reconstruction, particularly by the films showing scenes at the Hampton Institute. The question of the producer's right to present "The Birth of a Nation" has been pretty thoroughly settled by this time. Not only did the three Boston censors created under "The Birth of a Nation" bill pass the play, but the courts in Chicago have authorized its presentation and it is now running in the great Western city as well as in New York and Boston. It is calculated that since February when Mr. Griffith's drama was introduced to the public, three quarters of a million persons have seen it.

WORCESTER (Mass.) GAZETTE
JUNE

...ots Wednesday ... Governor.

"SHATTERED IDOL" AT ROYAL THEATRE

Mae Marsh, the star of "The Birth of a Nation," is very charming in the Griffith Master-Picture shown today and tomorrow at the Royal theatre, called "Her Shattered Idol." "The Artist's Model," a two reel special featuring Violet MacMillan, is good, and other picture plays are fully up to the standard set by the Royal.

...NCY (Mass.) LEDGER
JUNE 25, 1915

...to Boston

TREMONT THEATRE.

"The Birth of a Nation," David W. Griffith's great film spectacle of the Civil War and Reconstruction times, continues to be the only great theatrical attraction open to New England playgoers throughout the Summer. It is being presented to enormous houses at the Tremont Theatre, Boston, twice daily except Sundays. Although the run began on Friday, April 9th, and has proceeded uninterruptedly, the interest and enthusiasm are as great as ever. The unreasonable opposition to the play, however, has mostly disappeared. It is recognized that it depicts good and bad characters of both the white and negro races. The showing of the carpetbagger and negro excesses during the Reconstruction period is counterbalanced by the marvellous depiction of the colored man's progress since Reconstruction, particularly by the films showing scenes at the Hampton Institute. The question of the producer's right to present "The Birth of a Nation" has been pretty thoroughly settled by this time. Not only did the three Boston censors created under "The Birth of a Nation" bill pass the play, but the Courts in Chicago have authorized its presentation and it is now running in the great Western city as well as in New York and Boston. It is calculated that, since February when Mr. Griffith's drama was introduced to the public, three quarters of a million persons have seen it.

SOMERVILLE (Mass.) JOURNAL
JUNE 25, 1915

new conductor, whose term of service ends Saturday evening, has become a favorite and show that he is decidedly well-fitted for the place. Mr. Lenom, who succeeds him, has ended the Pop season for the past two years and has made many friends.

Tremont Theatre.—"The Birth of a Nation," David W. Griffith's great film spectacle of the Civil War and reconstruction times, continues to be the great theatrical attraction open to New England playgoers throughout the summer. It is being presented to enormous houses at the Tremont Theatre, Boston, twice daily except Sundays. Although the run began on Friday, April 9, and has proceeded uninterruptedly, the interest and enthusiasm are as great as ever. The unreasonable opposition to the play, however, has mostly disappeared. It is recognized that it depicts good and bad characters of both the white and negro races. The showing of the carpet bagger and negro excesses during the reconstruction period is counter-balanced by the marvellous depiction of the colored ...'s progress since reconstruction.

NATICK (Mass.) BULLETIN
JUNE 25, 1915

...Boylston Street, Boston.

"THE BIRTH OF A NATION"

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WATERTOWN (Mass.) ENTERPRISE
JUNE 25, 1915

THEATRES

THE BIRTH OF A NATION

Is the Mecca of Crowds From All Over New England.

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FALL RIVER (Mass.) GLOBE
JUNE 25, 1915

"BIRTH OF A NATION."

Scene From Famous Play Produced in Fall River Streets Yesterday.

A remarkable piece of advertising was seen yesterday in the streets of this city in a reproduction of a scene from D. W. Griffith's famous spectacle, "The Birth of a Nation," now being produced at the Liberty theatre, New York and the Tremont theatre, Boston.

Elsie Stoneman and Margaret Cameron are seen in an oldfashioned barouche just as they walked out of the Cameron House in Piedmont, S. C. 45 years ago and took a drive over the Southern city. Opposite them are Col. Ben Cameron, the Confederate soldier in gray, and Captain Phil Stoneman, the Federal soldier in blue. This "Birth of a Nation" b rouche, reviving with its oldfashion'd air the costumes and atmosphere of nearly half a century ago, has been all over New England and has elicited golden comments. It was seen at the Maine State Fair in Portland last week and pleased Governor Curtis. While it was passing through the streets of Portland some of the most prominent residents, elderly women, came out and threw their arms around the necks of the girls, saying that it brought back romantic memories of the past. The stunt is in the charge of Frank A. Johnson, a veteran advertising man, who has staged some of the biggest outdoor publicity enterprises in this country.

David W. Griffith's play is said to be the most remarkable revelation of Civil war and reconstruction times ever offered to the public. It has been witnessed by packed houses for months and months in Boston and New York. Anyone visiting those cities should not neglect to include "The Birth of a Nation," in his or her plans, as it is described as the eighth wonder of the world, the biggest amusement feature that has ever been presented in this or any other country.

...PORT BEACH OPENING

STONEHAM (Mass.) ENTERPRISE
JUNE 25, 1915

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BOSTON (Mass.) RECORD
JUNE 26, 1915

"Birth of a Nat
Its 150th Bosto

By Esther Hoffman

It seems impossible to realize that the 150th performance of "The Birth of a Nation" at the Tremont Theatre is approaching, yet such is the fact and the century and a half of performances will be rounded out during the Independence Day holidays. The great picture and its wonderful accessories remain as striking as ever. On patriotic holidays, especially, the applause for the Civil War scenes and the Clan rides is almost deafening. Every scene is followed with intensest interest, showing that Griffith wrought with a master hand.

It is probable that "The Birth of a Nation" will attain a record breaking run in this city, surpassing the achievements of any of the so-called "Legitimate" plays. Mr. Griffith's spectacle remains the only great Summer dramatic and spectacular entertainment in New England. Visitors have flocked from far and near to see it in the past week, and during Fourth of July week the crowds should be still greater. A special excursion on the Boston & Maine from Portland and intervening towns will bring in many patrons on July 8th.

Tremont. The Birth of a Nation.

A filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spec-

CHARLESTOWN (Mass.) ENTERPRISE
JUNE 26, 1915

"The Birth of a Nation"

"The Birth of a Nation," Davis W. Griffith's great film spectacle of the Civil War and reconstruction times continues to be presented to enormous houses at the Tremont theatre daily except Sundays. Although the run began on Friday, April 9, and has proceeded uninterruptedly, the interest and enthusiasm are as great as ever. The unreasonable opposition to the play, however, has mostly disappeared. It is recognized that it depicts good and bad characters of both the white and negro races. The showing of the carpet-bagger and negro excesses during the reconstruction period is counterbalanced by the marvellous depiction of the colored man's progress since reconstruction, particularly by the films showing scenes at the Hampton Institute. It is calculated that since February when Mr. Griffith's drama was introduced to the public, three quarters of a million persons have seen it.

REVERE (Mass.) JOURNAL
JUNE 26, 1915 765

JUNE 26, 1915.

"The Birth of a Nation."

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BOSTON (Mass.) JOURNAL
JUNE 26, 1915

"BIRTH OF A NATION" MAKING RECORD RUN

The 150th performance of "The Birth of a Nation" at the Tremont Theatre is approaching. The remarkable picture remains as striking as ever. Every scene is followed with intensest interest, showing that D. W. Griffith wrought with a master hand. It is probable that "The Birth of a Nation" will attain a record-breaking run in this city.

Visitors have flocked from far and near to see this big Civil War film during the past week. A special excursion on the Boston and Maine from Portland and intervening towns will bring in many patrons on July 8.

DORCHESTER (Mass.) BEACON
JUNE 26, 1915

TREMONT THEATRE.

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BRAINTREE (Mass.) OBSERVER 13
JUNE 26, 1915

Henry B. Vinton"

BIRTH OF A NATION.

Now that the Birth of A Nation has somewhat subsided and a calmer and more unprejudiced view can be taken of the situation, the net result of the whole excessive and excited protest seems to be valuable and almost unlimited advertising for the production, and a consequent swelling of the purses of the producers. And besides, after many competent judges and unprejudiced spectators have seen the films, the evidence seems to indicate that the protestants have protested too much and unwisely. Many of the films are commonplace and certainly not worth the price of the tickets, which price thousands of patrons have paid entirely because of the free and prolific advertising the crusade against the production has given it. Many zealous reformers and highminded citizens appear not yet to have learned that ignoring an undesirable thing before the public is a more effective way of killing it than advertising it by indiscriminate and intemperate protestations.—Jamaica Plain News.

STONEHAM (Mass.) ENTERPRISE
JUNE 26, 1915

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BOSTON (Mass.) MORN. HERALD

t 99-15

TREMONT THEATRE

The 137th performance of "The Birth of a Nation" took place at Tremont Theatre yesterday afternoon. There is no diminution of public interest in this wonderful spectacle. David W. Griffith drew on material of almost every kind of drama in the unfolding of the story. Exciting scenes follow each other in such rapid succession that the spectator is held spellbound. Civil war battles and momentous reconstruction events are shown. The remarkable reproduction of President Lincoln's assassination is a feature.

BOSTON (Mass.) RECORD
JUNE 29, 1915

No Falling Off In Interest In "Birth of a Nation"

By Esther Hoffman

The 137th performance of "The Birth of a Nation," took place at Tremont Theatre yesterday afternoon. There seems to be no diminution in the tremendous interest of the New England public in this wonderful spectacle. As the pioneer example of the new camera art, "The Birth of a Nation" has proved the big sensation of the theatrical year. The producer, David W. Griffith, drew on the material of almost every kind of drama in the unfoldment of the story.

Exciting scenes follow each other in such rapid succession that the spectator is held spell-bound. Civil War battles and momentous Reconstruction events are shown in "locations" of rare natural beauty, and are peopled with immense throngs of fighters or clansmen, armies that seem to stretch into the infinite distance.

These are relieved by domestic phases of life, charming with their love scenes and full of romantic flavor. The remarkable reproduction of President Lincoln's assassination, and the fac simile appearances of other great national characters like Grant and Lee, Sumner and Stevens, appeal to even the most jaded interest.

women's orchestra of Boston, include Charlie Chaplin in a new comedy pic- ture play and Mary Pickford in a delightful romance with the famous million-dollar cast.

BOSTON (Mass.) MORN. GLOBE
JUN 29 1915

"Birth of a Nation" at the Tremont.

The 137th performance of "The Birth of a Nation" took place at Tremont Theatre yesterday afternoon.

There seems to be no diminution in the tremendous interest of the New England public in this wonderful spectacle. As the pioneer example of the new camera art, "The Birth of a Nation" has proved the big sensation of the theatrical year. The producer, David W. Griffith, drew on the material of almost every kind of drama in the unfoldment of the story. Exciting scenes follow each other in such rapid succession that the spectator is held spellbound. Civil War battles and momentous Reconstruction events are shown in "locations" of rare natural beauty, and are peopled with immense throng of fighters or clansmen, armies that seem to stretch into the infinite distance.

BOSTON (Mass.) TRANSCRIPT

t 99-6

Tremont—The Birth of a Nation

A filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the [illegible] spectacle.

BROCKTON (Mass.) TIMES
AUG. 9, 1915

COMING TO BROCKTON

Birth of a Nation Will Be Seen at Hathaway Theater.

"The Birth of a Nation," the greatest conception ever produced as a photoplay, will be presented at Hathaway theater the week of Aug. 23. The production, after several months during which time every seat has been taken for every performance at the Tremont theater, Boston, will close there Aug. 21 and will come direct to this city.

Manager J. Joseph Cahill has been in conference with D. W. Griffith's representative for several days since the closing of the show in Boston was announced, and the question that might prejudice Griffith's manager from appearing here are the prices which the Hathaway management would feel satisfied to ask. The prices in Boston are from 25 cents to $2.

Brockton has never been a $2 show town and managers here do not expect patrons would pay that price, so that some compromise on that score will have to be effected. Mr. Cahill has a conference arranged in Boston tomorrow and it is believed satisfactory arrangements will be made.

BOSTON (Mass.) POST
JUNE 29, 1915

Tremont Theatre

The 137th performance of "The Birth of a Nation" took place at Tremont Theatre yesterday afternoon. There seems to be no diminution in the interest of the New England public in this wonderful spectacle. As the pioneer example of the new camera art, "The Birth of a Nation" has proved the big sensation of the theatrical year. The producer, David W. Griffith, drew on the material of almost every kind of drama in the unfoldment of the story. Exciting scenes follow each other in such rapid succession that the spectator is spellbound. The remarkable reproduction of President Lincoln's assassination, and the fac-simile appearances of other great national characters like Grant and Lee, Sumner and Stevens, appeal to even the

CUTTE (Mont.) POST
JUNE 29, 1915

14

WALTHALL IN EPOCH MAKING MASTER PICTURE

The reputation built upon his appealing work in the wonderful Griffith picture, "The Birth of a Nation," is as nothing to that which will come home to rest upon the shoulders of Henry B. Walthall as soon as the general public has seen his masterly, soul-tearing performance as Oswald in "The Ghosts," the five-part masterpiece founded on Ibsen's play and declared by a prominent clergyman to be the greatest exhortation ever delivered against vice. The fact that this picture is said to mark an epoch in the motion art and to have registered the accomplishment of the impossible is, in part, a tribute to the illuminating power of Mr. Walthall's acting. Today is your last opportunity to witness this wonderful drama upon the screen at the Orpheum theater.

Coming tomorrow, Thursday and Friday, the famous Butte actress, Kathlyn Williams, in the great five-part oriental sensation, "The Carpet from Bagdad."

"Birth of a Nation" Has Only Three Weeks More

These are the last nights of "The Birth of a Nation" at the Tremont Theatre, where this remarkable photo-play has held the stage since the opening of the summer. Bostonians have seemed to be of the opinion that "The Birth of a Nation" would be a permanent feature on the local stage, or at the very least would remain here for months to come. That is positively out of the question, however. The interest in "The Birth of a Nation" is just as great as ever and one has to buy seats far in advance, or else wait for a long time in an extended line in front of the box office window. Managers in other cities are insistent in their calls for "The Birth of a Nation" with its vivid presentation of the battle scenes of the Civil War, the assassination of President Lincoln, the mob rule of the Reconstruction period and the romantic chivalry of the Ku Klux Klan.

most commanding figure on the American stage. His work in the spoken version of Sir Gilbert's great novel stamped him as an actor of the greatest powers and skill, but it is in the film production that Mr. Faversham easily stands head and shoulders above all other actors of his time.

Caroline B. Nichols and Fadettes continue their popular daily concerts, and other features include Charlie Chaplin in a merry comedy, and Mary Pickford in another captivating romance.

BOSTON (Mass.) JOURNAL
JUNE 29, 1915

"BIRTH OF A NATION"

The 137th performance of "The Birth of a Nation" took place at Tremont Theatre yesterday afternoon. There seems to be no diminution in the lively interest New Englanders are taking in this wonderful photo-spectacle. The producer, David W. Griffith, has started a boom for the $2 picture play. Exciting scenes follow one another in rapid succession. Civil War battles and Reconstruction episodes predominate, but the love story of young folks representing North and South is cleverly interwoven. There are two performances daily.

STONEHAM (Mass.) ENTERPRISE
JUNE 29, 1915

BIRTH OF A NATION.

"The Birth of a Nation," David W. Griffith's great film spectacle of the Civil War and Reconstruction times, continues to be the only great theatrical attraction open to New England playgoers throughout the summer. It is being presented to enormous houses at the Tremont Theatre, Boston, twice daily except Sundays. Although the run began on Friday, April 9th, and has proceeded uninterruptedly, the interest and enthusiasm are as great as ever. The unreasonable opposition to the play, however, has mostly disappeared. It is recognized that it depicts good and bad characters of both the white and negro races.

SPRINGFIELD (Mass.) EVE. UNIO
JUNE 30, 1915

Ernesto Today, Albert Meecham, John Shock, John Mitkin, Charles Dudge, Harold Loepo, Robert "Mansfield" [illegible] Martin and [illegible] Jones.

"BIRTH OF A NATION" EXHIBIT.

A remarkable piece of advertising is being seen today in the streets of Springfield in a reproduction of a scene from D. W. Griffith's famous spectacle, "The Birth of a Nation," now being presented at the Liberty Theater, New York, and the Tremont Theater, Boston.

Elsie Stoneman and Margaret Cameron are seen in an old-fashioned barouche just as they walked out of the Cameron House in Piedmont, S. C., 45 years ago and took a drive over the Southern city. Opposite them are Col. Ben Cameron, the Confederate soldier in gray, and Capt. Phil Stoneman, the Federal soldier in blue. This "Birth of a Nation" barouche, reviving with its old-fashioned air the costumes and atmosphere of nearly half a century ago, has been all over New England. It was seen at the Maine State fair in Portland and pleased Gov. Curtis. While it was passing through the streets of Portland some of the most prominent residents, elderly women, came out and threw their arms around the necks of the girls, saying that it brought back romantic memories of the past. The stunt is in charge of Frank A. Johnson, a veteran advertising man, who has staged some of the biggest outdoor publicity enterprises in this city.

David W. Griffith's play is said to be the most remarkable revelation of civil war and reconstruction times ever offered to the public. It has been witnessed by packed houses for months and months in Boston [illegible] New York.

MARLBORO (Mass.) ENTERPRISE
JUNE 30, 1915

[illegible] living of the great master.

D. W. Griffith, the master producer, has decided upon his next multiple reel feature to follow "The Birth of a Nation." Its title is to be "The Mother and the Law." He is now at the Griffith headquarters, the Reliance-Majestic studios in Hollywood, Los Angeles, California. He is in the midst of preparations for the filming of "The Mother and the Law."

The plot and the theme other than as indicated in the title have not been announced but will be made known at the proper time. Mr. Griffith has, however, selected his cast. Prominent among the Griffith players who are to appear before the camera in "The Mother and the Law" are Mae Marsh, the Griffith actress who will be remembered as Florence Cameron in "The Birth of a Nation"; Robert Harron, who has appeared in the Griffith features, "The Battle of the Sexes," "Judith of Bethula," "The Escape," "The Avenging Conscience" and "Home, Sweet Home"; Mirian Cooper, who has a prominent role in "The Birth of a Nation"; Mary Alden, remembered for the performance of the mulatto in "The Birth of a Nation" and as the mother in "The Battle of the Sexes"; Ralph Lewis, the "Stoneman" in "The Birth of a Nation," and Walter Long, the "Gus" in "The Birth of a Nation."

Mr. Griffith is determined that "The Mother and the Law" shall maintain the high standing of "The Birth of a Nation" which is playing to two dollar prices in some of the principal cities of the country.

Charles West, one of the most recent acquisitions of the Reliance and Majestic, is studying Italian life in America.

A two reel Majestic scenario is being written with scenes laid in this country, but with an Italian lead. West is to play it.

On one occasion, West played an Italian role in a picture produced by D. W. Griffith several years ago. He played it so well that when Manager of Production Frank E. Woods started to think of the cast for the forthcoming feature, his first thought was Charles West for the lead.

The title has not been selected for this forthcoming Majestic. It is very probable that Tod Browning will be assigned to the producing of the photoplay.

CLIPPING FROM News
SPRINGFIELD (Mass.) UNION
7-1-15

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"The Island of Surprise"

NEWTON (Mass.) GRAPHIC
JULY 2, 1915

[illegible] street attended the annual recital of the Makechnie Violin School, held Monday evening at Riverbank Court, Cambridge.

TREMONT THEATRE — Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love-play, tragedy and comedy into an ensemble that is positively stupendous in its effect. Spectators applaud more than they do at dramas showing flesh-and-blood actors, just as the screen play is so much larger and more impressive than the old style stage drama. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sundays.

STONEHAM (Mass.) ENTERPRISE
JUNE 30, 1915

BIRTH OF A NATION.

"The Birth of a Nation," David W. Griffith's great film spectacle of the Civil War and Reconstruction times, continues to be the only great theatrical attraction open to New England playgoers throughout the summer. It is being presented to enormous houses at the Tremont Theatre, Boston, twice daily except Sundays. Although the run began on Friday, April [illegible]th, and has proceeded uninterruptedly, the interest and enthusiam are as great as ever. The unreasonable opposition to the play, however, has mostly disappeared. It is recognized that it depicts good and bad characters of both the white and negro races.

BOSTON (Mass.) AMERICAN
JUNE 30, 1915

Tremont Theatre.

The 137th performance of "The Birth of a Nation" took place at the Tremont Theatre yesterday afternoon. There seems to be no diminution in the tremendous interest of the New England public in this wonderful spectacle. As the pioneer example of the new camera art, "The Birth of a Nation" has proved the big sensation of the theatrical year. The producer, David W. Griffith, drew on the material of almost every kind of drama in the unfoldment of the story.

STONEHAM (Mass.) ENTERPRISE
JULY 2, 1915

BIRTH OF A NATION.

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the wa[illegible]

STONEHAM (Mass.) ENTERPRISE
JULY 2, 1915

Holidays at the Tremont.

"The Birth of a Nation" attracts Visitors from all over New England.

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday there will be all kinds of interesting public exercises on Boston Common. Within the cool Tremont Theatre David W. Griffith's great spectacle of Civil War and Reconstruction times will afford artistic entertainment of the rarest quality. Present patriotism and patriotic achievement will be linked, as Art throws the glamor of romance over the nation's yesterdays. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love play, tragedy and comedy into an ensemble that is positively stupendous in its effect.

For a time there was great opposition to the presentation of "The Birth of a Nation" in Massachusetts. This opposition has died away. It is realized that while the excesses of the negroes and carpet-baggers in Reconstruction times are freely exhibited these are more than counterbalanced by the record of the negroes' peace, progress and prosperity in the years following. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sunday. Besides the 5th of July crowds there are expected large numbers of visitors on the B. & M. excursion of July 8th. The prices of the attraction range to suit all purses, and the fact that the Tremont Theatre is 15 degrees cooler than the street make attendance on the play an unalloyed pleasure, no matter how torrid the day.

BOSTON (Mass.) RECORD
JULY 1, 1915

De Wolf Hopper's Reasons For Going Into the Movies

By Esther Hoffman

DeWolf Hopper has been telling a New York pressman why he has accepted a flattering offer from D. W. Griffith [illegible] Birth of a Nation" fame, to go into posing for motion pictures. A remarkable thing about Mr. Hopper's advent into the new game is that he is not merely taking a flyer as most actors do, but has booked himself for an entire season with the possibility of even double that term of service. The plans for Hopper are first to put him in a film dramatization with music of the grand opera "Don Quixote," and then to present in spectacular form others of the operas, the elongated comedian to furnish the funny stuff and the orchestra the operatic music. Here are Hopper's reasons for trying the game:

"After five seasons in Gilbert & Sullivan we had largely exhausted the inviting territory and it would have had to lie fallow for a while anyway. This is reason number one. Second, I have been tremendously impressed by the work that Mr. Griffith has done in motion pictures. He is a genius—make no mistake about that. It so happens that the offer came to me two days after I had first seen 'The Birth of a Nation.' Frankly, before I saw that, I had not cared a rap for the movies. I went there under protest at the persuasion of Mrs. Hopper and Digby Bell. I saw an audience spellbound as I have rarely seen an audience held in the theatre. I saw their excitement, saw their tears. The picture itself, with its many infinitely dramatic touches—strokes of genius—struck me as something big, something new; something important. I came out dazed.

"The third and final reason was the offer Mr. Griffith made me which was like a fact in a fairy tale. It would have been criminal for me to refuse. William A. Brady kindly released me at once on my promise to come back to him when I come back to the stage. He said I would be a fool not to take this."

"Tis said that the sum which tempted the comic Hopper was $125,000. This amounts to the modest little stipend of something over $2400 per week.

[illegible] ENTERPRISE
JULY [illegible], 1915

THEATRES

HOLIDAYS AT THE TREMONT.

'The Birth of a Nation" Attracts Visitors from All Over New England.

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love-play, tragedy and comedy into an ensemble that is positively stupendous in its effect. Spectators applaud more than they do at dramas showing flesh-and-blood actors, just as the screen play is so much larger and more impressive than the old style stage drama. For a time there was great opposition to the presentation of "The Birth of a Nation" in Massachusetts. This opposition has died away. It is realized that while the excesses of the negroes and carpet-baggers in Reconstruction times are freely exhibited these are more than counter balanced by the record of the negroes' peace, progress and prosperity in the years following. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sundays. Besides the 5th of July crowds there are expected large numbers of visitors on the B. & M. excursion of July 8th. The prices of the attraction range to suit all purses, and the fact that the Tremont Theatre is 15 degrees cooler than the street make attendance on the play an unalloyed pleasure, no matter how torrid the day.

SOMERVILLE (Mass.) JOURNAL
JULY 2, 1915

Tremont Theatre. Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday there will be all kinds of interesting public exercises on Boston Common. Within the cool Tremont Theatre David W. Griffith's great spectacle of Civil War and Reconstruction times will afford artistic entertainment of the rarest quality. Present patriotism and patriotic achievement will be linked, as Art throws the glamor of romance over the nation's yesterdays. The prices of the attraction range to suit all purses.

CTON (Mass.) MORN. HERALD 170
JULY 3, 1915

BOSTON & MAINE PAYS LAWLER FEE OF $11,000

John F. Cusick Receives $3000 from Film Play Company.

A fee of $11,000 was paid to George L. Mayberry, attorney for the trustees representing the interest of the New Haven railroad in Boston & Maine stock, according to a statement filed with the secretary of state yesterday by former Judge Knowlton, chairman of the trustees. Judge Knowlton states that Mr. Mayberry was retained by the trustees to examine the statutes of Massachusetts and four other states, as well as conditions in the several states preparatory to filing a bill for the reorganization of the Boston & Maine system.

At the conclusion of his work the trustees were of the opinion that it had been performed for the benefit of the railroad corporation, and that the Boston & Maine should pay the bill, which it did. The return further states that in the opinion of the trustees $2500 is the amount which should be apportioned for Mr. Mayberry's services in Massachusetts, the balance of the $11,000 being apportioned for work in the other states.

John F. Cusick, lawyer, received $3000 from the Epoch Film Company as payment for [illegible] in opposing legislation hostile to "The Birth of a Nation," photo-play.

The Master Bakers' Association paid McDonald and Graham $200 for legislative work and paid Edwin A. Bayley, legislative counsel, $400.

Arthur Joslin paid Davis B. Keniston, Jr., $150 for work in connection with the Boston building laws.

D. Whiting & Sons paid John F. Cusick $500 for work in connection with legislation affecting dairy products.

Fleischman Company paid John F. Cusick $250 for work in connection with legislation affecting its interests.

The C. Brigham Company paid John F. Cusick $500 for services on "dairy" legislation.

The Massachusetts Tax Association paid Atty. John A. Curtin $2000.

The Springfield Gas Light Company paid Burdett, Wardwell and Ives $650.

The Malden Electric Company paid Burdett, Wardwell and Ives $750.

The Malden & Melrose Gas Light Company paid Burdett, Wardwell and Ives $700.

The Fitchburg Gas and Electric Company paid Burdett, Wardwell and Ives $150.

The Massachusetts Society for the Prevention of Cruelty to Children paid [illegible] A. Lowell $[illegible].

Record
Boston American
7-3-15

Tremont Theatre FF

The most extraordinary run in the history of Boston theatricals is now in its fourth month at the Tremont Theatre. David W. Griffith's epoch-making spectacle, "The Birth of a Nation," has now been shown there nearly 150 times—equivalent to half a year's run of the old-fashioned kind. The play is on view twice daily instead of only eight times a week, and it is estimated that nearly a quarter of a million New Englanders have seen it; a considerable percentage of the 1,500,000 patrons that have enthusiastically endorsed the presentations in Boston, New York, Chicago, San Francisco and Los Angeles.

Today and likewise on Monday "The Birth of a Nation" will be the mecca of the Fourth of July crowds. No Sunday performances are given. The play has a vital appeal to all who value Independence Day, as well as the appeal of tremendous dramatic force and delightful romantic charm to the theatregoer of every clime and nation. It shows America re-born in the crucible fires of 1861-70, emerging an united nation ready to face the whole world in arms, if need be.

[illegible] 17[illegible]

[illegible] week's bill.

Tremont—The Birth of a Nation FF

A filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

[illegible] JOURNAL 17[illegible]
[illegible]

"BIRTH OF A NATION" IN ITS FOURTH MONTH

The most extraordinary photoplay in the history of Boston theatricals is now in its fourth month at the Tremont Theatre. David W. Griffith's epoch making spectacle, "The Birth of a Nation," has now been shown there nearly 150 times—equivalent to half a year's run of the old-fashioned kind. The play is on view twice daily, and it is estimated that nearly a quarter of a million New Englanders have seen it—a considerable percentage of the 1,500,000 patrons that have enthusiastically indorsed the presentations in Boston, New York, Chicago, San Francisco and Los Angeles.

The play is historical and romantic, picturing Civil War battle scenes in marvelous fashion and touching tenderly on love stories involving young folks on both sides of the Mason and [illegible]

WORCESTER [illegible] GAZETTE

May 3 1915

BIG SPECTACLE FF

"The Birth of a Nation" is now running at the Tremont Theater, Boston, and in New York at the Liberty Theater to big houses twice a day. David W. Griffith, who made "The Birth of a Nation" spectacle, believes that the future of dramatic art lies in the screen. On April 1, 1914, he set to work laying the ground plans for this picture. Griffith's poetic imagination stretches across dreamy dales, through swaying trees, back to distant mountains with their snow-covered tops blazing in the sunlight. It reaches across the lapping waves of the deep blue sea. And then in a flash you see great plains and on them nations grappling in their death throes and worlds battling for military supremacy.

Boston—Tremont

fifth's marvelous spectacle of the American era, "The Birth of a Nation," shows undiminished attendance and enthusiasm at the Tremont Theatre. Never before has America's greatest war been put on film, canvas or panorama. "The Birth of a Nation" proved of intensest interest last week to thousands of those who attended the Flag Day and Bunker Hill Day performances.

MARLBORO (Mass.) ENTERPRISE 528
JULY 3, 1915

THEATRICAL NOTES AND ALL THE LATE NEWS OF THE MOVIES

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont theatre one of the most enjoyable features of the midsummer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. On Monday there will be all kinds of interesting public exercises on Boston Common. Within the cool Tremont theatre David W. Griffith's great spectacle of Civil war and reconstruction times will afford artistic entertainment of the rarest quality.

Present patriotism and patriotic achievement will be linked, as art throws the glamor of romance over the nation's yesterdays. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love-play tragedy and comedy into an ensemble that is positively stupendous in its effect. Spectators applaud more than they do at dramas showing flesh and blood actors, just as the screen play is so much larger and more impressive than the old style stage drama. For a time there was great opposition to the presentation of "The Birth of a Nation" in Massachusets. This opposition has died away. It is realized that while the excesses of the negroes and carpet-baggers in Reconstruction times are freely exhibited, these are more than counterbalanced by the record of the negroes' peace, progress and prosperity in the years following. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sundays. Besides the 5th of July crowds there are expected large numbers of visitors on the B. & M. excursion of July 8. The prices of the attraction range to suit all purses, and the fact that the Tremont theatre is 15 degrees cooler than the street make attendance on the play an unalloyed pleasure, no matter how torrid the day.

WALTHAM [illegible] FREE PRESS 5[illegible]
JULY [illegible]

TWO

PICTURE DRAWS LARGE CROWDS

"Birth of a Nation" Mecca of Many Visitors

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston.

Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday there will be all kinds of interesting public exercises on Boston Common. Within the cool Tremont Theatre David W. Griffith's great spectacle of Civil War and Reconstruction times will afford artistic entertainment of the rarest quality. Present patriotism and patriotic achievement will be linked, as Art throws the glamor of romance over the nation's yesterdays. "The Birth of a Nation" combines spectacle, historical drama, grand opera, love-play, tragedy and comedy into an ensemble that is positively stupendous in its effect. Spectators applaud more than they do at dramas showing flesh and blood actors, just as the screen play is so much larger and more impressive than the old-style stage drama. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and evening except Sundays. Besides the 5th of July crowds there are expected large numbers of visitors on the B. & M. excursion of July 8th. The prices of the attraction range to suit all purses, and the fact that the Tremont Theatre is 15 degrees cooler than the street make attendance on the play an unalloyed pleasure, no matter how torrid the day.

MILFORD (Mass.) NEWS
JULY 3, 1915

Saturday, July 3.

INDENPENDENCE DAY LESSON.

Besides being a stench in the nostrils of the colored people and their sympathizers, the moving picture film, "The Birth of a Nation," is also condemned as a deceiver on historical lines, and an inexcusable anachronism because it applies a misleading title to scenes that occurred in the Civil war period. In no possible sense is it within the proprieties to construe the anti slavery agitation and its fruits as a link in the chain of our nation's anniversary. A similar mistake, but not so glaring a sin against historical accuracy, is the public custom of hailing July 4 as the "natal day" of the American nation. It is an out and out misnomer, and should be dropped as prejudicial of the truth. It is purely and solely Independence day, marking the anniversary of freedom from foreign rule, of a departure from colonial ot self government, and of the first formal step in the erection of a temple of liberty.

Whoever heard of a new-born baby executing a declaration of independence? And yet there is a striking analogy between a human being and a civic corporation. The former attains his majority at a specified legal age, and is thereafter entitled to exert the right of self control, subject only to temporal authority. In a somewhat similar manner a nation must arrive at a certain stage of development before it can enter upon an autonomous role. As a matter of fact the American nation had its natal day at the time of the settlement of this continent, as soon as its inhabitants formed into social and other bonds of union. Then there was a steady evolution into the mold of colonial government, with representatives of the British crown in supreme charge. At length when things were ripe a national consciousness grew strong and deep in the American colonists until, at last, it flowered into the Declaration of Independence.

We are on the eve of the anniversary of one of the world's most momentous undertakings—the assumption of self government by the American people. The long and arduous period of subjugating this wild continent, and of throwing off the shackles of the British oppressor at length eventuated in the laying of the corner stone of the Republic of the United States, as the chief exponent of popular rule, symbolizing the proud ideal of "liberty enlightening the world."

BOSTON (Mass.) MORN. GLOBE
JUNE 27, 1915

CAREER OF DAVID W. GRIFFITH.

No One Has Done More Than the Producer of "The Birth of a Nation" to Bring About the Triumph Art Has Won Over Commercialism in the Motion Picture Industry.

The rise of the motion picture industry strikingly illustrates the conventional struggle between commercialism and art. Even today certain manufacturers judge their stage directors according to the percentage of usuable film turned out, and the head director is the chap who never experiments but turns 100 percent of his picture-taking into "salable footage."

"Under that standard David W. Griffith, producer of "The Birth of a Nation," could never qualify. Mr Griffith has always experimented, has always learned more from failure than many have from success, and he has advanced the humble "movie" to the level of the "two-dollar" production by fighting for an art-result that timid capital was afraid of.

The significance of the change was seen the other day in a Mutual Film Company advertisement declaring that its three greatest directors—David W. Griffith, Thomas H. Ince and Mack Sennett—were "underpaid at $100,000 a year each." It was also evident in the organization in New York last week of a Wall Street syndicate with a capital of $4,000,000 to exploit these three directing stars and to provide them with a chain of 400 first-class theatres in America and 200 in Europe in which their newest works might be satisfactorily shown.

Man of New Ideas.

This is the story of a youth, a modern David, who sprang full-armed into this Philistia and conquered the commercial Goliath that bestrode it. He had no money and little fame, but his sling was Audacity and the stone in it was the irresistible power of new ideas. David W. Griffith was the boy's name, for he was little more than a boy when in 1906 he obtained a connection with the Biograph Studio.

Mr Griffith is of Scotch-Irish and English extraction, not Welch, as has been sometimes stated. His ancestors had been settled in Virginia and Kentucky for a hundred years. His father, who died when the lad was quite young, was a Kentucky colonel breveted brigadier-general. After D. W. Griffith passed the seventh grade in a Louisville public school he went to work in a dry goods store.

He held two or three office boy jobs one after the other, the final one in the Baptist Book Concern. He was happy there for two reasons: He could devote his whole spare time to the reading of literature. And he met in the bookstore the actors and singers playing Macauley's Theatre and the Masonic Temple, who would often drop in for the latest novel, magazine or printed drama.

About this time people began to remark on the fine quality of his voice. Visions of a great operatic career uprose before the boy. He took a course of vocal lessons under Mr and Mrs Bousted, and John Griffith, a namesake but no relative, promised him the first vacancy that should occur for a good live baritone in an itinerant company that was presenting "Faust."

Griffith was eager to get into "show business." He decided not to wait for "Faust," but accepted a chance to play "stock" with the Cummings boys, Ralph and Robert, who had started a season at the Masonic Temple Theatre. The first play was "Men and Women." Griffith's duty was to utter the words, "My lord, the carriage waits"—or something like that. He appeared for exactly one performance. As he was making an exit, some one handed him a telegram from John Griffith reading: "Baritone part open. Join 'Faust' at Battle Creek. Have telegraphed fare." The high spirits of youth rose 60 percent above the normal, he rapidly obtained the Cummings boys' smiling consent to the quick shift, and that night saw him on his way from Louisville to Battle Creek.

How He Got Into the Show Business.

It would not do to have two Griffiths in the one company, so "D. W." appeared under the old family name of a Scotch-Irish ancestor, Lawrence Brayington. The new baritone was all that the boss could ask for. He sang in the quartet and also doubled a small part. But the Farmer Corntossels of Southern Michigan were not enthusiastic over "Faust" that season, and lack of funds played the devil regardless of the fact that John Griffith himself was the only authorized Mephisto in the company.

"Lawrence Brayington" baritoned as far as Grand Rapids, when "Faust" gave up the ghost and died. "D. W." prefers not to remember the details of the return from Grand Rapids to Louisville. It was a painful experience.

Back in the Blue Grass Country the future great director fared a little better. Oscar Eagle hired him for the Eagle-Meffert Stock Company at the Masonic Temple Theatre, and this time he finished out an entire season, playing a great number of parts. Under his tuition young Griffith—everybody called him "Larry" Griffith in those days—acquired the rudiments of sound acting.

During the ensuing seven years Mr Griffith's experience as actor, stage manager and dramatic author were very interesting. The stage management often consisted of little more than furniture shifting, yet it taught him the proper positions of objects, props and the entrances and exits of characters.

When things looked most black for him, when his dramas and playlets had failed or had been returned to him, when suitable acting jobs did not seem to present themselves, he was right at the threshold of victory. A Sunday editor who had accepted a couple of Mr Griffith's fiction stories remarked on the bizarre and fantastic elements of their invention and advised him to submit scenarios to moving picture firms.

It was in this way that young "Larry" Griffith got in touch with the Biograph. They bought a scenario or two and said: "Why don't you act a little yourself? We need a juvenile understudy right now." So Griffith went to work as a Biograph actor at the munificent salary of $5 a week, but it was always borne in mind that he was a writer and those who sensed his abilities were waiting for an opening so that he could make good.

Directs His First Picture.

After a few months of writing a scenario now and again and jobbing in various roles before the screen, Griffith obtained the much-coveted opportunity, through the illness of one of the directors. He went to the boss and said:

"Let me work out some new ideas of mine on a new picture. What's the use of showing the complete figures of all the actors? Why not show them close up so that audiences can see the features in detail? Why follow the set indoor action of the stage? Why not rather show two parallel streams of action, or switch back from one action to an earlier one? Why not get rid of the abrupt change from one theme to another, and have the scenes fade out and fade into each other?"

Much as the boss liked Griffith, he was flabbergasted by the cool audacity of this revolutionist. He consented, however, to let the young man go ahead and try his ideas on a split reel, reflecting that little would be lost should he fail.

The result of Mr Griffith's new direction, though it might appear conventional today, was the freak product of the then Biograph Studio. As it was run off, everybody grinned and snickered. "Why," said one bright critic, "all those characters are without legs and arms. Most of them appear to be floating without bodily support. Patrons will never stand for that kind of stuff."

Sure enough at the first nickelodeon where the new picture was publicly exhibited, the patrons stamped loudly on the floor with their shoes, to indicate their disapproval of "legless" close-up figures. But strange to say, the new picture won its way and everybody was talking presently of how well lighted Griffith's photography was, of how he avoided the old dark scenes and large numbers of figures, of how vividly emotion was portrayed in his close-ups, and of how he cut to the quick the complicated scenes of legitimate drama and flashed a much speedier action which ranged from incident to incident without confusing the spectator.

In brief, the Griffith technique became accepted within a comparatively short time of its introduction. He was put in complete charge of the Biograph Studio, the sales from which increased enormously.

Divorces Art From Commerce.

The commercial curse of the business had been the use of cheap actors and of cheap repertory plots as the easiest, quickest and least expensive ways of turning out the product. Griffith, however, had an innate love of literature. He early forsook the repertory plots and sought themes in the masterpieces of the English and foreign languages and of antiquity. At the same time he devoted himself to training a school of motion picture actors. He preferred in most cases persons with little or no previous experience, for he figured that the mannerisms acquired by the older legitimate actors made them unsuited for film work.

During his five years at the biograph Griffith developed a large proportion of the great names in the acting end of filmland today. Name some all-around favorite whose face and expressions are equally well known in near or remote parts of the earth, and the chances are at least three to five that Griffith "made" the actor or actress in question.

Perhaps his greatest achievement of the last few years has been his development and working out of the fact that the motion picture offers spectacular and historical possibilities far beyond the range of the indoor drama. Mr Griffith worked on this idea largely in "Judith of Bethulia," which was his biograph production.

Undoubtedly he went from the biograph to the directorship-in-chief of the Mutual because he was to receive an absolutely free hand there in staging the great spectacular side of the art. No longer was commercialism to throttle growth. The new employers gave him an enormous salary and carte blanche and no limitations on percentage of output that was useable. Under these extraordinarily favorable circumstances he staged last year "The Birth of a Nation," the great historical spectacle built on events of the American Civil War and the Reconstruction Era. The film has been so thoroughly described in the Globe that it is unnecessary to recount its wonders or its merits here. Everybody admits that Griffith has lifted the motion picture to the dignity of an entirely new art, far surpassing the old theatricalism.

BOSTON (Mass.) MORN. GLOBE
JUNE 27, 1915

"The Birth of a Nation"

Spectacle at the Tremont

David W. Griffith's superb spectacle, "The Birth of a Nation," continues to attract and interest not only residents of Boston and vicinity but visitors from points 100 and 150 miles away. The story takes one from the time the seeds of disunion were planted in this country through the awful Civil War struggle and down into Reconstruction days, when the North and South again locked horns over the temporary supremacy of the carpetbagger regime.

Then it shows how Aryan supremacy was finally won, the North and the South were reconciled, and under the new arrangement the negro, who had been the object of these struggles, made wonderful advances in progress and prosperity. Interwoven with the political story are the threads of a beautiful double romance dealing with a Confederate officer and a Northern girl and a Federal officer and a Southern lassie.

The whole is irradiated with Mr Griffith's refined comedy, his love of nature and of animals, and his broad touch of poetic fitness. The acting is probably the finest that Bostonians have ever been privileged to witness in a screen play, while the music and other accessories are likewise delightfully entertaining.

BOSTON (Mass.) POST
JUNE 27, 1915

Tremont Theatre

David W. Griffith's spectacle, "The Birth of a Nation," continues to be the strongest theatrical magnet in town, drawing not only residents of Boston and vicinity, but visitors from point 100 and 150 miles away. People recognize that it is the only great summer entertainment in New England. The story takes one from the time the seeds of dis-union were planted in this country, through the awful Civil war struggle and down into reconstruction days when the North and South locked horns over the temporary supremacy of the carpet-bagger regime. Interwoven with the political story are the threads of a beautiful double romance dealing with a Confederate officer and a Northern girl, and a Federal officer and a Southern lassie. The acting is probably the finest that Bostonians have ever been privileged to witness in a screen play, while the music and other accessories are likewise delightfully entertaining. The management announces there will be no advance in prices over the Fourth of July holiday.

CLIPPING FROM
BOSTON (Mass.) AMERICAN

Tremont Theatre.

David W. Griffith's superb spectacle, "The Birth of a Nation," continues to be the strongest theatrical magnet in town, pulling not only residents of Boston and vicinity but visitors from points 100 and 150 miles away. It has out-lasted all the smaller plays and with the enormous strength of its drawing power together with the multitudinous nature of its attractions, amply deserves the epithet of "one hundred

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BOSTON (Mass.) MORN. GLOBE
JUNE 27, 1915

Wark MacMahon, who has been manager of "The Birth of a Nation" Company at the Tremont Theatre, has departed for Chicago to take charge of the Western publicity of the new Griffith-Ince-Sennett organization, wherein "The Birth of a Nation," now playing the Illinois Theatre in the Windy City, is the nucleus. George Reveles, who has been in Chicago, will probably take charge of the Boston company.

BOSTON (Mass.) AMERICAN
JUNE 27, 1915

Big changes are impending or are already in progress in the film world. As they appear to hinge around "The Birth of a Nation" productions now at the Tremont Theatre, Boston, the Liberty Theatre, New York, and the Illinois Theatre, Chicago, some explanation of them may be timely. The Griffith films dispelled forever the idea that theatregoers would pay only cheap price for screen drama. To be sure, no other $2 movie has yet arisen, but it is argued that hereafter the screen plays, if of sufficient excellence, will be in the same financial class as "legitimate" plays and will command the same prices.

With this idea in mind, H. E. Aitken has brought together three of the most important producers—David W. Griffith, Thomas H. Ince and Mack Sennett—with a view to making exclusively high-class and original feature productions. It is probable that other promoters in the picture game will quickly follow Mr. Aitken's example, and we shall see several groups of really artistic directors, each group under its own incorporation, making screen productions very much as the legitimate managers formerly provided plays.

ATLANTIC CITY (N. J.) GAZETTE
AUG. 1, 1915

Scene in Piedmont, S. C., in "The Birth of a Nation," Now Playing Today

MOTION PICTURE WORLD (N. Y. City)

JUL 10 1915

cess.

GOING STRONG IN BOSTON.

The Griffith spectacle, "The Birth of A Nation," has entered upon its thirteenth week at the Tremont theater, Boston. film has made a greater hit than any legitimate or photoplay production that has ever been presented in the city. According to the outlook at the present time, the photoplay is good for the remainder of the summer.

General Manager Joseph J. McCarthy has received several offers from the proprietors of pavilions, music hall and seaside theaters from the north coast all the way down to the Mason and Dixon line for the production. As the weather has been very poor for the beach resorts the persons interested in these enterprises

Correspondent of Motion Picture World.

are desirous of obtaining some good attraction to bring the people.

A traveling scene reproduced from the film is being used as an outdoor advertising stunt and has attracted a great deal of comment during the past fortnight in several of the smaller New England cities. An old fashioned barouche of Civil War times shows Elsie Stoneman and Margaret Cameron in the rear seats, faced by Colonel Ben Cameron and Captain Phil Stoneman. The persons impersonating these parts are Bostonians. They are costumed accurately to the era they represent. The display is in charge of Frank A. Johnson, a widely known and efficient outdoor publicity man. The display attracted considerable favorable comment from the large crowds at the Harvard and Yale boat race when it visited New London on the day of that event.

BOSTON RECORD
JULY 8, 1915

TON EVENING RECO

Plantation Times Prominent In "Birth of a Nation"

Plantation tunes of the South have their innings in several scenes of David W. Griffith's spectacle, "The Birth of a Nation," which is in the full tide of a long run at the Tremont Theatre. The tunes make the spectators' feet dance a bit even while they are in their seats, for there is all the lilt in them of the old African rhythms, not the ragtime of modern minstrelsy, but the "joy-of-life" refrains of "befoh de war."

Mr. Griffith got the most unusual of them from his old Kentucky home near Louisville. As he staged the Southern scenes he hummed or whistled the old airs and his musical director jotted them down and elaborated them.

Besides the plantation melodies and the old Civil War songs, "The Birth of a Nation" is remarkable for two wonderful motifs—the so-called Love Strain and the Ku Klux Klan Call. The Love Strain is original with the composer of this music; the Klan Call is an adaptation, but none the less effective.

Mr. Griffith, the director, undoubtedly owes a large part of his success to his intimate acquaintance with music and the dance. He has said that the musical features constitute 40 p.c. of the effectiveness of his play.

MIRIAM COOPER.
In "The Birth of a Nation" at the Tremont.

STONEHAM (Mass.) ENTERPRISE
JULY 6, 1915

Holiday at the Tremont

"The Birth of a Nation" attracts Visitors from all over New England

Visitors from all ovar New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Bosston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday there will be all kinds of interesting public exercises on Boston Common. Within the cool Tremont Theatre David W. Griffith's great spectacle of Civil War and Reconstruction times will afford artistic entertainment of the rarest quality. Present patriotism and patriotic achievement will be linked, as Art throws the glamor of romance over the nation's yesterdays. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love play, tragedy and comedy into an ensemble that is positively stupendous in its effect.

For a time there was great opposition to the presentation of "The Birth of a Nation" in Massachusetts. This opposition has died away. It is realized that while the excesses of the negroes and carpet-baggers in Reconstruction times are freely exhibited these are more than counterbalanced by the record of the negroes' peace, progress and prosperity in the years following. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sunday. Besides the 5th of July crowds there are expected large numbers of visitors on the B. & M. excursion of July 8th. The prices of the attraction range to suit all purses, and the fact that the Tremont Theatre is 15 degrees cooler than the street make attendance on the play an unalloyed pleasure, no matter how torrid the day.

Ford Death Recalls Lincoln Martyrdom

Old-time theatregoers recently read of the death of H. Clay Ford, one of the best-known managers in the United States half a century ago. He was the manager of Ford's Opera House in Washington at the time of the assassination of President Lincoln, which makes the most picturesque episode in "The Birth of a Nation," the remarkable photo-play now in its last nights at the Tremont Theatre.

The attraction at that time was "Our American Cousin," in which Laura Keene was the star. One of the few members of the cast still surviving on the stage is W. J. Ferguson, who played at the Tremont Theatre last season with Fanny Ward in "Madam President."

BOSTON (Mass.) JOURNAL
JULY 7, 1915

Tomorrow there will be an invasion of Maine movie fans to see "The Birth of a Nation" at the Tremont—to see, among others, Henry Walthall as the Little Colonel and Mae Marsh as little Flora Cameron. These two players are virtually the stars of the epoch-opening photoplay.

Walthall and Miss Marsh are both professional proteges of Griffith, the wizard of the movies. Both went into the movies with him when he was beginning his career as director with the Biograph Company. Walthall's first well-known success in a multiple reel feature was made as the Assyrian captain in "Judith of Bethulia." His most famous efforts up to the present time have been the Little Colonel in "The Birth of a Nation" and the role he took in "The Avenging Conscience," at least, this is the opinion of film experts. These, they say, are "classics."

Miss Marsh, a native of New Mexico, was brought up in California and there, in Los Angeles, she met Griffith, who always seems to have an eye to spare for possible photo-stars. Miss Marsh followed her elder sister, who is known as Marguerite Loveridge, into the movies. In fact, she went to see sister Marguerite act one day and was caught then and there. Both sisters rank as stars in moviedom. Miss Loveridge starred in "Runaway June."

SCENE FROM "THE BIRTH OF A NATION" AT THE TREMONT

Tremont Theatre.

Now that the announcement of the last nights of "The Birth of a Nation" has been made at the Tremont Theatre, the rush to see this remarkable photo-play has been greater than ever and capacity throngs have been the rule at both afternoon and evening performances. It is very manifest that the same conditions will continue for the coming three weeks, which are positively all that "The Birth of a Nation" can have in Boston.

"Stoneman" Is a Big Featur

A striking figure in D. W. Griffith's wonderful photoplay, "The Birth of a Nation," is Austin Stoneman, the leader of the house, the rabid abolitionist, who may or may not be entirely sincere in his views, and who, for the purposes of the play, is made its villain.

He first comes into prominence and his true character is indicated in an interview with Lincoln, the martyred president, when, as leader of the house, he objects to the President's policy of pacification of the rebel states, and threatens to throw his influence against such a policy.

We next see him receiving the news of the assassination of Lincoln, and his face expresses the sorrow that he, in common with the nation, feels at the tragedy, an expression that quickly changes to one of elation at the thought of the advance in political prestige the death of the President means to him.

Our next view of him shows him in the height of his power, in charge of reconstruction measures and having succeeded in making a mulatto lieutenant-governor of South Carolina. But the natural result of his policy comes to him in a way that makes it appear forcible. The mulatto has fallen in love with Stoneman's daughter, she repulses him and he goes to her father.

Is not sauce for the goose sauce for the gander? He has been preaching the equality of the races, but when the test comes, when his own daughter's happiness is involved, the matter is brought home to him, and he sees things in different light. The mulatto's true character is revealed to him through the violence to which he is subjected and at the end we see him as a broken man whose ideals have disappeared in stern realities.

GREETING FROM
Journal
Boston Mass

MOVIE STAR DISCOVERED OUT WEST

ne Marsh, who takes one of the leading parts in "The Birth of a Nation," the famous film play at the Tremont, went to see her sister act one day and was caught by the movies man and sent soaring toward stardom.

BOSTON SUNDAY POST, JULY 4, 1915

STARRY EYED MOVIE STARS

THAT'S LATEST DEMAND FILM PRODUCERS FILL SEEKING ALSO DAMSELS WHOSE NECKS EMBODY IDEAL SWAN-LIKE CURVES

Miriam Cooper, a beautiful member of "The Birth of a Nation" company, noted for her soulful brown eyes.

The requirements of the "movies" have sent directors scurrying over the country in search of beautiful eyes and beautiful necks.

The "movie" has changed a good many things related to dramatic art, but in no other respects is the change more striking than this of making them hunt for certain kinds of facial beauty and certain adorable, rarely-to-be-found curves.

It came with the close-up which David W. Griffith of "The Birth of a Nation" invented, and as that play of his is now rounding out a prosperous career at the Tremont Theatre it seems as well to take the illustrations of what is meant from his latest and greatest work.

The old school actress could defy the convntions of beauty by putty, rouge, lines and belladonna. Not so the movie favorite—she can neither add to nor take off the smallest fraction of an inch from the length of her nose; she can neither accentuate nor make shallow the long curve of the neck. The eyes are spoiled instead of helped by artificial treatment when posed for the

Mae Marsh, movie actress of "The Birth of a Nation" company, whose eyes possess a chameleon-like quality.

ly expressive beauty of the perfect eye. The poets have been stabbing awkwardly at this idea for the last few thousands of years, but the picture directors have done more towards really expressing it than all the rhymes and tunes of the past.

Eyes of blue and eyes of brown; sea-eyes and gazelle eyes; liquid eyes and eyes of clear dry light; eyes that bore into one's secrets, and modest eyes of narrow pupil and shy iris; orbs of glory whose splendid glance causes mere man's heart to take a cliff-like drop and twinkling mischievous eyes that suggest more forms of devilry than you could possibly enumerate.

What a job the motion picture director has picking all these different sorts of eyes and figuring closely whether he will require the mischievous or the witheringly resplendent or the calmly clear, cold and intellectual for the leading feminine character in his next production. Large, perfect eyes are, however, the camera's chief insistent demand—the larger the better, so the directors say.

Contrasting Types Marked

Contrast the eyes of Lillian Gish, Mae Marsh and Miriam Cooper, the girl principals in "The Birth of a Nation." The beautiful blue eyes of Miss Gish are as perfect as the velvety brown ones of Miss Cooper, but the [illegible]

light that comes to the surface and plays deliciously when the owner's sense of humor is roused.

Those who have seen Miss Marsh's

BOSTON (Mass.) MORN. GLOBE JULY 4, 1915

Arrangements are being made to show D. W. Griffith's "The Birth of a Nation" in London next month. T. Daniel Davies, an English film magnate, is now [illegible]

BOSTON [illegible] JULY 4, 1915

Tremont Theatre

People who are spending their vacation holidays in Boston [illegible] audience at the Tremont Theatre. David W. Griffith's superb historical and romantic spectacle, "The Birth of a Nation," continues to be a great attraction. No Sunday performances are given, but the holiday celebration tomorrow will be marked by a matinee at 2:30 and an evening show at 8. The story travels with the main characters of American history following the [illegible] of July 4, 1776. This is the background framework in which the love affair of Col. Cameron, Capt. Bloneman, Capt. Ben Cameron and Miss Margaret Cameron are cleverly combined with historic events and figures, culminating in the appeal of the Colonists to France, represented by a magnificent [illegible] with a real "punch." The musical accompaniment is increased by a special score. Shows are given twice every week day.

Henry Waithall, who plays the young hero of "The Birth of a Nation," is the nearest approach to a hero that this particular story has. It is a true story, and concerns [illegible]-years-old daughter of a New York [illegible] who is quite, quite mad about the movies, says the New York Times. She can name the films in which each actor of note has ever played, and the last bet to the tune of [illegible] on the outcome of the last count. The "little colonel" led the actor papa to photographer to buy his picture, and after her purchase, adorned here, there and everywhere, it could be cred fondly [illegible] table, where it could be seen by all comers. Her family hours [illegible] silence, but there was a good deal of laughing up the sleeves when the little girl had discovered that the treasured picture was not one of Henry Waithall at all. That mean photographer had palmed off on her a picture of someone else. For days she had been gazing rapturously at a stage likeness of Charlie Chaplin.

light that comes to the surface and plays delicously when the owner's sense of humor is roused.

Those who have seen Miss Marsh's pictures in off-stage poses are aware she is merry or mischievous most of the time, and generally her eyes express that predominating mood of frolicsome youth.

Lines that become haggard on the one hand or obese on the other, eyes that dull with age or become hardened by cynicism, have no place in the picture director's bright lexicon of melting young heroines and sprightly will-o-the-wisp. The movie has done much to restore the reign of ideal beauty to the stage, since youth hits such a tremendous advantage before the camera

Birth of a Nation" company in a photographic study that brings out the compelling beauty of her wonderful blue eyes.

"Youth, Youth," is Griffith's cry in the studio as in the street. He seeks the gentle, almost straight-line curves of adolescence rather than the plump and rounded effects of maturity. The swan or cygnet neck is one of

Lillian Gish of "The Birth

But the big leaders in the motion picture art, like Mr. Griffith, have not bothered with actresses of fame, but have sought the ideal heroine in novice girls who united youth, beauty and talent.

How rare the movie picture maiden is to pretension of beauty! How fatal to beauty that has outlived itself and become ugliness! Poor Bernhardt can no doubt continue to act with one wooden member, but she could not withstand the deadly 6-continuous sun of the motion picture camera that blasted the legend of aforetime good looks.

Notice the middle-aged actresses posing for plays they made famous a decade or two ago—how artfully the director puts them in the half-light, how he favors interiors, and never really lets the public get a good square sunny view of them at all.

pears to float rather than walk through some of the scenes.

Perfect Eye Much Sought

It has likewise remained for the picture director to discover the wonderful

BOSTON (Mass.) POST
JULY 4, 1915

David W. Griffith, whose "The Birth of a Nation" is still drawing immense crowds to the Tremont Theatre and seems likely to keep up the present rate of business throughout the summer, is in Los Angeles preparing another motion picture spectacle. Somewhere I have heard that Mr. Griffith has been rather put to it to find adequate subjects for the screen, as he is ambitious and desires only topics which are on a magnificent scale. Why does he not look to biblical history for material? Some of the most dramatic incidents can there be found, and I am afraid they would be novel to most people.

Take, for instance, the story of Gideon, who was called upon to free the Hebrews from the persecutions of the Midianites. Gideon was quite a lad, and what he went through would make highly sensational pictures. It will be recalled that he had a most mysterious experience with a piece of sheep's wool when he sought a sign from heaven that he was the chosen general of the army. His routing of the hosts of Midian, when his only weapons were crockery, water pitchers, oil lamps, and also some trumpets, would be effective on the screen. The many wars through which he went and his deeds of valor on the field of battle would also make a good showing. The only fault with the subject which occurs to me is that Gideon was not famed for being very affectionate, and consequently there could be no romance to the story. But he certainly was some warrior.

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It is well known that outdoor advertising is of different effectiveness in different parts of the country. The Pacific coast has always been noted for spectacular feats in this branch of promotion. An instance, however, where Western methods have been successfully applied to advertising in this section of the country is afforded by a current publicity stunt of D. W. Griffith's "The Birth of a Nation." The exhibit was first tried at Los Angeles. It consisted of a bit of a scene from "The Birth of a Nation," showing Ben, Elsie, Phil and Margaret as they ride away in an old-fashioned barouche from the Cameron homestead at Piedmont, S. C. The girls are clad in the crinolines and bonnets of 1860, very much like the programme girls in the lobby of the Tremont Theatre. The two boys impersonate respectively a young federal officer and a Confederate cadet, being appropriately costumed for the same. As the old-fashioned barouche passes slowly through the city streets, the young ladies of 1860 give out souvenir invitations to the play, and the young officers distribute heralds.

The trick which proved exceedingly successful in Los Angeles was transported to this city a few weeks ago and has brought the Civil war play to the attention of many thousands of New Englanders. It was put on at the Portland State fair and the New London boat races, and has also been exhibited in Springfield, Worcester, Haverhill and other near-by cities. It is supplementary to the liberal newspaper advertising, and the combination has certainly kept "The Birth of a Nation" before New England people more prominently than any other amusement enterprise of the season.

NEW BEDFORD (Mass.) STANDARD
JULY 4, 1915

"Filming" a Play.

D. W. Griffith, who wrote and staged "The Birth of a Nation," tells something of [illegible] of work and especially as to how he achieves results in "filming" a play. He says in the Boston Transcript:

My method of composition has been to invent, originate and reshape for myself after I have grasped the outline of a plot. I do not know today which scene I shall stage tomorrow. I may tear out bodily what the author considers his biggest scenes and substitute something of my own which I consider more suitable for filming. The only logic to be observed is that as many scenes as possible are to be staged first in studio.

All film work is divided into studio taking and location taking. The studio taking naturally comes first, for both organization and equipment are right at hand. It was not always the case, however, with "The Birth of a Nation." In reproducing the scene of the shoting of President Lincoln by the assassin, Wilkes Booth, April 14, 1865, an entire Ford's Theatre replica had to be built and added to our equipment. The assembly hall of the legislature of South Carolina in 1871 was another specially constructed building, and in staging the scenes in Piedmont, S. C., an entire village of old-fashioned colonial houses had to be set up. But ours is a roomy enclosure, a great yard or compound surrounding the main studio at Los Angeles, and we had no trouble in building more and more as our indoor and smaller out door scenes grew to completion. It may not even surprise you to know that on one side of the studio lot, a rather hilly place, there was constructed a runway down which the shorter runs (the so-called "flashes") of the Ku Klux were enacted.

But the work of the historical drama which goes in for depiction of battlefields must be done far from cities and the usual haunts of men. On holidays and Sundays, when my studio staff had their times off, I would look up locations. Though locations in the technical language of the craft, they were really sites for military camps and historic battlegrounds that I was seeking. I found one such wonderful site in Bear Valley. Down the length of it I could see, in fancy, Sherman's legions marching to the sea; across its upper width were as plainly discernible to the practised eye the larger natural features of the Siege of Petersburg. Thither I sent my sappers and miners, ditch diggers, camp makers, engineers and landscape reconstructors. A small army of people were soon getting the great location into shape. Then I communicated with the chief officers of the California National Guard, who willingly assented to my plan. This was in brief to hire whole regiments of the Guard, under their own commanders, and take them for a month's marching and mimic fighting down into Bear Valley. Each soldier was to receive $5 a day for his camera work. This, with the commissary and other fixed expenses, made the cost seem almost staggering; but on the other hand, I was to get regular war, waged by actual soldiers and under conditions that perfectly reproduced the Civil war operations of fifty years ago.

The plan worked like a charm. I owe the artistically happy (though actually gruesome) result to the splendid enthusiastic service of those California guardsmen, to the co-operation of war veterans and West Point experts who aided me, and to the painstaking use of all the devices of the latest science such as the field-telephone, etc. It was hard, gruelling work, directing these operations from a high tower by field wires, wigwaggery and megaphone, virtually running both sides of the battle, typifying General Grant to one set of combatants and General Lee to the other.

Another important part of outdoor work was the getting of the longer Ku Klux rides. The Ku Klux Klansmen were the midnight cossacks of the south. Many a story as thrilling as Mazeppa's is told of them. The nature of the picture demanded that their wild rides be graphically exhibited. But thousands of horsemen on the public roads would be a menace. On private property only a very few could be shown in minutely brief runs. So I went out and borrowed one sound and perfectly good American county for one day for my Ku Klux. I put the idea up to the county supervisors, who quickly grasped the idea that the picture makers spell prosperity to an entire countryside. They agreeing to lend me the roads of an area ten miles square, I had the macadam road surfaces covered by my workmen with ten inches of soft earth dressing, the public was warned off, and my horsemen raced over this wonderful Olympia from sunup to sundown of one gorgeous California day—my camera man keeping just a few jumps ahead of them all day on the motor car, on the platform of which our motion picture machine was mounted with backward gazing eye.

For nearly a year we worked with tireless energy in all departments, thousands of seamstresses making up costumes for the female principals and for the Ku Klux; sub-directors alternately drilling armies and mobs; carpenters and property men ceaselessly constructing and reconstructing, building the city of Atlanta, for example, only to have it fired by Sherman's "bummers"; the principals working like beavers on their tremendously long and important parts. When the work was done, several expert picture men expressed opinion that I could never make anything co-herent of the multitudinous mass of takings in the reel cans. I knew differently, however. I had not forgotten a single day's toil of those strenuous eight months. The bits of story were picked out of the cans and matched in the order suggested by my conversational scenario. There were 140,000 feet of this original "Birth of a Nation" film. Careful pruning cut it down first to 28,000 feet and finally to 12,000 feet, which is about its length today. In other words, eleven twelfths of our labor was chaff, and only the remaining one twelfth was worth saving.

BOSTON (Mass.) COURIER

JUL 3 · 1915

TREMONT THEATRE.

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday there will be all kinds of interesting public exercises on Boston Common. Within the cool Tremont Theatre David W. Griffith's great spectacle of Civil War and Reconstruction times will afford artistic entertainment of the rarest quality. Present patriotism and patrioti achievement will be linked, as Art throws a glamor of romance over the nation's yesterdays. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love-play, tragedy and comedy into an ensemble that is positively stupendous in its effect. Spectators applaud more than they do at dramas showing flesh-and-blood actors, just as the screen play is so much larger and more impressive than the old style stage drama.

BROOKLINE [illegible]

"The Birth of a Nation."

At the Tremont Theatre there is shown no lessening of the public interest in wonderful film spectacle, "The Birth of a Nation." Exciting scenes follow each other in quick succession: Civil War battles, the assassination of President Lincoln, and reconstruction events. In the unfolding of the story, the author has drawn on material of almost every kind, and a thread of romance is interwoven with the historic narrative. The whole is on a scale hitherto unequalled, and for scenic beauty the pictures cannot be surpassed.

BOSTON (Mass.) TIMES
July 3, 15

Henry MacMahon, who has been manager of "The Birth of a Nation" Company at the Tremont Theatre, has departed for Chicago to take charge of the Western publicity of the new Griffith-Ince-Sennett organization, whereof "The Birth of a Nation," now playing at the Illinois Theatre in the Windy City, is the nucleus. George Bowles, who has been in Chicago, will probably take charge of the Boston company.

CHARLESTOWN [illegible]
JULY 3

Birth of a Nation

"The Birth of a Nation" combines spectacle, historical drama, grand opera, love-play, tragedy and comedy into an ensemble that is positively stupendous in its effects. Spectators applaud more than they do at dramas showing flesh-and-blood actors, just as the screen play is so much larger and more impressive than the old style stage drama. Mr. Griffith's wonderful film spectacle is on view every afternoon and every evening except Sundays. The prices of the attraction range to suit all purses, and the fact that the Tremont theatre is fifteen degrees cooler than the street makes attendance on the play an unalloyed pleasure, no matter how torrid the day.

American
Boston Mass
7 4 15

Tremont Theatre.

Folks who are spending the Independence holidays in Boston are privileged to enjoy a splendid treat at the Tremont Theatre. David W. Griffith's superb historical and romantic spectacle, "The Birth of a Nation," continues to be the great Summer theatrical attraction in New England. No Sunday performances, it should be noted, are given, but the holiday celebration tomorrow will be marked by a matinee at 2:10, and an evening show at 8:10 p. m.

BOSTON (Mass.) MORN. GLOBE
JULY 4, 1915

DeWolf Hopper says he was converted to the motion picture idea by seeing "The Birth of a Nation." The view of its possibilities convinced him that the new field was fully as important as the old, and he decided to work for D. W. Griffith's famous camera for An entire season. Mr Hopper says: "I saw a wonderful thing. I saw an audience held spellbound as I have rarely seen an audience held in the theatre. I saw their excitement, saw their tears. The picture itself, with its many infinitely dramatic touches—strokes of genius—struck me as something big, something new, something important. I came out dazed!"

BOSTON (Mass.) MORN. GLOBE
JULY 4, 1915

"The Birth of a Nation"
Pictures at the Tremont

David W. Griffith's superb historical and romantic spectacle, "The Birth of a Nation," continues to be the potent attraction at the Tremont Theatre. No Sunday performances are given, but there will be a holiday matinee at 2:10 tomorrow. The story travels with the main currents of American history following the immortal Declaration of July 4, 1776; shows, as by succession of lightning flashes, the titanic conflicts that rent North and South in twain; exhibits the comedy, pathos annd romance of the old South reconstruction, and, after an eloquent indictment of the horrors of war and a happy picture of the recent progress of the negroes, shows America reborn, a new Nation out of that awful nine years' struggle of 1861-70.

This is the historical framework in which the loves of Col Cameron, U. S. A., and Elsie Stoneman, and Capt Stoneman, U. S. A., and Margaret Cameron, are charmingly and tenderly traced. Mr Griffith has the knack of combining history, romance and drama with a real "punch" into a truly satisfying film spectacle.

BOSTON (Mass.) POST
JULY 4, 1915

Tremont Theatre.

Those who are spending the Independence holidays in Boston are privileged to enjoy a splendid treat at the Tremont Theatre. David W. Griffith's superb historical and romantic spectacle, "The Birth of a Nation," continues to be one of the great summer theatrical attractions in New England. No Sunday performances, it should be noted, are given, but the holiday celebrated tomorrow will be marked by a matinee at 2:10, and an evening show at 8:10 p. m. No more delightful way of winding up a three-day visit to the Hub can be imagined than is found in "taking in" one of these two gala performances. The story travels with the main currents of American history, following the immortal Declaration of July 4, 1776; shows, as by succession of lightning flashes, the titanic conflicts that rent North and South in twain; exhibits the comedy, pathos and romance of the old South of Reconstruction; and then, after an eloquent indictment of the horrors of war and a happy picture of the recent progress of the negros, shows America reborn, a new nation out of that awful nine years' struggle of 1861-70.

BOSTON (Mass.) JOURNAL
JULY 1, 1915

...the Pavlova followers will have to pay $2 to see the show.

Anti-hyphen item—"Maurice and Walton have originated a new dance which they call 'The Americanisation Dance.'"

"The Birth of a Nation" is to be shown in London. It was this prodigious picture play, now running at the Tremont, that made a film enthusiast out of De Wolf Hopper and influenced him to give up the light opera stage for a year or two and work under the direction of D. W. Griffith. But the distinguished comedian was also moved by the fact that the Gilbert & Sullivan revivals have about reached the end of their popularity for the present and that the salary dangled before his heroic nose by the film magnate was irresistible. "It would have been criminal for me to refuse," says the prince of lyric jesters. The Griffith office reports that the stipend is $125,000 a year.

The Meistersingers will begin their ... Keith's next Monday ... the Flag Station."

CLIPPING FROM ... Boston Mass. 7-6-15

MAE MARSH
As Flora Cameron in "The Birth of a Nation"

JULY 6, 1915
TRAVERSE CITY (Mich.) RECORD-EAGLE

BIG MOVIE COMBINE

REGULAR CIRCUITS WILL BE ESTABLISHED SOON.

Large Sums of Money Will Be Expended in Carrying Out the Plan.

(By United Press.)

New York, July 6.—A new movement in the movie world that will revolutionize even that startling and sensational industry is about completed and the plans of the organizers entertain an extension of the moving picture business on a scale heretofore not even dreamed of. H. E. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of A Nation," Thomas H. Ince and Mack Sennett, the producer of the famous funny movies. Sennett has organized more comics on the screen than any other one man in the business.

The plan is to book movie productions in a regular chain of theatres throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably will also be raised but the backers of the new combination believe their productions will be worth the new price scale.

Aitken has announced that a big Broadway theatre has been acquired and that others in every large city in the country are under consideration. The first showing of the new combination's plays will be in New York and then will start on the round of other cities, the same as road companies do.

It is predicted by Aitken the new departure will overshadow anything of the kind ever before attempted and that the weekly cost of the films released will be near $5,000,000. Wall street is behind the movement in a financial way and large sums of money will be expended on branch offices in London, Paris, Vienna, Petrograd, Rome, South America and all big American cities, which will also act as producing centers.

BOSTON (Mass.) JOURNAL
JUNE 6, 1915

COMING TO SEE "BIRTH OF A NATION"

Now that the holidays are over for a while, the expectation is that "The Birth of a Nation" will attract large crowds of excursionists and business visitors to this city from many nearby or distant towns. On Thursday there will be a large excursion on the Western division of the Boston and Maine, which will bring visitors from Portland and beyond to see the noted photoplay. The great spectacle is now at its best as regards film, music, mechanical effects and the playhouse in which it is given. The Tremont is always cool in summer.

The big holiday crowds yesterday found Griffith's masterpiece delightful, and applause was practically continuous during the greater part of the performance. Some of the best acting ever presented on the screen is seen in this attraction, notably the work of Henry Walthall and Mae Marsh.

CLIPPING FROM ... Transcript Boston Mass 7-6-15

Tremont—The Birth of a Nation

A filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole.

BOSTON (Mass.) HERALD
JUNE 6, 1915

TREMONT THEATRE

"The Birth of a Nation" continues to attract ... to the Tremont Theatre. The great spectacle is now at its best in respect of the film, the music, the mechanical effects and the playhouse in which it is given. It presents two hours and three-quarters of absorbing, fascinating entertainment. The big holiday audiences yesterday found it delightful and applause was continuous during the greater part of the performance, especially the many scenes representing the Ku Klux Klan rides. Some of the best acting ever presented on the screen is seen in this attraction notably the work of Henry Walthall as the brave young clansman, and Miss Mae Marsh as Flora Cameron.

BOSTON (Mass.) POST
JUNE 6, 1915

Tremont Theatre

Now that the Independence holidays are over, "The Birth of a Nation" will attract large crowds of excursionists and business visitors to this city from many nearby or distant towns. Thursday there will be a large excursion on the Western division of the Boston & Maine which will bring "Birth of a Nation" patrons from Portland and beyond.

CLIPPING FROM ... Globe Boston Mass 7-6-15

"The Birth of a Nation"

At the Tremont Theatre the film spectacle, "The Birth of a Nation," continues its successful engagement.

Thursday there will be a large excursion on the Western division of the Boston & Maine, which will bring "Birth of a Nation" patrons from Portland and beyond. The great spectacle is now at its best both in respects of the film, the music, the mechanical effects and the playhouse in which it is given.

Without tiring the senses, it presents two hours and three-quarters of interesting entertainment redolent of history and romance, and among cool and pleasant surroundings.

The holiday crowds yesterday found the scenes thrilling and applause was frequent during the greater part of the performance, especially for the many views representing the wild Ku Klux Klan rides.

Through the kind invitation of the management, many uniformed veterans, soldiers and cadets taking part in the Boston Common patriotic exercises attended the matinee performance yesterday.

BOSTON (Mass.) RECORD
JUNE 6, 1915

Excursionists Coming to See "The Birth of a Nation"

Now that the Independence holidays are over "The Birth of a Nation" will attract large crowds of excursionists and business visitors to this city from many nearby or distant towns. On Thursday there will be a large excursion on the Western Division of the Boston & Maine which will bring "Birth of a Nation" patrons from Portland and beyond. The great spectacle is now at its best, both in respects of the film, the music, the mechanical effects and the playhouse in which it is given. Without tiring the senses, it presents two hours and three-quarters of absorbing, fascinating entertainment redolent of history and romance and among cool and pleasant surroundings unlike the average outdoor show. The big holiday crowds yesterday found it delightful and applause was practically continuous during the greater part of the performance, especially the many scenes representing the wild Ku Klux Klan rides. Some of the best acting ever presented on the screen is seen in this attraction, notably the work of Henry Walthall as the brave young clansman, and Miss Mae Marsh as Flora Cameron.

American Boston, Mass July 6,

Tremont Theatre.

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BOSTON TRAVELER
JUNE 6, 1915

...the Modern ... theatre ... an interesting bill.

"Birth of a Nation"

"The Birth of a Nation" continues to attract crowds to the Tremont Theatre. The great spectacle is now at its best in respect of the film, the music, the mechanical effects and the playhouse in which it is given. It presents two hours and three-quarters of absorbing, fascinating entertainment. The big holiday audiences yesterday found it delightful and applause was continuous during the greater part of the performance, especially the many scenes representing the Ku Klux Klan rides. Some of the best acting ever presented on the screen is seen in this attraction notably the work of Henry Walthall as the brave young clansman, and Miss ...

JULY 6, 1915
ATHENS (Ohio) MESSENGER

MILLIONS IN NEW "MOVIE" COMBINATION

New York, July 3.—A new movement in the movie world that will revolutionize even that startling and sensational industry is about completed and the plans of the organizers entertain an extension of the moving picture business on a scale heretofore not even dreamed of. H. E. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of a Nation," Thomas H. Ince and Mack Sennett, the producer of the famous funny movies. Sennett has organized more comics on the screen than any other one man in the business.

The plan is to book movie productions in a regular chain of theatres throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably will also be raised but the backers of the new combination believe their productions will be worth the new price scale.

Aitken has announced that a big Broadway theatre has been acquired and that others in every large city in the country are under consideration. The first showing of the new combination plays will be in New York and then will start on the round of other cities, the same as road companies do.

It is predicted by Aitken the new departure will overshadow anything of the kind ever before attempted and that the weekly cost of the films released will be near $5,000,000. Wall Street is behind the movement in a financial way and large sums of money will be expended on branch offices in London, Paris, Vienna, Petrograd, Rome, South America and all big American cities, which will also act as producing centers.

NIAGARA FALLS (N. Y.) GAZETTE
JULY 7, 1915

NEW $4,000,000 MOVIE CONCERN ORGANIZED

(United Press Special Wire.)

New York, July 7.—A new movement in the movie world that will revolutionize even that startling and sensational industry, is about completed and the plans of the organizers entertain an extension of the moving picture business on a scale heretofore not even dreamed of. H. E. Aitken is the leader behind the movement and associated with him are D. W. Griffith, producer of "The Birth of a Nation" Thomas H. Ince and Mack Sennett, the producer of the famous funny movies. Sennett has organized more comics on the screen than any other man in the business.

The plan is to book movie productions in a regular chain of theaters throughout the country, the same as legitimate shows are now seen. This will raise the movies to the level of regular theatrical plays and will assure people in every section of the country an opportunity of seeing the best screen pictures that are being made anywhere today. The price of admission probably will also be raised, but the backers of the new combination believe their productions will be worth the new price scale.

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STONEHAM (Mass.) ENTERPRISE
JULY 8, 1915 86

Holidays at the Tremont.

"The Birth of a Nation" attracts Visitors from all over New England.

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday there will be all kinds of interesting public exercises on Boston Common Within the cool Tremont Theatre David W. Griffith's great spectacle of Civil War and Reconstruction times will afford artistic entertainment of the rarest quality. Present patriotism and patriotic achievement will be linked, as Art throws the glamor of romance over the nation's yesterdays. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love play, tragedy and comedy into an ensemble that is positively stupendous in its effect.

For a time there was great opposition to the presentation of "The Birth of a Nation" in Massachusetts. This opposition has died away. It is realized that while the excesses of the negroes and carpet-baggers in Reconstruction times are freely exhibited these are more than counterbalanced by the record of the negroes' peace, progress and prosperity in the years following. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sunday. Besides the 5th of July crowds there are expected large numbers of visitors on the B. & M. excursion of July 8th. The prices of the attraction range to suit all purses, and the fact that the Tremont Theatre is 15 degrees cooler than the street make attendance on the play an unalloyed pleasure, no matter how torrid the day.

BROOKLYN, (N. Y.) TIMES
Date JUL 8-15

Interested by reason of the fact that the production is a pictorial history of the stirring events in which they were such important factors, and in which many of them suffered wounds, members of the G. A. R. Posts in Brooklyn, Queens and Long Island have made arrangements to attend D. W. Griffith's $500,000 film, "The Birth of a Nation," at the Brighton Beach Music Hall.

Four Grand Army Posts have already made reservations for theatre parties, and inquiries have been made for others regarding accommodations. There are several hundred veterans in this city and Long Island who served at Appomattox, where Lee surrendered to Grant, a scene which is pictured with wonderful realism in "The Birth of a Nation." The veterans are particularly interested in Sherman's march to the Sea, in which many of them participated, and the other battle scenes which are shown. While the film is not a war spectacle, but rather a pictorial history of Civil War times, a number of war scenes are shown.

STONEHAM (Mass.) ENTERPRISE
JULY 9, 1915

Holidays of the Tremont.

"The Birth of a Nation" attracts Visitors from all over New England.

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday there will be all kinds of interesting public exercises on Boston Common Within the cool Tremont Theatre David W. Griffith's great spectacle of Civil War and Reconstruction times will afford artistic entertainment of the rarest quality. Present patriotism and patriotic achievement will be linked, as Art throws the glamor of romance over the nation's yesterdays. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love play, tragedy and comedy into an ensemble that is positively stupendous in its effect.

For a time there was great opposition to the presentation of "The Birth of a Nation" in Massachusetts. This opposition has died away. It is realized that while the excesses of the negroes and carpet-baggers in Reconstruction times are freely exhibited these are more than counterbalanced by the record of the negroes' peace, progress and prosperity in the years following. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sunday. Besides the 5th of July crowds there are expected large numbers of visitors on the B. & M. excursion of July 8th. The prices of the attraction range to suit all purses, and the fact that the Tremont Theatre is 15 degrees cooler than the street make attendance on the play an unalloyed pleasure, no matter how torrid the day.

BOSTON RECORD
JULY 10, 1915

"Birth of a Nation" Has Big Hold on the Public

The hold of D. W. Griffith's "The Birth of a Nation" on the New England public is indicated by the fact of its fourteenth week at the Tremont Theatre and a popularity that seems to withstand the hottest summer weather. Theatrical wiseacres say that the Boston run will equal or exceed in numbers of performances and aggregate attendance the wonderful runs of the play in New York and Chicago. The spectacle is now in its fifth month at the Liberty Theatre, New York. In Chicago it is a fixture at the Illinois Theatre and playing to practically capacity in the Western city.

Excursion crowds from out of town marked several of the local performances the past week The scale of prices is so arranged as to suit all purses, the matinee prices being half those charged at night. Persons who have never seen "The Birth of a Nation" have no adequate idea of its marvelous scope, power and thrill.

Printed words cannot convey the tremendous "punch" of the play with its combination of drama spectacle, grand operatic score, delightful comedy, love romance and auxiliary effects. Until the end of the engagement it is expected to have performances twice daily, but no Sunday shows are given.

BOSTON TRANSCRIPT
JULY 10, 1915

Tremont—Birth of a Nation

A filmed spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

STONEHAM (Mass.) ENTERPRISE
JULY 8, 1915

Holidays at the Tremont.

"The Birth of a Nation" attracts Visitors from all over New England.

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont Theatre one of the most enjoyable features of the mid-summer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday there will be all kinds of interesting public exercises on Boston Common Within the cool Tremont Theatre David W. Griffith's great spectacle of Civil War and Reconstruction times will afford artistic entertainment of the rarest quality. Present patriotism and patriotic achievement will be linked, as Art throws the glamor of romance over the nation's yesterdays. "The Birth of a Nation" is the most sensational achievement that the world has ever known. It combines spectacle, historical drama, grand opera, love play, tragedy and comedy into an ensemble that is positively stupendous in its effect.

For a time there was great opposition to the presentation of "The Birth of a Nation" in Massachusetts. This opposition has died away. It is realized that while the excesses of the negroes and carpet-baggers in Reconstruction times are freely exhibited these are more than counterbalanced by the record of the negroes' peace, progress and prosperity in the years following. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sunday. Besides the 5th of July crowds there are expected large numbers of visitors on the B. & M. excursion of July 8th. The prices of the attraction range to suit all purses, and the fact that the Tremont Theatre is 15 degrees cooler than the street make attendance on the play an unalloyed pleasure, no matter how torrid the day.

"BIRTH OF A NATION" IN FOURTEENTH WEEK

The hold of D. W. Griffith's "Birth of a Nation" on the New England public is indicated by the advent of its fourteenth week at the Tremont Theatre and a popularity that seems capable of withstanding the hottest weather. Theatrical wiseacres say that the Boston run will equal or exceed in number of performances and aggregate attendance the runs of the play in New York and Chicago. The spectacle is now in its fifth month at the Liberty Theatre, New York. In Chicago it is a fixture at the Illinois Theatre and playing to practical capacity in the Western city.

Excursion crowds from out of town marked several of the local performances the past week. The scale of prices is so arranged as to suit all purses, the matinee prices being half those charged at night. Drama, spectacle, grand opera music, domestic comedy, love romance, historical scenes, are all contained in this big photoplay. Until the end of the engagement it is expected to have performances twice daily, but no Sunday shows are given.

Myrtle
Manchester Mass
7-2-15

CHARLESTOWN (Mass.) ENTERPRISE
JULY 10, 1915

Crowds Attend Spectacle

David W. Griffith's great historical and romantic spectacle The Birth of a Nation is now in its fourteenth week at the Tremont theatre. The present cool weather makes it an exceptionally favorable time to attend this play which is being performed in one the best ventilated and coolest theatres of the city. The prices range to suit all purses, and a pleasant feature is that the matinee prices at 25c, 50c and $1.00 are one half those charged at night.

Tremont Theatre, Boston

Visitors from all over New England are finding the great "Birth of a Nation" spectacle at the Tremont theatre one of the most enjoyable features of the mid-summer trip to Boston. Especially appropriate is this play in connection with Independence Day excursions to the Hub. Next Monday will be all kinds of interesting public exercises on Boston common. Within the cool Tremont theatre David W. Griffith's great spectacle of civil war and reconstruction times will afford artistic entertainment. Present patriotism and patriotic achievement will be linked, as art throws the glamor of romance over the nation's yesterdays. "The Birth of a Nation" is a sensational achievement. It combines spectacle, historical drama, grand opera, love-play, tragedy and comedy into an ensemble that is stupendous in its effect. For a time there was great opposition to the presentation of "The Birth of a Nation" in Massachusetts. This opposition has abated. It is realized that while the excesses of the negroes and carpet-baggers in reconstruction times are freely exhibited, these are more than counterbalanced by the record of the negroes' peace, progress and prosperity in the years following. Mr. Griffith's wonderful film spectacle is on view in Boston every afternoon and every evening except Sunday.

STONEHAM (Mass.) ENTERPRISE 8
JULY 10, 1915

Crowds Attend Spectacle

"Birth of a Nation" is Strong Magnet to New England theatregoers.

David W. Griffith's great historical and romantic spectacle, "The Birth of a Nation," is now in its fourteenth week at the Tremont Theatre, Boston. The present cool weather makes it an exceptionally favorable time to visit Boston and attend this play which is being performed in one of the best ventilated and coolest theatres of the city. The crowds the past week have been enormous. The attendance on Independence Day ranks with the greatest in the history of the playhouse. Parties are being organized from many towns and cities to witness this extraordinary attraction. Persons wishing charge of parties of fifty or more theatregoers should communicate with Henry MacMahon, Manager Booking Department, Tremont Theatre, and special arrangements will be made for their visit and for reserving the choicest seats. The price range to suit all purses, and a pleasant feature for the out of town visitors is that the matinee prices at 25c, 50c and $1.00 are one half those charged at night. It has been definitely announced that "The Birth of a Nation" will not be played elsewhere in New England for many months to come, probably not until the season of 1916-17. Therefore those who desire to see it should not neglect the opportunities presented by the Boston run.

BOSTON POST
JULY 13, 1915

Tremont Theatre

The highest tribute to a stage producer's art is for his work to become the vogue and dictate the styles of dress and manners. Judged by this test, David W. Griffith's "The Birth of a Nation," now running at the Tremont Theatre, has brought back a wave of interest in everything relating to Civil war times. Even the voluminous frocks and dainty furbelows of those days are being imitated, and "Birth of a Nation" styles are to be seen at almost every dress counter.

BOSTON HERALD
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"The Birth of a Nation," now running at the Tremont Theatre, has brought back a wave of interest in everything relating to civil war times. Even the voluminous frocks and dainty furbelows of those days are being imitated. The spectacle forms an extraordinarily vivid and accurate realization of the era of civil strife. Large audiences are the rule at both matinee and night.

BOSTON AMERICAN
JULY 11, 1915

Much curiosity is expressed by showmen of Boston and New York as to whether "The Birth of a Nation" will exert nearly as much drawing power in foreign lands as it is exerting in this country. A few say it will not, but the majority of experts think that the dramatic "punch" so far predominates over the spectacular and national elements that the play will prove an equal sensation in England and the British colonies, and, after the war, throughout Europe generally.

Plays concerned with racial traits have met varying fortunes when exported from America. "The Squaw Man" was extremely popular in England under the title of "The White Man." "Uncle Tom's Cabin" is another English winner and a standby of provincial tours. The American Jewish plays, on the other hand, have not been particularly popular in London if we may except "Potash & Perlmutter," which ran there a good while.

The fate of plays racy of one particular land or visionage is often determined by temporary considerations, namely, the attitude of the local patriots in the foreign country to which the play comes. Just now an American-made play would not be received with shouts of enthusiastic acclaim in Berlin or Vienna. During the Borden-Laurier campaign caused by Champ Clark's "desire" to annex Canada, such a play as "The Birth of a Nation" would probably have been jeered off the boards of our northern neighbor's theatres. Just at present a rapprochement seems to be in progress, and one is not surprised to be told accordingly that arrangements are under way for presenting Mr. Griffith's great American spectacle at Ottawa for two weeks next Fall in connection with some festival celebration.

Boston American
Date 7-11-15

...the veteran German comedian, Weber and Fields next week, with Weber and Marx, will top the bill.

Tremont Theatre

All-compelling, thrilling, whirlwind action is what distinguishes D. W. Griffith's great American historical spectacle, "The Birth of a Nation," from most of the current offerings of the theatre. The spectataor is almost lifted out of his seat by the passion and intensity of some of the scenes, notably the terrific Civil War battle pictures.

QUINCY (Mass.) LEDGER
JULY 10, 1915

CROWDS ATTEND SPECTACLE

"Birth Of A Nation" Strong Magnet To Theatregoers

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Parties are being organized from many towns and cities to witness this extraordinary attraction. Persons having charge of parties of fifty or more theatregoers should communicate with Henry MacMahon, Manager Booking Department, Tremont Theatre, and special arrangements will be made for their visit and for reserving the choicest seats. The prices range to suit all purses, and a pleasant feature for the out of town visitors is that the matinee prices are one-half those charged at night. It has been definitely announced that "The Birth of a Nation" will not be played elsewhere in New England for many months to come, probably not until the season of 1916-17. Therefore those who desire to see it should not neglect the attractive opportunities presented by the Boston run.

CLIPPING FROM
Boston Post
Date 7-11-15

"DAVID W." is the acknowledged peer of them all. He it was who first put the "cut-back" and the "close-up" to good use; but that alone is not the cause of his fame. He is a man of imagination. Griffith astonished America with two-dollar moving picture shows, made a success of them, and earned ten thousand dollars a week for his company with "The Birth of a Nation." No theater manager would take the chance; Griffith leased one of the largest houses and took the risk himself.

BOSTON HERALD
JULY 1915

Tremont Theatre

Thrilling action distinguishes D. W. Griffith's historical spectacle, "The Birth of a Nation," from current attractions in the theatre. Although the spectacle lasts two hours and three-quarters, continuity of interest is maintained to the very end. Mr. Griffith's eye for dramatic effect and skill in grouping elements of emotional power are chiefly responsible for the success of this play. To them is due a nearly four-months' run at the Tremont Theatre, where it is shown twice daily except on Sundays.

BOSTON POST
JULY 11, 1915

...party connected with the Tremont Theatre whose business took him about town last week was surprised to learn that a considerable number of those he called on had witnessed "The Birth of a Nation" more than once. This would not be especially remarkable as to a musical comedy offering. It is said that musical comedy or vaudeville fans get into the habit of desiring to hear a popular number or seeing a favorite star perform at a certain hour nightly, and there's no keeping 'em away. Once is quite enough of the legitimate drama, however, and once would seem to be enough of a filmed spectacle. Why, then, "The Birth of a Nation" fans?

The man talked with several of the fans, thought it all out carefully, and furnishes these conclusions:

"They went again because they found it just as new the second time as the first. It's the difference—right there—between the film art and the old-fashioned book or play: the film action moves so much more quickly and comprehends so much more within a given space of time. Instead of half a dozen scenes, one views thousands; instead of little groups of people, one looks literally at hosts; instead of a few hundred bits of stage business, there are a couple of hundred thousand! The gamut runs from comedy to tragedy, thence to Nature and vast spectacle, back to intimate domestic drama, to romance, to historic drama, to frank farce, to sheer melodrama, to informative material; in fact, throughout the entire range of the possible indoor or outdoor stage arts, only sans words.

"It stands to reason that the first view overpowers and indeed almost overwhelms spectators. They want to go back and trace the component parts of the big thing that caused such huge emotional effects. It is necessarily 'history by lightning' that they see, and the 'flashes' must be repeated times and times again for them until they realize more and more of the inner meanings of the picture and their vivid curiosity is satiated.

"But fully as powerful as the above motives," concluded the man, "is the lure of the music. Motifs like the so-called 'love strain' and the 'Ku Klux Klan call' act on the senses of a good many folks like wine. Although these strains are not vocally sung, but are orchestrated symphonically, they kindle the romance desire and the glory desire which brings the hearer straight back to the theatre."

BROOKLINE (Mass.) CHRONICLE
JULY 10, 1915

Tremont Theatre.

The management of the "The Birth of a Nation" at the Tremont Theatre, entertained many of the veterans, soldiers, and cadets taking part in the Boston Common patriotic exercises on the Fourth. No tickets were required, the uniforms being recognized at the door. Another feature of the week was the excursion on Thursday on the Western division of the Boston & Maine, which brought people from Portland and beyond. The interest in this impressive and artistically produced spectacle continues, and the Tremont is still crowded with intent audiences. The pictures, which portray typical events before the Civil War, during, and after Reconstruction, throw much light on the history of the country, and their educational value is very considerable. They are remarkable for the scale on which they are shown, as well for their scenic beauty, and the incidental music is one of the artistic features of an entertainment every detail of which was carefully and intelligently studied, with hardly a thought for...

CLIPPING FROM
Boston Post
Date 7-11-15

BOSTON POST
JULY 11, 1915

Tremont Theatre

All-compelling, thrilling whirlwind action is what distinguishes D. W. Griffith's American historical spectacle, "The Birth of a Nation," from most of the current offerings of the theatre. The spectator is almost lifted out of his seat by the passion and intensity of some of the scenes, notably the terrific Civil war battle pictures, the Lincoln assassination, the separation of the lovers by political events and the wild rides of the Ku Klux to save the protagonists of the story from the fury of mobs.

Equally absorbing, if not so tense, are the scenes of domestic comedy in the old plantation home, in the hospital and offices at Washington, and later in reconstruction times down South.

Although the spectacle lasts 2 3-4 hours, this wonderful continuity of interest is maintained to the very end, and there is no walking in or out of the Tremont Theatre of casual patrons during the performance as is too often to be seen in most picture houses.

Mr. Griffith's eye for dramatic effect, now to grouping the elements and emo... It is power of delivering the same are good and chiefly responsible for the ex... success of the new art ex... the white ... may. To these factors ... four months' run of ... ont Theatre, where ... ily except on...

The bill tonight starts at 7 o'clock.

"The Birth of a Nation"
Pictures at the Tremont

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Mr Griffith's eye for dramatic effect, skill in grouping the elements and emotional power of delivering the same, are the things chiefly responsible for the extraordinary success of this picture play.

CLIPPING FROM
Boston Morn. Globe
Date 7-11-15

Townsman
Brookline Mass.
July 10, 1915

TREMONT THEATRE.

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BOSTON JOURNAL

BOSTON HERALD
JULY 11, 1915

FF

ICAL REVIEW ✠ ✠ BY PHILIP HALE

Scenes from "The Birth of a Nation"

HENRY WALTHALL AS THE LITTLE COLONEL IN THE DESPERATE CHARGE AT PETERSBURG

MIRIAM COOPER

HENRY WALTHALL AS COL. CAMERON IN THE BATTLE OF PETERSBURG

LILLIAN GISH

MAE MARSH

Henry B. Walthall, the knightly little hero of "The Birth of a Nation," now playing at the Tremont Theatre, is one of the favorite matinee idols of the movie world. This is all the more remarkable since Mr. Walthall is not only unheroic as to inches but also has rugged rather than handsome features. Not for a moment could he withstand an Adonis competition with Francis X. Bushman, Warren Kurrigan, Carlyle Blackwell, House Peters, Earle Williams or Owen Moore.

It stands to reason that in the mimic as in the real world persons who do big things have little need of the Paris gift of beauty. God-like heroes are all right in their way, but modern leaders of forlorn hopes and strong men in crises must above all show indomitable character. Judged by the latter standard, Henry Walthall qualifies. His raven black, slightly curly hair, lithe, well-knit form, his gleaming eye, high forehead, straight Roman nose, thin lips, strongly lined cheeks and determined, pointed jaw convey irresistibly the impression of courage, clear thinking, sincerity, nobility and dicisiveness. Thus David W. Griffith wisely chose him for the leading role of Col. Ben Cameron, the young Southerner who fights for the confederacy to the last ounce of his strength and who later, during reconstruction takes up the perilous chieftainship of the Ku Klux Klan even at the possible cost of the love of his northern fiancee, Elsie Stoneman.

Native of Alabama.

Mr. Walthall is a native of Alabama, where his uncle, United States Senator Walthall, was a prominent figure of the actual reconstruction crisis in that state. He was trained in acting in two well-known northern stock companies, the American Theatre Stock in New York, and the Providence Opera House Stock in Providence, R. I. David W. Griffith recruited him several years ago for the movies. He became a favorite leading man with the biograph studio, of which Griffith was then director. Later Griffith took Walthall with him to California for work in conection with the Mutual.

When "The Birth of a Nation" was being started on its spectacular way, there was some question as to whether Mr. Walthall would really be finally chosen for the role of the "Little Colonel." Thereupon, it is related, the fair Lillian Gish, who had been selected for the opposite part of Elsie Stoneman, put her foot down and said that with no other confederate colonel or clansman save Walthall would she appear. The story may be apocryphal, like many another legend of the Los Angeles studios. At the least it symbolizes the perfect working together of the two players, Walthall the Alabamian and Miss Gish the Mississippian.

Lillian Gish was originally trained as a dancer. Her first appearance on the stage was at the age of 6, when she took a child part in a comedy called "The Little Red Schoolhouse." Later she became one of the fairy dancers in a company supporting Sarah Bernhardt on one of the latter's American tours. Her entry into the movie world was almost accidental. The celebrated Mary Pickford, then working in the biograph studio, introduced her to David W. Griffith, and Mr. Griffith at once detected the type and the talent that would make the newcomer famous. The type was of a very light and dainty blonde, with mischievous curves and dimples and large expressive blue eyes. The talent was a certain piquancy of dainty femininity, not the depth nor height of passion, nor the far range of great intellect, but a delightful comedy spirit with due shading of sentiment. Mr. Griffith developed the natural grace, the rare power to convey emotion to the motion picture screen without resorting to gesture or unnatural facial expressions.

Miss Gish is by no means a one part actress. Besides the adorable little Elsie in "The Birth of a Nation," she has had delightfully congenial roles in "The Battle of the Sexes," "Home, Sweet Home" and "Enoch Arden."

Another young woman whom Griffith brought out of obscurity into the searching spotlight of fame that lights up everbody and everything connected with his great civil war filmed spectacle is Miss Miriam Cooper, who plays the role of Col. Cameron's sister Margaret. This is one of the most appealing principal roles in the play. It strikes the keynote of estrangement betwixt southern girl and northern lover due to the bitter memories of civil wrongs. It also hits the high note of reunion betwixt southerner and northerner when confronted by a common peril from another race. The highest acting qualities were not required—rather a certain wistful sorrow, the charm of regular southern beauty, and the idealism of purity and love. Miss Coper met these requirements delightfully, as who should not that had been born in Maryland of the tribe of the Carrolls of Carrollton, dowered with a warm loveliness of the semi-tropics, and trained in the old-fashioned southern air and accomplishments in a garden-like Convent of the Sacred Heart.

Miss Cooper was an entire novice to stage art when the director took charge of her artistic education. She was with his company for a sort time in the Biograph, but went West in January, 1914, and then came her period of rapid development. It is said that prior to the role of Margaret Cameron in "The Birth of a Nation" she had never had a really big movie part. Her poses are so beautiful that she is in great demand for other roles. In the next great picture, namely, "The Mother and the Law," Mr. Griffith has given her a part demanding potent acting talent as well as good looks, and it is said that she has succeed triumphantly therein.

Last of the Three Graces.

But speaking of The Three Graces of "The Birth of a Nation" cast, what shall be said of that real genius of the movies, Mae Marsh, with whose praises the world resounds? Director or no director, Mae Marsh would undoubtedly have come to the front in some extraordinary manner whether as a legitimate actress or screen star or vaudeville entertainer. She possesses that rarest gift of the young movie player—temperament. Only a very few—perhaps half a dozen or so—of the almost innumerable picture histrions possess this precious dower, the gift that makes every moment, every second, of camera posing worth while, since the immortal spirit flashes in every gesture, look or pose of those fortunate few. Mary Pickford has it, and therefore Pickford is sought to be seen the world over. Mae Marsh has it, and a picture displaying Mae Marsh therefore acquires an intensity of interest that turns it into the memory. Every moment of Mae Marsh is live, tingles with the vitality of the flaming spirit behind the bodily wrapping.

She was born in Madrid, New Mexico, and educated at a Roman Catholic convent in San Francisco. Mae Marsh's sister, Marguerite Loveridge, was a screen actress. Mae wanted to become a member of the merry merry, but her burlesque ambitions were delayed by unforseen circumstances and in the meantime she was wont to play around the Majestic-Reliance studio where her sister was working for Mr. Griffith. He singled out the seemingly awkward little girl as a diamond in the rough, brought her from the waiting room to the camera range, and posed her in one subject after another. Probably Mr. Griffith thought he had gotten hold of a kind of freak Sis Hopkins. But Mae Marsh proved that tragedy as well as "slavey" comedy was in her line, that she could do society roles as well as awkward maids, and character parts best of all. Griffith made a most happy choice when he selected her for the intensely emotional role of Flora, the younger sister of Ben Cameron, in "The Birth of a Nation." Curiously enough, the whirligig of time has brought its strange reverses and the young woman named Marguerite Loveridge who apologetically let little sister follow her to the Griffith studio, in the great white light that now beats upon aforesaid little sister, has changed her named to "Lovey" Marsh!

Other Characters.

As is often been said, youth is the most precious natural endowment for the screen. Therefore these four principals, Mr. Walthall and Misses Gish, Cooper and Marsh, represent the most engaging qualities that cause patrons to love David W. Griffith's masterwork and to find in it a personal charm. A large number of other screen actors of first rate excellence come to the fore in the picture as well. Among them are Spottiswoode Aiken and Josephine Crowell as the fine old couple, Dr. and Mrs. Cameron; Ralph Lewis, a really fine actor in the somewhat repulsive role of Congfressman Stoneman; George Seigmann as the Negro Lieut.-Gov. Lynch, and Walter Long as the Negro renegade Gus; Mary Alden, a great emotional actress, as Lydia Browns, Stoneman's mulatto housekeeper; Joseph Henaberry, Donald Crisp, Gaye and Raoul Walsh in the historic roles of President Lincoln, Gens. Grant and Lee and Wilkes Booth.

A high order of acting must go to the makeup of a screen drama like this, which has been witnessed by 1,500,000 persons scattered from the Atlantic to the Pacific and of necessarily varied tastes and sympathies. A remarkable thing about Griffith's achievement with the play is that there were so few acting failures in the tremendous cast which, including the auxiliaries in the battle and political scenes, reached the extraordinary number of 18,000 histrions.

BOSTON JOURNAL
JULY 24, 1915

LILLIAN GISH
Tremont

"BIRTH OF A NATION"
TO END RUN AUG. 21

The management of "The Birth of a Nation" has set a limit of 20 weeks to the stay of the spectacle at the Tremont Theatre. There are only five first-class productions of Mr. Griffith's greatest work, namely those at Boston, New York, Brighton Beach, Atlantic City and Chicago. What with the accessories of music, costuming and effects, the production occupies about three months. The theatrical syndicate has declared to Boston, which has had the play since April, must next month turn over its production to the fourth city of the nation.

The Boston run will positively come to a close Saturday evening, Aug. 21, nor will the play be presented elsewhere in New England that season. It is generally agreed that the present Boston production is the most beautiful and sumptuous edition of the Civil War and Reconstruction story that has been presented anywhere.

There are afternoon and evening performances every day except Sunday.

BOSTON AMERICAN
JULY 13, 1915

Tremont Theatre.

The highest tribute to a stage producer's art is for his work to become the vogue and dictate the styles of dress and manners. Judged by this test, David W. Griffith wields a greater influence than any other contemporary playwright or director. "The Birth of a Nation," now running at the Tremont Theatre, has brought back a wave of interest in everything relating to Civil War times.

BOSTON MORNING GLOBE
JULY 13, 1915

"The Birth of a Nation" at Tremont

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WALTHAM (Mass.) FREE PRESS
JULY 12, 1915

"BIRTH OF A NATION" AT TREMONT THEATRE

David W. Griffith's great historical and romantic spectacle, "The Birth of a Nation," is now in its fourteenth week at the Tremont Theatre, Boston. The present cool weather makes it an exceptionally favorable time to visit Boston and attend this play which is being performed in one of the best ventilated and coolest theatres of the city. Parties are being organized from many towns and cities to witness this extraordinary attraction. Persons having charge of parties of fifty or more theatregoers should communicate with Henry MacMahon, Manager Booking Department, Tremont Theatre, and special arrangements will be made for their visit and for reserving the choicest seats. The prices range to suit all purses, and a pleasant feature for the out of town visitors is that the matinee prices are one half those charged at night. It has been definitely announced that "The Birth of a Nation" will not be played elsewhere in New England for many months to come, probably not until the season of 1916-17. Therefore those who desire to see it should not neglect the attractive opportunities presented by the Boston run.

BOSTON JOURNAL
JULY 13, 1915

CROWDS ATTRACTED TO "BIRTH OF A NATION"

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Boston Record
7-13-15

Tremont Theatre

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Mr. Griffith studied the period of the play with great minuteness, so that his filmed spectacle forms an extraordinary vivid and accurate realization of the era of civil strife. It is the most absorbing kind of entertainment yet, exceedingly valuable in a historical and educational sense as well. The enormous business at Tremont Theatre still keeps up, and large crowds are in attendance both matinee and night.

BOSTON RECORD
JULY 13, 1915

Mae Marsh, the "little sister" of "The Clansman," is an all-round hero... last summer at Long Beach she saved a small boy from drowning. No one knew her identity ...ll long after, and then only by ...nce was it learned.

Mae Marsh

She is also an everyday heroine. There is a big family of little Marshes, and the major part of the popular girl's big salary goes to educate these young folks. Miss Marsh spends her nights putting the touches onto her own education.

BOSTON TRANSCRIPT
JULY 13, 1915

PICTURES AND MUSIC

Tremont—Birth of a Nation.

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

BOSTON TRANSCRIPT
JULY 13, 1915

Birth of a Nation—Tremont

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CABLE ADDRESS | CLIPBURO
CLIPPING FROM Enterprise
Marlboro Mass
7-13-15

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NEWBURYPORT (Mass.) HERALD
JULY 12, 1915

atives Friday.

CROWDS ATTEND SPECTACLE.

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MALDEN (Mass.) MIRROR
JULY 9, 1915

gave up a vacation last year in order to get the Maplewood library opened in the early fall.

TREMONT THEATRE

David W. Griffith's great historical and romantic spectacle, "The Birth of a Nation," is now in its fourteenth week at the Tremont Theatre, Boston. The present cool weather makes it an exceptionally favorable time to visit Boston and attend this play which is being performed in one of the best ventilated and coolest theatres of the city. The crowds the past week have been enormous. The attendance on Independence Day ranks with the greatest in the history of the playhouse. Parties are being organized from many towns and cities to witness this extraordinary attraction. Persons having charge of parties of fifty or more theatregoers should communicate with Henry MacMahon, Manager Booking Department, Tremont Theatre and special arrangements will be made for their visit and for reserving the choicest seats. The prices range to suit all purses, and a pleasant feature for the out of town visitors is that the matinee prices at 25 cents, 50 cents and $1.00 are one half those charged at night. It has been definitely announced that "The Birth of a Nation" will not be played elsewhere in New England for many months to come, probably not until the season of 1916-17. Therefore those who desire to see it should not neglect the attractive opportunities presented by the Boston run.

NEWBURYPORT (Mass.) MERCURY
JULY 9, 1915

TREMONT THEATRE

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REVERE (Mass.) JOURNAL
JULY 10, 1915

Tremont Theatre

David W. Griffith's great historical and romantic spectacle, "The Birth of a Nation," is now in its fourteenth week at the Tremont Theatre, Boston. The present cool weather makes it an exceptionally favorable time to visit Boston and attend this play which is being performed in one of the best ventilated and coolest theatres of the city. The crowds the past week have been enormous. The attendance on Independence Day ranks with the greatest in the history of the playhouse. Parties are being organized from many towns and cities to witness this extraordinary attraction. Persons having charge of parties of fifty or more theatregoers should communicate with Henry MacMahon, manager booking department, Tremont Theatre, and special arrangements will be made for their visit and for reserving the choicest seats. The prices range to suit all purses, and a pleasant feature for the out of town visitors is that the matinee prices at 25c, 50c and $1.00 are one half those charged at night. It has been definitely announced that "The Birth of a Nation" will not be played elsewhere in New England for many months to come, probably not until the season of 1916-17. Therefore those who desire to see it should not neglect the attractive opportunities presented by the Boston run.

BOSTON RECORD
JULY 14, 1915

D. W. Griffith Has Capacity to Conceive or Grasp Big Ideas

Whose great hit is in "The Birth of a Nation."

An appreciation of the producer of "The Birth of a Nation" is given in a current "movie" publication by Frank E. Woods, the veteran Majestic-Reliance scenario editor. The appreciation is all the more important because it is an open secret that Mr. Woods prepared the scenarios first of the original "Clansman," and then of "The Birth of a Nation," therefore he is in a position to judge the Griffith work from the viewpoint of an insider:

"David Wark Griffith is approaching the first milestone, and it will be up to him, in the parlance of the day, to go the remainder of the route. Will he do it? Will he make other and greater productions than the one that is now gaining him fame? I have heard enthusiastic admirers say that the thing is impossible. How can he ever produce another 'Birth of a Nation?' Such a question as this reminds me of the old days when he was making one-reel biographs.

"After a Pippa Passes or a Ramola, the critics were wont to declare: 'Griffith will never make another one like that.' And he didn't; he made something entirely different, yet better—a 'Sands o' Dee,' a 'Mothering Heart,' an 'Enoch Arden,' a 'Judith.' And so I believe it will be in the future. His productions will come less frequently, but unless I am greatly mistaken they will mark, at intervals, distinct steps forward, so long as he remains in active life.

"What peculiar qualities of mind have made Griffith great? Or rather, I should say, to be conservative, what is it that is making him great? We concede his greatness in his especial field, but I mean in this instance world-greatness. People look at his pictures and say: 'How wonderful!' They remark the infinite detail, the perfection of technique, the evidences of art, the spirit of poetry, the touches of homely human nature, the vastness of ensemble; and in some of these qualities, or all of them, they see as they think the key to the superiority of his work.

"And yet, they miss the one big element that, with the others, lifts him so far above his imitators that there can be no comparison. I mean the capacity to conceive or grasp big ideas, big purposes, big themes, and to present them in a big way that will command the respect of big minds. This Griffith has done and is doing. He showed early evidence of this capacity in 'A Corner in Wheat' and others of his one-reel Biographs. It was strongly apparent in 'The Escape,' 'Home Sweet Home,' 'The Avenging Conscience,' 'The Battle of the Sexes,' and lastly, 'The Birth of a Nation.' Others may imitate his style and do fairly well in making pictures merely to amuse, but until one or any of them can combine with their artistry a quality of independent thought of sufficiently high purpose to arrest the attention of the thinkers of the world, Griffith will have no rivals in motion pictures.

"Because of D. W. Griffith's natural dignity and reserve, the notion that he stands aloof from his fellow workers, that he lacks the common, human touch in daily intercourse, has been liberally circulated. In speaking of the master director, as he knew him in the old Biograph Studio, one of his early associates laughed at the idea of Griffith's aloofness. 'Why, he is the friend of everybody, from the property boy up. I never knew a more truly democratic man in my life,' said this co-worker of former days."

READING (Mass.) CHRONICLE
JULY 9, 1915

A VETERAN DAY IS SUGGESTED

THE EDITOR OF THE READING CHRONICLE:

Dear Sir,—A small incident last evening furnishes the occasion for this letter. While making a call on a gentleman of this town, who happens to be a veteran of the Civil War, I chanced to mention the great pleasure afforded me in witnessing the film "The Birth of a Nation," now being shown at the Tremont Theatre, Boston. Unconscious of his weakened physical condition, I asked if he had seen it; he replied that he was unable to go anywhere except with difficulty, but was eager to hear all about it. As best I could I told the story, and then invited him to go with me some day over the road in a machine. This he regretfully thought was impossible; (as to that, however, I feel that all could be arranged). On second thought there must be other veterans, stay-at-homes, who would greatly enjoy going, and so instead of making it possible for one to go I make this suggestion that all may go.

Every day the horrors of the great war are presented to us in papers and magazines by narrative and picture. Their rehearsal has become a commonplace and excites but scarcely passing comment. Little do we know just how near this generation is to participation. It is a blight that may come any time. Fifty years ago it did come and the best blood in this country joined arms in a then titanic struggle. There are still among us those who were present in that conflict. Some suffered more than others, but all proved their willingness to offer the supreme sacrifice, that the question so long a menace to this nation might be settled forever. The nation as such, shows its gratitude by pensions and soldier's homes, but we as individuals—how about us? Do we show our appreciation to those who are still among us, our neighbors and "home folks"? Do we of the younger generation appreciate what they did? We do not because we know nothing different; we accept present conditions without realizing the sacrifice that they made. Every Memorial Day the veteran organizations and their affiliated bodies reverently pay tribute to their hero dead. Do we ever consider making things a little brighter for the living? Not to the extent that we might. Bent on the pleasures of this age too often do we neglect and forget those older. Every day lessens our opportunity, for, one by one, they are leaving us for all time. Why not let Reading inaugurate a "Veteran's Day." This could be made possible by a comparative few contributing dollars, or many contributing ten cent pieces.

Let the Selectmen appoint a committee to work out the details, assign the Boy Scouts on a certain day to collect in the funds; rely on owners of automobiles to furnish transportation to take them all in to see the show. They would appreciate it more than we would because they lived it and were actors in the very scenes depicted. Let Reading show a generous spirit of appreciation for her old soldiers. It will afford them a genuine holiday and give them a day for a long time to reminisce and talk over. It means so little for us except the effort and would mean so much to them. I sincerely hope this suggestion will meet with favorable response and early realization.

Sincerely yours,
CLARENCE G. HOWES.

STONEHAM (Mass.) ENTERPRISE
JULY 16, 1915

Crowds Attend Spectacle

"Birth of a Nation" is Strong Magnet to New England theatregoers.

David W. Griffith's great historical and romantic spectacle, "The Birth of a Nation," is now in its fourteenth week at the Tremont Theatre, Boston. The present cool weather makes it an exceptionally favorable time to visit Boston and attend this play which is being performed in one of the best ventilated and coolest theatres of the city. The crowds the past week have been enormous. The attendance on Independence Day ranks with the greatest in the history of the playhouse. Parties are being organized from many towns and cities to witness this extraordinary attraction. Persons having charge of parties of fifty or more theatregoers should communicate with Henry MacMahon, Manager Booking Department, Tremont Theatre, and special arrangements will be made for their visit and for reserving the choicest seats. The prices range to suit all purses, and a pleasant feature for the out of town visitors is that the matinee prices at 25c, 50c and $1.00 are one half those charged at night. It has been definitely announced that "The Birth of a Nation" will not be played elsewhere in New England for many months to come, probably not until the season of 1916-17. Therefore those who desire to see it should not neglect the opportunities presented by the Boston run.

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BOSTON JOURNAL
JULY 14, 1915

PUTS STAGE SCENES AMONG "HAS-BEENS"

Rupert Hughes Says "Birth of Nation" Makes Them Look Amateurish.

IS OVERWHELMED BY IMMENSITY

Reduces to Childishness the Biggest Things the Theatre Can Do.

The following appreciation of "The Birth of a Nation," the Griffith photoplay now running on toward its 200th presentation at the Tremont Theatre, comes from the pen of a distinguished critic and playwright:

By Rupert Hughes

When a great achievement of human genius is put before us, we can become partners in it in a way by applauding it with something of the enthusiasm that went into its making. It is that sort of collaboration that I am impelled to attempt in what follows.

When I saw "The Birth of a Nation" the first time, I was so overwhelmed by the immensity of it that I said:

"It makes the most spectacular production of drama look like the work of village amateurs. It reduces to childishness the biggest things the theatre can do."

For here were hundreds of scenes in place of four or five; thousands of actors in place of a score; armies in landscape instead of squads of supers jostling on a platform among covered screens. Here was the evolution of a people, the living chronicle of a conflict of statesmen, a civil war, a racial problem rising gradually to a puzzle yet unsolved. Here were social pictures without number, short stories, adventures, romances, tragedies, farces, domestic comedies. Here was a whole art gallery of scenery, of humanity, of still life and life in wildest career.

Here were portraits of things, of furniture, of streets, homes, wildernesses; pictures of conventions, cabinets, senates, mobs, armies; pictures of family life, of festivals and funerals, ballrooms and battlefields, hospitals and flower gardens, hypocrisy and passion, ecstasy and pathos, pride and humiliation, rapture and jealousy, flirtation and anguish, devotion and treachery, self-sacrifice and tyranny. Here were the Southrons in their wealth, with their luxury at home, their wind-swept cotton fields; here was the ballroom with the seethe of dancers, here were the soldiers riding away to war, and the soldiers trudging home defeated, with poverty ahead of them and new and ghastly difficulties arising on every hand.

Here was the epic of a proud, brave people beaten into the dust and refusing to stay there.

A League of Film Uncoiled

The pictures shifted with unending variety from huge canvases to exquisite minatures. Now it was a little group of refugees cowering in the ruins of a home. A shift of the camera and we were looking past them into a great valley with an army fighting its way through.

One moment we saw Abraham Lincoln brooding over his emancipation proclamation; another, and he was yielding to a mother's tears; later we were in the crowded theatre watching the assassin making his way to and from his awful deed.

The leagues of film uncoiled and poured forth beauty of scene, and face and expression, beauty of fabric and attitude and motion.

"The Birth of a Nation" is a choral symphony of light, light in all its magic; the sun flashing through a bit of brown lace and giving immortal beauty to its pattern; or quivering in a pair of eyes or on a snowdrift of bridal viel, or on a moonlit brook or mountain side. Superb horses were shown plunging and rearing or galloping with a heart-quickening glory of speed down road and lane and through flying waters. Now came the thrill of a charge, of or a plunging steed caught back on its haunches in a sudden arrest. Now followed the terror of a bestial mob, the hurrah of a rescue, streets filled with panic and with carnival. Life is motion and here was the beautiful moving monument of motion.

"What could the stage give to rival all this?" I thought. "What could the novel give? or the epic poem?" The stage can publish the voice and the actual flesh; yet from the film these faces were eloquent enough without speech. And after all when we see people we are merely receiving in our eyes the light that beats back from their surfaces; we are seeing merely photographs and moving pictures.

I had witnessed numberless photoplays unrolled, pictures of every sort and condition of interest and value. I had seen elaborate "feature-films" occupying much time and covering many scenes. But none of them approached the unbroken fascination of "The Birth of a Nation."

The realism of this work is amazing; merely sit at a window and actually rolls by. The grandeur of mass and the minuteness of detail are unequaled in my experience. And so the first impression of my first view of this was that it was something new and wonderful in achievement.

Is of Heroic Proportions

In his novel, "The Clansman," the Rev. Thomas Dixon had made a fervid defense of his people from the harsh judgments and condemnations of unsympathetic historians. With this book as a foundation, David W. Griffith built up a structure of national scope and of heroic proportions.

Of course, size has little to do with art. A perfect statuet like one of the exquisite figurines of Tanagra is as great in a sense as the Cathedral of Rheims. A flawless sonnet of Milton's need not yield place to his "Paradise Lost." A short story of Poe's has nothing to fear from a cycle of Dumas' novels, nor has "The Suwanee River" anything to fear from the Wagnerian tetralogy.

And yet we cannot but feel that a higher power has created the larger work, since the larger work includes the problems of the smaller; and countless others. The larger work compels and tests the tremendous gifts of organization, co-ordination, selection, discipline, climax . . . "The Birth of a Nation" is a peculiarly human presentation of a vast racial tragedy . . .

Spellbound for Three Hours

I saw the play first in a small projecting room with only half a dozen spectators present. We sat mute and spellbound for three hours. When I learned that it had to be materially condensed it seemed a pity to destroy one moment of it. The next time I saw it was in a crowded theatre and it was accompanied by an almost incessant murmur of approval and comment, roars of laughter, gasps of anxiety and outbursts of applause. It was not silent drama so far as the audience was concerned.

The scene changed with the velocity of lightning, of thought. One moment we saw a vast battlefield with the enemies like midgets in the big world, the next we saw some small group filling the whole space with its personal drama; then just one or two faces big with emotion. And always a story was being told with every device of suspense, preparation, relief, development and crisis.

I cannot imagine a human emotion that is not included somewhere in this story from the biggest national psychology to the littlest whim of a petulant girl; from the lowest depths of ruthless villainy to the utmost grandeur of patriotic ideal.

All of the seven wonders of the world were big things. I feel that David W. Griffith has done a big thing and he has a right to the garlands as well as the other emoluments. "The Birth of a Nation" is a work of epochal importance in a large and useful field of social endeavor. In paying it this tribute of profound homage, I feel that I am doing only my duty by American art, merely rendering unto Caesar the things that are Caesar's.

SHERMAN'S MARCH TO THE SEA IN MOTION PICTURE

One of the startlingly realistic scenes in "The Birth of a Nation" is that showing an army in motion. The spectator looks down upon it from a hilltop and is stirred by the grim tragedy of war.

TREMONT THEATRE—Shows may come and shows may go, feature films be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" at the Tremont Theatre, Boston, continues on its triumphant way. The fifteenth week of the attraction is now in progress. It is marked by the putting on of an entirely new print just received from Los Angeles. The entertainment is substantially as before, yet many artistic improvements are evident through the skilful tinting that has been done, notably the coloring of the Ku Klax Klan scenes. For out of town patrons the matinee performances will be found attractive the same as night and more convenient to attend. The spectacle is being performed twice daily at 2:10 and 8:10 P. M. respectively.

Griffith Producing Another Sensation

D. W. Griffith, screenland's premier producer, whose monster production "The Birth of A Nation," continues the sensation of the country, is now at work in his Los Angeles studio preparing for the filming of "The Mother and The Law," a multiple reel feature to be presented upon a stupendous scale. Several of the same players who worked in "The Birth of A Nation" will appear in this new masterpiece. It is predicted that the new Griffith production will compare with any of the plays conceived and staged by this genius of motion picture production.

BOSTON TRANSCRIPT
JULY 17, 1915

Tremont—Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and the Ku Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole

MARLBORO (Mass.) ENTERPRISE
JULY 16, 1915

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BOSTON POST
JULY 18, 1915

Tremont Theatre

Many persons who witnessed "The Birth of a Nation" earlier in the run at the Tremont Theatre will probably take it in again this week or next on learning that an entirely new print of the famous spectacle has been sent on from the Majestic-Reliance studio and is now on view. The life of a print is six months, sometimes a year. Mr. Griffith, the producer, however, wishes the great cities to see the play at its finest. Therefore, when any signs of wear are evident an entirely new print is prepared and put into use.

The one now to be seen at the Tremont is said to be singularly beautiful in its depiction of the celebrated Ku Klux Klan rides. These films are tinted and disclose the natural colors of early morn or purple dusk, the times when the riders went forth on their quests or returned from their strange secret missions. As a whole, the present film is considerably lighter and more distinct than the one preceding it.

In fact, it is said by the company's managers to be the finest of all those exhibited in the large centres of the play's production, including New York, Chicago and the Pacific Coast cities. An element of nearly equal value to the film itself is the elaborate orchestral music, which is well worth a second hearing. Then there are the grace and the charm of the belles of '61, as represented by the quaintly dressed young women attendants in lobby and foyer, and the skilful "back stage" effects which aid wonderfully in the illusion of the battle pictures and the thunderous Klan rides.

BOSTON MORNING GLOBE
JULY 18, 1915

Before "The Birth of a Nation" was produced, Anna Marble interviewed D. W. Griffith, the producer, with a view to manipulating the publicity campaign and enlightening the dear public concerning the merits, beauties, joys and other desirabilities of the filium.

"Of course, you are a moving-picture 'fan'," said Mr Griffith.

"Well, no, I can't say that I am," replied Miss Marble.

"What! You mean to say you are not crazy about seeing pictures?"

"No, Mr Griffith, as a matter of fact, I can't say that I have seen many of them or that I was especially fascinated with them."

"But," exclaimed Griffith, amazed to learn that people exist to whom the cinema is not as necessary as the breath of life, "how can you even think of doing the press work for a picture when you don't love them?"

BOSTON AMERICAN
JULY 18, 1915

tunes of [illegible] would be located, [illegible] married and in vaudeville.

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"The Birth of a Nation" is being produced simultaneously in a dozen cities, but it doesn't get everywhere the careful setting that it is given in the Tremont Theatre. A newspaper man who has recently been West tells me of a ludicrous incident which occurred during the performance in one of the coast cities.

You remember that the young Southern colonel, after leading a desperate charge and plunging the stars and bars into the mouth of a Union cannon, is wounded and taken to the hospital in Washington. Thither comes his aged mother to see him and is stopped by the Union sentry at the hospital. She pushes by him, saying "You may shoot me, but you cannot stop me from going to my boy."

At this place the orchestra burst into, "I Didn't Raise My Boy to Be a Soldier," a tune so completely out of harmony with the whole splendid picture that the audience burst out laughing. The manager of the theatre was a better business man than a judge of music and patriotic sentiment which explained the introduction of the song. However, he was quick to learn and did not repeat the offence.

BOSTON HERALD
JULY 18, 1915

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[illegible] (Mass.) MIRROR.
JULY 16, 1915

TREMONT THEATRE

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BOSTON JOURNAL
JULY 17, 1915

"BIRTH OF A NATION" IS BETTER THAN EVER

A beautiful new print of "The Birth of a Nation" is offered at the Tremont Theatre. While the spectacular Civil War entertainment is substantially the same as before, some artistic improvements have been made, notably through the labors in the Majestic-Reliance tinting room. In particular, the films showing the rides of the Clans are beautifully colored, in the rosy lights of dawn and eve. The Clansmen and their horses are more distinct, in better detail, and the romance of their strange adventure is heightened.

Mr. Griffith's play continues to be one of the great mid-summer attractions. The heat does not apparently affect this splendid show, for the comfort of patrons is greatly enhanced by its cool and well-ventilated home at the Tremont. Spectacle, drama, music and realistic effects unite to produce an artistic ensemble that pleases both eye and ear. The famous film play is on view every afternoon and evening, except Sundays.

BOSTON MORNING GLOBE
JULY 18, 1915

State rights for "The Birth of a Nation" are bringing big sums of money. The rights of 14 States were offered for $75,000 this week. The States are Minnesota, Iowa, South Dakota, North Dakota, Arizona, New Mexico, Colorado, Utah, Wyoming, Idaho, Nebraska, Kansas, Montana and Nevada. In this territory there are 325 playing points, with 938 theatres and a population of 10,963,103.

BOSTON MORNING GLOBE
JULY 18, 1915

Improve Film at Tremont

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BOSTON MORNING GLOBE
JULY 18, 1915

"The Birth of a Nation"
Pictures at the Tremont

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An element of nearly equal value to the film itself is the elaborate orchestral music, which is well worth a second hearing. Then there are the grace and the charm of the belles of '61 as represented by the quaintly dressed young women attendants in lobby and foyer, which aid wonderfully in the illusion of the battle pictures and the thunderous Klan rides.

Boston Traveler
Date 7-17-15

[illegible]TOWN (Mass.) ENTERPRISE
JULY 16, 1915

[illegible] NATION."

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[illegible]VENING RECORD, FRIDAY, JULY 16, 1915

If Hoopskirts Are Again the Vogue Boston Will Have to Be Changed

Three of "The Birth of a Nation" girls on their tour of the Tremont st. shopping district. From left to right the girls are the Misses Evelyn Downing, Gertrude McClellan and Florence Dowling.

If architecture should try to conform to women's styles in dress, Boston would have to be rebuilt for the hoopskirt maids of "The Birth of a Nation.

Some there are who owuld assert that hoopskirt dresses will surely "come back" this fall in the trail of the famous Civil War play at the Tremont Theatre, which has already set the stage fashions of Boston, New York and Chicago. But if hoopskirts do come back—

Washington st. will have to be widened.

Boston Common cliced off to double the sidewalk widths of Tremont st.

Subway turnstiles abolished.

Street-car steps lowered, and street-car entrances and exits doubled in size.

Back Bay flats—beg pardon! apartments enlarged.

The roaring Boston east wind tamed to a gentle zephyr.

Modest, demure and tantalizing as the mincing miss in the crinoline was and is, she undeubtedly would bring the city authorities tougher problems than they have ever yet tackled—should she "come back" in any considerable numbers one the already overcrowded thoroughfares. The great minds that designed subways, street-cars and skyscrapers certainly never sat down to figure out how the two-yard diameter of a wired and many-ruffled petticoat would negotiate a turnstile or a revolving door.

Believe us, Evelyn Downing, Gertrude McClellan, Florence Dowling and Margaret Murray of "The Birth of a Natiaon" company have tried it.

Yesterday they curtsied out from behind the scenes of "The Birth of a Nation," carrying their sunshades, stepped daintily out on Tremont street and hailed a taxi.

Evelyn stepped gingerly up on the running board, while the driver hid a grin as big as a yawn behind his hand. She pressed her skirt down with one hand in front while she slipped the other behind her back, sailor fashion, and tried to lift the left foot through the door. But two white-stockinged and black-slippered feet had to seek the sidewalk hurriedly.

Gertrude hastened to the rescue, lifted one end of the hoop up to Evelyn's elbow and pinned the other to her ankles, while Evelyn slipped through the door. Gertrude herself had to be hauled in bodily!

Then the taxicab was full.

By no extreme resource of human ingenuity could any space be squeezed out within for a third girl. Florence and Hargaret were obliged to follow in another vehicle.

They went to one of the largest department stores, dismissed the taxis, and tackled a very large revolving door. It was hopeless. An obliging floorwalker directed them to another entrance which was open and wide enough to wiggle through.

A tango frock of pompadour silk was Evelyn's heart's desire. The salesman saw her coming. He sought support against the rows of boxes back of the counter. She fingered the material and selected a rose-colored taffeta.

"Let me have enough of this for a dress, please!" said Evelyn.

The salesman opened his eyes, leaned over the counter and counted the ruffles, first up and then down. It was too much for him.

"How much?" he asked with a puzzled expression.

"A yard wide? Ten yards, please." The salesman gasped.

"And a yard for the waist, you know," added Evelyn.

[illegible] Be Continued [illegible]

BOSTON AMERICAN
JULY 18, 1915

'BIRTH OF NATION' MUSIC MARVEL IN EFFECTIVENESS

How the Score of the Great Spectacle Is Made to Identify Itself with Action of the Film.

By HARLOW HARE.

One of the most effective features of the "Birth of a Nation" production is its really brilliant musical setting. During the two hours and a half which the big film requires, the orchestra plays an arrangement which perfectly fits the unfolding story and which includes many of the finest bits of melody extant. The library of the old masters and the collections of songs and ballads of the 60's have alike been rifled to make up the score of "The Birth of a Nation."

When the beaux and belles of '61 danced the small hours away, they did not have the hesitation, the tango or the fox trot, but a waltz or polka tune, a schottische or a lancers, or perhaps the Virginia reel put rhythm in the feet and the tingle in the blood. So David W. Griffith, in his marvelous reproduction of the Piedmont ball in "The Birth of a Nation," has the young people dancing to the strains of "Comin' Thro' the Rye" changed to waltz time.

On this lovely, almost sensuously intoxicating scene is brought the tattered flag that had been through the first Battle of Bull Run when the Confederates drove the Federals headlong before them and baptized the Stars and Bars in glory.

How the Johnny Rebs exult and how the women cheer as the flag is displayed and one hears the strains of the "Bonnie Blue Flag" succeeding the waltz music! But soon comes the news that the young officers at the ball must go to the front. A scene of wild confusion follows upon the joyous, orderly dance, and at daybreak when the ballroom is deserted and everyone is racing about the streets the chaos and alarm of approaching strife are reflected by the strains of Suppe's "Light Cavalry Overture." The little town of Piedmont has its early share of the horrors of war. Weber's "Freischutz Overture" reproduces them to the ear as the pictures on the screen reproduce to the eye.

MUSIC AND SPECTACLE.

A wonderful art, this, the marriage of music and spectacle, and one wonderfully achieved by Mr. Griffith and the man who put together the score, a composite, of great themes suitable to Griffith's great ideas rather than an original work. It is, however, comparable to the way European composers like Liszt, Chopin and Dvorak take the melodies of the common people, the folk music, so to speak, and combine and elaborate them with more erudite themes.

Thus the big moments of the early part of "The Birth of a Nation," laid in the Southland, revert to "Dixie," "My Maryland," "Marching through Georgia," "Tramp, Tramp, Tramp! the Boys are Marching," Kingdom Coming," "Girl I left Behind Me," and "Home, Sweet Home." To what other tune should the Southerners bound for war march than to the ever familiar "Dixie"? What more splendidly typifies the rescue of the Piedmonters from the guerilla troops by their own men than the glorious "Maryland, My Maryland."

Of course "Marching thro' Georgia" sets the pace for the extraordinarily vivid depiction of Sherman's March, but it is a "Marching through Georgia" with a sad antiphony—wails of the victims in minor keys answering the marching song of the conqueror. "Taps" for the deep tragedy of war's peace; "The Star Spangled Banner" to mark the grand victory of the North, and the inspiring strains of "America" for reunion of North and South in a greater nation when Grant and Lee clasped hands at Appomattox—such is the appropriate, if somewhat obvious, instrumentation of patriotic scenes.

ELSIE'S MELODY.

When piquant little Elsie Stoneman decides to become a nurse and solace gallant wounded youths back to health, even as Cabinet officers' daughters have done in the present war, her goings and comings are accompanied by a most adorable little air which she is supposed not only to sing but also to pick on the banjo. In the close-ups you can see the dainty lips fashioning the words of the song and in the full figure you can see her working the banjo a little over time, while the handsome sufferer on the pillow manages to turn his head about three-quarters in order to get a look at her. Many persons have asked what this tune is. It is Henry E. Work's "Kingdom Coming," otherwise known as "Massa's Jubilee," one of the most catching ditties that was ever picked out of banjo or guitar.

CRINOLINE GIRLS FROM "THE BIRTH OF A NATION."

Upper row, left to right—Evelyn Dowling, Gertrude McClellan, Florence Dowling. Seated, Margaret Murray.

To return to the great war scenes. There is a magnitude about Griffith's representation of war and battle that demands the most elaborate effects. The scenes themselves are enormous, panoramic; the action is both marvelously complex and marvelously vivid; the music must reproduce this immensity, complexity and thrill at once. Thus one is not surprised that Grieg's "Peer Gynt" suite, "In the Hall of the Mountain King," is used for the terrific pictures of "the torch against the breast of Atlanta"; that Wagnerian operatic crashes accompany the cannonading and infantry charging at Petersburg; and that even when a national army tune like "Tramp, Tramp, Tramp" is used, it is elaborated and built up into a great, overwhelming symphonic movement. So, too, in the scene of Lincoln's assassination in Ford's Theatre, Washington, April 14, 1865. The appearance of the emancipator is greeted, as it was greeted on that occasion, by the well-known strains of "Hail to the Chief." But the fatal crisis of that hour can only be rendered by classical music of enormous complexity and power such as Bellini's "Norma Overture," which is the work selected.

TENDER LOVE MOTIF.

Three distinctive strains or motifs run through the second half of the picture, emphasizing by contrast the three elements of which it is composed. For the loves of Ben Cameron, the little Confederate colonel, and Elsie Stoneman, the dainty Northern heroine, we have Briel's "Perfect Song," an original composition for this play and now published in sheet form. It is one of the most beautiful love themes that has ever been invented. It returns and returns with peculiar increasing effectiveness, but perhaps it is sweetest in the outdoor scene when Elsie kisses the dove and Ben repeatedly tries to steal a few for himself while she is doing so.

Then there is the wild, chaotic-seeming tune that marks the entry of the negro carpet-bagger mobs and the racket of the rioters. Perhaps Mr. Griffith got this out of the semi-musical cries of the negro dancers on the old plantation in Kentucky when he was a boy. It is certainly original so far as can be learned. It does not represent the negro of today by any means. For the last negro motif in the play is Hermann's Beautifully liquid, enticing "Cocoanut Dance" to the strains of which the Hampton Institute films are shown.

But above all and everything else, the biggest thing in the second part of "The Birth of a Nation" and indeed of the whole play is the welcome Ku-Klux-Klan Call, the signal that the Fiery Cross of St. Andrew has been borne from South to North Carolina and back again and that the little band of oppressed whites, including the hero and heroine of the story, are to be saved by these Highlanders from the fury of the riotous elements [illegible] upon them. The call makes the [illegible] ring at the opening of [illegible] of the film. It strikes across the moments of agony, horror and suspense like a clarion note of rescue from another world. The call is not original, but an adaptation of the famous call in Wagner's "Die Walkure."

STIRRING KU-KLUX CALL.

Just a flash of the ghostly horsemen, the big Ku-Klux call, and the spectators become almost frenzied in their applause. Often the call has a weird effect, as when the thin-voiced oboe plays it alone. Often it comes stridently powerful against entirely different notes.

The final Piedmont scenes of "The Birth of a Nation" are very strenuous. It seems almost impossible to conceive how Griffith could have got action of such lightening-like speed, involving such enormous numbers of people and carried on with such apparent defiance of the rules of order yet with a strange logic of its own. While these big fights, riots and rescues are going on we have the appropriately big music of Tschaikowsky's "1812 Overture" Wagner's "Rienzi Overture," the Zampa Overture," the Fire Music from "Die Walkure' and "The Ride of the Valkyries." It all ends up, as good adventure stories should, with the triumph of the heroic characters and thus naturally with the parade of the returning clansmen for which of course "Dixie" is the cue. Then after the scenes depicting negro progress above referred to, which are enlivened by the "Cocoanut Dance," the double honeymoon by the sea is shown and the strain of "In the Gloaming" are followed by Briel's "Perfect Song."

REMARKABLE FINALE.

The finale of the picture is Griffith's remarkable conception on the one hand of the "human salad" of war with the blonde brute on a horse in the background striking at his helpless victim, and, on the other hand, of an Utopian brotherhood of love and peace, with some of the folks dressed like Koreans and others like early Romans, and the figure of the Saviour blessing the glad assembly.

These fine bits of allegory are accompanied by the "Gloria" from Haydn's Mass in C, and as the last Utopian scene fades out and the immortal words of Daniel Webster on Liberty and Union appear on the screen "The Star Spangled Banner" rings out in all its splendor, and the scenes that have made "The Birth of a Nation" are done.

WORCESTER (Mass.) TELEGRAM
JUL 18 1915

FOURTEENTH WEEK.

"The Birth of a Nation" Continues to Attract Large Crowds.

David W. Griffith's historical and romantic spectacle, "The birth of a nation," is on in its 14th week at the Tremont theater, Boston. The cool weather makes it an exceptionally favorable time to visit Boston and attend this play which is being performed in one of the best ventilated and coolest theaters of the city. The crowds the past week have been enormous.

Parties are being organized from many towns and cities to witness this attraction. Persons having charge of parties of 50 or more theater-goers should communicate with Henry MacMahon, manager booking department, Tremont theater, and arrangements will be made for their visit.

It has been announced that "The birth of a nation" will not be played elsewhere in New England for many months to come, probably not until the season of 1916-17.

WALTHAM (Mass.) FREE PRESS
JULY 16, 1915

FILM PLAY IN 15th WEEK

Many Go to See "Birth of a Nation"

Shows may come and shows may go, feature films be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" at the Tremont Theatre, Boston, continues on its triumphant way. The fifteenth week is marked by the putting on of an entirely new print just received from Los Angeles. Many artistic improvements are evident through the skillful tinting that has been done, notably the coloring of the Ku Klux Klan scenes. These have been beautifully tinted in the natural hues of early morn and purple dusk, the hours when the mysterious southern horsemen set forth on their secret rides or returned from their strange quests. Besides the film spectacle itself, "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil War. For out of town patrons the matinee performances will be found attractive the same as night and more convenient to attend. No Sunday shows are given, but with that exception Mr. Griffith's spectacle is being performed twice daily at 2.10 and 8.10 p. m. respectively.

CLIPPING FROM 7-17-15
Boston Record
Date

Tremont Theatre

A beautiful new print of "The Birth of a Nation" is offered at the Tremont Theatre. While the spectacular Civil War entertainment is substantially the same as before, a number of artistic improvements have been added, notably through the labors in the Majestic-Reliance tinting room. In particular the films showing the rides of the Clans are beautifully colored. In the rosy lights of dawn and eve the Clansmen and their horses are more distinct, in better detail, yet the romance of their strange adventure is heightened.

Mr. Griffith's play continues to be the great mid-summer attraction of New England. As the heat causes other enterprises to wilt and close, it does not appreciably affect this splendid show. Of course the comfort of patrons is greatly enhanced by its cool and well ventilated home at the Tremont. Spectacle, drama, music and back-stage effects unite to produce an artistic ensemble that pleases both eye and ear. No limit for the duration of the run has been set, but those intending to witness "The Birth of a Nation" should not wait too long or they will be disappointed.

DORCHESTER (Mass.) BEACON
JULY 17, 1915

TREMONT THEATRE

Shows may come and shows may go, feature films be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" at the Tremont Theatre, Boston, continues on its triumphant way. The fifteenth week of the attraction is now in progress. It is marked by the putting on of an entirely new print just received from Los Angeles. This entertainment is substantially as before, yet many artistic improvements are evident through the skilful tinting that has been done, notably the coloring of the Ku Klux Klan scenes. These have been beautifully tinted in the natural hues of early morn and purple dusk, the hours when the mysterious southern horsemen set forth on their secret rides or returned from their strange quests. Besides the film spectacle itself, "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil War and includes also much elaborate orchestration in a more modern mode.

BOSTON MORNING GLOBE
JULY 20, 1915

"The Birth of a Nation"

"The Birth of a Nation" at the Tremont Theatre is the mecca of many thousands of "Old Home" visitors and excursionists.

Curiosity to see the first filmed spectacle established at regular theatre prices has brought many patrons, the love of sensation undoubtedly attracted many others who had read of the negroes' agitation against the play. But all are captivated by the delightful blend of Civil War history and poetic romance, thrilled by the stirring martial and equestrian pictures, and put completely under the spell of Griffith's directive strategy conjoined with the superb acting of the members of his enormous company.

"If you want to see war as it actually is," remarked Richard Harding Davis, the war correspondent, "witness 'The Birth of a Nation'!" The orchestral music of course enhances all the wonderful effects.

BOSTON JOURNAL
JULY 20, 1915

TREMONT COOLED FOR FILM PLAY PATRONS

Midsummer heat has no effect on the run of D. W. Griffith's "Birth of a Nation" films, at the cool Tremont Theatre. In addition to the usual number of electric fans provided by the house, the company management at the beginning of the heated term installed a dozen more of even larger size, so that the auditorium is exceptionally cool and Mr. Griffith's spectacle is given under the most favorable conditions.

Even were the playhouse much less comfortable, it would probably be hard to keep the throngs away from the extraordinary attraction. "The Birth of a Nation" is the mecca of thousands of old home visitors, of almost every excursionist and vacationist, and of a very large percentage of the 1,500,000 population of Greater Boston.

Orchestral music enchances all the fine film effects. The piece is on view every afternoon and evening except Sundays.

BOSTON HERALD
JULY 20, 1915

TREMONT THEATRE

Midsummer heat has no effect on the run of D. W. Griffith's "The Birth of a Nation" at the cool Tremont Theatre. In addition to the usual number of electric fans provided by the house, the company management has installed a dozen more of even larger size. "The Birth of a Nation" still draws thousands, captivated by the blend of civil war history and poetic romance, thrilled by the martial and equestrian pictures, and pleased by the work of the large company.

BOSTON (Mass.) COURIER
JUL 17 1915

TREMONT THEATRE.

Shows may come and shows may go, feature films be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" at the Tremont Theatre, Boston, continues on its triumphant way. The fifteenth week of the attraction is now in progress. It is marked by the putting on of an entirely new print just received from Los Angeles. This entertainment is substantially as before, yet many artistic improvements are evident through the skilful tinting that has been done, notably the coloring of the Ku Klux Klan scenes. These have been beautifully tinted in the natural hues of early morn and purple dusk, the hours when the mysterious southern horsemen set forth on their secret rides or returned from their strange quests. Besides the film spectacle itself, "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil War and includes also much elaborate orchestration in a more modern mode.

photo-play, The Confession of [illegible] Rasputoff."

Tremont Theatre

Midsummer heat has no effect on the run of D. W. Griffith's "The Birth of a Nation" at the Tremont Theatre. In addition to the usual number of electric fans provided by the house, the company management at the beginning of the heated term installed a dozen more of even larger size, the auditorium is by far the coolest in town, and Mr. Griffith's spectacle is given under the most favorable conditions.

"Birth of a Nation"

Midsummer heat has no effect on the run of D. W. Griffith's "The Birth of a Nation" at the cool Tremont Theatre. In addition to the usual number of electric fans provided by the house, the company management has installed a dozen more of even larger size. "The Birth of a Nation" still draws thousands, captivated by the blend of civil war history and poetic romance, thrilled by the martial and equestrian pictures, and pleased by the work of the large company.

BOSTON TRANSCRIPT
JULY 20, 1915

PICTURES AND MUSIC

Tremont—Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

CAMBRIDGE (Mass.) CHRONICLE
MAY 29, 1915

"THE BIRTH OF A NATION"

In the last of a series of sermons on "The Birth of a Nation," bringing out "Final Impressions" of the much discussed photo-play, Rev. Lyman V. Rutledge, of the Harvard Street Unitarian church last Sunday, said:

"It remains, and doubtless will remain, a beautiful picture of life. It is not historically accurate. That I pointed out last Sunday. Indeed it teaches a lesson which cannot be vindicated by history, but the film does not pretend to be historically accurate. It throws out a number of impressions: that war is horrible, that love is beautiful, and that the triumph of virtue is glorious. It also gives the impression that it is historically accurate. Men have acted on that impression and have either supported or condemned the film as if it really were intended to teach history. Naturally enough men say it ought to be suppressed if it pretends to be historically accurate. Undoubtedly it ought to be suppressed if it makes that claim. But I have not so far discovered that it does. It merely creates that impression.

That impression ought to be corrected. Everybody ought to be informed that this is an "Historical Drama in Two Acts." That it is based, not on history, but on a novel "The Clansman," which was written by a man who is not capable of reaching a sound logical conclusion on the subject. We should not suppress the film, but merely ask the management to remove that small amount of historical quotation which gives the impression that the whole picture is historically true, and insert a few well chosen words to the effect that this picture play represents a true and beautiful romance and that the management expects to produce in the near future a still more impressive and truer picture which will present the feeling of the north, and its better part in the reconstruction period."

BOSTON AMERICAN
JULY 22, 1915

MISS DONNA MONTRAN, one of "The Birth of Nation" girls, who will make a flight over the city with Captain Redding.

ACTRESS TO FLY WITH REDDING OVER CITY

One of "The Birth of a Nation" girls, who appear as "Belles of 1861" in the Griffith production at the Tremont Theatre, will make a spectacular flight with Captain J. C. Redding in his aeroplane today.

The young woman, Miss Donna Montran, will not merely be a passenger in the biplane, but will act as a special messenger for "The Birth of a Nation." She will carry a letter from the commandant of the military forces at the Huntington avenue grounds to Manager Zweifel, who is in charge of the great war play at the Tremont Theatre.

A hundred pennants, displaying the insignia of "The Birth of a Nation," will be released by Miss Montran during the aeroplane's flight over that part of Boston Common near the theatre. To twenty-five of them will be attached a free ticket to the play and the captors of these twenty-five will thus be doubly fortunate.

"The Birth of a Nation" aeronaut will be attired exactly like the lobby girls at the play, but in the so-called "soft" costume with wiring and hoop taken out. The ascent will be made from the Saugus aviation grounds shortly before 2 p. m.

Two complete flights to the city and back will be made. On the first of them Captain Redding and Miss James will fly around the State House, returning over the Common and circling around the Tremont. On the second flight the biplane will again appear above the Common and the theatre just about the time the crowds are entering for the matinee performance.

Globe, Boston
July 20,

"The Birth of a Nation" Spectacle at the Tremont

David W. Griffith's superb spectacle, "The Birth of a Nation," continues to attract and interest not only residents of Boston and vicinity but visitors from points 100 and 150 miles away. The story takes one from the time the seeds of disunion were planted in this country through the awful Civil War struggle and down into Reconstruction days, when the North and South again locked horns over the temporary supremacy of the carpetbagger regime.

Then it shows how Aryan supremacy was finally won, the North and the South were reconciled, and under the new arrangement the negro, who had been the object of these struggles, made wonderful advances in progress and prosperity. Interwoven with the political story are the threads of a beautiful double romance dealing with a Confederate officer and a Northern girl and a Federal officer and a Southern lassie.

The whole is irradiated with Mr Griffith's refined comedy, his love of nature and of animals, and his broad sense of poetic fitness. The acting is probably the finest that Bostonians have ever been privileged to witness in a screen play, while the music and other accessories are likewise delightfully entertaining.

An outdoor advertising stunt that has attracted a great deal of comment the last fortnight has been the appearance in several of the smaller New England cities of a traveling scene, so to speak, reproduced from "The Birth of a Nation." An old-fashioned barouche of Civil War times shows Elsie Stoneman and Margaret Cameron in the rear seats, faced by Col Ben Cameron and Capt Phil Stoneman. The young people impersonating these parts are Bostonians. They are costumed accurately to the era they represent. The traveling display is in charge of Frank A. Johnson, an old-time outdoor publicity man.

DeWolf Hopper is the first of several famous stage stars who has been engaged by the Griffith-Ince-Sennett combination which is to present M otion pictures in a chain of theatres through the country. It is reported that Mr Hopper's yearly salary will be $125,000, and that the first production in which he will appear is a film version of the Operetta, "Don Quixot."

Boston Record
July 22, 1915

Birth of Nation Girl to Fly In Aeroplane

DONNA MONTRAN,
Who Makes an Aeroplane Flight Today.

One of "The Birth of a Nation" girls who appear as "belles of 1861" in the Griffith production at the Tremont Theatre will make a spectacular flight with Capt. Redding in his aeroplane this afternoon.

The young woman, Miss Donna Montran, will release 100 pennants displaying the insignia of "The Birth of a Nation" during the aeroplane's flight over that part of Boston Common near the theatre. To 25 of them will be attached a free ticket to the play.

"The Birth of a Nation" aeronaut will be attired exactly like the lobby girls at the play, but in the so-called "soft" costume with wiring and hoop taken out. The ascent will be made from the Saugus Aviation grounds shortly before 2 p.m. Two complete flights to the city and back will be made. On the first of them Capt. Redding and Miss James will fly around the State House, returning over the Common and circling around the Tremont. On the second flight the biplane will again appear above the Common and the theatre just about the time the crowds are entering for the matinee performance.

BOSTON RECORD
JULY 22, 1915

DeWolf Hopper Gives Reasons For Going Into the Movies

By F. H. Cushman

DeWolf Hopper, the elongated comedian, after much persuasion, has given his reasons for forsaking the spoken drama to appear in the movies. One reason was that he felt that he had exhausted the inviting territory of the Gilbert and Sullivan field and hated to sing inferior lyrics. His second reason—but let him tell it:—

"Then I have been tremendously impressed by the work that Mr. Griffith has done in motion pictures. He is a genius—make no mistake about that. It so happens that the offer came to me two days after I had first seen 'The Birth of a Nation.'

"Frankly, before I saw that, I had not cared a rap for the movies. I went there under protest, at the persuasion of Mrs. Hopper and Digby Bell. I saw a wonderful thing. I saw an audience held spellbound as I have rarely seen an audience held in the theatre. I saw their excitement, saw their tears.

"The picture itself, with its many infinitely dramatic touches—strokes of genius—struck me as something big, something new, something important. I came out dazed.

"Even so, when the first envoy came to me in my dressing room I laughed. In fact, I said 'Tut! Tut!' and made a face or two. But the offer—and that was the third reason—was like a fact in a fairy tale. Here it was, no Broadway gossip, but figures set down in black and white. It would have been criminal for me to refuse it. Mr. Brady, who has been fine and loyal and helpful with our Gilbert and Sullivan ventures, released me at once. I have promised to come back to him when I come back to the stage. He said I would be a fool not to take this."

The Griffith office has mentioned $125,000 as Mr. Hopper's annual reward. You may take it or leave it. Evidently, he elected to take it.

TO FLY OVER COMMON.

Miss Donna Montran Expects to Drop Pennants and Tickets for Show From Biplane.

Miss Donna Montran, one of the pretty "belles of 1861" in "The Birth of a Nation," at the Tremont Theatre, is anticipating the time of her life this afternoon, when she expects to make two round trips between Saugus and Boston Common with Capt J. Chauncey Redding in his biplane, incidentally showering "Birth of a Nation" pennants and free tickets for the Tremont Theatre on the heads of the crowd that will witness the flight from the Common.

The two flights over the Common in the vicinity of the Tremont Theatre are scheduled, one for about 1:30, or not long after, the other a short time before the matinee performance is over, probably about 4:30. During the first flight the biplane will circle about above the State House dome.

Miss Montran will be attired similarly to the lobby girls at the Tremont Theatre, though without the hoopskirt. She will drop 100 pennants on the Common, 25 of which will have tickets for the theatre attached to them. The distribution will take place during both flights, and those who capture the tickets will be able to see "The Birth of a Nation" free of cost.

BOSTON HERALD
JULY 22, 1915

"BIRTH OF A NATION" ACTRESS FLIES TOMORROW

Miss Donna Montran, one of the "Belles of 1861" in "The Birth of a Nation," playing at the Tremont Theatre, will fly with Capt. Redding in an aeroplane from the Saugus aviation fields to Boston tomorrow afternoon. The couple will make two trips during the day, and Miss Montran will scatter 100 "Birth of a Nation" pennants over the Common. Free tickets to the photoplay will be attached to 25 of the pennants.

BOSTON MORNING GLOBE
JULY 25, 1915

News, Notes and Gossip About Plays and Players

The following realignment of executive staff for the Griffith plays has recently been made: Henry MacMahon, formerly manager of the Boston "Birth of a Nation" company, has become general director of the corporation; Frederick R. Zweifel, manager of the Boston company; John A. Barry, Mr Griffith's private secretary, manager at Brighton Beach; Howard Herrick, a veteran pressman long associated with the Dixon plays, assigned to Atlantic City promotion with the prospective job a month later of transferring the Boston production to St Louis. J. J. McCarthy continues as general manager of the Epoch Producing Company, and it is rumored that he will likewise have much to do with the business inception of the great triangle film syndicate.

BOSTON AMERICAN
JULY 25, 1915

Film Firm Hires Society Theatre

NEW YORK, July 24.—The Triangle Film Corporation, incorporated with a capital announced as $5,000,000, and headed by Harry E. Aitken and D. W. Griffith, producers of "The Birth of a Nation" has engaged as a motion picture house the Knickerbocker Theatre, which has become known as a "society" theatre because of the pretentiousness of its theatrical productions.

The prices of the movies there will range from $3 down, competing with the regular theatres.

It will be a new step for the motion picture promoters, who have exhibited one long picture at $2 prices, but have never shown a program of short plays at that rate.

Boston Journal
Date 7. 24-15

"BIRTH OF A NATION" TO END RUN AUG. 21

The management of "The Birth of a Nation" has set a limit of 20 weeks to the stay of the spectacle at the Tremont Theatre. There are only five first-class productions of Mr. Griffith's greatest work, namely those at Boston, New York, Brighton Beach, Atlantic City and Chicago. What with the accessories of music, costuming and effects, the making of a new "Birth of a Nation" production occupies about three months. The theatrical syndicate has declared that St. Louis cannot wait that long, so Boston, which has had the play since April, must next month turn over its production to the fourth city of the nation.

The Boston run will positively come to a close Saturday evening, Aug. 21, nor will the play be presented elsewhere in New England this season. It is generally agreed that the present Boston production is the most beautiful and sumptuous edition of the Civil War and Reconstruction story that has been presented anywhere.

There are afternoon and evening performances every day except Sunday.

BROOKLINE [illegible] TOWNSMAN
JULY 17, 1915

F F 14

TREMONT THEATRE.

Shows may come and shows may go, feature films be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" at the Tremont Theatre, Boston, continues on its triumphant way. The fifteenth week of the attraction is now in progress. It is marked by the putting on of an entirely new print just received from Los Angeles. The entertainment is substantially as before, yet many artistic improvements are evident through the skillful tinting that has been done, notably the coloring of the Ku Klux Klan scenes. Besides the film spectacle itself, "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil war and includes also much elaborate orchestration in a more modern mode. For out of town patrons the matinee performances will be found attractive the same as night, and more convenient to attend. No Sunday shows are given, but with that exception Mr. Griffith's spectacle is being performed twice daily at 2:10 and 8:10 p. m. respectively.

BOSTON POST
JULY 25, 1915

The Ku Klux Klan, whose deeds are so generously celebrated in Mr. Griffith's "The Birth of a Nation," at the Tremont Theatre, occupy a peculiar position in history somewhere between the California Vigilantes and the Molly Maguires of odorous Pennsylvania fame. The marvel of it is that to the spectators at the Tremont they are naught but heroes. The tide of enthusiasm begins to rise with the initial appearance of these spectral Southern horsemen on the screen, and as their gallant deeds crowd one upon the other, applause becomes practically continuous and even shouts and hurras mark their final triumph and rescue of the "downtrodden whites" from their enemies. And the scenes of half-frenzied enthusiasm enacted in the local playhouse are not a marker, it is alleged, to those in more demonstrative New York, Chicago or San Francisco. Sometimes the show in those cities is almost broken up, for the nonce at least, by the excitement that like wildfire sweeps the house.

Of course the Ku Klux in Mr. Griffith's play are conventional heroes. No one who sees a lot of white-clad horsemen racing like mad, performing thrilling mounts and dismounts, saving captive maidens, and rescuing beleaguered folks in a cabin from attackers armed with shotguns, can help applauding for all he is worth. Another and more unfavorable side of the Ku Klux is given in Judge Tourgee's novels, "Bricks Without Straw" and "A Fool's Errand." The Klans undoubtedly saved the Southern people from the horrid fear of massacre. But to those Northerners who came to settle in the South after the Civil war, as well as to the luckless victims, many of their clannish acts must have appeared as little else than outrages.

There are always "two sides of the shield" concerning secret force organizations which are outside the pale of the law. History distributes praise or blame according to the justification such secret societies had for their violence and also whether or not they were "able to get away with it." Most people suppose the Sicilian Mafia to be wholly brutal and murderous. But Marion Crawford informs us it was an "unwritten" organization of all the Sicilian masses to fight the grinding tyranny of the Bourbons. Only in later days did it degenerate to blackmail, hold-ups and bomb-throwing. Even the famed Neapolitan Camorra has some striking points of likeness with New York's Tammany of Tweed and Sweeney days. The California Vigilantes were the respectable merchants of San Francisco and Sacramento. They used the rough and ready process of "Lynch law" to quell the crimes against property and person which the regular officers of the law were unable to check. The Molly Maguires took up the cause of striking coal miners in northeastern Pennsylvania. They fought primarily against industrial oppression, but with such barbarous tools of dynamite and secret violence that they rapidly became execrated and were at last caught and punished by the law.

The Klan was a sort of Southern Mafia—a banding of the native sons against all the ills real and imaginary that were brought upon the Southern people through reconstruction. The fact that so many thousands of "good citizens" and even distinguished men belonged to the order, and the further fact that the good women of the South were their most ardent supporters, have lent a tinge of romance and chivalry to their history. Of these facts Producer Griffith took full account in making them the protagonists of "The Birth of a Nation" story. And hence the hero-worship of the Klan.

CABLE ADDRESS CLIPBURO
CLIPPING FROM
BOSTON (Mass.) MORN. GLOBE

The Triangle Film Corporation was formed at Hunta, Col., last week as the result of a meeting held over across the Continent of David W. Griffith, Mack Sennett and Thomas H. Ince from Los Angeles and of Harry E. Aitken, Adam and Charles Kessel and Charles O. Baumann from New York. It is a common incorporation intended to raise the quality of all sorts of films in conformity with the high standard set by D. W. Griffith's "The Birth of a Nation," which is now playing a prosperous engagement at the Tremont Theatre. It is in fact a sequel to "The Birth of a Nation" enterprise and will greatly extend the influence of the three great directors, Griffith, Ince and Sennett, both Nationally and in foreign lands. About twoscore of leading dramatic stars of the American stage have already been engaged to appear under their direction, the latest recruits to the already very long list being Billie Burke, Bruce McRae and Mary Boland.

BOSTON MORNING GLOBE
JULY 25, 1915

brothers, the Acme ... The Pathe News will show the usual series of news events in motion pictures.

Last Weeks of "The Birth of a Nation" at the Tremont

"The Birth of a Nation" management announces the last four weeks of the notable engagement at the Tremont Theatre. The Boston run will end Saturday evening, Aug 21. The play will not be presented elsewhere in New England this season.

Its popularity here has been attested by approximately 200,000 New Englanders who have seen it, and realizing that Boston has enjoyed one of the longest runs of the picture, it was believed only fair that St Louis, the fourth city of the Nation, should enjoy it in turn, beginning late in August.

"The Birth of a Nation," as staged by Mr Griffith, the master producer, offers the finest and most thrilling story of Civil War and reconstruction days that has ever been presented in a theatre. Not only the adults but the children will be interested in this fascinating historical and romantic entertainment. As usual, it is being presented twice daily except on Sundays.

Boston Herald
July 22, 1915

"BIRTH OF A NATION" ACTRESS FLIES TOMORROW

Miss Donna Montran, one of the "Belles of 1861" in "The Birth of a Nation," playing at the Tremont Theatre, will fly with Capt. Redding to an aeroplane from the Saugus aviation fields to Boston tomorrow afternoon. The couple will make two trips during the day, and Miss Montran will scatter 100 "Birth of a Nation" pennants over the Common. Free tickets to the photoplay will be attached to 25 of the pennants.

BOSTON CHRISTIAN SCIENCE MONITOR
JULY 2[illegible] 1915

After a run in Boston of 20 weeks the Griffith film spectacle "The Birth of a Nation" will be shown for the last time at the Tremont theater Aug. 21. The production which is being seen here will then be taken to St. Louis.

BOSTON AMERICAN
JULY 25, 1915

LINCOLN IN THE 'BIRTH OF NATION' AT THE TREMONT

Portrayal of Martyred President Made Satisfactory by the Reverence of Actor.

The most prominent figure in Part 1 of "The Birth of a Nation," at the Tremont Theatre, is that of Abraham Lincoln, the martyr President, who overshadows Stoneman, the rabid abolitionist and plotter. And it is a faithful portrait of the "rail-splitter" that one sees on the screen at the Tremont. The homely but kindly features are there, and the tall, stooping form which pictures have made so familiar.

History has been drawn upon for incident, and in the photo-play Lincoln is shown in characteristic poses and kindly deeds. Here he is signing a pardon for a young Southern soldier condemned as a guerilla spy, and making glad the heart of the aged mother who has not pleaded in vain for the life of her boy; and again he is defending his policy as to the conquered South, a policy too humane for the revengeful Stoneman.

Last of all he is seen stricken to death at the moment of his great triumph, his noble head laid low by the bullet of the assassin. Were "The Birth of a Nation" to end with the slaying of Lincoln, its fame as a wonderful picture would be secure; but it carries forward to the logical end the fateful story of the republic during the dark ages that followed the death of Lincoln and the failure to carry out his policy of reconciliation. And so the great character influences the events of later days; when the folly of secession is realized and when wiser counsels prevail. "The Birth of a Nation" is and must of necessity have been the story of President Lincoln.

Not a little of the successful portrayal of the part of the President by Joseph Henabery is due to the apparent reverence with which the actor approaches his work. Lincoln was a kindly man, but far from being of morose disposition; but that part of his career with which the photo-play deals was saddened by the war and its awful sacrifices. Wonderful as is the actor's makeup which results in a portrait, the counterpart of which still looks down from the walls of many an humble home in New England, more wonderful is the facial expression that indicates so surely what is going on in the mind of the great Liberator. It is a triumph of the actors' art.

CABLE ADDRESS CLIPBURO
CLIPPING FROM Chronicle
Boston Mass
Date 7-17-15

Tremont Theatre. FF

Shows may come and shows may go, feature films be widely heralded and after brief exhibitions returned to the shelves, but "The Birth of a Nation" at the Tremont Theatre, continues on its triumphant way. The fifteenth week of the attraction is now in progress. It is marked by the putting on of an entirely new print just received from Los Lngeles. The entertainment is substantially as before, yet many artistic improvements are evident through the skillful tinting that has been done, notably the coloring of the Ku Klux Klan scenes. These have been beautifully tinted in the natural hues of early morn and purple dusk, the hours when the mysterious southern horsemen set forth on their secret rides or returned from their strange quests. Besides the film spectacle itself, "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil War and includes also much elaborate orchestration in a more modern mode. For out of town patrons the matinee performances will be found as attractive as those given in the evening and more convenient to attend. No Sunday shows are given, but with that exception Mr. Griffith's spectacle is being performed twice daily at 2.10 and 8.10 p.m. respectively.

BOSTON TRANSCRIPT
JULY 2[illegible] 1915

Tremont—Birth of a Nation FF

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

BOSTON TRAVELER
7-24-15

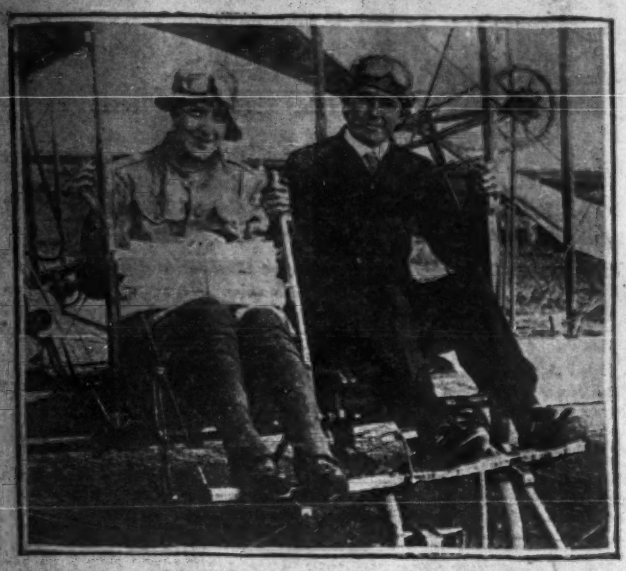
"Birth of a Nation" Going FF

The management of "The Birth of a Nation" has set a limit of 20 weeks to its stay at the Tremont Theatre. What with the accessories of music, costuming and effects, the making of a new "Birth of a Nation" production occupies about three months; the theatrical syndicate has declared that St. Louis cannot wait that long, so Boston, which has had the play April, May, June and July, must next month turn over its production to the fourth city of the nation. The Boston run will positively come to a close Saturday evening, Aug. 21; nor will the play be presented elsewhere in New England this season.

July 22, 1915 THE BOSTON GLOBE

FREE TICKETS FROM THE SKY.

Miss Montran Also Drops "Birth of a Nation" Pennants From Aeroplane Over Revere and Lynn.



MISS DONNA MONTRAN AND CAPT J. CHAUNCEY REDDING STARTING ON FLIGHT FROM SAUGUS TO REVERE BEACH.

Capt Chauncey Redding's aeroplane, bearing Miss Donna Montran, one of the "belles of 1861" in the Griffith production of "The Birth of a Nation" at the Tremont Theatre, flew over Revere and Lynn shortly after 2:30 yesterday afternoon instead of over Boston Common as had previously been planned.

The change was made at the last minute because the management was denied permission to drop pennants and free tickets on the Common. But they did secure the right to do so along the beach at Revere and Lynn, so at 2:30 Capt Redding and Miss Montran left the Saugus race track aviation field and headed for Revere Beach.

Miss Montran wore an aviator's trim costume and carried 100 handsome pennants, each bearing the words, "The Birth of a Nation." To each of 75 of these 100 flags was attached a pair of tickets and the lucky possessors of the flags she dropped will be entitled to attend the great moving-picture play free.

After flying over the beach at Revere in the Curtis biplane, Capt Redding's plan was to continue on toward Lynn and then return to the aviation field at Saugus.

The dropping of the pennants was a signal for a scramble on the part of persons below to get possession of the tickets. The idea proved novel and attractive to the crowds.

On the descent of the machine Miss Montran expressed herself as delighted with her 50 minutes in the air.

Boston American July 22, 1915

'BELLE OF '61' IN FLIGHT OVER REVERE

Miss Donna Montran, one of the "Belles of '61" of the film spectacle, "The Birth of a Nation," experienced the thrill of aviating when she made a spectacular flight from the Saugus Aviation Field to Revere Beach, accompanied by Captain J. C. Redding, who piloted the Burgess-Wright biplane.

When at a point over the heads of thousands of people she hurled down about 100 pennants bearing the insignia of "The Birth of a Nation." With these came as many free passes to the production. The throngs admired her nervy exhibition and she was applauded time and again. She is the first woman to fly over the beach.

The start was made shortly after 2 o'clock. A stiff easterly wind was blowing and to some of the spectators it seemed a bit unwise to make the flight under the existing conditions.

Miss Montran was asked by Captain Redding if she cared to take the risk and she promptly replied, "What do you think you got me away down here for? I want my ride, let's be off."

Captain Redding stated after the flight that the attractive little actress was the gamiest passenger he had ever taken up in the machine.

When the machine was over Lynn, Captain Redding took a course which brought him close to a large factory which is busy making ammunition for the Allies. Some of the workmen saw the machine, reported it to headquarters and immediately the grounds of the company were spotted with thousands of employes.

In referring to this, Miss Montran said, "They thought I was going to drop a bomb but I didn't. Instead I dropped a half dozen tickets to the show."

CABLE ADDRESS CLIPBURO
CLIPPING FROM Chronicle
Date Boston, Mass. 1914

Tremont Theatre.

Large audiences continue to enjoy "The Birth of a Nation" pictures at the Tremont Theatre. The spectacle offers an extraordinarily vivid and accurate realization of the era of civil strife. Scenes from the Civil War and the period of Reconstruction follow each other on a scale of numbers and diversity not hitherto seen here in motion-pictures; the battle of Petersburg, Lee's surrender, the assassination of Lincoln, the work of the Carpet-Baggers and the Ku Klux Klan, together with intimate glimpses of the domestic life of the day. A romance is woven through the historic pictures and special music accompanies the spectacle.

Boston Post Aug. 1, 1915

Leaders of the new art of filmed spectacle, hurrying from the East and the West, met at La Junta, Col., last week, and formed a $5,000,000 corporation, which promises to surpass the high water mark of achievement attained by "The Birth of a Nation." David W. Griffith, the "Birth of a Nation" producer, came half way across the continent from Los Angeles. With him were his fellow-directors in the new company—Thomas H. Ince of "Battle of Gettysburg" fame, and Mack Sennett, the Keystone comedy creator. They were met at the Colorado junction point by the executives from New York, including H. E. Aitken, Adam and Charles Kessel, Charles O. Baumann and others. Mr. Aitken, famous for his achievements at the head of the Mutual Film, brings the celebrated Griffith studios of Reliance-Majestic into the alignment, together with practically unlimited financial resources attracted by the enormous earning power of Griffith's stellar drama. The Kessels and Baumann bring Ince and Sennett the enormous modern plant of the New York Motion Picture Corporation and contracts with about 30 of the most distinguished dramatic stars of America.

The incorporation made at La Junta is thought to be the largest theatrical and film deal ever put over. The Triangle Film Corporation the title of the new syndicate, and the trian[illegible] of the three directors—Griffith, Sennett and [illegible]ce—will be the trademark of the concern. [illegible]mong the big plans already coming into [illegible]uition are: First, the leasing of a chain of [illegible]rst-class theatres covering the large cities of [illegible]e country; second, the engagement of practi[illegible]y all the available dramatic stars for camera [illegible]s; third, revolutionary improvement of [illegible]ter films, as well as of feature pictures; [illegible]th, the complete conquest of foreign lands [illegible]he American-made film.

Tremont Theatre

Boston theatregoers realize with regret that the last nights are at hand for "The Birth of a Nation" at the Tremont Theatre. Ever since the opening of the summer season the capacity of the playhouse has been tested night after night. A new record has been established in the motion picture world of Boston by the offering of this production, which is shown in the most vivid fashion by the presentation of the episodes before, during and after the Civil war.

Boston has greeted it with the greatest of enthusiasm and the added rush which has followed the announcement of the positive limit of the stay in this city makes it evident that the departure will come at a time when it is in the height of its success. Saturday, Aug. 21, will be positively the conclusion of the engagement at the Tremont Theatre.

STONEHAM (Mass.) ENTERPRISE AUG. 3, 1915

LAST FOUR WEEKS.

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought re[illegible] summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening entertainment. The splendid attendance indicates no abatement of interest, but rather an increasing popularity. This but follows the example of New York, where indeed two play-houses—the Liberty Theatre and the Brighton Beach Music Hall—are required to accommodate the throngs; the Illinois, Chicago, where "capacity" audiences rule; and the Nixon, Atlantic City, over-crowded with summer patronage from Southern and Western visitors. Here in Boston Mr. Griffith's play could easily run into mid-September were it not that the extremely elaborate and beautiful production has been booked for the West under enormous guarantees from St. Louis managers. The great offering is of universal interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil War crisis, enlivened with delightful comedy and heightened by two charming love-romances of the Blue and the Gray. The battle scenes are the greatest ever attempted by a director; the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years agone. Daily matinees and nights will continue the rule throughout the remainder of the engagement.

Boston. American Aug. 8, 1915

SOUGHT HUSBAND IN 'MOVIE BATTLE'

Widow of Soldier of '61 Appealed to "Birth of Nation" Management.

It is difficult to impress upon some persons that the battle scenes in D. W. Griffith's famous photo-drama, "The Birth of a Nation," now in its last weeks at the Tremont Theatre, are not representations of actual battles of the Civil War; that is, that the pictures were not taken on the battlefield in 1864, or thereabouts.

It is hard to imagine by what train of thought that mistaken idea is arrived at, and were there only a single instance of it, it might easily and charitably be explained by the age of the person holding it; but there have been too many instances of this obsession for a simple explanation.

After the matinee the other day an old lady inquired for the manager, and when he appeared she said that she had a particular favor to ask of him. She wanted a photograph of the big battle scene. Manager Fred Zweifel tried to explain that the photograph would have to be over 1,000 feet long, and would consist of a multitude of photographs each about the size of a postage stamp. But she was persistent.

"Why do you wish for the picture?" she was asked.

"My husband was in that battle," she said, "and I think if I had the picture I could pick him out, and"—she added tearfully—"the only photograph I had of him was lost when our house was burned."

Tremont Theatre.

The beginning of the end has come for "The Birth of a Nation" at the Tremont Theatre. Notwithstanding the tremendous success which has prevailed ever since the first presentation of this remarkable photo-play in Boston, [illegible]

[illegible]ited. The interest in the work is just as great as ever, and every afternoon and evening the long lines in front of the box office at the Tremont Theatre give indication of the marvellous demand to see the most miraculous motion pictures ever given upon the Boston stage.

TAUNTON (Mass.) GAZE

TONEHAM (

BOSTON RECORD
AUG. 6, 1915

LILLIAN GISH

Lillian Gish a Beauty

During the long run of "The Birth of a Nation" at the Tremont, the face of [redacted] Gish, who appears as Elsie Stoneman, the daughter of the stern and unyielding abolitionist, has become very familiar and in view of her beauty it does not seem strange that she should be giving talks out in California on how to be beautiful. In one of these talks she says:—

"In these days of faddy hair dressing a great many girls lose sight of one of the classic rules of beauty. It is said that in ancient Athens, when beauty was worshipped, a woman whose face was not oval could never expect to be called beautiful. It is easy enough to dress one's hair so that this effect can be obtained.

"If your chin is pointed, wear a full ruff, pull your hair forward in front of your ears and do not dress it over the middle of the forehead. Long earrings will help to make an oval face out of a thin one.

"Unless you have the pert features of a French woman do not pull the hair back from your face in the way that is now so fashionable. If you do, you will achieve the effect that the little boy will describe as that of 'a drowned rat.'

"If you wish to 'ovalize' your face, don't make your chin too white when you powder unless it is well rounded."

As Miss Gish has a beautiful oval face she does not have to practice any of her beauty hints in that direction.

NEW BEDFORD (Mass.) STANDARD
AUG. 6, 1915

"BIRTH OF THE NATION."

COLORED PEOPLE WILL PROTEST PRESENTATION HERE.

Mayor Hathaway This Morning Had Not Yet Heard of Plan of Theater Manager and Would Express No Opinion—Play Passed by Censors.

"The Birth of the Nation" will open at the Orpheum and at Thevien theater on Monday, August 16, unless the production of the picture in this city is forbidden by Mayor Hathaway. The mayor this morning had not heard of the coming of the picture and would express no opinion. Leaders among the colored people were strong in their declarations that they would again oppose the showing of the picture in this city.

"I didn't know the play was coming. I haven't seen any posters. I don't know anything about it," said Mayor Hathaway this morning when a reporter from The Standard interviewed him.

Leaders among the colored people in New Bedford were not reticent in their condemnation of the picture. They will undoubtedly bring strong pressure on Mayor Hathaway to induce him to stop the production.

Scenes which approached riots marked the opening of "The Birth of the Nation" in Boston. Action was brought into the legislature to stop the production of the picture.

"I did not know there was any plan to present the 'Birth of a Nation' picture in New Bedford," said Miss Carter. "I read that it had been produced in Boston, and that it would be shown in no other city in New England. There certainly will be a strenuous opposition on the part of many New Bedford people.

Fred R. Monroe, one of the older leaders among the colored people was another who believed the mayor should stop the production of "The Birth of the Nation."

"I believe this play, 'The Birth of the Nation,' and plays like it do no good for our people. Our progress is already beset with enough difficulties and barriers. The mayor did right in forbidding "The Nigger." I have not talked with the men who represented us in protesting that play, but I am sure we will offer strong opposition to the presentation of this one. I believe that "The Birth of the Nation" is a play designed to create the same race prejudice in the north that already exists in the south."

BOSTON TRANSCRIPT
AUG. 7, 1915

Tremont—Birth of a Nation.

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

BOSTON (Mass.) RECORD

Tremont Theatre

"The Birth of a Nation" will end the last week but two of its stay in Boston at the Tremont this evening. These motion pictures of war time days continue the talk of the town and no matter what the weather may be, the Tremont is sure to be crowded to the doors twice daily. Everybody is fascinated with this work that gives in such vivid fashion the thrilling episodes of war days, and by seeing "The Birth of a Nation" one is able to obtain a better idea of conditions that prevailed before, during and after the Civil war than could possibly be secured in any other fashion.

BOSTON TRAVELER
AUG. 7, 1915

Tremont Theatre

"The Birth of a Nation" will end the last week but two of its stay in Boston at the Tremont Theatre this evening. These motion pictures of war-time days continue the talk of the town and no matter what the weather may be, the Tremont Theatre is sure to be crowded to the doors twice a day.

The interest in this prodigious picture of civil war and reconstruction days is just as great as ever, and one has to secure seats at the Tremont Theatre far in advance to get choice places to witness the spectacle. Notwithstanding this interest there can be no extension of the Boston engagement, so it is said. On account of the elaborate nature of the musical effects and the incidental charm and the historical effectiveness of the offering, the Tremont production cannot be given in any other city in New England.

BOSTON POST
AUG. 8, 1915

A notable feature of the engagement of "The Birth of a Nation" at the Tremont Theatre this summer has been the number of mail orders from theatregoers from out of town. It seemed to be universally understood that the effects of "The Birth of a Nation" were so elaborate that the photo-play cannot be given in any of the smaller places, and therefore many people have come to Boston especially to see these pictures. Among the places which have sent patrons during the past week were Ellsworth and Bridgton, Me., Hollis, N. H., Weathersfield, Vt., Shelburne Falls and Palmer, Mass., and Pawtucket, R. I. So far as is known, nobody from Connecticut has come to the Tremont to see "The Birth of a Nation," but the people from that State had an abundant opportunity to see the play in its original engagement at the Liberty Theatre in New York City.

The quaint costumes worn by the girls who serve as ushers at the Tremont Theatre for "The Birth of a Nation" have evidently made their impression in more ways than one, and at a lawn party which was given by a church at the south shore one afternoon last week the girls who presided at the candy table wore the white crinoline skirts.

At nearly all of the regimental reunions of veterans which have taken place at the beach resorts during the summer, the survivors of the war of '61-'65 have arranged to make parties to see "The Birth of a Nation" at the Tremont and live over the days of the battles which make so vivid a feature in the first part of the photo-play. More Grand Army men have seen "The Birth of a Nation" than any series of motion pictures given in Boston for a long time.

There is no feature in "The Birth of a Nation" that shows the changes of dresses that have taken place in the past half century more than the manner in which pantalettes are worn by the actresses on the screen. Those were the regulation thing for the fashionable women in the '60s, and thus in "The Birth of a Nation" one does not see such an anachronism as was the case in the gown worn by no less an eminent actress than Mrs. Leslie Carter when she played "The Heart of Maryland." That was a war time play, but it will be remembered that she wore draperies almost of a Grecian nature when she appeared in the production. In "The Birth of a Nation" all the Southern belles wore crinolines and pantalettes, just as their grandmothers used to do.

JOURNAL. BOSTON. MASS. AUG. 8, 1915

Tremont Theatre.

The beginning of the end has come for "The Birth of a Nation" at the [redacted]heatre. Notwithstanding the tremendous success which has prevailed ever since the first presentation of this remarkable photo-play in Bos[redacted] has as positively eliminated. The interest in the work is just as great as ever, and every afternoon and evening the long lines in front of the box office at the Tremont Theatre give indication of the marvellous demand to see the most miraculous motion pictures ever given upon the Boston stage.

HERALD. BOSTON MASS AUG. 1

Tremont Theatre

There can be no extension of the stay of "The Birth of a Nation" at the Tremont Theatre. It will be seen for the last times in Boston on Saturday, Aug. 21. Ever since the first of the summer "The Birth of a Nation" has drawn large houses, and its popularity continues. The motion pictures are remarkable. They show the thrilling battles of the civil war, the assassination of President Lincoln, the troublous times of the reconstruction period and the daring dashes of the riders of the Ku Klux Klan.

The next regular dramatic season of the [redacted]

POST. CHICAGO. BOSTON. BH. AUG. 8, 1915 MASS

Tremont Theatre

On Monday "The Birth of a Nation" will start its farewell fortnight in Boston at the Tremont Theatre. For months this sensational photo-play has been the talk of the town and the throngs who have filled the playhouse to the doors have paid tribute in the strongest manner possible to the unrivalled interest that has been caused by the vivid presentation of the stirring scenes in the most impressive period of United States history. The war of the rebellion and the reconstruction period which followed were the days for romance and thrill, and these are to be found in all their glory in "The Birth of a Nation." By the expenditure of a small fortune, one is enabled to see the actualities of great battles and the fierce encounters of the Civil war make the first half of "The Birth of a Nation" exciting in the extreme, and teach history in a manner that libraries of school books could not bring about.

From a spectacular point of view, the most thrilling thing of all comes with the riders of the Ku Klux Klan, and these equestrian reformers in their madcap rides give to "The Birth of a Nation" a series of thrills long to be remembered. One of the most important features of the entire production is the manner in which the atmosphere of the period has been given to everything connected with the theatre.

GLOBE. BOSTON MASS. AUG. 8, 1915

Last Weeks of "The Birth of a Nation" at the Tremont

Only two weeks more remain for the stay of "The Birth of a Nation" at the Tremont Theatre. "The Birth of a Nation" has been a revelation to all lovers of motion pictures. It has taken up the most romantic period in American history, for the chief episodes of the drama. The thrilling scenes of the Civil War and those even more thrilling ones dealing with the Reconstruction Period that followed, have served to give "The Birth of a Nation" genuine heart interest.

The tremendous patronage would indicate that the run here might be continued for many weeks to come, as large throngs fill the playhouse both afternoon and evening and the enthusiasm is beyond limit, especially in the scenes where the thrilling battles of the Civil War are shown and where the madcap riders of the Ku Klux Klan dash their horses with furious flight across the screen. Such equestrian spectacles have never before been known in the motion picture world.

GLOBE. BOSTON MASS. AUG 8, 1915

There is no feature in "The Birth of a Nation" that shows the changes of dresses that have taken place in the past half century more than the pantalettes which are worn by the actresses on the screen. Pantalettes were the regulation thing for the fashionable women in the '60's and thus in "The Birth of a Nation" one does not see such an anachronism as was the case in the gown worn by no less an eminent actress than Mrs. Leslie Carter when she played "The Heart of Maryland." That was a war time play, but it will be remembered she wore [redacted] almost of a Grecian nature when she appeared in the production.

D. W. Griffith will have another photo play ready for release in the early Fall. Several months ago Mr Griffith, to "fill in" during the production of "The Birth of a Nation," started an ostensible three-reel picture, "The Mother and the Law." It developed so many ideas in the Griffith mind that the producer has decided to make it a 10 or 12-reel feature. Already some very stirring and startling material has been incorporated in the negative.

GLOBE

A notable feature of the engagement of "The Birth of a Nation" at the Tremont Theatre this Summer has been the number of mail orders from theatregoers from out of town. It seemed to be understood that the effects of "The Birth of a Nation" were so elaborate that the photo-play will not be given in any of the smaller places. Among the places which sent patrons during the past w[redacted] were Ellsworth and Bridgton Me., [redacted] N. H., Weathersfield, [redacted] Shelburne Falls and Palmer, Mass., and Pawtucket, R. I.

TON RECORD
JULY 29, 1915

Sherman's March to the Sea Shown in "Birth of a Nation"

Quite the most wonderful of the many wonderful scenes pictured in "The Birth of a Nation" is that showing [illegible] the sea and theburning of the city of Atlanta. Imagine if you can a view of a long, fertile valley extending for miles, apparently, between the hills. Moving through this valley, in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the photograph is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, fear and hopelessness.

Sherman's army has cut its fearful swathe through the heart of the South. Another link has been forged in the chain that shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

And yet Sherman's march to the sea is but one of many wonderful pictures in "The Birth of a Nation."

BOSTON POST
JULY 27, 1915

Tremont Theatre

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre, ending Aug. 21, has brought realization that midsummer is past and that those who have not yet seen the play must plan to do so soon. Fortunately the dog days have no terrors for the patrons of the Tremont. The theatre auditorium is ideally comfortable. The splendid attendance indicates no abatement of interest, but rather an increasing popularity.

BOSTON JOURNAL
JULY 27, 1915

"BIRTH OF A NATION" GAINS IN POPULARITY

Announcement of the last four weeks of "The Birth of a Nation," at the Tremont Theatre, reminds the playgoer that even the most successful runs must end. The Tremont is an ideally comfortable place for an afternoon's or evening's entertainment. The attendance indicates the play's increasing popularity. No other photoplay success compares with it.

Mr. Griffith's play could easily run months longer but for the fact that the impressive Boston production has been booked for the West under enormous guarantees from St. Louis managers. The production unites pictorial spectacle, music and realistic effects into a thrilling drama of the Civil War crisis. Daily matinees and evening performances will continue.

BOSTON TRAVELER
JULY 27, 1915

"Birth of a Nation"

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre has brought realization that those who have not yet seen the play must plan to do so early. The splendid attendance indicates no abatement of interest. The battle scenes are the greatest ever attempted by a director; the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years agone. Daily matinees and nights will continue the rule throughout the remainder of the engagement.

BOSTON RECORD
JULY 27, 1915

Tremont Theatre

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre, ending Aug. 21, has brought realization that midsummer is past, and that those who have not yet seen the play must plan to do so underneath the sign of the dog-star. Fortunately the dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches, and an ideally comfortable place for an afternoon's or evening's entertainment. The splendid attendance indicates no abatement of interest, but rather an increasing popularity. This but follows the example of New York, where indeed two playhouses—the Liberty Theatre and the Brighton Beach Music Hall—are required to accommodate the throngs; the Illinois, Chicago, where "capacity" audiences rule, and the Nixon, Atlantic City, overcrowded with summer patronage from Southern and Western visitors.

BOSTON TRANSCRIPT
JULY 27, 1915

Tremont—Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

BOSTON AMERICAN
JULY 27, 1915

Tremont Theatre.

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre, ending August 21, has brought realization that midsummer is past and that those who have not yet seen the play must plan to do so underneath the sign of the dog-star. Fortunately the dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening's entertainment.

HERALD. BOSTON
JULY 27, 1915

TREMONT THEATRE

"The Birth of a Nation" at the Tremont Theatre continues to draw large houses. The engagement closes August 21. The battle scenes are thrilling; the Ku Klux "rides" are also exciting, and the catchy tunes of 50 years ago are popular with audiences. Daily matinees and nights will continue to the end of the engagement.

BOSTON (Mass.) COURIER
JUL 27 1915

TREMONT THEATRE.

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Here in Boston Mr Griffith's play could easily run into mid-September were it not that the extremely elaborate and beautiful production has been booked for the West under enormous guarantees from St Louis managers. The great offering is of universal interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil War crisis, enlivened with delightful comedy and heightened by two charming love-romances of the Blue and the Gray. The battle scenes are the greatest ever attempted by a director; the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years ago.

BOSTON TRAVELER
JULY 31, 1915

[illegible] afternoon and evening.

Tremont Theatre.

There can be no extension of the stay of "The Birth of a Nation" at the Tremont Theatre. The run in Boston is positively limited and the piece will be given for the last time in Boston, and in New England, on Saturday, Aug. 21. All classes have gone to see "The Birth of a Nation" since it first came to the Boston stage, and it has been the universal verdict that this photoplay has shown in the most vivid manner the most thrilling episodes before, during and after the civil war. It has taught American history in a fashion that is positively unequalled. One sees war in all its realism in the pictures, in the early part of the play. The assassination of President Lincoln makes an object lesson in history long to be remembered, and one realizes how the new South was brought about when he sees the daring dashes of the madcap riders of the Ku Klux Klan.

BOSTON TRANSCRIPT
JULY 31, 1915

Tremont—Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

NEWBURYPORT (Mass.) NEWS
JULY 30, 1915

"Birth of a Nation."

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont theatre ending August 21 has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening's entertainment. The splendid attendance indicates no abatement of interest, but rather an increasing popularity. This but follows the example of New York, where indeed two playhouses—the Liberty theatre and the Brighton Beach Music Hall—are required to accommodate the throngs; the Illinois, Chicago, where "capacity" audiences rule; and the Nixon, Atlantic City, over-crowded with summer patronage from southern and western visitors. Here in Boston Mr. Griffith's play could easily run into mid-September were it not that the extremely elaborate and beautiful production has been booked for the west under enormous guarantees from St. Louis managers. The great offering is of universal interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil war crisis, enlivened with delightful comedy and heightened by two charming love romances of the Blue and the Gray. The battle scenes are the greatest ever attempted by a director; the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years ago. Daily matinees and nights will continue the rule throughout the remainder of the engagement.

[illegible] FROM
BOSTON (Mass.) MORN. HERALD
JUL 2 - 19

Tremont Theatre

"The Birth of a Nation" has announced the [illegible] weeks of its engagement at the Tremont Theatre. The Boston run will come to a close Saturday evening, Aug. 21. The play will not be presented elsewhere in New England this season. This production is unusually sumptuous and beautiful. About 300,000 New Englanders have seen it. "The Birth of a Nation," as staged by Mr. Griffith, the producer, presents a thrilling story of civil war and reconstruction days. It is given twice daily except on Sundays.

FORD (Mass.) MERCURY
JULY 30, 1915

TREMONT THEATRE.

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont theatre, ending August 21, has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately, dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening's entertainment.

Boston Journal
Date 7-23-15

[illegible] the film world is the Triangle Film Corporation, with a capital of $5,000,000, the leading lights of which are David W. Griffith, of "Birth of a Nation" fame; Thomas H. Ince, who produced one of the first of the big American spectacles, "The Battle of Gettysburg," and Mack Sennett, the comedy specialist. These three noted directors are to be vice presidents in the new organization, which, it seems, will undertake "the leasing of a chain of first-class theatres covering the large cities of the country, the engagement of as many distinguished players as possible, revolutionary improvement of shorter films and the conquest of foreign lands by made-in-America films." Some of the stars already engaged are De Wolf Hopper, Douglas Fairbanks, Billie Burke, H. B. Warner, Sam Bernard, Frank Keenan, Dustin Farnum, Eddie Foy and Weber and Fields.

BOSTON POST
JULY 25, 1915

Tremont Theatre

"The Birth of a Nation" management surprised a good many who thought the play was to run indefinitely by announcing the last four weeks of the notable engagement at the Tremont Theatre. The Boston run, they said, would positively come to a close Saturday evening, Aug. 21, nor would the play be presented elsewhere in New England this season. J. J. McCarthy, the general manager had expected to continue the attraction here until the middle of September. But the demands of St. Louis, Baltimore, Washington, Cleveland, Cincinnati and other centres for the production have become too imperative. The Klaw & Erlanger syndicate has asked the management to supply some of these cities with the Griffith spectacle. Superficially this seems easy to do, inasmuch as prints of a filmed spectacle can be indefinitely produced. In this case, however, a new "Birth of a Nation" production means vastly more than a reduplicated film. Thanks to D. W. Griffith's novel art, film spectacle, music, mechanical effects, costuming and playhouse accessories are united into an ensemble that requires months to prepare.

BOSTON (Mass.) AMERICAN
7-25

Tremont Theatre.

"The Birth of a Nation" management surprised a good many who thought the play was to run indefinitely by announcing the last four weeks of the notable engagement at the Tremont Theatre. The Boston run, they said, would positively come to a close Saturday evening, August 21, nor would the play be presented elsewhere in New England this season. J. J. McCarthy, the general manager, had expected to continue the attraction here until the middle of September.

MARLBORO (Mass.) ENTERPRISE
JULY 27, 1915

The management of "The Birth of a Nation" has set a limit of 20 weeks to the stay of the spectacle at the Tremont theatre. There are only five first-class productions of Mr. Griffith's greatest work, namely those at Boston, New York, Brighton Beach, Atlantic City and Chicago. What with accessions of music, costuming and effects, the making of a new "Birth of a Nation" production takes about three months. St. Louis cannot wait that long so Boson must turn over the production to the fourth city of the nation. The Boston run will positively close Aug. 21 and Marlboro people will surely take advantage of this information and go in and see this wonderful motion picture before it leaves.

TAUNTON (Mass.) GAZETTE
JULY 30, 1915

ACROSS THE FOOTLIGHTS

At the Casino.

The Casino management takes pleasure in announcing its offering for Friday and Saturday when Thomas Nelson Page, the present ambassador to Italy, will present his best story, "The Outcast." Mr. Page has written many good books, but everybody admits that "The Outcast" is one of his best, if not the very best. The company that will present "The Outcast" is headed by the wonderful Mae Marsh, of whom D. W. Griffith, in announcing her as his leading lady in "The Birth of a Nation" said: "I consider Mae Marsh without a peer on the screen." Miss Marsh is supported by Robert Harron, another of Mr. Griffith's finds and who also has a prominent part in "The Birth of a Nation."

A girl of the slums, of unknown antecedents, is accused of murder and is brought before a judge known for his relentlessness. At the trial evidence is brought forward to show the irresponsibility of the girl. A locket containing the picture of the girl's mother is introduced by her attorney. The picture is shown to the judge, who recognizes it and faints during the trial. The judge proves to be the father of the girl and resigns from the bench to devote the remainder of his life to the care of his daughter.

There are many great scenes in the picture, but none stand out more strongly than does the famous court room scene. With Mae Marsh on the witness stand, with the jury and the judge watching every expression on her face, the audience is thrilled, and if their best friend were in Miss Marsh's place the interest could not be greater.

On Friday the great picture will be shown four times, at 2:15 and 4 in the afternoon and at 7:15 and 9 in the evening. On Saturday the performance is continuous from 2 to 10.

STONEHAM (Mass.) ENTERPRISE
JULY 31, 1915

LAST FOUR WEEKS.

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening entertainment. The splendid attendance indicates no abatement of interest, but rather an increasing popularity. This but follows the example of New York, where indeed two play-houses—the Liberty Theatre and the Brighton Beach Music Hall—are required to accommodate the throngs; the Illinois, Chicago, where "capacity" audiences rule; and the Nixon, Atlantic City, over-crowded with summer patronage from Southern and Western visitors. Here in Boston Mr. Griffith's play could easily run into mid-September were it not that the extremely elaborate and beautiful production has been booked for the West under enormous guarantees from St. Louis managers. The great offering is of universal interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil War crisis, enlivened with delightful comedy and heightened by two charming love-romances of the Blue and the Gray. The battle scenes are the greatest ever attempted by a director; the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years agone. Daily matinees and nights will continue the rule throughout the remainder of the engagement.

WORCESTER (Mass.) GAZETTE
JULY 31, 1915

ORGANIZE ONE MORE BIG FILM CORPORATION

Triangle Company Plans Most Impressive of Any In History of Industry

The latest addition to the ever increasing ranks of film producers is the Triangle Film Corporation, which sprang into being at La Junta, Col., and incorporated the company for $5,000,000, according to the New York Telegraph.

This new concern, which will participate in every branch of the motion picture business, is perhaps the most comprehensive thus far organized. The three leading lights are David W. Griffith, of "The Birth of a Nation" fame; Thomas H. Ince, best known for his "Battle of Gettysburg," and Mack Sennett, the creator of Keystone comedy.

The session at La Junta included the executives from New York, H. E. Aitken, Adam and Charles Kessel and Charles O. Baumann. Mr. Aitken, identified with the Mutual Film Corporation, brings the Griffith studies of the Reliance-Majestic combination into the new organization, together with great financial resources. The Messrs Kessel and Baumann bring Ince and Sennett; the big plant of the New York Motion Picture Corporation and contracts with about 30 distinguished players.

The list of the latter includes Billie Burke, Mary Boland, Julia Dean, Bessie Barriscale, DeWolf Hopper, Raymond Hitchcock, Sam Bernard, Eddie Foy, Weber and Fields, Douglas Fairbanks, H. B. Warner, Dustin Farnum, Frank Keenan, Hale Hamilton, Willard Mack, W. S. Hart, Forrest Winant, Henry Woodruff, Orrin Johnson, Maurice Farkoe, Louise Dresser, House Peters, Jane Grey and William Desmond.

QUINCY (Mass.) LEDGER
JULY 30, 1915

TREMONT THEATRE.

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening's entertainment. The splendid attendance indicates no abatement of interest, but rather an increasing popularity. This but follows the example of New York, where indeed two play-houses—the Liberty Theatre and the Brighton Beach Music Hall—are required to accommodate the throngs; the Illinois, Chicago, where "capacity" audiences rule; and the Nixon, Atlantic City, overcrowded with summer patronage from Southern and Western visitors. Here in Boston Mr. Griffith's play could easily run into mid-September were it not that the extremely elaborate and beautiful production has been booked for the West under enormous guarantees from St. Louis managers. The great offering is of universal interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil War crisis, enlivened with delightful comedy and heightened by two charming love-romances of the Blue and the Gray. The battle scenes are the greatest ever attempted by a director; the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years agone. Daily matinees and nights will continue the rule throughout the engagement.

BROOKLINE (Mass.) TOWNSMAN
JULY 31, 1915

TREMONT THEATRE.

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening's entertainment.

The splendid attendance indicates no abatement of interest, but rather an increasing popularity.

TAUNTON (Mass.) HERALD-NEWS
JULY 30, 1915

AT THE CASINO

The Casino management takes pleasure in announcing their offering for Friday and Saturday when Thomas Nelson Page the present ambassador to Italy, will present his best story, "The Outcast," Mr. Page has written a good many books but everybody admits that "The Outcast" is one of his best if not his very best. The company that will present "The Outcast" is headed by the wonderful Mae Marsh, of whom D. W. Griffith said, in announcing her as his leading lady in "The Birth of a Nation" said, "I consider Mae Marsh without a peer on the screen." Miss Marsh is supported by Robert Harron another of Mr. Griffith's finds and who also has a prominent part in "The Birth of a Nation."

A girl of the slums, of unknown antecedents, is accused of murder and is brought before a judge known for his relentlessness. At the trial, evidence is brought forward to show the irresponsibility of the girl. A locket containing a picture of the girl's mother is introduced by her attorney. The picture is shown to the judge who recognizes it and faints during the trial. The judge proves to be the father of the girl and resigns from the bench to devote the remainder of his life to the care of his daughter.

There are many great scenes in the picture but none stand out more strongly than the famous court room scene.

On Friday the great picture will be shown four times, at 2:15 and 4:00 in the afternoon and at 7:15 and 9:00 in the evening. On Saturday the performance is continuous from two to ten.

WALTHAM (Mass.) FREE PRESS
JULY 31, 1915

LAST 4 WEEKS OF FILM PLAY

"Birth of a Nation" Soon to Leave Boston

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening's entertainment. The splendid attendance indicates no abatement of interest, but rather an increasing popularity. This but follows the example of New York, where indeed two play-houses—the Liberty Theatre and the Brighton Beach Music Hall—are required to accommodate the throngs; the Illinois, Chicago, where "capacity" audiences rule; and the Nixon, Atlantic City, overcrowded with summer patronage from Southern and Western visitors. Here in Boston Mr. Griffith's play could easily run into mid-September were it not that the extremely elaborate and beautiful production has been booked for the West under enormous guarantees from St. Louis managers.

STONEHAM (Mass.) ENTERPRISE
JULY 30, 1915

LAST FOUR WEEKS.

Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening's entertainment. The splendid attendance indicates no abatement of interest, but rather an increasing popularity. This but follows the example of New York, where indeed two play-houses—the Liberty Theatre and the Brighton Beach Music Hall—are required to accommodate the throngs; the Illinois, Chicago, where "capacity" audiences rule; and the Nixon, Atlantic City, overcrowded with summer patronage from Southern and Western visitors. Here in Boston Mr. Griffith's play could easily run into mid-September were it not that the extremely elaborate and beautiful production has been booked for the West under enormous guarantees from St. Louis managers. The great offering is of universal interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil War crisis, enlivened with delightful comedy and heightened by two charming love-romances of the Blue and the Gray. The battle scenes are the greatest ever attempted by a director; the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years agone. Daily matinees and nights will continue the rule throughout the remainder of the engagement.

BOSTON RECORD
JULY 31, 1915

These are the last nights of "The Birth of a Nation" at the Tremont Theatre, where this remarkable photo-play has held the stage since the opening of the summer. Bostonians have seemed to be of the opinion that "The Birth of a Nation" would be a permanent feature on the local stage, or at the very least would remain here for months to come. That is positively out of the question, however. The interest in "The Birth of a Nation" is just as great as ever and one has to buy seats far in advance, or else wait for a long time in an extended line in front of the box office window. Managers in other cities are insistent in their calls for "The Birth of a Nation" with its vivid presentation of the battle scenes of the Civil War, the assassination of President Lincoln, the mob rule of the Reconstruction period and the romantic chivalry of the Ku Klux Klan.

TAUNTON (Mass.) GRAPHIC
JULY 30, 1915

[illegible] are ready to interest the visitor.

TREMONT THEATRE.—Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for an afternoon's or evening's entertainment. The great offering is of universal interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil War crisis, enlivened with delightful comedy and heightened by two charming love-romances of the Blue and the Gray.

SOMERVILLE (Mass.) JOURNAL
JULY 30, 1915

BOSTON AMUSEMENTS.

Tremont Theatre—Announcement of the last four weeks of "The Birth of a Nation" at the Tremont Theatre ending August 21st has brought realization that summer is past and that those who have not yet seen the play must plan to do so under the sign of the dog star. Fortunately dog-days have no terrors for the patrons of the Tremont. The theatre auditorium is cooler than most of the beaches and an ideally comfortable place for the afternoon's or evening's entertainment. The battle scenes are the greatest ever attempted by a director; the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years agone. Daily matinees and nights will continue.

BOSTON JOURNAL
JULY 31, 1915

THREE WEEKS MORE OF "BIRTH OF A NATION"

These are the last nights of "The Birth of a Nation" at the Tremont Theatre, where this remarkable photo-play has held the stage for several months. The interest in "The Birth of a Nation" is just as great as ever, and one has to buy seats far in advance, or else wait for a long time in an extended line in front of the box office window, but managers in other cities are insistent in their calls for the play, and so it must go after another three weeks. The battle scenes of the Civil War, the assassination of Lincoln, the mob rule of the Reconstruction period and the romantic episodes combine to make it a rare production. The pictures show the acme of photoplays. The big orchestra also lends beauty and dignity to the play.

BOSTON POST
AUG. 1, 1915

Leaders of the new art of filmed spectacle, hurrying from the East and the West, met at La Junta, Col., last week, and formed a $5,000,000 corporation, which promises to surpass the high water mark of achievement attained by "The Birth of a Nation." David W. Griffith, the "Birth of a Nation" producer, came half way across the continent from Los Angeles. With him were his fellow-directors in the new company—Thomas H. Ince of "Battle of Gettysburg" fame, and Mack Sennett, the Keystone comedy creator. They were met at the Colorado junction point by the executives from New York, including H. E. Aitken, Adam and Charles Kessel, Charles O. Baumann and others. Mr. Aitken, famous for his achievements at the head of the Mutual Film, brings the celebrated Griffith studios of Reliance-Majestic into the alignment, together with practically unlimited financial resources attracted by the enormous earning power of Griffith's stellar drama. The Kessels and Baumann bring Ince and Sennett the enormous modern plant of the New York Motion Picture Corporation and contracts with about 30 of the most distinguished dramatic stars of America.

The incorporation made at La Junta is thought to be the largest theatrical and film deal ever put over. The Triangle Film Corporation is the title of the new syndicate, and the triangle of the three directors—Griffith, Sennett and Ince—will be the trademark of the concern. Among the big plans already coming into fruition are: First, the leasing of a chain of first-class theatres covering the large cities of the country; second, the engagement of practically all the available dramatic stars for camera plays; third, revolutionary improvement of shorter films, as well as of feature pictures; fourth, the complete conquest of foreign lands by the American-made film.

BOSTON MORNING GLOBE
AUG. 2, 1915

TRIANGLE FILM OFFERED.

Corporation Organized by Men Who Have Made a Notable Success of the Film Business—Shares $5 Each.

A stock that is bound to get its share of attention in these days, when moving pictures are so popular, is Triangle Film, which has been listed on the New York Curb. The corporation has behind it a number of well-known men who are identified with successes in the film business. There are 1,000,000 shares of stock, with a par value of $5 each. There are no bonds or preferred stock nor any major or minor securities. The organizers have taken a large proportion of the stock, officers and financial interests associated with them also have taken stock and the remainder is offered to the public.

The officers and organizers of the Triangle Film Corporation are H. E. Aitken, notable for his executive skill in having upbuilt Mutual Film, of which he was formerly president; C. O. Baumann, Adam Kessel and Charles Kessel of the prosperous New York Motion Picture Corporation; David W. Griffith, Mack Sennett and Thomas H. Ince, the three foremost art directors of film manufacture. The great financial success of Mr Griffith's "The Birth of a Nation" and even more particularly the permanent market acquired in all lands by Mack Sennett's so-called "Keystone Comedies," are among the reasons why the present enterprise is expected to yield satisfactory financial returns.

Triangle Film promises to take high rank because of its great studio resources, great number of favorable contracts and connections here and abroad, the proved executive skill of its business heads, and above all, the artistic genius of its three directors of production, Messrs Griffith, Sennett and Ince.

BOSTON AMERICAN
AUG. 2, 1915

TRIANGLE FILM STOCK SELLS ON CURB

Interest is felt by the investing public in Triangle Film, trading in which has opened on the New York Curb. A goodly number of investors have already been attracted by the prospects of large earnings in such film-making and the names of the leading directors and prominent executives of the film industry associated with the enterprise give assurance of success.

It is realized, however, that shareholders should have the benefit of an active market for their shares such as the curb affords. There is no use for most persons to embark their funds in a business enterprise unless the securities they acquire are easily negotiable.

This is particularly true in the case of small investors—the kind that is specially invited into this enterprise by reason of the low price of shares, $5 each.

OFFICERS WELL KNOWN.

The officers and organizers of Triangle Film Corporation are H. E. Aitken, notable for his executive skill in having upbuilt Mutual Film, of which he was formerly president; C. O. Bauman, Adam and Charles Kessel of the prosperous New York Motion Picture Corporation; David W. Griffith, Mack Sennett and Thomas H. Ince, the three foremost art directors of film manufacture.

The notable financial success of Griffith's celebrated 12 picture, "The Birth of a Nation," and even more particularly the enormous permanent market acquired in all lands by Mack Sennett's so-called "Keystone Comedies," would seem to indicate that the future products of such directors will continue to yield substantial financial returns.

Mr. Sennett will produce exclusively for Triangle Film his "Keystone Comedies;" Mr. Griffith will personally supervise the production of a five-reel picture each week, and Mr. Ince, noted for his western dramas and his stupendous "The battle of Gettysburg," will likewise present an important five-reel picture drama weekly.

ONE MILLION SHARES.

With the three art directors have been associated about forty of the most prominent stage stars of America, many of whom will make their first stage appearances under the Triangle banner.

Triangle Film has been incorporated with a million shares of stock at par value of $5 each. There are no bonds nor preferred stock, nor major nor minor securities. A large proportion of the stock has been acquired by the organizers and officers and financial interests associated with them. The remainder is offered to the public.

Except in isolated instances, the idea of public flotation of big film companies is comparatively novel to America. In Paris, on the other hand, the stocks of such companies are firmly established as dependable securities. They have brought their owners excellent returns and have been dealt in freely for years, notably the Pathe Freres, which has commanded the high price of 1400 on the Bourse. Surprise is expressed by many foreigners at American backwardness in overlooking investment opportunities in the films.

BOSTON TRANSCRIPT
AUG. 3, 1915

Tremont—Birth of a Nation FF

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

BOSTON MORNING GLOBE
AUG. 1, 1915

"Birth of a Nation" Pictures FF at the Tremont Theatre

The announcement of the closing nights of the engagement of "The Birth of a Nation" at the Tremont Theatre has served to increase the attendance at this wonderful photo play.

These vivid pictures of the most fateful period of American history are really thrilling and have aroused the enthusiasm of all who have seen them. The battles of the Civil War, the assassination of President Lincoln, the dashes of the Ku Klux Klan and all the other features of "The Birth of a Nation" form an object lesson in history which will long be remembered. The musical accompaniments add much to the impressiveness of the war pictures and the ensemble arrangements in the exterior and interior of the theatre add much in giving harmony to the effectiveness of "The Birth of a Nation."

BOSTON MORNING GLOBE
AUG. 1, 1915

Old-time theatregoers read with interest a few days ago the announcement of the death of H. Clay Ford, who was one of the best known managers in the United States half a century ago. He was the manager of Ford's Opera House in Washington at the time of the assassination of President Lincoln, which makes the most picturesque episode in "The Birth of a Nation." The attraction at that time was "Our American Cousin," in which Laura Keene was the star. One of the few members of the cast still surviving on the stage is W. J. Ferguson, who played at the Tremont Theatre last season with Fanny Ward in "Madam President."

BOSTON TRAVELER
AUG. 3, 1915

Tremont Theatre

With only three weeks remaining for the run of D. W. Griffith's spectacle "The Birth of a Nation," at the Tremont Theatre, that playhouse will be crowded from now on.

"The Birth of a Nation" will establish the record run of the season by the time it has left this city. Tonight will mark its 200th presentation in Boston, and by the end of the week will have exceeded every record for long runs made this year at any of the local playhouses. It is a significant fact that this wonderful picture which has played at the highest scale of prices usually charged in the local theatres should be the record breaker of the season.

Unlike plays which are subject to change of personnel and thereby often suffer by comparisons "The Birth of a Nation" remains the same marvelous attraction that astounded Boston upon its opening presentation at the Tremont. The actors will remain identically the same as long as this story is told in film form.

BOSTON JOURNAL
AUG. 3, 1915

LAST THREE WEEKS OF "BIRTH OF A NATION" FF

Only three weeks remain for the run of D. W. Griffith's famous film spectacle, "The Birth of a Nation," at the Tremont Theatre.

"The Birth of a Nation" will establish the record run of the season by the time it has left this city. Tonight will mark the 200th presentation in Boston, and by the end of the week the remarkable photoplay will have exceeded every record for long runs made this year at any of the local playhouses. It is significant that this film, which has played at the highest scale of prices usually charged in the local theatres, should be the record-breaker of the season.

There are two performances every day except Sunday.

BOSTON POST
AUG. 1, 1915

Tremont Theatre FF

Boston theatregoers realize with regret that the last nights are at hand for "The Birth of a Nation" at the Tremont Theatre. Never since the opening of the summer season the capacity of the playhouse has been tested night after night. A new record has been established in the motion picture world of Boston by the offering of this production, which is shown in the most vivid fashion by the presentation of the episodes before, during and after the Civil war.

Boston has greeted it with the greatest of enthusiasm and the added rush which has followed the announcement of the positive limit of the stay in this city makes it evident that the departure will come at a time when it is in the height of its success. Saturday, Aug. 21, will be positively the conclusion of the engagement at the Tremont

BOSTON HERALD
AUG. 1, 1915

Tremont Theatre FF

There can be no extension of the stay of "The Birth of a Nation" at the Tremont Theatre. It will be seen for the last times in Boston on Saturday, Aug. 21. Ever since the first of the summer "The Birth of a Nation" has drawn large houses, and its popularity continues. The motion pictures are remarkable. They show the thrilling battles of the civil war, the assassination of President Lincoln, the troublous times of the reconstruction period and the daring dashes of the riders of the Ku Klux Klan.

The next regular dramatic season of the Tremont Theatre will open on Monday, Sept. 6. Manager John B. Schoeffel has booked "The Song of Songs." It will come to Boston on Labor day with all the orginal cast, headed by Irene Fenwick.

BOSTON HERALD
AUG. 2, 1915

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TRIANGLE FILM LATEST MOVING PICTURE CONCERN

Trading in Triangle Film has opened on the New York curb. The officers and organizers of Triangle Film Corporation are H. E. Aitken, notable for his executive skill in having upbuilt Mutual Film, of which he was formerly president; C. O. Baumann, Adam and Charles Kessel of the New York Motion Picture Corporation; David W. Griffith, Mack Sennett and Thomas H. Ince, the three foremost art directors of film manufacture. The success of Griffith's 12 picture, "The Birth of a Nation," and even more particularly the permanent market acquired by Mack Sennett's so-called "Keystone Comedies," would seem to indicate that the future products of such directors will continue to yield, as they have yielded in the past, big financial returns. Mr. Sennett will produce exclusively for Triangle Film his "Keystone Comedies"; Mr. Griffith will personally supervise the production of a five-reel picture each week, and Mr. Ince, noted for his western dramas and his stupendous "The Battle of Gettysburg," will likewise present an important five-reel picture-drama weekly.

Lobe-Mass Aug 1-15

BOSTON TRAVELER
AUG. 3, 1915

Tremont Theatre. FF

These are farewell nights at the Tremont Theatre. "The Birth of a Nation" began the last week but two of its stay in this city yesterday and again proved the universality of public interest which has been aroused by this photo-play presenting the scenes of the Civil War to the amusement seekers of Boston.

BOSTON MORNING GLOBE
AUG. 3, 1915

"Birth of a Nation" at the Tremont.

There are only three weeks remaining for the run of D. W. Griffith's "The Birth of a Nation" at the Tremont Theatre.

"The Birth of a Nation" will establish the record run of the season by the time it has left this city. Tonight will mark the 200th presentation in Boston and by the end of the week will have exceeded every record for long runs made this year at any of the local playhouses. It is a significant fact that this wonderful picture which has played at the highest scale of prices usually charged in the local theatres should be the record-breaker of the season.

BOSTON JOURNAL
AUG. 3, 1915

Symphonic of...

TREMONT THEATRE FF

These are farewell nights at the Tremont Theatre. "The Birth of a Nation" began the last week but two of its stay in this city yesterday. In the most dramatic form it reveals events of the civil war and of the reconstruction period, and shows pictorially the horrors of war, the brutalities that followed, the stern necessities of the Southern heroes and the ultimate triumph attained. Thousands of participants make the war a reality, and the thrilling episodes reach a climax when the Ku Klux Klan dashes across the screen. The farewell performance will be on Saturday, August 21, and the photo play will be given in no other city in New England after that date.

BOSTON POST
AUG. 3, 1915

Tremont Theatre FF

At the Tremont Theatre yesterday "The Birth of a Nation" began the last week but two of its engagement in this city. Since "The Birth of a Nation" first came to New England at the opening of the summer, it has been the talk of the town. Spectacular elements predominate. One sees the most thrilling battles of the Civil war carried on with the realism which made them the marvel of the age. The troublous times of the reconstruction period are given with the utmost of vividness, and one obtains the actualities of an object lesson in American history by witnessing "The Birth of a Nation" in a manner better than could be possibly

BOSTON (Mass.) COURIER

TREMONT THEATRE. FF

Before half the people who have been anxious to see D. W. Griffith's mighty spectacle "The Birth of a Nation" now running at the Tremont Theatre, will be able to avail themselves of the opportunity the run of this wonderful production will have terminated.

Only two weeks remain at the Tremont Theatre and after that this wonderful narrative will be removed to make way for the run of attractions booked for the Tremont Theatre before the long engagement was begun in this city.

During its stay in Boston "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceeded all recent records for long runs. Special arrangements have been made for the numerous excursionists and out of town visitors who flock to Boston during the month of August. As everybody is familiar with the wonderful production it will be one of the first things of interest to see in the Hub.

Globe Continued

David Grimth has engaged Melville Ellis to design the costumes to be worn for the feature motion picture with the story of the Holy Grail for its theme. Mr Ellis, who will be seen in the Fall in the comedy in which Elsie Janis will be starred, is spending the Summer in California, where the picture will be taken.

"Birth of a Nation" Pictures
at the Tremont Theatre

announcement of the closing of the engagement of "The Birth ...on" at the Tremont Theatre has served to increase the attendance at this wonderful photo play.

...of the most ...are really ...

The battles of the Civil War, the assassination of President Lincoln, the dashes of the Ku Klux Klan and all the other features of "The Birth of a Nation" form an object lesson in history which will long be remembered. The musical accompaniments add much to the impressiveness of the war pictures and the ensemble arrangements in the exterior and interior of the theatre add much in giving harmony to the effectiveness of "The Birth of a Nation."

SOMERVILLE (Mass.) JOURNAL
AUG. 6, 1915

Tremont Theatre.—Before half the people who have been anxious to see D. W. Griffith's mighty spectacle "The Birth of a Nation" now running at the Tremont Theatre, Boston, will be able to avail themselves of the opportunity the run of this wonderful production will have terminated. Only two weeks remain at the Tremont Theatre. During its stay in Boston "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceeded all recent records for long runs. Special arrangements have been made for the numerous excursionists and out-of-town visitors who flock to Boston during the month of August. "The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals.

MIRROR
MALDEN, BOSTON
AUG. 3, 1915

TREMONT THEATRE FF

Before half the people who have been anxious to see D. W. Griffith's mighty spectacle "The Birth of a Nation" now running at the Tremont theatre, Boston, will be able to avail themselves of the opportunity the run of this wonderful production will have terminated.

Only two weeks remain at the Tremont theatre and after that this wonderful narrative will be removed to make way for the run of attractions booked for the Tremont theatre before the long engagement was begun in this city.

During its stay in Boston "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceeded all recent records for long runs. Special arrangements have been made for the numerous excursionists and out of town visitors who flock to Boston during the month of August. As everybody is familiar with the wonderful production it will be one of the first things of interest to see in the Hub.

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appomattox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's theatre, Washington. The South both before and after the war is pictured in its most interesting phases. It remains exactly as it was given originally in Boston when the marvelous picture astounded the city and created more comment than all the plays that have been seen here in a decade.

BOSTON CHRISTIAN SCIENCE MONITOR
AUG. 4, 1915

MOTION PICTURE STOCK LISTED ON NEW YORK CURB

The listing on the New York curb of Triangle Film, a new motion picture stock, directs attention [illegible] public interest in this class of securities. Except [illegible] related cases, public flotation of big film companies is a comparatively new departure for America. In Paris, on the contrary, the stocks of such companies enjoy a wide market, chief among which is Pathe Freres, which has sold as high as 1400 on the bourse.

Triangle Film has 1,000,000 shares of $5 par; no bonds or preferred stock. A large proportion of the stock has been acquired by the organizers and officers and associated financial interests. The remainder is now being offered to the public.

Officers and organizers of the corporation are: H. E. Aitken, formerly president of the Mutual Film; C. O. Baumann, Adam and Charles Kessel of the New York Motion Picture Corporation and David W. Griffith, Mack Sennett and Thomas H. Ince, the three foremost art directors of film manufacture. With these three art directors have been associated about 40 of the most prominent stage stars of America.

Plans for marketing the company's product are far-reaching. Pictures are to be first presented in the most fashionable play houses of New York and Chicago, then distributed to the outlying houses and to the smaller centers. Furthermore, a foreign department is being developed, [illegible] Triangle corporations in each of the foreign countries.

BOSTON (Mass.) TRANSCRIPT
JUNE 5, 1915

"FILMING" A PLAY

GRIFFITH TELLS OF HIS METHODS OF WORK

Staging a Battle—A City Built and Burned—Picture Makers and Prosperity —Soldiers in Marches and Mimic Fights

D. W. GRIFFITH, who wrote and staged "The Birth of a Nation," now at the Tremont Theatre, tells something of his methods of work and especially as to how he achieves results in "filming" a play. He says of his work:

My method of composition has been to invent, originate and reshape for myself after I have grasped the outline of a plot. I do not know today which scene I shall stage tomorrow. I may tear out bodily what the author considers his biggest scenes and substitute something of my own which I consider more suitable for filming. The only logic to be observed is that as many scenes as possible are to be staged first in studio.

All film work is divided into studio-taking and location-taking. The studio-taking naturally comes first, for both organization and equipment are right at hand. It was not always the case, however, with "The Birth of a Nation." In reproducing the scene of the shooting of President Lincoln by the assassin Wilkes Booth April 14, 1865, an entire Ford's Theatre replica had to be built and added to our equipment. The assembly hall of the Legislature of South Carolina in 1871 was another specially constructed building, and in staging the scenes in Piedmont, S. C., an entire village of old-fashioned colonial houses had to be set up. But ours is a roomy enclosure, a great yard or compound surrounding the main studio at Los Angeles, and we had no trouble in building more and more as our indoor and smaller outdoor scenes grew to completion. It may not even surprise you to know that on one side of the studio lot, a rather hilly place, there was constructed a runway down which the shorter runs (the so-called "flashes") of the Ku Klux were enacted.

But the work of the historical drama which goes in for depiction of battlefields must be done far from cities and the usual haunts of men. On holidays and Sundays, when my studio staff had their times off, I would look up locations. Though locations in the technical language of the craft, they were really sites for military camps and historic battlegrounds that I was seeking. I found one such wonderful site in Bear Valley. Down the length of it I could see, in fancy, Sherman's legions marching to the sea; across its upper width were as plainly discernible to the practised eye the larger natural features of the Siege of Petersburg. Thither I sent my sappers and miners, ditch-diggers, camp-makers, engineers and landscape reconstructors. A small army of people were soon getting the great location into shape. Then I communicated with the chief officers of the California National Guard, who willingly assented to my plan. This was in brief to hire whole regiments of the Guard, under their own commanders, and take them for a month's marching and mimic fighting down into Bear Valley. Each soldier was to receive $5.00 a day for his camera work. This, with the commissary and other fixed expenses, made the cost seem almost staggering; but on the other hand, I was to get regular war, waged by actual soldiers and under conditions that perfectly reproduced the Civil War operations of fifty years ago.

The plan worked like a charm. I owe the artistically happy (though actually gruesome) result to the splendid enthusiastic service of those California guardsmen, to the codperation of war veterans and West Point experts who aided me, and to the painstaking use of all the devices of the latest science such as the field-telephone, etc. It was hard, gruelling work, directing these operations from a high tower by field-wires, wigwaggery and megaphone, virtually running both sides of the battle, typifying General Grant to one set of combatants and General Lee to the other.

Another important part of outdoor work was the getting of the longer Ku Klux rides. The Ku Klux Klansmen were the midnight cossacks of the South. Many a story as thrilling as Mazeppa's is told of them. The nature of the picture demanded that their wild rides be graphically exhibited. But thousands of horsemen on the public roads would be a menace. On private property only a very few could be shown in minutely brief runs. So I went out and borrowed one sound and perfectly good American county for one day for my Ku Klux. I put the idea up to the county supervisors, who quickly grasped the idea that the picture-makers spell prosperity to an entire countryside. They agreeing to lend me the roads of an area ten miles square, I had the macadam road surfaces covered by my workmen with ten inches of soft earth dressing, the public was warned off, and my horsemen raced over this wonderful Olympia from sunup to sundown of one gorgeous California day—my camera man keeping just a few jumps ahead of them all day on the motor car, on the platform of which our motion-picture machine was mounted with backward-gazing eye!

For nearly a year we worked with tireless energy in all departments, thousands of seamstresses making up costumes for the female principals and for the Ku Klux; sub-directors alternately drilling armies and mobs; carpenters and property men ceaselessly constructing and reconstructing, building the city of Atlanta, for example, only to have it fired by Sherman's "bummers"; the principals working like beavers on their tremendously long and important parts. When the work was done, several expert picture men expressed opinion that I could never make anything coherent of the multitudinous mass of takings in the reel cans. I knew differently, however. I had not forgotten a single day's toil of those strenuous eight months. The bits of story were picked out of the cans and matched in the order suggested by my conversational scenario. There were 140,000 feet of this original "Birth of a Nation" film. Careful pruning cut it down first to 28,000 feet and finally to 12,000 feet, which is about its length today. In other words, eleven-twelfths of our labor was chaff, and only the remaining one-twelfth was worth saving.

SPRINGFIELD (Mass.) REPUBLICAN
JULY 1, 1915

[illegible] first half of next week. Griffith, Who Made "The Birth of a Nation." FF

David W. Griffith, who made "The Birth of a Nation" spectacle, which is now running in Boston at the Tremont theater, believes that the future of dramatic art lies in the screen rather than in the old-fashioned stage drama. On April 1, 1914, he set to work laying the ground plans for this great picture. Griffith's poetic imagination stretches across dreamy dales, through swaying trees, back to distant mountains with their snow-crested tops blazing in the sunlight. It reaches across the lapping waves of the sea to what seems to be the end of the universe. From one of these far-away vistas he brings forth the young girl and shows her progress until she comes so close you see a teardrop quiver on her eyelid before it falls to her cheek. And then in a flash you see great plains and on them nations grappling in their death throes and worlds battling for [illegible]

BOSTON MORNING GLOBE
AUG 11, 1915

FILM PROTEST IN BROCKTON.

Negro Residents Refuse to Discuss Plans for Trying to Suppress "Birth of a Nation."

BROCKTON, Aug 10—Colored residents are trying to prevent the presentation here of the moving picture, "The Birth of a Nation," which is scheduled to be shown at a local theatre during the week of Aug 22.

A meeting has been held and a collection taken, but the committee refuses to divulge any news. No complaint has been made to Mayor Burbank.

CLIPPING FROM
Herald
Northampton, Mass
Date 8-7-15

This week begins the sixth month of "The Birth of a Nation" with at the Liberty Theater, New York. Yet the scoffers said that a two-dollar picture was an impossibility. With the additional performances at Brighton Beach, "The Birth of a Nation" has now passed its three hundredth presentation in Greater New York.

BOSTON RECORD
AUG. 3, 1915

Tremont Theatre FF

With only three weeks remaining for the run of D. W. Griffith's great spectacle, "The Birth of a Nation," at the Tremont, that famous old playhouse will be crowded from now until the end of the engagement.

"The Birth of a Nation" will establish the record run of the season by the time it has left this city. Tonight will mark its 200th presentation in Boston, and by the end of the week will have exceeded every record for long runs made this year at any of the local playhouses. It is a significant fact that this wonderful picture, which has played at the highest scale of prices usually charged in the local theatres, should be the record-breaker of the season.

MARLBORO (Mass.) ENTERPRISE
AUG. 10, 1915

BIRTH OF A NATION STAR LEADING MAN IN BEULAH

Henry B. Walthall, who plays the leading part in "Beulah" at the Marlborough theatre today, is called the world's greatest moving picture actor. He plays the leading part in "The Birth of a Nation," which has had such a long run at the Tremont. This versatile actor is well worth seeing and the prices at this popular theatre are only 10c and 25c, while at the Tremont they run from 25c up to $1.50. Don't miss seeing him.

BOSTON MORNING GLOBE
AUG. 10, 1915

"Birth of a Nation" at the Tremont.

This is the last week but one of the engagement of "The Birth of a Nation" at the Tremont Theatre.

"The Birth of a Nation" has broken all Boston records for popularity with photoplays. In this wonderful production one is taken back in imagination to the days of the Civil War and, while the scenes on the screen show the charging soldiers and dying victims, the accompaniment of war strains of music and war sounds adds a realism long to be remembered. Two performances are given daily, at 2:15 and 8:15 p m.

BOSTON TRANSCRIPT
AUG. 10, 1915

Tremont—Birth of a Nation FF

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episods. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle.

BROCKTON (Mass.) TIMES
AUG 11, 1915

If "The Birth of a Nation" is presented here in the censored form presented for months [illegible] without public objection, why should Brockton people be more finicky about it than the Bostonese.

STONEHAM (Mass.) ENTERPRISE
AUG 11, 1915

"Birth of a Nation"

Before half the people who have been anxious to see D. W. Griffith's mighty spectacle "The Birth of a Nation" now running at the Tremont Theatre, Boston, will be able to avail themselves of the opportunity the run of this wonderful production will have terminated.

Only two weeks remain at the Tremont Theatre and after that this wonderful narrative will be removed to make way for the run of attractions booked for the Tremont Theatre before the long engagement was begun in this city.

During its stay in Boston "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceeded all recent records for long runs. Special arrangements have been made for the numerous excursionists and out of town visitors who flock to Boston during the month of August. As everybody is familiar with the wonderful production it will be one of the first things of interest to see in the Hub.

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. The epic limns history and romance in a way never attempted before. Its basic scenes are founded in some of the most stirring events in the nation's developements and these are contrasted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appomattox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's Theatre, Washington. The South both before and after the war is pictured in its most interesting phases. Wild rides of the Klansmen lend a dash and spirit to the performances. All remains exactly as it was given originally in Boston when this marvelous picture astounded the city and created more comment than all the plays that have been seen here in a decade. As but a few performances remain before the end of the run those who have delayed viewing the great production will keep the Tremont Theatre crowded from now until the end of the engagement.

BEVERLY (Mass.) TIMES
AUG 11, 1915

MOVES TO DEFEND NEGRO

Educators Prepare Film Answer to "The Birth of a Nation"

New York, Aug. 11.—The National Association for the Advancement of Colored People, which objected to the presentation of "The Birth of a Nation" on the ground that scenes in which white girls were attacked cast a reflection on the negro race, now is preparing a motion picture of Civil War times that will act as an answer to "The Birth of a Nation," and defend the colored race.

Charles M. Studin, one of the directors of the association, said yesterday that the association had conceived the project several weeks ago and had engaged Miss Elaine Sterne, a professional movie writer, to prepare a scenario. This is now ready, he said, and the association is trying to interest capital to back the venture.

BOSTON (Mass.) TRANSCRIPT
AUG 12 1915

RECORD PRICE FOR A FILM

England Rights Over "Birth of a Nation," Which Excited Boston Negroes, Have Been Sold, According to Report

Fifty-two thousand dollars has been paid by a small syndicate for the New England rights to the "Birth of a Nation," according to reports circulated this afternoon. The report could not be verified in Boston, the statement being made that any authoritative announcement would have to come from the New York office. In fact, the Boston manager doubted if any such purchase had been made.

This sum is probably the largest price ever paid for New England rights to a single motion-picture film. Among the purchasers, it is said, are Coleman Levin and William Mann, both of Boston, Samuel D. Kerr of Salem and Lewis B. Mayer of Haverhill. Although the purchase is understood to become effective immediately, control of the Boston rights does not go into the hands of the reported purchasers until after the close of the present engagement at the Tremont Theatre. It is rumored the purchasers have been offerd $33,000 for thir right already. The films, it is stated, will be exhibited at Worcester, New Bedford and Providence and in other cities. Permit to show the film, with the objectionable features that caused so much discussion here eliminated, has been granted in Providence.

BOSTON MORNING GLOBE
AUG. 13, 1915

MINISTER PROTESTS FILM.

Rev D. S. Turner of Brockton Says He Represents 800 Negroes.

BROCKTON, Aug 12—Rev S. David Turner, former years pastor of the Lincoln Congregational Church and dean of the clergymen in this city, today made a formal protest to Mayor John S. Burbank against the presentation in a local theatre for the week of Aug 22 of the moving picture "The Birth of a Nation."

City Solicitor Wilbar has ruled that Mayor Burbank has absolute authority to prevent the presentation if he chooses. Mr Turner claims he represents 800 colored people, who are opposed to the picture.

BOSTON HERALD
AUG. 13, 1915

SYNDICATE BUYS "BIRTH OF NATION" FILM RIGHT

New England rights to the photoplay "The Birth of a Nation" have been sold to a syndicate for $50,000. Among those to buy these rights were Samuel D. Kerr of Salem, Coleman Levin of Boston, William Mann of Boston and Louis B. Mayer, owner of the Haverhill Theatre and booking agent for this syndicate.

BOSTON JOURNAL
AUG. 13, 1915

BUY RIGHTS TO "BIRTH OF NATION"

The New England rights to the "Birth of a Nation" have been sold to a syndicate for $52,000, according to reports circulated in Boston yesterday afternoon, but which could not be verified. The Boston management announced that any authoritative statement would have to come from the New York office.

The sum is probably the largest ever paid for the New England rights to a single motion-picture film. Interested persons say that among the purchasers are Coleman Levin and William Mann of Boston, Samuel D. Kerr of Salem and Lewis B. Mayer of Haverhill.

It is stated that the films will be shown at Worcester, New Bedford, Providence and other cities.

BOSTON RECORD
AUG. 13, 1915

$52,000 PRICE PAID BY SYNDICATE FOR "BIRTH OF NATION"

A syndicate has paid $52,000 for New England rights to "The Birth of a Nation," the Griffith photo-play based on "The Clansman," which has had a long run at the Tremont Theatre.

The syndicate is composed of Coleman Levin and William Mann of Boston, Samuel D. Kerr of Salem and Lewis B. Mayer of Haverhill. The films will be shown in Worcester, New Bedford, Providence and other cities. A permit has been granted in Providence, but refused in Springfield.

BOSTON JOURNAL
AUG. 10, 1915

FINAL FORTNIGHT OF "BIRTH OF A NATION"

The Pathe [illegible] news

There can be no extension of the run of "The Birth of a Nation" at the Tremont Theatre. Notwithstanding the continuation of the popular interest in the production, the final fortnight started at that house yesterday. The demand for places was just as great as ever and the long line in front of the box office remained unbroken until after the photoplay had started.

The acme of photo-realism has been reached with "The Birth of a Nation," and the musical accompaniments, the rolls of the drums, the clatter of hoofs and the peal of artillery enhance the dramatic situations to an unusual degree. The cast includes many of the ablest [illegible]

BOSTON POST
AUG. 10, 1915

Tremont Theatre

The beginning of the end has come for "The Birth of a Nation" at the Tremont Theatre, [illegible] final fortnight of this photo-play started yesterday with throngs even larger than usual. The pictures of the thrilling scenes in the Civil war were given with the greatest of realism, and the ingenuity with which the accompaniment of the din of battle is given, adds vastly to the effectiveness of the presentation. Seats are now on sale at the box office of the Tremont Theatre for all the rest of the engagement.

CLIPPING FROM Enterprise
Brockton Mass
Date 8-10-15

"Birth of a Nation" at Hathaway

The first showing of the much talked of "Birth of a Nation" photoplay outside of Boston and New York is announced to be given at the Hathaway Theatre an entire week. The theatre, which has been closed for the summer season and is to re-open on Labor day for the stock season, will be opened for one week starting Monday, Aug. 23, for the showing of the big feature. The film will close a long run at the Tremont Theatre, Boston, Aug. 21.

BOSTON TRAVELER
AUG. 10, 1915

"Birth of a Nation"—Tremont

There can be no extension of the run of "The Birth of a Nation" at the Tremont Theatre. The final fortnight started yesterday. Late-comers were turned away, unable to get choice seats to witness the pictures which have established new Boston records for a production of this nature. "The Birth of a Nation" shows war in all its realism, and by the expenditure of a small fortune the spectator is enabled to witness the encounters which made the conflict between North and South the most spectacular that the world has ever known. Next week will be positively the last of the photo-play season at the Tremont Theatre. Seats are now on sale for all the remaining representations of "The Birth of a Nation" in Boston.

BOSTON HERALD
AUG. 10, 1915

TREMONT THEATRE

This week and next are positively all that remain for "The Birth of a Nation" in Boston. The motion picture play has continued its success with the same large audiences in attendance as when it first came to town. In the course of the entertainment one gets an excellent idea of the reconstruction period, and one is brought face to face with the Ku Klux Klan. Seats are now on sale at the box office of the Tremont Theatre for every performance that remains of this [illegible]

BROCKTON (Mass.) ENTERPRISE
AUG. 12, 1915

MAYOR HAS AUTHORITY TO BAR THE PHOTOPLAY

City Solicitor Defines His Authority as Provided by Statute Law—Rev. S. D. Turner Makes First Formal Protest Against "Birth of a Nation."

In a formal protest to Mayor John S. Burbank against the presentation in this city of the photoplay, "The Birth of a Nation," Rev. S. D. Turner, for 19 years pastor of the Lincoln Congregational church, asserts that he speaks for 800 of his people against "deliberate and deeply laid malicious propaganda to malign, insult and misrepresent 10,000,000 of colored Americans.

Simultaneously the promoters of the film announce the scale of prices for the week's engagement at the Hathaway Theatre the week of Aug. 23 as 50 and 75 cents and $1 for all seats except those in the boxes.

City Solicitor Wilbar states that Mayor Burbank has absolute authority to prevent the appearance of the photoplay here.

Although there was a meeting of colored citizens earlier in the week to consider measures against the film Mr. Turner's letter is the first formal protest to the mayor from the colored people. In his communication the colored clergyman says:

"I have just read that 'The Birth of a Nation' is to be shown in our city Aug. 23 at the Hathaway Theatre. As a citizen of Brockton who has lived here 19 years and interested in the good of all its inhabitants and sharing with you and others the Brockton spirit of inter-racial cordiality and friendliness, and sincerely believing that the above named photo-play is a part of a deliberate and deeply laid malicious propaganda to malign, insult and misrepresent ten million of colored Americans, I earnestly ask you to give this protest your serious consideration.

"The colored people are already subjected to conditions of hardship, restrictions and base calumnies such as no other race suffers. Against such unwarranted treatment they are compelled constantly to struggle, but have made commendable and unparalleled progress, as you are no doubt aware.

"This invidious photo-play has now a notorious record as a disturber of harmonious race relations. A small-sized riot was created in New York and Boston when it was allowed to be exhibited. In our splendid city, young, growing and prosperous, when inter-racial relations are the very best, we do not want anything calculated to disturb to be permitted. In this wish, I am sure, you are in full accord.

"It is not always easy for others to fully appreciate our viewpoint, but I feel there is sufficient justice in this plea that the play be prohibited. Other larger cities of our commonwealth have interdicted its exhibition and many of our most influential citizens have said it should be suppressed. I sincerely hope you will, if it be in your power, prohibit the showing of the play in our city. This is not my wish and plea only, but that of 800 of colored persons of your city."

MAYOR'S AUTHORITY IS DEFINED BY STATUTE

Because there has been some question as to the mayor's authority, City Solicitor Winfield M. Wilbar was asked how far this authority extended.

"The mayor has absolute authority to prevent the presentation of the photoplay in question, or any other film, play or act in a public amusement house, which he may deem against the interests of public morals or welfare," answered Mr. Wilbar.

The Acts of 1908, Chapter 385, Section 2, state that the mayor of a city "may revoke or suspend at his pleasure" the license of any playhouse. And it would not be lawful to show the photoplay in a house not duly licensed to charge admission as amusement places.

Further, it is stated at City Hall that the assent of the mayor was not asked, nor was he consulted in any way, prior to the announcement that "The Birth of a Nation" was to be shown here. He has not stated his position regarding it, but it is known that the mayor feels it would have been only courteous for the management to have asked him if there would be any objection to the presentation of "The Birth of a Nation" in this city.

It is stated that no further meetings have been arranged for by colored citizens to plan a united protest to the mayor. A delegation had planned to wait upon Mayor Burbank this morning at City Hall but the visit was deferred owing to the mayor's absence.

REV. S. D. TURNER.

Rev. S. D. Turner says he has not seen the photoplay in its original or deleted form. Not a few Brocktonians who saw it in Boston assert that the most objectionable features were cut out when the film was censored, following the sensational outbreak of feeling in that city by colored residents.

Scale of Prices Here.

High prices prevailed when the film was shown in New York and Boston, with $2 as a maximum for seats other than those in the boxes. This scale has been pruned by the management for the Brockton engagement, though it will make a record as the highest prices ever charged for admission to a photoplay here.

Seats are announced to go on sale Thursday, Aug. 19.

There will be matinees daily at 2:15 and evening performances at 8. The showing of the picture takes two hours and three-quarters. The scale of prices:

Matinees—Lower boxes $1.50, upper boxes $1, floor 50 and 75 cents, balcony 25 and 50 cents.

Evenings—Lower boxes $2, upper boxes $1.50, floor 75 cents and $1, balcony 50 and 75 cents.

BROCKTON (Mass.) TIMES
AUG. 12, 1915

CONTRACTS SIGNED

Hitch Over Prices of Seats for Birth of Nation Overcome.

The contracts between the Hathaway theater management and the D. W. Griffith Co., producers of "The Birth of a Nation," have been signed and it will be here the week of Aug. 2 with two performances a day scheduled for that week. The box office at Hathaway's will open Thursday, Aug. 19 at 10 o'clock for the sale of tickets for this gigantic picture production and will remain open then for the season, as the sale of tickets for the regular season will begin shortly after "The Birth of a Nation" finishes its week's engagement.

A scale of prices has been accepted, though a hitch in the engagement seemed possible on account of them. In Brockton the show may be seen from the best seats for one dollar, although, to conform with the rule of the producers, the prices will run to $2. The latter figure, however, is only reached for, the lower boxes in the evening. The upper boxes will be $1.50 and the orchestra floor will be $1, with many 75-cent seats also. The balcony will be 50 and 75 cents. The matinee prices will be 25 cents to $1.50, the latter only being for lower boxes, with upper box seats in the afternoon $1. Seats on the floor will be 50 and 75 cents and in the balcony 25 and 50 cents.

BROCKTON (Mass.) TIMES
AUG. 12, 1915

ASKS MAYOR TO STOP PHOTO-PLAY

Rev. S. D. Turner Submits a Letter of Protest.

Rev. S. D. Turner, pastor of the Lincoln Congregational church, has written Mayor Burbank a protest against presentation of "The Birth of a Nation" at the Hathaway theater next week. The mayor today declined to comment upon the letter. The communication is as follows:

"I have just read in one of the local papers that 'The Birth of a Nation' is to be shown in our city Aug. 23 at the Hathaway theater. As a citizen of Brockton who has lived here 19 years, interested in the good of all its inhabitants and, sharing with you and others the Brockton spirit of inter-racial cordiality and friendliness, and sincerely believing the above named photo-play is a part of a deliberate and deeply laid malicious propaganda to malign, insult and misrepresent 10,000,000 of colored Americans, I earnestly ask you to give this protest your serious consideration.

"The colored people are already subjected to conditions of hardship, restrictions and base calumnies such as no other race suffers. Against such unwarranted treatment they are compelled constantly to struggle, but have made commendable and unparalleled progress, as you no doubt are aware.

"This insidious photo-play has now a notorious record as a disturber of harmonious race relations. A small sized riot was created in New York and Boston when it was allowed to be exhibited. In our splendid city—young, growing and prosperous, where inter-racial relations are the very best, we do not want anything calculated to disturb to be permitted. In this wish I am sure you are in full accord.

"It is not always easy for others to fully appreciate our viewpoint, but I feel there is sufficient justice in this plea that the play be prohibited. Other large cities of our commonwealth have interdicted its exhibition and many of our most influential citizens have said it should be suppressed.

"I sincerely hope you will if it be in your power, prohibit the showing of the play in our city. This is not my wish and plea only, but that of 80 colored persons of our city."

Under chapter 385, acts of 1908, the mayors of cities are given sole power to grant licenses to theaters and "may revoke or suspend such licenses at his pleasure."

STONEHAM (Mass.) ENTERPRISE
AUG. 13, 1915

"Birth of a Nation"

Before half the people who have been anxious to see D. W. Griffith's mighty spectacle "The Birth of a Nation" now running at the Tremont Theatre, Boston, will be able to avail themselves of the opportunity the run of this wonderful production will have terminated.

Only two weeks remain at the Tremont Theatre and after that this wonderful narrative will be removed to make way for the run of attractions booked for the Tremont Theatre before the long engagement was begun in this city.

During its stay in Boston "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceeded all recent records for long runs. Special arrangements have been made for the numerous excursionists and out of town visitors who flock to Boston during the month of August. As everybody is familiar with the wonderful production it will be one of the first things of interest to see in the Hub.

"The Birth of a Nation" is the most remarkable attraction of recent years in American stage annals. It uses 18,000 people to tell its story and 3,000 horses add their quota to its bigness. The epic links history and romance in a way never attempted before. Its basic scenes are founded in some of the most stirring events in the nation's developements and these are contrasted with human appeals and family interests which are after all the essentials of true drama. Great battles of the Civil War are fought before your eyes. Lee surrenders to Grant at Appomatox. Lincoln is assassinated as actually as the scene took place fifty years ago in Ford's Theatre, Washington. The South both before and after the war is pictured in its most [illegible] Wild rides of the Klansmen lend a dash and spirit to the performances. All remains exactly as it was given originally in Boston when this marvel ous picture astounded the city and created more comment than all the plays that have been seen here in a decade. As but a few performances remain before the end of the run those who have delayed viewing the great production will keep the Tremont Theatre crowded from now until the end of the engagement.

SALEM (Mass.) NEWS
AUG. 12, 1915

813

SALEMITE BUYS FAMOUS FILM

S. D. Kerr of This City One of Group of Men to Purchase New England Rights to "Birth of a Nation"; Paid $50,000 for the Privileges; Will Be Shown Here.

Samuel D. Kerr of this city is one of a group of men who have purchased the New England rights for the photoplay production "The birth of a nation," the sensational film which caused so much commotion in Boston for months, for a sum exceeding $50,000. Mr. Kerr is proprietor of the National House Furnishing Co. at the corner of Front and Washington streets, from whom a News man secured the story.

Associated with Mr. Kerr in the deal by which the much-talked-of film changes hands are Coleman Levin, a Boston carpet dealer; William Mann of the Boston Metallic Bed Co.; Mr. Greenblatt, a statuary manufacturer, and Louis B. Mayer, proprietor of a Haverhill theatre and the booking agent for the syndicate which has come into possession of the most valuable photoplay above mentioned and several other pictures of note. Outside of Mr. Mayer all of the other members of the syndicate take the role of investors.

The group of men above mentioned have secured the rights for "The birth of a nation" for a [illegible]-year period. They will succeed to the exclusive right for Boston the day following Labor day, but the remainder of New England territory is theirs now. Mr. Kerr states that the syndicate of which he is a member has been made a princely offer for the Boston rights already. As for the showing of the film outside of the Hub he states that it will be given performances in Providence, New Bedford and Worcester next week and will be seen at the Salem theatre in about two weeks.

It will be recalled that the photoplay was the subject of much attention by the newspapers and the public in general all over this section following its first appearance at a Boston theatre. There were near-riots, the legislature was appealed to in an attempt to exclude it from the public view and other measures were adopted to stop its production. Men and women in all walks of life went to the Hub to see the noted picture and there were many and varying opinions as to its merit. However, the fact remains that it has drawn crowded houses for months now and promises to do so wherever shown. The fact that a Salem man becomes part owner of the exclusive rights to the use of the famous film in New England lends particular interest to the photoplay, which, as stated before, is booked to show at the Salem theatre shortly.

BROCKTON (Mass.) ENTERPRISE
AUG. 13, 1915

MAYOR WILL HEAR COLORED CITIZENS

And Then Make Decision on "The Birth of a Nation."

PETITION IS CIRCULATED

Councilman Rowe Comments on the Photoplay.

At the request of colored citizens, Mayor John S. Burbank has arranged for a conference this evening at City Hall, at which time he will hear the objections of the colored people to the presentation of the photoplay, "The Birth of a Nation," at the Hathaway Theatre the week of Aug. 23. Mayor Burbank states that he has nothing to say at present, but it is probable that he will have a statement to make following the conference.

That the worst feature of the entire matter is the notoriety given to the film is the contention of Councilman Fred D. Rowe, dean of the common council, who witnessed it in New York city in its original form. Councilman Rowe was in the New York City Hall to keep an appointment with Mayor Mitchel when the latter was waited upon by a group of colored citizens who protested the picture, and it is his belief that the agitation is due to the unwarranted publicity the colored people are giving the picture.

"I saw it in its original form in New York city and the worst feature is the notoriety that is given to it," he states. "A part of the film was cut out and to my mind it minimized to a great extent the objections that were made to it at that time. There were no great demonstrations and not much comment against the picture in New York. I believe if the colored people would stop and consider they would realize that all this publicity only tends to make the matter more disagreeable."

✣

To Circulate a Petition.

The colored people of the city are preparing a petition which they intend to circulate about Brockton. It is an appeal to the mayor "to exercise your official authority and prevent the exhibition, in this city, of the infamous photoplay, 'The Birth of a Nation.' We protest the exhibition of this motion picture because we know that it arouses hatred and race prejudice. We protest it because it is a gross libel upon the negro and might have the effect of retarding the future advancement and progress of the colored people of this city. We believe that this picture play tends to create in the minds of young people, erroneous impressions of a peaceable and industrious people. The picture has been denounced by public men all over the United States as breeding race hatred and as grossly misrepresenting the part played by the colored people of the south during the reconstruction period. We do not believe the people of Brockton desire any demonstrations such as have occurred in other places in this city, where everyone is always given a square deal regardless of race, religion or color."

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Syndicate to Present Film.

A Boston dispatch says that New England rights to produce the photoplay "The Birth of a Nation" have been sold to a syndicate for $50,000. Among those to buy these rights were Samuel D. Kerr of Salem, Coleman Levin of Boston, William Mann of Boston and Louis B. Mayer, owner of the Haverhill Theatre and booking agent for this syndicate.

NEWBURYPORT (Mass.) NEWS
AUG. 12, 1915

FAMOUS FILM COMING HERE

"Birth of a Nation" to Be Shown at the Premier at an Early Date.

Samuel D. Kerr of Salem, is one of a group of men who have purchased the New England rights for the photoplay production "The Birth of a Nation," the sensational film which caused so much commotion in Boston for months, for a sum exceeding $50,000. The film is to be shown in this city in the near future.

Associated with Mr. Kerr in the deal by which the much-talked-of film changes hands are Coleman Levin, a Boston carpet dealer; William Mann of the Boston Metallic Bed Co.; Mr. Greenblatt, a statuary manufacturer, and Louis B. Mayer, proprietor of a Haverhill theatre and the booking agent for the syndicate which has come into possession of the most valuable photoplay above mentioned and several other pictures of note. Outside of Mr. Mayer all of the other members of the syndicate take the role of investors.

The group of men above mentioned have secured the rights for "The Birth of a Nation" for a 10-year period. They will succeed to the exclusive right for Boston the day following Labor day, but the remainder of New England territory is theirs now. Mr. Kerr states that the syndicate of which he is a member has been made a princely offer for the Boston rights already. As for the showing of the film outside of the Hub he states that it will be given performances in Providence, New Bedford and Worcester next week, and will be seen at the Salem theatre in about two weeks.

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LOWELL (Mass.) COURIER CITIZEN
AUG. 9, 1915

[illegible] But there will be a presidential election next year.

BIRTH OF A NATION.

Before half the people who have been anxious to see D. W. Griffith's mighty spectacle "The Birth of a Nation" now running at the Tremont Theatre, Boston, will be able to avail themselves of the opportunity the run of this wonderful production will have terminated.

Only two weeks remain at the Tremont Theatre and after that this wonderful narrative will be removed to make way for the run of attractions booked for the Tremont Theatre before the long engagement was begun in this city.

During its stay in Boston "The Birth of a Nation" has broken every record of the season. By the end of the engagement it will have exceeded all recent records for long runs. Special arrangements have been made for the numerous excursionists and out of town visitors who flock to Boston during the month of August. As everyone is familiar with the wonderful production, it will be one of the first things of interest to see in the Hub.

NEW YORK (N. Y.) TELEGRAPH
AUG 13 1915

SYNDICATE PAYS $50,000 FOR "BIRTH OF A NATION"

(Special Dispatch to The Morning Telegraph.)

BOSTON, Aug. 13.—A syndicate has paid $52,000 for [illegible] England rights to "The Birth of a Nation," the Griffith photo-play based on "The Clansman," which has had a run at the Tremont Theatre despite opposition by negroes.

The syndicate is composed of Samuel D. Kerr of Salem and Levin and William Mann shown in Worcester, New Bedford, Providence and [illegible] Mayer of Haverhill.

NEW BEDFORD (Mass.) TIMES
AUG. 14, 1915

"BIRTH OF A NATION."

BOSTON, Aug. 14.—Fifty-two thousand dollars has been paid by a small syndicate for the New England rights to the "Birth of a Nation," according to reports circulated yesterday afternoon. The report could not be verified in Boston, the statement being made that any authoritative announcement would have to come from the New York office. In fact, the Boston manager doubted if any such purchase had been made.

This sum is probably the largest price ever paid for New England rights to a single motion-picture film. Among the purchasers, it is said, are Coleman Levin and William Mann, both of Boston, Samcel D. Kerr of Salem and Lewis B. Mayer of Haverhill. Although the purchase is understood to become effective immediately, control of the Boston rights does not go into the hands of the reported purchasers until after the close of the present engagement at the Tremont theatre. It is rumored the purchasers have been offered $35,000 for their right already. The films, it is stated, will be exhibited at Worcester, New Bedford and Providence and in other cities.

BOSTON TRAVELER
AUG. 14, 1915

Tremont Theatre

New England has been coming to Boston ever since last April to see "The Birth of a Nation" at the Tremont Theatre, and this powerful moving picture has proved such a sensation to all classes of amusement seekers that it has seemed to be the impression that it might remain for a long time to come without losing its interest in the least. Other engagements stand in the way, however, and that is why the final presentation in Boston, and in New England as well, must be given at the Tremont Theatre next Saturday evening. "The Birth of a Nation" has proved a vivid and most interesting method of teaching histor

LOWELL Mass COUR CITIZEN
AUG. 14, 1915

TREMONT THEATRE.

The coming week is announced to be the final week of the wonderful moving picture, "The Birth of a Nation," at the Tremont Theatre, Boston. Hundreds of Lowell people have seen this picture, and without a dissenting voice, pronounce it marvelous, educational, enjoyable and entirely striking. In the coming week, many more will seize this final opportunity for seeing it, and it is certain that the effort will repay all who undertake it. Few pictures have attained the position of "The Birth of a Nation" in public esteem or have attracted so widespread attention. It cannot be adequately described, but must be seen to be appreciated. For weeks the Tremont Theatre has been packed to capacity. The final week will be no exception and it is a mistake not to be counted among those present.

MOTION PICTURE NEWS (New York C
About Boston
AUG

DROP FREE TICKETS FROM AEROPLANE FOR "NATION"

IN its novel method of advertising to keep the Tremont theatre, Boston, full, the management of "The Birth of a Nation" last week employed an

Donna Montran, one of the [illegible] in the film spectacle, made two flights from the Saugus aviation field to Re[illegible] in Captain Chauncey Redding's

When over the business [illegible] she threw out a hundred pennant's bearing insignia of "The Birth of a Nat[illegible] about thirty-five of which were [illegible] tickets for the photoplay. The finders were admitted to the Tremont that night free

BOSTON CHRISTIAN SCIENCE MONITO
AUG. 14, 1915

bill at the Majestic theater next week Andrew Mack in "Arrah na Pogue," the well-known Irish play which has not been seen in Boston for five years. Many extra people have been secured for the production, and Mr. Mack is to offer several new songs.

New England rights to produce the photoplay, "The Birth of a Nation," are reported to have been sold to a syndicate for $50,000. Among those to buy these rights were Samuel D. Kerr of Salem, Coleman Levin of Boston, William Mann of Boston and Louis B. Mayer, owner of the Haverhill Theater and booking agent for this syndicate.

STONEHAM (Mass.) ENTERPRISE
AUG. 14, 1915

"Birth of a Nation"

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JOURNAL
AUG. 14, 1915
Boston Journal

"RIRTH OF A NATION" RUN ENDS NEXT WEEK

"The Birth of a Nation" is nearing the close of its long run in Boston. It has broken all the records of local theatrical history for motion picture productions and twice daily the Tremont Theatre has been packed to the doors by audiences eager to see the spectacular production of the struggle between the North and the South, and the vivid presentation of episodes of the Reconstruction period.

A big fortune was expended in placing the work upon the screen and the result is an array of pictures the like of which Boston has never seen. The demand for seats at the Tremont Theatre is as great as ever, but the engagement is nevertheless to end a week from tonight.

BOSTON RECORD
AUG. 14, 1915

CORPORATION TO SHOW "BIRTH OF NATION" IN NEW ENGLAND

Among the new corporations to receive charters from the Commissioner of Corporations this week was the "Master Photoplay Co." of Boston, incorporated for the purpose of "exhibiting in the New England states the photo play called "The Birth of a Nation." The incorporators are A. Morris Greenblatt, Colman Levin, Louis B. Mayer, and the authorized capital is $100,000.

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BROCKTON (Mass.) ENTERPRISE
AUG. 14, 1915

However marked the differences of opinion with regards to the character and value of "The Birth of a Nation," there can be only unanimity on one point, the promoters have solved the problem of gratuitous publicity, [illegible] well in line with other cities.

BROCKTON (Mass.) TIMES
AUG. 14, 1915

WANT PHOTO-PLAY KEPT FROM CITY

Colored Citizens Protest Birth of a Nation.

MAYOR WILL SEE FILM BEFORE GIVING REPLY

Says He Will Prevent It if It Seems Objectionable.

That the general reputation of the photo-play, and its suggestions, notwithstanding certain scenes have been eliminated from the original, makes presentation of "The Birth of a Nation" in Brockton undesirable and endangers race prejudice where harmony and cordial relations have existed, was the claim of a delegation of colored citizens before Mayor Burbank Friday night at city hall, protesting appearance of the movie picture in Brockton.

All of the delegation admitted to Mayor Burbank they had not witnessed a presentation of the play. They claimed this is not necessary in order to determine the advisability of permitting exhibition of the film.

Copies of remarks on the play by Prof. Albert Bushnell Hart, professor of history at Harvard university; by Rev. Dr. A. Z. Conrad of the Park Street church, Boston, and resolutions passed by St. Mark's Congregational church of Boston, all severely criticising "The Birth of a Nation," declaring it to be historically incorrect, an unjust reflection upon the north in the Civil war and a reflection upon the colored race, were read by James E. Attus and were presented Mayor Burbank.

One speaker declared he has been a resident of Brockton 18 years and not until it was announced in newspapers "The Birth of a Nation" would be presented here had he been insulted because of his color. He said Friday he was insulted six times while at work by shopmates and told the play truthfully depicts "you fellows just as you are." This man said he had no desire to witness a play that was an unjust reflection upon his race, that did not truthfully represent his race as it now is, and which, in his opinion, seriously would affect in many ways the future welfare of the children of colored people.

Andrew Gale said he represented Edward E. Bennett lodge, G. U. O. O. F., and had been delegated by the lodge to protest to the mayor against presentation of the play in Brockton. He asked Mayor Burbank if he could not see the play in Boston and not give opportunity even for a private presentation in this city.

The mayor replied, to be fair to both sides, it would be necessary for him to see the play and that as his time if fully occupied, he would be unable to view the film in Boston. He informed the delegation he has no power to stop presentation of the play but has the power of revoking a theater license.

Members of the delegation contended the opinions expressed by leading members of the white and colored races declaring the play unfit for presentation and harmful to relations now existing between the two races, should be sufficient evidence from which a conclusion could be reached.

The mayor said he will insist upon seeing a presentation of the play in order to form his own opinion, unbiased by any comment favorable or unfavorable, to the picture as proposed to be presented in Brockton.

It was stated several cities have refused to permit the play to be presented. Mayor Burbank asked for the names of those cities, and they were given. Providence was mentioned, Attleboro, Springfield and Worcester being included in the list.

William B. Howell presented the mayor written manuscript of remarks he had prepared, in which he referred to pleasant relations always existing in Brockton between the white and colored races, expressing a hope they not be endangered by presentation of the play in question. He spoke of the advance of the colored race and declared it to be a shame scenes of a half century ago should be exaggerated today for commercial purposes.

Rev. Henry H. Jones, former pastor of the Messiah Baptist church, made a strong appeal the play be forbidden presentation in Brockton. He referred to his long residence in Brockton, to harmony existing between the two races in this city and said he felt assured the mayor would see his way to forbid the film being staged here.

Mayor Burbank then informed the delegation he desired to be fair to both sides; if, when he sees the film at a private presentation, there are any objectionable features about it, he will have them eliminated and, furthermore, if he considers the entire play objectionable, he will prevent its presentation in Brockton. He said he would not render a decision before seeing the film.

These present at the hearing included: Rev. H. H. Jones, James E. Attus, Andrew Gale, William B. Howell, Charles J. Harris, Daniel Hynson, Theophilus Brummell and others. A representative of the Hathaway theater was present.

BROOKLINE (Mass.) CHRONICLE
AUG. 14, 1915

AMUSEMENTS.

Theatre Bulletin for Next Week.

Boston Theatre.—Motion-pictures.
Majestic Theatre.—Motion-pictures and Majestic Players in "Arrah-na-Pogue."
Tremont Theatre.—"The Birth of a Nation."

Tremont Theatre.

"The Birth of a Nation" begins its last week at the Tremont Theatre on Monday. The play has drawn large audiences throughout its entire Boston run, and its closing performances show no lessening of its popularity. The pictures of the Civil War and the following era of reconstruction are presented with remarkable realism and have been notable for their historic interest and scenic beauty.

CHELSEA (Mass.) RECORD
AUG. 14, 1915

WATERS CLUB DISCUSSION

That "The Birth of a Nation," the photo-play which has just finished its season in Boston, is unfair to the negro of the North and should be prohibited from any further exhibition, was the opinion of the majority of the speakers at the Robert Waters club last evening.

Standard
Bedford Mass 8.15.19.

"THE BIRTH OF A NATION."

Owing to the impossibility of obtaining two copies of the picture, "The Birth of a Nation," at the same time, with all the accessories connected therewith, including a musical director, a drummer, three electricians and an operator, the management makes the announcement that the picture will be shown at the Orpheum theatre only on the week of August 23d. This production is such a large one and everything has been arranged with such perfect care to preserve all the effects made possible in the original production, that the staging affair at two theatres at one time has been found to be a larger undertaking than was at first expected.

There are only five copies of this picture allotted to the New England territory, including the one which is now running in Boston at the Tremont theatre. These other copies will be run for the first time on the same day in New Bedford, Providence, Brockton and one other city yet to be selected. This change has necessitated a reconstruction of the hours at which the picture was to have been shown. The time that has been decided upon is 2 o'clock in the afternoon and 8 in the evening. The prices will range from 25 cents to $1. All of the $1, 75-cent and 50-cent seats will be reserved and will be on sale beginning Monday morning at The Orpheum theatre box office. There will also be engaged especially for this production an orchestra of 12 pieces in addition to the musical director and the drummer who accompany the picture.

So much has been said and written about this famous picture that no further introduction seems necessary except that it will be the first time it has been shown anywhere at the prices mentioned above. It may also be truthfully said that the copy of the film to be shown here is not an old, full of "rainstorms" is many times the case, but a brand new one. When a film has been run for two months or more it has decreased in length from 1000 feet to possibly 575, owing to the fact that portions of it have been cut out, a little at a time, to keep it in good condition. This is why figures apparently jump from one position to another very suddenly and unexpectedly. With a new film

Morn Herald of Boston
Aug. 15. 1915.

Tremont Theatre

"The Birth of a Nation" has held the stage in Boston ever since last April. The positive farewell must come next Saturday night. The story is one that interests all Americans. It shows the most thrilling episodes of the civil war and hundreds of participants make realistic the fierce encounters between North and South. The reconstruction period is taken up with dramatic effectiveness and one sees the dashing riders of the Ku Klux Klan carrying out their methods of punishment. Seats are now on sale at the box office of the Tremont Theatre for any re[illegible]

BOSTON MORNING GLOBE
AUG. 15, 1914

"The Birth of a Nation" will start upon its 50th week at the Tremont Theatre tomorrow afternoon, but as the production has been given here twice daily, it has the equivalent of a run of 25 weeks and thus takes the record of the season for duration [illegible]

BOSTON AMERICAN
AUG. 15, 1914

Griffith Set Up Big 'Movie Zone'

When David W. Griffith started the outdoor staking of the Civil War and Reconstruction scenes in "The Birth of a Nation," now showing at the Tremont Theatre, he was confronted by seemingly insuperable obstacles.

An area about as large as the corner of Belgium occupied by the Anglo-French forces was required; thousands of cavalrymen had to be shown in an historic raid by the North Carolina clans. Their run was to be over many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord" with power to commandeer.

In this emergency the authorities of the country in which "The Birth of a Nation" was being produced were appealed to. They finally consented to mark off an area of ten square miles for the use of Director Griffith for one day. All the roads in this section were closed to traffic during the day, and the cameras were at work on this scene from sunrise to sunset.

The roads did not look like the old Southern roads, and Mr. Griffith, with the permission of the county officials, remade such of the highways as would come within the camera eye. Tons of sand were spread, also tons of gravel, too. Landscape engineering changed the appearance of the landscape to the rounded hills, piney woods and deep gullies of North Carolina.

The race of the clansmen to rescue their South Carolina brethren took place on the appointed day without a flaw or accident. After it was all over Mr. Griffith's men scraped the sand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course.

It cost about $25,000 to do this trick, but it was worth it, as those who have seen this wonderful spectacle will cheerfully testify.

Boston Morning Globe Aug. 15, 1915.

An interesting group at the Tremont Theatre on Tuesday evening of last week was made up of tourists from Richmond, Va., who were on their way up to the Maine coast for the Bunker. They enjoyed the [illegible] of "The Birth of a Nation" and were especially interested in the riding of the Ku Klux Klan. One of the gentlemen stopped on his way out of the theatre to express to business manager Fred Zweifel his appreciation of the realistic manner in which Southern localities had been reproduced upon the screen for the background of this film.

BOSTON MORNING GLOBE
AUG. 15, 1914

With the backing and support of the National Association for the Advancement of Colored People an opposition film to "The Birth of a Nation" is soon to make its appearance on the screen. It is written by Elaine Sterne and is called "Lincoln's Dream." This picture is intended as an answer to the Nation film, which, the negroes and their friends assert, is against their best interests and derogatory to their ideals and traditions. Among those who are interested in the new film are Oswald Villard and Rabbi Stephen Wise.

Boston Post Aug. 15 1915

Tremont Theatre

Boston will be sorry, indeed, to take its farewell of "The Birth of a Nation." Ever since last April this photo-play has held the local stage at the Tremont Theatre, and has packed the house to the doors. Much was expected of this work when it came to Boston from its first production in New York, but not half enough was said in advance concerning the merits of the work, and the stirring pictures of the war scenes created a sensation that amazed all.

War is thrilling at all times, and when a small army of participants started in to reproduce the most amazing period in American history, it was easy to see what a notable achievement would be accomplished. Everybody talked about "The Birth of a Nation," and the motion pictures of the mighty conflict between the North and South created a sensation that astounded the supporters of each side in the national conflict.

The most desperate features of the greatest struggle of the world's history were reproduced by means of the film, and the accessories of music and the like served to make vivid the moments that settled the destiny of the Blue and the Gray. The war time battles, the assassination of President Lincoln, the educational episodes of the reconstruction period, the madcap flashes of the riders of the Ku Klux Klan, all these served to make "The Birth of a Nation" an object lesson in American history of the utmost [illegible]

Boston American 8, 15, 15

Tremont Theatre. FF

"The Birth of a Nation" will start on the last week of its engagement in Boston at the Tremont Theatre tomorrow evening. Ever since the opening of the Summer this wonderful photo-play has held the stage at the Tremont and has attracted the attention of [illegible] in a manner never before [illegible]

Aug. 15, 19.

D. W. GRIFFITH
Manager and Producer of "The Birth of a Nation," at the Opera House, This Week.

Springfield Mor. Union Aug 15.

The war has taught us to think in terms of tens of thousands and up to millions and the movies are continuing the system. A news item quite casually announces that the New England rights for "The Birth of a Nation" have been sold for $50,000 and this despite the fact that a permit to show the Griffith picture in Springfield has been refused. When one thinks of the movies one thinks of 10-cent admissions and it seems that quite a good many dimes will have to be yanked from the rock-ribbed soil of New England to make up $50,000. But, bless you, "The Birth of a Nation" is none of these 10-cent exhibitions. As much as $2 is charged and collected in Boston for certain seats from which a spectator may see the stirring scenes in the film that was made from "The Clansman." From $2 the prices grow smaller, but they do not dwindle to the vanishing point in any part of the house. The news dispatch that tells of the sale says the picture will be shown in Worcester, New Bedford, Providence and other cities. A license has been granted in Providence. Mayor Stacy refused to license the picture because of the opposition that, starting in Boston, spread all over the State. Scenes that caused the opposition have been deleted and it is possible that another application for license may be made later with different results.

A. L. S. WOO[illegible]

Worcester (mass) Telegram 8,15,19.

It is reported that the New England rights to "The birth of a nation" have been sold, and that the picture will be shown in Worcester, Providence, New Bedford, and other cities at the close of the engagement at the Tremont theatre, Boston. This is the picture which excited a race riot in Boston, and which movie fans in Worcester have been clamoring to see. It is said that the purchase price is probably the largest ever paid for the New England rights to a single motion picture film.

Boston Globe 8,15,19.

Farewell to "The Birth of a Nation" at the Tremont

The Birth of a Nation will start upon its final week at the Tremont Theatre tomorrow. For 19 weeks the production has held the stage at the theatre and the remarkable pictures of the War of the Rebellion and of the Reconstruction period have served to crowd the house.

All the ensemble features of "The Birth of a Nation" are conspicuous for their artistic and dramatic elements and the incidental musical accompaniments have served to enhance the force of the entertainment. The arrangements are so complex for the harmonious presentation of this work that it cannot be given in many smaller places, therefore every [illegible] will be all that [illegible]

Boston Record Aug 15 1915.

"THE BIRTH OF A NATION" AT THE ORPHEUM

FF

Owing to the impossibility of obtaining two copies of the picture "The Birth of a Nation," at the same time, with all the accessories connected therewith, including a musical director, a drummer, three electricians and an operator, the management makes the announcement that the picture will be shown at the Orpheum theatre only, on the week of Aug. 23d. This production is such a large one and everything has been arranged with such perfect care to preserve all the effects made possible in the original production, that the staging of the affair at two theatres at one time has been found to be a larger undertaking than was at first supposed.

There are only five copies of this picture allotted to the New England territory, including the one which is now running in Boston at the Tremont theatre. The other copies will be run for the first time on the same day in New Bedford, Providence, Brockton and other cities yet to be selected. This change has necessitated a reconstruction of the hours at which the picture was to have been shown. The time that has been decided upon is 2 o'clock in the afternoon and 8 in the evening. The prices will range from 25 cents to $1. All of the $1, 75-cent and 50 cent seats will be reserved and will be on sale beginning Monday morning at The Orpheum theatre box office. There will also be engaged especially for this production an orchestra of 14 pieces in addition to the musical director and the drummer, who accompany the picture.

So much has been said and written about this famous picture that no further introduction seems necessary except that it will be the first time it has been shown anywhere at the prices mentioned above. It may also be truthfully said that the copy of the film to be shown here is not an old, full of "rain storms" that has been exhibited over and over again, and cut down, as is many times the case, but a brand new one. When a film has been run for two months or more it has decreased in length from 1000 feet to possibly 975, owing to the fact that portions of it have been cut out, a little at a time, to keep it in good condition. This is why figures apparently jump from one position to another very suddenly and unexpectedly. With a new film such defects never appear.

PROVIDENCE (R. I.) JOURNAL
AUG. 15, 1914

Ku-Klux Riders in "The Birth of a Nation" at the Opera House

BOSTON AMERICAN
AUG. 15, 1914

The Triangle Film Company, which is the big motion picture combination, including Griffith, Ince and Sennett, is said to be trying to secure for the $2 film a lease of the Hollis Street Theatre, the home of the highest type of drama, and the stopping place of the very greatest legitimate stars for the last quarter of a century.

The Triangle has already secured the Knickerbocker Theatre in New York and the Studebaker in Chicago, two of the most celebrated theatres in the country, and the chances are excellent that they will get hold of a good theatre here.

They expect to begin business early in September with three big films displaying Raymond Hitchcock, Douglas Fairbanks and Frank Keenan.

BOSTON HERALD
AUG. 15, 1914

ELF-LIKE FACE ON THE SCREEN IS ATTRACTIVE

Mae Marsh Who Plays the Little Pet Sister in "The Birth of a Nation," Has Host of Admirers.

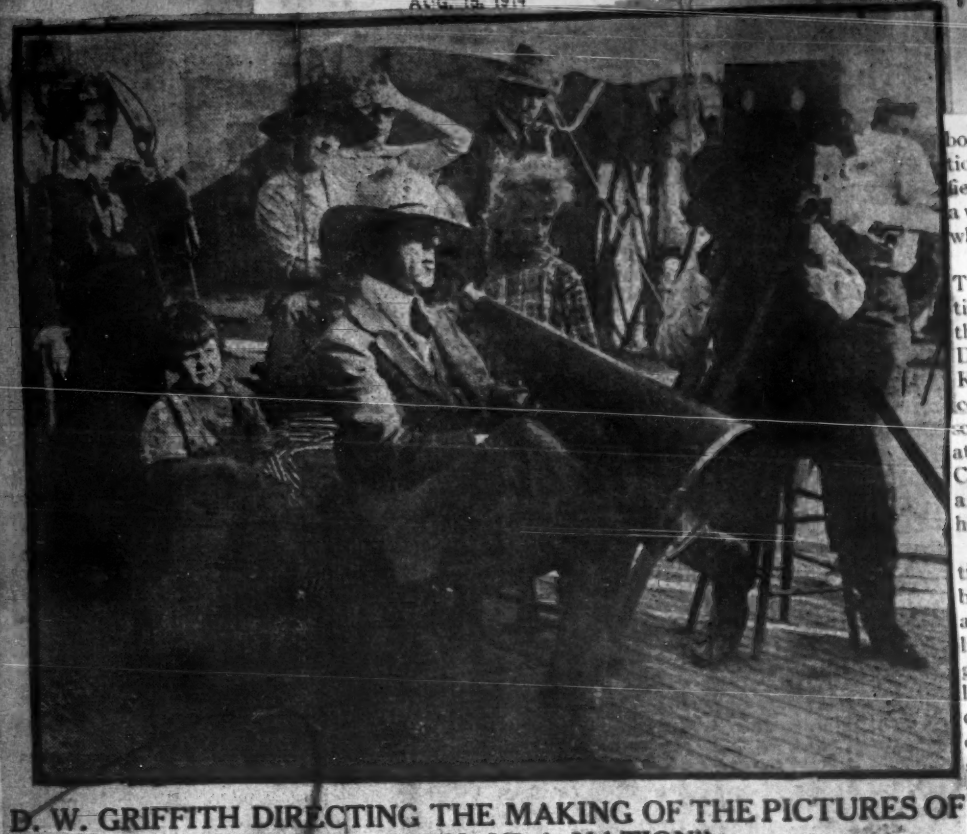
Mae Marsh.

Lovers of photo plays have their favorites among the actors. Mae Marsh, who plays Flora Cameron, the little pet sister in the southern household in "The Birth of a Nation" at the Tremont Theatre, by her successful appearance in many photo plays during her three years before the camera, has attracted a host of admirers who greet with pleasure the appearance of her elf-like face on the screen.

Miss Marsh has many bits [illegible] acting in the picture. Among the most delightful are the welcoming of her brother back from the war, the making of "Southern Ermine" with raw cotton and chimney black for the glad occasion; the scene in the cellar with her mother and sister when the guerilla troops raid the little town of Piedmont; the garden-making that follows the return from the war, and the pretty scene where she rains kisses on her brother Ben to console him for the temporary loss of his sweetheart Elsie.

There is always a touch of comedy or of pathos when Miss Marsh appears. Her expressive, everchanging, mood-adapting face is one of the most valuable in the whole list of film favorites. Lotts of other days, both in face [illegible] semblance and in her method [illegible]

PROVIDENCE (R. I.) EVE. TRIBUNE 726
AUG. 15, 1914



D. W. GRIFFITH DIRECTING THE MAKING OF THE PICTURES OF "THE BIRTH OF A NATION"

1. National Mag. Boston mag. August 15. 1915.

WITH all the cares and honors that have come into his life as President of the United States, Woodrow Wilson remains an author who loves his work. His republished book, "When a Man Comes to Himself," has attracted a great deal of attention because of the opinions expressed, and the appreciation of an unidentified millionaire philanthropist. The President in his literary work always has a winsome and attractive style that is reflected in public speeches and messages which might be called a Wilsonesque.

In it he refers to men who "find themselves" later in life than others. There are many paragraphs from the book that are interesting reading at this time. Quotations from the President's book are thrown on the screen in the presentation of the "Birth of a Nation," which is taken from Thomas Dixon, Jr.'s novel, "The Clansman." The play includes a story of the days of the Klux and reconstruction days in the South, upon which President Wilson commented in his earlier historical works. These excerpts are thrown on the screen to illustrate the picture. In the tiny library in the executive mansion at Washington are copies of his book and those of his predecessor and friend, Colonel Roosevelt. The last three Presidents have certainly contributed a liberal number of books to the library shelves of America, all dealing with historical data and public questions.

Some hold that in re-reading the books of men later promoted to high positions, they can discover the basis of this or that trend of thought or impulse, but they seem to think that in this book written by President Wilson years ago, "When a Man Comes to Himself," he may have changed his mind in the light of late events and experiences, so it would seem entirely unsafe to always gauge a man's views and impulses by what was written in earlier years.

love of alliteration and the tendency to use unique and unusual phrases characterized President Wilson's earlier work and traces still remain of Wilson characteristics. The scrawling essay of school days may make us wonder how we ever had such thoughts and ideas, but underneath it all is the marked tendency and drift of the mature mind.

President Wilson in earlier years loved the word "processes" and utilized it in his books and papers. "Processes" appears to be one of his pet words, and no writer can escape the charge of having favorites, no matter how much he may try to vitalize his vocabulary in galvanizing into life an old idea in phrasings and words that sound altogether novel.

BOSTON CHRISTIAN SCIENCE MON
AUG. 16, 1915

CHARTERS ARE ISSUED TO NEW CORPORATIONS

Certificates to Do Business Given by Masachusetts Commissioner to Companies Engaging in Wide Variety of Enterprises

Among the Massachusetts corporations to receive charters from the commissioner of corporations in the past week was the "Master Photoplay Company" of Boston, incorporated for the purpose of "exhibiting in the New England states the photoplay called "The Birth of a Nation." The incorporators are A. Morris Greenblatt, Colman Levin, Louis B. Mayer, and the authorized capital is $100,000.

NEW BEDFORD (Mass.) MERCURY
AUG. 16, 1915

"THE BIRTH OF A NATION."

Owing to the impossibility of securing at the present time two copies of the film "The Birth of a Nation," it has been found necessary to cancel the booking of the film at Thevein theatre. Now that the film is released for general use outside of the metropolitan centres, the country has been divided up into specified territory. All of New England is included in one district and five copies of the film has been allotted to it. One of these is still running in Boston, and will be in use there until after Sept. 1. This allows only four films for distribution all over New England at that time. They will be ready for exhibition on Aug. 23rd, and one of the other four copies will be sent to New Bedford. New Bedford will, therefore, have the opportunity of seeing the picture on the first day that it is released outside of Boston.

LINCOLN PARK.

Miss Florence Ackley's singing at Lincoln Park last week has been hugely enjoyed by her hosts of admirers and genuine interest will be manifested in the announcement that this talented operatic artiste has been re-engaged to sing in this week's show.

"Ting-a-ling" is a breezy musical show, featuring Billy Carlton in the

CLIPPING FROM
BOSTON (Mass.) JOURNAL
AUG. 15 1915.

Pen-Pictures of Walthall

And speaking of pen-pictures, here are two of Henry Walthall, the Little Colonel in "The Birth of a Nation," drawn by one of the photoplay scribes:

"The pose of the matinee idol is lacking. The clothes that mark the movie star on the crowded streets are lacking. One interested in analyzing passersby would pick him for a clerk of retiring disposition on his way to a noonday Bible meeting at the First Methodist Church. There is no air of distinction, real or assumed; no desire to attract attention. A modestly gray clad figure, slender, slightly below the average height of men, with unfashionable hat and shoes, the simple bronze button of the Spanish war veteran on the lapel—this is the Henry Walthall of the street.

"An alert, lithe figure which spells grace in every movement, topped by a shock of wavy black hair; wholly unobtrusive, yet missing no detail of what is transpiring; a poet with dreaming eyes transformed in the fraction of a second into a dashing swashbuckler, a defiant, sinned-against hero or jealous lover—or anything else the script calls for. This is the 'Wallie Walthall' of the studio—a lovable fellow 'off and on,' who has always a pleasant nod for the adoring extra girl and a kindly smile or handshake for the broken-down old fellow who has fled to the studio as a haven of refuge when the 'legit' has cast him aside."

Walthall's figure handicapped him on the stage, but his progress was rapid after D. W. Griffith induced him to enter the movies. The Little Colonel was one of his last efforts under Griffith's direction.

BOSTON TRANSCRIPT
AUG. 16, 1915

WOULD SPITE MAYOR CURLEY

Professor Allen W. Whaley Protests Address to Negroes Because of Film Vote

Professor Allen W. Whaley, lecturer on human rights, calls upon the Boston branch of the National Negro Business Men's League to rescind the invitation to Mayor Curley for an address of welcome at the convention which opens in Convention Hall, Wednesday morning. His appeal is based on the mayor's action with regard to "The Birth of a Nation."

"His action, throughout our long and bitter fight for justice, was for the destruction of our rights and the triumph of our defamers," Professor Whaley says of the mayor. "He tried to kill the bill in the Legislature, and, when defeated, trampled the rights of the negro people under foot, when he voted to keep in Boston that travesty on history, and slander of the people who have been wronged, robbed and outraged. To attempt to honor such a man, even if he be the President, would be cowardly. Mayor Curley, with those who invited him, should have the contempt and condemnation of the entire Afro-American race."

BOSTON JOURNAL
AUG. 17, 1915

"BIRTH OF A NATION" RUN ENDS SATURDAY

After enjoying a run which, at its conclusion, will have broken all records of the year in Boston, "The Birth of a Nation" entered yesterday its final week at the Tremont Theatre. This most elaborate and wonderful of film plays has been a revelation to all who have seen it. In "The Birth of a Nation," which is based upon Thomas Dixon's novel, "The Clansman," the genius of D. W. Griffith has brought close to the people of today the scenes of the Civil War and of the subsequent Reconstruction days. Interwoven with the turbulent and stirring scenes of the play are two charming love stories. The music which accompanies the spectacle is an additional source of pleasure and wins hearty applause. "The Birth of a Nation" is interpreted by a brilliant cast of film favorites, among them being Mae Marsh, Henry Walthall, Lillian Gish, Miriam Cooper, Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, George Seigmann, Joseph Henabery and others.

NEW BEDFORD (Mass.) TIMES
AUG. 17, 1915

"THE BIRTH OF A NATION."

The first day of the seat sale for "The Birth of a Nation," which opens its New Bedford engagement on Monday, Aug. 23, far exceeded all expectations. The box office which is located in Orpheum theatre office on the second floor was visited by a large number of people. Tickets can also be reserved by calling Bell telephone 1970. Box office open from 10 a. m. to 10 p. m.

This great offering is of unusual interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil war crisis, enlivened with delightful comedy and heightened by two charming love-romances of the Blue and the Gray.

The battle scenes are the greatest ever attempted by any producer, the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years ago. Daily matinees will be given during the entire engagement.

BOSTON MORNING GLOBE
AUG. 17, 1915

"Birth of a Nation" at the Tremont

"The Birth of a Nation" entered upon the last week of its lengthy stay at the Tremont Theatre.

As it wends its way from charming scenes of the old South, through the horrors of the war and of the disorder and rioting which followed, this wonderful picture makes a forcible appeal to the emotions, an appeal which is enhanced by the music which accompanies the spectacle.

The enthusiasm with which it has been received from the beginning of its engagement in this city shows no signs of abating, notwithstanding the fact that by the time it has terminated its stay the play will have enjoyed a run which has broken all records for the season in Boston.

BROCKTON (Mass.) TIMES
AUG. 16, 1915

THE BIRTH OF A NATION

The readiness with which some of our colored citizens spring to condemn the film play "The Birth of a Nation," while at the same time admitting they have never witnessed an exhibition of it, is somewhat surprising. What there is to the play which need cause them to protest would puzzle any person who has seen it. Unquestionably there are scenes in it which show the negroes of the reconstruction period in a decidedly unfavorable light, but it should not be overlooked the persons shown represent those of an earlier day and past history, while certain types of whites are shown in a manner even more unfavorable than that in which the negroes appear. In producing the play there has been an effort made to counteract whatever race feeling might be aroused in the minds of the thoughtless or irresponsible by showing a series of pictures which illustrate the remarkable advance made by the colored people since the days in question. These later pictures are not mere character representations, but are motion pictures of actually existing conditions in various parts of the south, pictures which are well calculated to surprise the audience by showing so clearly the progress of our colored citizens. It would indeed be a shame if a photo play of so stupendous a nature and one of such real historical interest as "The Birth of a Nation" should be barred from Brockton for no better reason than that which has been suggested.

BOSTON POST
AUG. 17, 1915

Tremont Theatre

With the longest engagement of the season to its credit, "The Birth of a Nation," D. W. Griffith's wonderful film play of Civil war days, began yesterday its farewell week in Boston. The Tremont Theatre, upon whose stage the stirring and spectacular events of the story are unfolded, has been the scene of much enthusiasm throughout the engagement. As one thrilling picture follows another the critical period in the nation's life is brought close to the spectators as written history could never bring it. For the time being one lives the exciting life of that day and follows with friendly interest the romances which are entwined with the more stirring scenes. One of the distinctions of the production is the incidental music, which is particularly fine, and is responsible in a great degree for the emotional effect which the play has upon the audiences. The wild, weird strain which invariably heralds the coming of the Ku Klux Klan, the touching melodies of "In the Gloaming," "My Old Kentucky Home" and others of the matchless old songs put the auditors in a most receptive mood for the scenes which accompany them. The cast includes Mae Marsh, Henry Walthall, Lillian Gish, Miriam Cooper, Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, George Seigmann, Joseph Henabery and others.

BOSTON TRAVELER
AUG. 17, 1915

"Birth of a Nation"

When the longest engagement of the season to its credit, "The Birth of a Nation," D. W. Griffith's film play of civil war days, began yesterday its farewell week in Boston. The Tremont Theatre has been the scene of much enthusiasm throughout the engagement. For the time being, one lives the exciting life of that day, and follows with friendly interest the romances which are entwined with the more stirring scenes. One of the distinctions of the production is the incidental music, which is particularly fine, and is responsible in a great degree for the emotional effect which the play has upon the audiences.

BROCKTON (Mass.) TIMES
AUG. 16, 1915

There were several addresses by army workers, Adj. James Bowring of Fall River presiding.

WILL SEE PHOTO-PLAY

Rev. S. D. Turner Will Attend Birth of a Nation Production.

Rev. S. D. Turner, the pastor, conducted services Sunday at the Lincoln Congregational church, taking "Highway Religion" for the subject of his evening sermon. No special mention was made of "The Birth of a Nation," which it is planned to present in this city and the presentation of which Mr. Turner and other colored citizens have protested on the ground of gross misrepresentation of the colored race.

Wednesday Mr. Turner plans to witness the photo-play in Boston. He will attend the annual session of the National Negro Business Men's league, of which Booker T. Washington is president, in Boston Wednesday, Thursday and Friday.

NEW BEDFORD (Mass.) TIMES
AUG. 16, 1915

"THE BIRTH OF A NATION."

Owing to the impossibility of securing at the present time two copies of the film "The Birth of a Nation," it has been found necessary to cancel the booking of the film at Thevien theatre. Now that the film is released for general use outside of the metropolitan centres, the country has been divided up into specified territory. All of New England is included in one district and five copies of the film has been allotted to it. One of these is still running in Boston, and will be in use there until after Sept. 1. This allows only four films for distribution all over New England at that time. They will be ready for exhibition on Aug. 23, and one of the other four copies will be sent to New Bedford. New Bedford will, therefore, have the opportunity of seeing the picture on the first day that it is released outside of Boston.

BOSTON HERALD
AUG. 17, 1915

TREMONT THEATRE

[illegible]'s performance started "The Birth of a Nation" on the final week of its engagement at the Tremont Theatre. Notwithstanding its prolonged stay in this city, the magnificent spectacle continues to draw enthusiastic crowds. Among those who posed for the characters in the play are Mae Marsh, Henry Walthall, Lillian Gish, Miriam Cooper, Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, George Seigmann, Joseph Henabery, and many others.

BROCKTON (Mass.) TIMES
AUG. 17, 1915

When "The Birth of a Nation" presented at Hathaway's theatre will be produced in the same gorgeous manner that characterized its [illegible] York and Boston engagements. A special stage setting will be erected after the idea of a mammoth [illegible] box, such as is used to display [illegible] oil paintings, bringing out every detail of the subject. The theater will be decorated to correspond with the [illegible] act times that the production represents. A greatly enlarged orchestra will interpret the special music written for it. Produced at its actual cost of hundreds of thousands of dollars with a cast of 18,000 men, women and children and 3000 horses and requiring over two years to complete, "The Birth of a Nation" stands

PROVIDENCE (R. I.) JOURNAL
AUG. 17, 1915

Providence Opera House.

"The Birth of a Nation," the sensational and spectacular Griffith photoplay of the Civil War period, in 12 parts, was given its initial showing in the Providence Opera House last night before a large audience. It will run indefinitely.

Based on the book, "The Clansman," the photoplay breathes the spirit of that well-known work. The two great outstanding features of it are its controversial spirit and the splendor and magnificence of its production. Taken as a whole it is the most tremendous offering since "Cabiria" and in some respects may be truly classed above the great Kleine feature.

From the technical viewpoint it may be placed on a pedestal by itself. The appeal is far reaching and there never has been a picture offered probably to the American public that can approach the "swing" of its powerful "pull" or the sometimes almost uncanny reproductions of historical scenes.

The greatness of the film is in its spectacular points and the historical reproductions, yet so clearly defined is the drama and so carefully presented that it grips the audience hard.

In the production of the picture Mr. Griffith took over 200,000 feet of film to obtain the 12,000 feet of finished product. As a consequence much cutting and assembling is necessary. In this a producer may make or break any production, but with the great amount of such work necessary to put this picture on the market, the keen observer could not detect the spoilation of even the shortest flash, cut back or scene.

The cast which interprets the great play includes:

Col. Ben Cameron.....Henry Walthall
Margaret Cameron, the elder sister.....
.....Miriam Cooper
Flora, the pet sister.....Mae Marsh
Mrs. Cameron.....Josephine Crowell
Dr. Cameron.....Spottiswoode Aitken
Hon. Austin Stoneman, leader of the House.....
.....Ralph Lewis
Elsie, his daughter.....Lillian Gish
Silas Lynch, mulatto Lieutenant Governor.....
.....George Beisgmann
Gus, a renegade negro.....Walter Long
Abraham Lincoln.....Joseph Henabery

As history the picture sets the North right concerning some phases of the activities in the South in carpet bagging days after the war. Historically, also, the play reconstructs for the visual senses of the scenes of 50 years ago. The surrender of Lee at Appomatox, the assassination of Lincoln, Sherman's march to the sea, the burning of Atlanta move upon the screen as they never moved in print. And in so far as they surpass the written word, they justify the producer who declared after it had been assembled that he had tried to do a little something different.

Nor are the war spectacles the only impressive spectacular features. Two of the most wonderful pictures ever shown on the screen are Lincoln signing the first call for volunteers and the surrender of Lee. The assassination of the President is shown in full detail, and as the climax came in the great historical episode a gasp could be heard to run through the audience.

The impressiveness of the picture is also heightened by the presentation of the Ku-Klux Klan's riding and their invasion of the black's domain. The weird and mystical garb of these defenders of "Aryan race diplomacy" gave the director splendid opportunities, which he utilized to the fullest.

When these "Crusaders of the South" are seen mounted on superb horses, dashing furiously through field and forest and river to rescue innocent maidens or to punish "wicked Africans" the audience did not fail to respond with an liberal applause as during the wonderful battle scenes of the first section. The photography of the picture is exceptionally fine, the unusual sharpness being brought out.

While too much cannot be said of the directing, the choice of scenery and the story itself, the acting is such as might be expected with a director of the type and power of Griffith.

Mr. Walthall's performance is particularly fine. The parts of Stoneman and Silas Lynch were well taken care of, while Lillian Gish as Elsie Stoneman and Mae Marsh, as Flora Cameron, were all that could be expected of these artists.

An orchestra of 25 musicians, most of them from Boston, played music especially composed, while a corp of assistants on the stage furnished the noises necessary to add to the realism of the scenes.

Briefly summed up, the picture as a whole is tremendous, the story is gripping, the photography superb, the support of the star, Mr. Walthall, excellent, the detail perfect and staging splendid.

HAVERHILL (Mass.) GAZETTE
AUG. 17, 1915

"Birth of a Nation" Slated at Colonial Labor Day Week

Everybody who has ever heard of the myriad Southern "Cunnell's" or who has chanced to see a Kentucky, thoroughbred, who loves the blue grass region, the tales of the Kentucky mountains and the delight that follows the quaffing of a fragrant mint julep mixed in true style of the Southland, will await with intense interest the appearance of "The Birth of a Nation," one of the most famous moving pictures ever shown, which comes to the Colonial theatre in this city for a week beginning Labor day, Sept. 4.

All the scenes made famous in Dixons' story will be brought to life vividly, and instead of the tango and grizzly bear and an accompaniment of diaphanous gowns, Haverhill's theatregoers will be regaled by dainty hoop skirts, stately curtseys, and the atmosphere of that south which has its touch of romance and pathos of those days "befoah de war." All have heard of "The Birth of the Nation". Its magnificense and true to life portrayal has been spread broadcast. In securing the picture the Colonial theatre management have shown a remarkably progressive spirit.

FITCHBURG (Mass.) SENTINEL
AUG. 17, 1915

N. E. RIGHTS TO BIRTH OF NATION

Syndicate Buys Privilege to Show Famous Motion Picture Film For $32,000

It was reported in Boston, Saturday, that $32,000 had been paid by a small syndicate for the New England rights to the "Birth of a Nation," which is to be shown in a few of the larger cities of this section during the early fall. The sum, if the report is true, is probably the largest amount ever paid for the New England rights of a single motion picture film but the wonderful record of the picture in New York and Boston gives it a value far above that of the ordinary or average picture.

The purchasers of the film are said to consist of Coleman Levin and William Mann of Boston, Samuel D. Kerr of Salem and Lewis B. Meyer of Haverhill. While they have already secured the right to present the pictures they do not control the Boston rights until after Saturday, when the "Birth of a Nation" will close its engagement at the Tremont theater in Boston. It is also said that the purchasers have already been offered $35,000 for their right. While the deal securing the wonderful pictures is too recent to learn all the bookings scheduled it is understood that Providence, Worcester, New Bedford, Salem, Haverhill, Springfield and Fitchburg are being considered.

Permits to show the picture have already been issued in Providence and the widely advertised production will shortly be presented in the Rhode Island city. It is not believed that the purchasers will have any difficulty in presenting the picture throughout New England, as the various hearings, investigations, court decisions and other legal steps which marked its presentation in Boston are considered sufficient to warrant the promoters in planning a New England wide exhibition of the wonderful attraction. It is without question the biggest thing in a motion picture way that has ever been produced and its appearance should prove an event wherever it is shown.

The "Birth of a Nation" was shown in New York and Boston with a top price of $2 per seat. It is hardly feasible to expect the smaller cities to contribute that amount of money to see it and it is understood the promoters have adopted a lower scale of prices which will place the production within the reach of all and still enable them to present the wonderful spectacle exactly the same as in Boston and New York.

CLIPBURG
M
Date .....

RARE PHOTO SPECTACLE.

Gorgeous Dress for "Birth of a Nation" at the Colonial

"The Birth of a Nation" is coming to Haverhill. [illegible] joyous news to thousands of local people who have heard so much about this greatest of all film spectacles which has been showing for such a long run at the Tremont theatre, Boston, and at prices hitherto unheard of for a motion picture production. The Colonial theatre with its usual foresight and at an enormous expense has secured for its patrons the rights for the presentation of D. W. Griffith's gigantic spectacle. Produced at an original cost of over $500,000, with a cast of 18,000 men, women and children and 3000 horses, and requiring over two years to complete "The Birth of a Nation" stands pre-eminent. When this remarkable spectacle is presented at the Colonial theatre it will be produced in the same gorgeous manner that characterized its Boston and New York engagements. The theatre will be decorated to correspond with the exact times that the production represents and a greatly enlarged orchestra of solo musicians will interpret the special music that was written for it.

BOSTON TRANSCRIPT
AUG. 17, 1915

PICTURES AND MUSIC

Tremont—Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the South and a woman of the North. Music accompanies the whole spectacle. The final week.

BOSTON AMERICAN
AUG. 17, 1915

Tremont Theatre.

The last week of "The Birth of a Nation" is announced and there is a tremendous rush on the part of those who put off seeing it until the last minute. The picture has broken all records in Boston for number of performances.

NEW BEDFORD (Mass.) MERCURY
AUG. 17, 1915

"THE BIRTH OF A NATION."

The first day of the seat sale for "The Birth of a Nation," which opens its New Bedford engagement on Monday Aug. 23rd, far exceeded all expectations. The box office which is located in Orpheum theatre office on the second floor was visited by a large number of people. Tickets can also be reserved by telephone, by calling Bell telephone 2970. Box office open from 10 a. m. to 10 p. m.

This great offering is of unusual interest to all Americans, for it unites pictorial spectacle, music and effects into a thrilling drama of the Civil War crisis, enlivened with delightful comedy and heightened by two charming love-romances of the Blue and the Gray.

The battle scenes are the greatest ever attempted by any director, the Ku Klux "rides" retain their old potency to stir the blood, whilst it is difficult to keep the feet from dancing to the catchy tunes of fifty years agone. Daily matinees will be given during the entire engagement.

BOSTON RECORD
AUG. 17, 1915

Tremont Theatre

After enjoying a run which, at its conclusion, will have broken all records of the present season in Boston, "The Birth of a Nation" entered yesterday upon its final week at the Tremont Theatre. This most elaborate and wonderful of film plays has been a revelation to all who have seen it, and the audiences sit breathless with interest throughout its three hours of varied entertainment.

From the beginning of the astonishingly successful engagement of this extraordinary play, the Tremont Theatre has been filled to its capacity. There has been no lessening of interest aroused, and now, when the engagement is drawing to a close, it would seem, judging by the crowds at every performance, that everybody is determined to see the wonderful picture at least once again. "The Birth of a Nation" is interpreted by a brilliant cast of film favorites.

BOSTON CHRISTIAN SCIENCE MONITOR
AUG. 18, 1915

AMERICAN THEATER NOTES

"The Birth of a Nation" has extended its run in Boston until Sept. 4. It has now been given in Boston 223 times to a total of 385,000 persons.

BROCKTON (Mass.) TIMES
AUG. 18, 1915

SAW FIRST PRODUCTION

F. D. Rowe Says Modified Photo-Play Is Not Objectionable.

In connection with the protest being made by colored residents of Brockton against presentation of "The Birth of a Nation" week after next at the Hathaway theater, Councilman Fred D. Rowe today said he saw a presentation of the play in New York in its original form when protest was made to Mayor Mitchel against its production there.

The councilman says he was present in city hall in New York when the protest was made and was refused by Mayor Mitchel. He states the presentation there caused little stir. The objectionable features, he says, have been eliminated from the photo-play and, declares its presentation here should not be objectionable, in his opinion.

BOSTON JOURNAL
AUG. 18, 1915

"BIRTH OF A NATION" TO STAY TILL SEPT. 4

Yesterday it was decided to keep "The Birth of a Nation" at the Tremont Theatre two weeks longer, until Saturday, Sept. 4, owing to the extraordinary demand for seats. Sold-out houses have been the rule ever since it was announced that the end of the run was near. The famous photoplay cannot remain beyond Sept. 4, for on the following Monday, Labor day, the new season will open at the Tremont, with "The Song of Songs" as the attraction.

"The Birth of a Nation" will have broken all records for consecutive performances in Boston before it leaves town. Some dramatic productions have stayed longer, but the daily matinee has already brought the total number of presentations up to 224, which equals the record of "Under Cover."

BROCKTON (Mass.) TIMES
AUG. 18, 1915

FIVE FILMS OF BIRTH OF NATION

Mayor to Have Private View Monday Morning.

The sale of seats for "The Birth of a Nation" will commence Thursday morning at 10 at Hathaway's theater, where the engagement begins Monday. A notice in the Boston papers today that the production at the Tremont theater in Boston would be continued until Saturday, Sept. 4, caused many inquiries and doubts concerning the show in Brockton. The demand for the continuance of the picture has been known to the Boston management ever since the termination of the engagement was made known, and operations were put in effect so the show could be continued in Boston and shown to out of town patrons also. Four new films have been made for use in New England outside of Boston and the one which will be produced at Hathaway's theater next week is a totally new one that will be run off in this city for the first time. The new films, of which one will be shown here, are precisely as the picture is portrayed in Boston, with the scenes to which objection was raised eliminated.

The fact the Boston production is continued will not depreciate the merit of the screen to be given here, according to Manager J. J. Cahill, who was interviewed today while he was at the the United Booking office in Boston. Young ladies in the costumes of the civil war period will be in the front of the house and programs will be handed out with a curtesy, as is done in Boston. A leader of the orchestra accompanies the picture and there is a large body of musicians employed. Mr. Cahill said today he would consult the leader of the orchestra in Boston tomorrow and would then communicate with the president of the Musicians' union here, as all Brockton men who are capable of playing the special music composed for this piece will be given a preference in the augmented orchestra. It is expected Mayor Burbank will have a private view of the film Monday morning.

NEW BEDFORD (Mass.) MERCURY
AUG. 18, 1915

"THE BIRTH OF A NATION."

The second day's sale of seats for "The Birth of a Nation," which comes to the Orpheum theatre for the week of Aug. 23rd, has been in every way satisfactory. There has been a steady demand for the higher priced seats. The night prices are $1, 75, 50, and 25 cents; the matinee prices are 50, 35 and 25 cents, thereby placing the scale of prices within the reach of everyone. The box office is open from 10 a. m. to 10 p. m. Tickets can also be reserved by Bell telephone, 2790.

The filmed spectacle of "The Birth of a Nation" is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history. Super-added to history is a delightful love romance of the north and south, whilst the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quite humor and keen eye for the slightest significant detail. There are said to be no less than 200,000 details in the picture.

BOSTON AMERICAN
AUG. 18, 1915

Extra Fortnight for 'Birth of a Nation'

"The Birth of a Nation" has secured an extra fortnight for its Boston engagement at the Tremont Theatre, and will not be compelled to leave that house next Saturday night, as had been originally intended. It was seen thousands would be disappointed by the closing of the engagement with this week. After negotiations between Boston and New York by long distance telephone, an extra fortnight was arranged for.

BOSTON (Mass.) JOURNAL

"The Birth of a Nation," which is about to depart from the Tremont, will probably be the last $2 picture show Boston will see for many a moon. The new Triangle Company—which includes Griffith, Sennett and Thomas Ince, all brilliant directors—announces that it will have $2 houses [illegible]
and Cohan's [illegible]

BOSTON HERALD
AUG. 18, 1915

TWO SCENES DELETED FROM "BIRTH OF NATION"

ATLANTIC CITY, [illegible] Negro opposition to certain scenes in the photo-play, "The Birth of a Nation," showing here at the New Nixon Theatre, has been successful. After conferring today with pastors of the four largest Negro congregations of the resort, Samuel Nixon, lessee of the playhouse, agreed to delete the scene in which "Gus the renegade" drives a white maiden to death and the one in which "Lynch," the Negro Lieutenant-Governor, tries forcibly to marry his benefactor's daughter.

The pastors are understood to have mentioned the lynching of Leo M. Frank at the interview.

"What stronger argument could we have at this time than the terrible thing which happened in Georgia?" said the Rev. E. M. Clark of Jericho Presbyterian Church. "These same people lynch our people in southland on the flimsiest evidence."

NEW BEDFORD (Mass.) TIMES
AUG. 18, 1915

"THE BIRTH OF A NATION."

The second day's sale of seats for "The Birth of a Nation," which comes to the Orpheum theatre for the week of Aug. 23, has been in every way satisfactory. There has been a steady demand for the higher priced seats. The evening prices are $1, 75, 50 and 25 cents; the matinee prices are 50, 35 and 25 cents, thereby placing the scale of prices within the reach of everyone. The box office is open from 10 a. m. to 10 p. m. Tickets can also be reserved by Bell telephone, 2790.

The filmed spectacle of "The Birth of a Nation" is not a feature in the ordinary sense, but a mighty panorama and pictorial exposition of the most vital points of American history. Super-added to history is a delightful love romance of the north and south, whilst the whole is lit up and made fascinating by Mr. Griffith's remarkable gift of quite humor and keen eye for the slightest significant detail. There are said to be no less than 200,000 details in the picture.

BOSTON MORNING GLOBE
AUG. 18, 1915

"BIRTH OF A NATION."

Because of the Great Popularity of the Famous Spectacle It Will Remain at the Tremont Until Sept 4.

Nineteen weeks of "The Birth of a Nation" at the Tremont Theatre has broken all Summer records of the Boston playhouses, but it has failed to satisfy the demands for seats to witness D. W. Griffith's spectacle of reconstruction days. Announcements that the engagement would end Saturday night brought an avalanche of orders for the remaining performances and it became evident yesterday that only by an extension of the engagement could all the orders be filled. It has been decided, therefore, to extend the run until Saturday, Sept 4.

The two weeks' extension means that all existing records of Boston theatres for consecutive performances and gross receipts will be equaled, if not broken, by the Griffith masterpiece. Considering that "Under Cover," "The Man from Home," "A Pair of Sixes" and other attractions that have enjoyed extended runs were presented during the regular theatrical season, the phenomenal success of "The Birth of a Nation" can be better appreciated. Straight through the Summer the big spectacle has been shown twice daily to large audiences, although the beaches and near by resorts offered strong counter attractions.

Although the attendance figures show that one-half of Boston's entire population has witnessed the spectacle capacity business is expected for the remaining performances. The cities and towns throughout New England are sending many visitors to the Tremont because it is realized that only in a theatre of such size and equipment can this mighty picture-play with its thousands of people and horses be seen at its best. The orchestra, consisting of 40 musicians, will be retained for the rest of the run.

BOSTON HERALD
AUG. 18, 1915

"THE BIRTH OF A NATION" ENGAGEMENT IS EXTENDED

The photoplay "The Birth of a Nation" will continue at the Tremont Theatre until Saturday, Sept. 4. The managers planned to remove the Griffith spectacle at the end of the present week, but the continued demand for tickets caused them to extend the engagement into next month. Other plays booked to open Labor Day, Sept. 6, and in the weeks that follow, preclude a further extension of time.

The photoplay had its 224th performance in Boston last night. This surpasses the records of all other theatrical entertainments ever given in the city. More than 385,000 persons have seen the production since it came to the Tremont Theatre.

HAVERHILL (Mass.) GAZETTE
AUG. 18, 1915

FILM IS PROPER.

Mayor Bartlett Sees Birth of a Nation in Boston and Approves

In view of the great amount of talk that has followed the exhibition of the pictures, "The Birth of a Nation," and the criticism which has arisen in some places against the production, Mayor Bartlett went to Boston last Saturday and witnessed the films to see if there should be any reason why the city authorities should object to an exhibition in this city.

One of the local theatres has arranged for the presentation of the pictures Labor day week, and there will be no objection on the part of the chief executive to the pictures being shown.

MANCHESTER (Mass.) BREEZE
AUG. 13, 1915

The "Birth Of a Nation" is a wonderful show, and I sat from 8.10, with 8 minutes intermission, till 10.55. The interest, the enthralled with the wonder of it all, and I pathos and the patriotism came straight at me, and I forgot the theatre, and—myself, and lived through the times of the Civil War. I met Lincoln, Grant and Lee, I went through the Reconstruction Period, I rode with the Klu Klux Klan. I thought their thoughts, I sorrowed with their sorrows, and joyed with them in their joys. With them I cursed the horrible mad hellishness of war, and—forgot that it cost me two dollars and 75 cents, which was not the least wonderful thing either.

BROCKTON (Mass.) TIMES
AUG. 19, 1915

STILL OPPOSES BIRTH OF NATION

Rev. S. D. Turner Sees Photo-Play in Boston.

Rev. S. D. Turner of 476 Crescent street, pastor of the Lincoln Congregational church and one of the leaders of the opposition raised to the presentation in this city of the photo-play, "The Birth of a Nation," witnessed the presentation of this photo-play in Boston Wednesday evening.

While Mr. Turner does not wish to give a lengthy statement at present, he says, after seeing the production he is more opposed than ever to its presentation in this city. Mr. Turner said to The Times today:

"I was far from favorably impressed with 'The Birth of a Nation,' and still feel its presentation never should be allowed in Brockton. When I make this statement I am looking at the question not only from the standpoint of the colored man but from the strictly moral standpoint of man. All people, especially Christian people, it seems to me, should not allow anything that interferes with the moral advancement which we all desire to be given such exploitation in public."

NEW BEDFORD (Mass.) STANDARD
AUG. 19, 1915

All three of the Providence papers where the first performance of "The Birth of a Nation" was given on Monday [illegible] in the highest terms of it. All uniting in saying that there is nothing in the picture which should give offense to any race of people, and a great deal that is historical and of the greatest interest. There has been a steady demand for seats for "The Birth of a Nation" which comes to the Orpheum theatre for the entire week of Aug. 23d. Matinees will be held daily at 2 p. m. for which the prices have been fixed at 50, 35 and 25 cents, while prices for the night performances have been fixed at $1, 75, 50 and 25 cents. The box office will be open from 10 a. m. to 10 p. m. Seats may also be reserved by calling Bell telephone 2790.

LOWELL (Mass.) COUR.-CITIZEN
AUG. 19, 1915

"THE BIRTH OF A NATION."

So strong is the demand for seats for "The Birth of a Nation," the big Griffith spectacle now in its 19th week at the Tremont Theatre, Boston, that its engagement has been extended to Saturday, Sept. 4. The original plan was to close next Saturday night, but the announcement brought such an avalanche of seat orders that it became apparent at once that many would be disappointed. It was then arranged to remain at the Tremont—Boston's coolest theatre—until the Saturday before Labor day, when the spectacle will give way to another attraction.

Unauthorized announcements have been made as to the probability of "The Birth of a Nation," with its 18,000 people, 3000 horses and countless other wonders being exhibited in the smaller New England towns, but it should be borne in mind that only in a very large, thoroughly equipped theatre like the Tremont can a spectacle of this calibre be adequately presented. The Symphony orchestra of 40 pieces and the great force of supernumeraries and mechanics who have been employed in the Tremont Theatre production would almost fill the orchestra floor of the ordinary playhouse.

Daily matinees are given at 2.10 and the evening performances begin at 8.10.

BROCKTON (Mass.) TIMES
AUG. 19, 1915

The screen actors in "The Birth of a Nation" are people who have [illegible] such an amount of fame that to mention them is to speak of some one familiar. Mae Marsh is one of the young women who have an important part, and as she meets a tragic death the girlishness of the character that is always attached to her is work that stands out. Henry Walthall, the hero, moves through the scenes with a manly uprightness that one cannot help admiring. Miriam Cooper is a Cameron sister to Mae Marsh and Mr. Walthall in character and Lillian Gish is a northerner and the heroine. She is one of the sweetest girls ever used in a movie and her acting has the charm one might expect. Robert Harron has the part of an irrepressible younger son who dies on the field of battle and one of the most touching incidents is his service with the north, meeting on the field of battle a young friend from the south, and the happy moment he has as he crawls over to the southerner and throws his arms about him before he dies. The much talked of character of Hon. Austin Stoneham is taken by Ralph Lewis.

MAE MARSH

FALL RIVER (Mass.) NEWS
AUG. 19, 1915

"THE BIRTH OF A NATION."

Felix Wendelschaefer, manager of the Providence Opera House, has secured for the patrons of that theater, the rights for the first presentation in Providence of D. W. Griffith's gigantic screen spectacle, "The Birth of a Nation." This wonderful production has caused more newspaper comment than any other film production ever presented, describing as it does "The Birth of a Nation," of our own nation, and carrying it through the troublesome, hazardous times of the Civil war, and the causes of hostility between the North and South. Founded as it is on the great dramatic story and play, "The Clansman," D. W. Griffiths has taken advantage of the many tense dramatic situations, and has interwoven a beautiful love story between the scenes of war and strife for supremacy.

NEW BEDFORD (Mass.) MERCURY
AUG. 19, 1915

"THE BIRTH OF A NATION."

"The Birth of a Nation," which began its engagement at the Providence Opera house last Monday, and which comes to the Orpheum theatre next Monday, achieved a big success, according to the Evening Bulletin of Tuesday. In its review of the performance, it spoke in part as follows:

"The Birth of a Nation," the photo play presented by D. W. Griffith, which is founded upon the novel, "The Clansman," by Thomas Dixon, is the attraction this week at the Providence Opera house, and there will be widespread interest in its production because of the opposition that has been made to it here and elsewhere by representatives of the colored people. As shown last night the pictures offer nothing in film form which the most sensitive members of the Negro race can reasonably take offense. The pictures were witnessed by the large audience with no exhibition of feeling antagonistic to north or south, white or black, and it is difficult to imagine how any feeling along those lines could be aroused.

WALTHAM (Mass.) FREE PRESS
AUG. 19, 1915

THE BIRTH OF A NATION

Engagement Extended at the Tremont Theatre

So strong is the demand for seats for "The Birth of a Nation," the big Griffith spectacle now in its nineteenth week at the Tremont Theatre, Boston, that its engagement has been extended to Saturday, Sept. 4. The original plan was to close next Saturday night but the announcement brought such an avalanche of seat orders that it became apparent at once that many would be disappointed. It was then arranged to remain at the Tremont until the Saturday before Labor Day, when the spectacle will give way to another attraction.

Unauthorized announcements have been made as to the probability of "The Birth of a Nation," with its 18,000 people, 3,000 horses and countless other wonders being exhibited in the smaller New England towns but it should be borne in mind that only a very large, thoroughly equipped theatre like the Tremont can a spectacle of this calibre be adequately presented. The symphony orchestra of forty pieces and the great force of supernumeraries and mechanics who have been employed in the Tremont Theatre production would almost fill the orchestra floor of the ordinary playhouse.

Daily matinees are given at 2.10 and the evening performances begin at 8.10.

MAY PRESENT "BIRTH OF A NATION" FILM HERE

Recreation Board Has Under Advisability Allowance of the Famous Picture in This City; Adverse Action is not Probable.

Arrangements are being made by the management of one of the local picture houses for the presentation of "The Birth of a Nation" while the Board of Recreation has under advisability the matter of allowing the presentation, or taking prohibitory action.

The picture play has been the object of contention in several cities, although its presentation has been allowed.

The colored people of Boston raised strong protest against the play here, though it is now being shown at the Tremont Theatre in Boston. The objection was at first to the entire play but it was afterwards modified and play is now presented without the objectionable scene eliminated.

The Recreation Board, or Supt. Hurley have taken no action in the matter as the play has not been definitely listed, and it is not probable that the presentation here will be prohibited.

FALL RIVER (Mass.) HERALD
AUG. 20, 1915

PROVIDENCE OPERA HOUSE

The remarkable photo-play "The Birth of a Nation" opens with a peaceful picture of the South in the ante-bellum days. Here the love story which runs through the plot is formulated, but is frequently interrupted by the exciting episode incident to the outbreak of the conflict. Then follows a series of pictures showing actual engagements with all the horrors of war. The second half of the photo-play represents the South when it is under the regime of the so-called carpet-baggers and the lawless actions of the colored people who had forgotten the wrongs heaped upon them during the days of slavery. The formation of the Ku-Klux Clan for the protection of the white residents is one of the scenes never to be forgotten. The play opened at the Providence Opera House last Monday and has been playing to capacity audiences. It will be continued indefinitely.

NEW BEDFORD (Mass.) TIMES
AUG. 19, 1915

"THE BIRTH OF A NATION."

"The Birth of a Nation," which began its engagement at the Providence Opera house last Monday, and which comes to the Orpheum theatre next Monday, achieved a big success, according to the Evening Bulletin of Tuesday. In its review of the performance, it spoke in part as follows:

"The Birth of a Nation," the photo-play presented by D. W. Griffith, which is founded upon the novel, "The Clansman," by Thomas Dixon, is the attraction this week at the Providence Opera house, and there will be widespread interest in its production because of the opposition that has been made to it here and elsewhere by representatives of the colored people. As shown last night the pictures offer nothing in film form with which the most sensitive members of the Negro race can reasonably take offense. The pictures were witnessed by the large audience with no exhibition of feeling antagonistic to north or south, white or black, and it is difficult to imagine how any feeling along those lines could be aroused.

BROCKTON (Mass.) ENTERPRISE
AUG. 20, 1915

"Birth of a Nation" Ticket Sale Large

The Hathaway Theatre Box Office Is a Busy Place.

Tickets for "The Birth of a Nation," at the Hathaway Theatre went on sale yesterday and the ticket office was one of the busiest spots in Brockton. There was a long line waiting for the box office to open at 10 o'clock, and there was no cessation up to 12:30. The advance sale was for the entire week, and many were sold for the last half of the week as well as for the opening performance on Monday.

Painters have been at work at the theatre for the past week, and will have completed their work before Saturday night. The interior of the theatre has been thoroughly renovated.

BROCKTON (Mass.) TIMES
AUG. 20, 1915

MAYOR APPROVES BIRTH OF NATIO

Sees Film in Boston; Pictu Will Be Shown Here.

"The Birth of a Nation" will [illegible] shown in Brockton. Mayor Burbe today said, after witnessing presen tion of the photo-play at the Trem theater in Boston, that in his opi there is nothing objectionable in scenes depicted. He communic with the management of the Hatha theater a private exhibition of the will not be required by him.

The mayor was present at the n nee presentation in Boston Thur afternoon, and today expressed prise objection should be raised to movie. He believes a large propor of the people of Brockton desire see the play, and declared he does believe a wrong impression will be g ed by the public. He made the foll ing statement:

"Thursday I witnessed a presenta of 'The Birth of a Nation' in Bos I find nothing objectionable in presentation and will permit its duction in Brockton.

"'The Birth of a Nation' has b censored by an official board of sors. The censored presentation met with no apparent objection in city of Boston. Gov. Walsh and legislature raised no objection to censored play. The film will be sho in Brockton as it was shown in B ton. There will be no private exh tion."

ARRANGE FOR ORCHESTRA

The leader of the orchestra has supervision of all the music "The Birth of a Nation," and the sicians who will be employed at ferent cities in New England will in Brockton tonight and will hav conference with the Hathaway thea management and with James C. M len, secretary of the Musicians' un An orchestra of 18 pieces will used, and if there are men there pable of doing the work, they will employed. Mr. Mullen as a bandm and member of City theater orches as well as through his union posit will be be able to advise about th

The management of "The Birth Nation" also furnish one young who is in costume and gives out grams. The company carries ano costume and endeavors to get a young lady to wear it and be the ond program girl. Girl ushers used in Boston and in Providence the latter city for a week's engagem 16 good looking girls were adver for on Sunday and 70 responded day morning.

BOSTON HERALD
AUG. 24, 1915

TREMONT THEATRE

In the face of the constant demand for seats, the management of "The Birth of a Nation" has again found it necessary to extend the engagement of the most engrossing production of the season. Therefore, instead of departing from the Tremont Theatre last Saturday night, as had been planned, it will continue to absorb the attention of Boston playgoers through this week and next. A fine company of film favorites posed for the characters, including Henry Walthall, Mat Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, George Seigmann, Joseph Henabery and others.

NEW BEDFORD (Mass.) TIMES
AUG. 20, 1915

"THE BIRTH OF A NATION."

Although there has been a steady demand for tickets all during the week, the management of the Orpheum theatre desire to impress upon the public the fact that there is still a goodly supply of tickets of all prices to be had for "The Birth of a Nation" which comes to the Orpheum theatre for the entire week of Aug. 23. Matinees will be held daily at 2 p. m., for which the prices have been fixed at 50, 35 and 25 cents, while prices for the night performances have been fixed at $1, 75, 50 and 25 cents. The box office will be open from 10 a. m. to 10 p. m. Seats may also be reserved by calling Bell telephone 2790.

NEW BEDFORD (Mass.) MERCURY
AUG. 20, 1915

"THE BIRTH OF A NATION."

Although there has been a steady demand for tickets all during the week, the management of the Orpheum theatre desire to impress upon the public the fact that there is still a goodly supply of tickets of all prices still to be had for "The Birth of a Nation' which comes to the Orpheum theatre for the entire week of Aug. 23. Matinees will be held daily at 2 p. m., for which the prices have been fixed at 50, 35 and 25 cents, while prices for the night performances have been fixed at $1, 75, 50 and 25 cents. The box office will be open from 10 a. m. to 10 p. m. Seats may also be reserved by calling Bell telephone 2790.

BROCKTON (Mass.) ENTERPRISE
AUG. 20, 1915

MAYOR DECIDES TO SANCTION IT

Sees Nothing Objectionable in Photoplay, "The Birth of A Nation."

The photoplay "The Birth of a Nation," which has met with much opposition from colored people throughout the country, will be presented at the Hathaway Theatre the week of Aug. 23, Mayor John S. Burbank giving his approval after witnessing the picture Thursday in Boston. Mayor Burbank considered the protests of the colored people and in making his decision stated:

"The Birth of a Nation' has been censored by an official board of censors. The censored presentation met with no apparent objection in Boston. Gov. Walsh and the legislature raised no objection to the production of the censored photoplay. Thursday I witnessed the presentation of it in Boston and I find nothing objectionable in the production and will allow it to be shown here. There will be no necessity for a private exhibition here as the play will appear here in the same form as in Boston."

BOSTON TRANSCRIPT
AUG. 21, 1915

PICTURES AND MUSIC

Tremont—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle. The engagement ends September 4.

BOSTON MORNING GLOBE
AUG. 21, 1915

Brockton to Permit Film.

BROCKTON, Aug 20—Mayor John S. Burbank today decided to allow the presentation of "The Birth of a Nation" at a local theatre next week. He received protests from colored people, including Rev S. David Turner of the Lincoln Congregational Church. Mayor Burbank witnessed the play in Boston yesterday.

BOSTON CHRISTIAN SCIENCE MONITOR
AUG. 21, 1915

The Colonial theater in Chicago has been taken over by the Epoch Corporation, which controls "The Birth of a Nation," and will become a [illegible] picture house when that film is transferred there from the Illinois [illegible] 22.

BOSTON JOURNAL
AUG. 21, 1915

"BIRTH OF A NATION" TO STAY TILL SEPT. 4

According to the original intention, tonight should see the finish of the long run of "The Birth of a Nation" at the Tremont Theatre, but, as previously announced, the noted film play will remain two weeks longer. It cannot stay beyond Sept. 4, in all probability, no matter how urgent the public demand may be, for a play from New York is coming to open the new season at the Tremont on Sept. 6.

Since April 10 this stirring photo-play has been the attraction at the Tremont. Twice daily the capacity of the theatre has been tested, as a rule, in every part. The present week has seen the greatest sale of the entire engagement, and even in the terrific heat of last Monday and Tuesday there were no vacant seats. Seats are on sale for all the remaining performances.

[illegible] (Mass.) TIMES
AUG. 21, 1915

PHOTO-PLAY MUSIC

Special Arrangements for Birth of Nation Accompaniments.

The director of music for "The Birth of a Nation" came from Providence to this city Friday and had a conference with W. R. Cross, J. J. Cahill and James C. Mullen of the Musicians' union. The music used with this photo-play all was composed for it and is on a grand opera scale in its construction. There are 18 men in the orchestra, exclusive of the leader, and seven of these will be brought from out of the city: A first bass, trumpet, violin, two French horns, clarinets and oboe. Three violins are used altogether. Two clarinets and duplicates of other instruments and the best performers available in Brockton have been secured.

Four of the best musicians who are with the show in Providence this week will accompany the leader to Brockton. A full rehearsal will take place Sunday at 2 at the Hathaway theater. There will be a dress rehearsal behind the scenes also.

Fifteen men are employed on the stage. The company comes with its own electrician and it needs 14 "clearers" to obey his directions, all colors of electric bulbs being used. Musketry, cavalry, infantry, cries of a mob and cries of joy and freedom are among the many sounds that accompany the picture and these outbursts are done with remarkable precision. Miss Beaudette has been engaged [illegible] the second program girl to appear [illegible] costume, the other one being pro[illegible] ed by the management of the pic[illegible]

GIVE HISTORY IN PHOTO-PLAY

Birth of Nation Production Cost $500,000

There is one point worth considering in motion picture plays—the spectator always sees the original cast. In producing "The Birth of a Nation," which is doing a sensational business all over the country, the selection of players was a most trying and serious problem. D. W. Griffith, as the range of players and characters and the work they had to perform covered a multitude of things that could not have been imposed upon ordinary workers in drama or musical comedy.

"The Birth of a Nation" presents the burning of Atlanta, Sherman's march to the sea, victory of the north

GLOUCESTER (Mass.) TIMES
AUG. 20, 1915

LOCAL MAN OWNS IN FAMOUS FILM

Joseph Kerr of this city is one of the group of men who have purchased the New England right for the photo-play "The Birth of the Nation," the sensational film that caused such a commotion in Boston for months. Mr. Kerr is proprietor of the National House Furnishing Company of this city, and from him the Times man secured the story.

Associated with Mr. Kerr in the deal by which the much talked of film changed hands, are Coleman Levin, a Boston carpet dealer; William Mann, of the Boston Metallic Bed Company; Mr. Greenblatt, a stationery manufacturer; and Louis B. Mayer, proprietor of a Haverhill theatre.

The group of men above have secured rights of "The Birth of the Nation" for a 10 year period. They will succeed to the exclusive rights to Boston the day following Labor Day and the remainder of New England territory is theirs now. Mr. Kerr states that the syndicate of which he is a member, has already been offered a princely sum for the Boston rights. Men and women of all walks of life have visited the Hub to see this noted picture play and there were many and varing opinions as it its merit.

However, it has drawn crowded houses for months and promises to do sowherever shown. The fact that a Gloucester man becomes part owner of the exclusive rights to the use of the famous film in New England lends particular local interest to the photo-play and he hopes that the films may be shown in this city some time in the future.

FALL RIVER (Mass.) HERALD
AUG. 21, 1915

Miss Gish, with "The Birth of a Nation" at the Providence Opera House.

POSTON TRAVELER
AUG. 21, 1915

"Birth of a Nation" Continues

"The Birth of a Nation" has been refusing to depart from the Tremont Theatre tonight. Ever since April 10 this stirring photo-play had held the stage at this house with unflagging interest. From all over New England playgoers came to Boston, and so many persons had sent on mail orders that could not be filled it was imperative to secure an extension of the engagement, if that could possibly be done. Only two weeks were available, however, and a longer lease of life was out of the question. The date for opening the regular dramatic season at the Tremont was positively booked for Monday, Sept. 6, Labor day. All the many features will be retained for the supplementary fortnight.

POSTON TRAVELER
AUG. 21, 1915

BUSINESS LEAGUE DELEGATES HAVE SAIL AND BANQUET

Through the courtesy of Mayor Curley, several hundred delegates who have been attending the 16th annual convention of the National Negro Business League spent the last day of their visit to Boston as guests of the city. The delegates were taken on a trip around the harbor on the city steamer Monitor. This feature was one of the most pleasing in the program of entertainment that has been offered the delegates, as many of them come from far inland points and have never experienced a ride on the salt water.

After three days spent in long business sessions the 16th convention was brought to a close last night with a banquet and ball at Convention Hall. More than 800 delegates were seated at the banquet board and nearly that number were on the dancing floor. At the close of the business session yesterday afternoon a set of resolutions were submitted to the convention by the committee on resolutions. With the exception of one resolution—that extending the thanks of the convention to Mayor Curley for his courtesy to the delegates—the resolutions were approved. It is understood the reason for the rebuff to the mayor is the attitude he displayed in the recent controversy over the showing of the "Birth of a Nation" photo-play in Boston.

BOSTON AMERICAN
AUG. 22, 1915

Tremont Theatre.

"The Birth of a Nation" will start upon its extra fortnight in Boston at the Tremont Theatre tomorrow evening and the indications are that the high-water mark for patronage which has been attained in the earlier nights of the engagement, will be continued throughout the remainder of the stay in this city.

CABLE ADDRESS CLIPBURO

CLIPPING FROM Standard Times New Bedford Mass

Date 8-22-15

AN APPEAL TO LINCOLN

Gen. Grant and Gen. Lee at Appomattox and reconstruction struggles, with 18,000 people and 3000 horses in action. It includes love and romance of history, battle scenes, the assassination of President Lincoln, the dauntless rides of the Ku-Klux-Klans and a tender domestic drama and charming comedy. "The Birth of a Nation" took two months in the making and cost $500,000.

When "The Birth of a Nation" is at Hathaway's theater next week the audiences will see the same cast as the audiences in New York city, Boston, Providence, San Francisco, Philadelphia and other cities throughout the country for in motion pictures there are no No. 2 companies. The original cast always is seen.

One of the strongest and most touching scenes in the play is the visit of the southern mother to the Capitol at Washington, where she pleads for the life of her soldier son, condemned to be shot to death. President [illegible] refuses, yet thinks soberly and sadly and then recalls the woman and grants her petition.

BEDFORD (Mass.) TIMES
AUG. 21, 1915

"THE BIRTH OF A NATION."

Although there has been a steady demand for tickets all during the week the management of the Orpheum theatre desire to impress upon the public the fact that there is still a goodly supply of tickets of all prices still to be had for "The Birth of a Nation" which comes to the Orpheum theatre for the entire week of Aug. 23. Matinees will be held daily at 2 p. m., for which the prices have been fixed at 50, 35 and 25 cents, while prices for the night performances have been fixed at $1, 75, 50 and 25 cents. The box office will be open from 10 a. m. to [illegible] p. m. Seats may also be reserved by calling Bell telephone 2790.

ORPHEUM.

The question of the censorship of "The Birth of a Nation" has been up both in Boston, Chicago and Providence, and in each instance a protest failed to accomplish its purpose.

The superior court decision in Chicago regarding this massive production was as follows: A legal permit for the Chicago production of the play was granted early in the spring by the then mayor, Carter Harrison, and the censor board under his direction. Through political influences or otherwise, this permit was subsequently "revoked" by the new mayor, William Hale Thompson, and Police Chief Healey, immediately following the mayor's election.

Joseph J. McCarthy, general manager of the production, then took the matter to the courts. His prayer for an injunction to restrain Mayor Thompson and Chief Healey from interfering, came before Judge William Fennimore Cooper of the superior court.

Much testimony was given and argument adduced on both sides. The result of the court proceedings was a complete victory for "The Birth of a Nation."

This picture will be shown at the Orpheum theatre twice daily this week, in the afternoon at 2 o'clock, and in the evening at 8. The prices for the afternoon performances are 25, 35 and 50 cents; and for the night performances 25, 50, 75 cents and $1.

The plot of the drama deals with the relationship of the slavery question to the development of America, and its final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world. With history as its background, the writer reared a plot of fundamental dramatic appeal and evolved a story of such prodigal details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and

WAVERHILL (Mass.) RECORD.
AUG. 22, 1915

"BIRTH OF NATION" SOON TO BE HERE

For once the press agent has been outdone. In "The Birth of a Nation," gorgeous spectacle of the twentieth century, the press agent finds himself at a loss for words to describe the production even in a minor way. D. W. Griffith is out of the question and the writer must now work his brain overtime in order to do even meagre justice to the subject.

"The Birth of a Nation," soon to come to the Colonial, cannot be exaggerated. It is too tremendous, too gigantic. It is too tremendous, too scenes in that. There are countless [illegible] that tongue or pen cannot [illegible]. Only the eye alone can realize the wonderful progress the motion picture has made in this phenomenal masterpiece. It seems that everything that the brain of man could conceive has been put into this subject. There were 18,000 people used in telling the story, 3000 horses and countless guns, shells, etc, utilized in its massive battle scenes. Two years' time was consumed in its making and the approximate cost has been $500,000.

Imagine a pictorial production of love, romance and history, including tremendous battle scenes the equal of which have never yet been shown upon a screen; imagine such scenes as the Burning of Atlanta, Sherman's March to the Sea, Grant and Lee at Appomattox, the thrilling rides of the Ku Klux Klan, entire cities built up and destroyed by fire, the assassination of Lincoln at Ford's theatre, Washington; wonderful artillery duels in which real shells costing $80 apiece were used, miles and miles of trenches with thousands of fighters; cavalry charges; infantry charges; deeds of heroism on the field of battle; making the hundreds of such mighty scenes—and there you have "The Birth of a Nation," the pinnacle of filmed spectacles.

Is it any wonder that the press agent bows humbly to D. W. Grimth, the mighty producer of this tremendous screen triumph and admits he is unable to faithfully describe this production?

BOSTON POST
AUG. 22, 1915

Tremont Theatre

was good news for the theatregoers
ostponement was announced
e last Wednesday that a little ex-
time had been secured for "The
h of a Nation" at the Tremont
e the tomorrow night at that
e a supplementary fortnight will
entered upon by the photo-play
ch has been the talk of all New
land ever since last April. Ac-
ling to the original intentions, the
run of "The Birth of a Nation"
ld have closed last night, but as
y hundreds who had sent mail or-
would have been disappointed,
nuous efforts were made to secure
extension of the run here, and at
they were crowned with success.
was only possible, however, to
re an extra fortnight, as the ar-
gements were all made and con-
cts signed for opening the regula-
matic season at the Tremont on
bor Day, and thus it will be neces-
y for "The Birth of a Nation" to
e its departure on Saturday, Sept.
"The Birth of a Nation" now takes
place at the head of all long runs
Boston theatrical history. Being
en twice daily, it attains a grand
al in a less number of weeks, than
er offerings which have only two
atinees.
t has been the regulation thing to
ve the capacity of the Tremont
eatre tested twice daily, and the long
e of purchasers of tickets at the
x office has been unbroken for hours,
owing the great interest of the
asses in the entertainment. All the
ditional features will be retained for
e extra fortnight of the engage-
ent in this city, and the high stand-
rd which "The Birth of a Nation" has
aintained will be continued clear to
e finale.

BOSTON POST
AUG. 24, 1915

Tremont Theatre

Although "The Birth of a Nation" has been in Boston since last April, giving two performances daily, the announcement of its approaching departure aroused such emphatic protests from Boston theatregoers that the management deemed it advisable to remain at the Tremont Theatre for two additional weeks. In consequence of which, during this week and next, local playgoers will continue to be thrilled and delighted by the famous Civil war spectacle. This amazing film play is of intense and incessant interest, keeping the audience at a high pitch of excitement from beginning to end. The battle scenes, and those portraying the rioting and depredations of the mobs, are terrifyingly vivid and real, while the romance which pervades the plot is especially charming. Nothing has been omitted from the production which can add to its grip on the emotions of the spectators, and the musical accompaniment is quite in keeping with the incidents exhibited on the screen. The regular dramatic season will open on Labor Day, Sept. 6, with "The Song of Songs."

BEDFORD (Mass.) TIMES
AUG. 24, 1915
615

"The Birth of a Nation is giving me domestic as well as official trouble," said City Solicitor Henry E. Woodward yesterday morning as he stood in the outer office of the mayoralty suite in city hall waiting for the conference which Mayor Hathaway was engaged in with the opponents of the play, to end, in order that he might go in to discuss a matter of official business with the chief executive.

"How has it cause any domestic trouble for you?" asked one of the other gentlemen-in-waiting.

"Well, you see," explained the city's legal light, "the number of the telephone at the Orpheum theatre where the "Birth of a Nation" is being played is 2790, and the number of the phone at my home is 2970. There's been a lot of people who wanted to get the theatre who got their numbers mixed or else central got them mixed.

"Anyhow I have answered at least two dozen calls at my home during the past few days and found that the person on the other end of the line wanted the Orpheum and wanted to talk about tickets for the show.

"The number of the telephone at my house has been 2970 since I had it installed, and I suppose the number of the theatre has been 2790 since long before I had a home here to have telephone in, but I never before was troubled on account of confusion with the numbers. I suppose it's because there is so much calling on account of the interest in the "Birth of a Nation." Here I am now held up from seeing the mayor because there is some opposition to the same show which folks who have been calling up my house are so much interested in."

WORCESTER (Mass.) TELEGR
AUG. 24, 1915

MAYOR'S APPROV

Manager ... Wants to Sho
Worcester ... Birth of a Nation
Worcester ... see [illegible] Griff
his film, "The birth of a nation,"
season if Mayor George M. Wright
proves of its showing. Frank D. S
manager of Worcester theater, c
on the mayor for the latter's appr
in presenting this great picture
Worcester theater.

"The birth of a nation" has b
running for many weeks in Boston
is closing a season of seven mon
in New York. It is considered by m
as the greatest picture ever filmed.

BEDFORD (Mass.) TIMES
AUG. 24, 1915
615

MAYOR PUTS O.K. ON BIRTH OF NATIO

SAW PHOTO PLAY LAST NIGHT AT SOUTH EN THEATRE AND FOUND NO GROUND FOR OBJECTION

"The fact that a number of estimabl colored citizens and nine local clergy men who joined with them in a pro test against the production of "The Birth of a Nation" in this city, are sin cere in their belief that the famous photoplay is a libel on the Negro race does not, in the opinion of Mayor Hathaway, make the film an objection able one, and he announced this morn ing that despite the protest registered with him yesterday, when a delegation of 10 engaged him for more than two hours with remonstrance against the play, he will permit the production at the Orpheum theatre to go on.

The mayor attended the performance at the Orpheum theatre last night and he saw nothing in the play, he states, that would warrant him in ordering its presentation discontinued as the remonstrants requested.

He declares that the worst part of the film is no more a reflection on the colored race of today than many productions in vaudeville and minstrel shows to which nobody thinks of objecting and that the men who are opposing the play are "fighting a shadow."

That the film is of great historical value, and is one which many New Bedford citizens desire to see and that it would be holding the city up to ridicule and would do anything but good to the credit of colored people here to prohibit the exhibition of the play is the belief expressed by the mayor in his statement, which follows:

NEW BEDFORD (Mass.) STANDARD
AUG. 22, 1915

PROTEST FILM.

ASS MEETING TODAY IN BETHEL A. M. E. CHURCH

xhibition of "Birth of a Nation" Pictures in New Bedford Opposed by Colored Residents—Plan to Appoint Committee to See Mayor.

A special mass meeting to protest grainst the exhibition in this city this eek of the "Birth of a Nation" pic-ures in the Orpheum has been called Rev. D. Ormond Walker, pastor of he Bethel African Methodist Episcopal hurch. This meeting will be held in he Bethel church this afternoon at :30 o'clock.

The meeting will be opened by an nvocation by the pastor. Introduc-ory remarks will be made by J. D. oates. A paper will then be given y C. D. Hardee and a Haynes Insti-ute paper will be read by William ass, Jr. Oliver Green and H. H. ames will also speak.

Several citizens refused to talk last ight on the proposed mass meeting. ne said, "The pictures were given ltogether too much free advertising y the protests in Boston. We have ecided not to give them any such atisfaction."

It is understood that the meeting ill appoint a committee to voice its rotest against the "Birth of a Na-ion" pictures to Mayor Hathaway nd to ask that he view the show and, f he agrees to forbid them being ex-ibited here.

BOSTON JOURNAL
AUG. 24, 1915

"BIRTH OF A NATION" NEARING END OF RUN

Yesterday "The Birth of a Nation" entered the final fortnight of its engagement at the Tremont Theatre. The famous film play cannot remain beyond Sept. 4, as "The Song of Songs" is to come to the Tremont Sept. 6.

The management of the company controlling "The Birth of a Nation" officially announced that the price obtained for the New England rights of D. W. Griffith's play was $75,000. In the contract with the syndicate taking over the rights there are stringent restrictions as to presentation of the play at $2 prices, in first class theatres, and with the accompaniment of large orchestras.

BOSTON TRAVELER
AUG. 13, 1915

"WE DON'T WANT CURLEY," NEGRO LEAGUE HEAD SAYS

In protesting against the invitation extended to Mayor Curley to speak at the National Negro Business League convention today, Archibald H. Grimke of Washington, D. C., declared he believes the majority of the colored people of Boston as well as those in the business league are opposed to the plan. Mr. Grimke is vice-president of the National Association for the Advancement of Colored People and president of the Washington local.

To a Traveler reporter, Mr. Grimke said today: "I wish to enter my protest against the invitation of the league to Mayor Curley to make an address before its members today. This I do because of the mayor's attitude relative to the photoplay, "The Birth of a Nation," which misrepresents outrageously the history of the country both in respect to the Union side in the war of the rebellion and also in respect to the history of the reconstruction. It is almost incomprehensible to me that a colored organization in Boston or elsewhere should invite a man who permits the exhibition of such a play to make a speech before it.

"I hope the public will not misinterpret such an invitation as having come from the great body of colored people in Boston, for it did not come from them nor do I believe that it represents the sentiment of the great body of the business league itself, but that of a few individuals on the committee who have the organization of meetings for this convention in hand."

BOSTON TRANSCRIPT
AUG. 24, 1915

PICTURES AND MUSIC

Tremont—Birth of a Nation

A FILMED spectacle of unusual magnitude and scope. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender, and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and Ku-Klux Clan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle. The engagement ends Sept.

BOSTON (Mass.) RECORD

Tremont Theatre

Although "The Birth of a Nation" has been in our midst since last April, giving two performances daily, the announcement of its approaching departure aroused such emphatic protests from Boston theatregoers that the management deemed it advisable to remain at the Tremont Theatre for two additional weeks. In consequence of which, during this week and next, local playgoers will continue to be thrilled and delighted by the famous Civil War spectacle. This amazing film play is of intense and incessant interest, keeping the audiences at a high pitch of excitement from beginning to end. The battle scenes, and the scenes depicting the rioting and depredations of the mobs, are terrifyingly vivid and real, while the romance which pervades the plot is especially

WORCESTER (Mass.) GAZETTE
AUG. 23, 1915

BIRTH OF NATION" HEADED THIS WAY

Frank Shea, manager of the Worcester theatre, had a conference with Mayor George M. Wright this noon to find out whether the Mayor would object to the moving pice show, "The Birth of the Nation," being shown in Worcester.

The Mayor did not give Mr. Shea a decided answer and said he would not see it if he has seen the show. He expects to see it within a week. He has received several protests against the show being put on in Worcester and has some letters commending it. The letters, objecting to it being shown in Worcester with one or two exceptions, came from persons living outside Worcester. The Mayor says if he finds anything objectionable in it he will not allow it to be shown but if it proves as harmless as the theatrical men say it is he sees no reason why it should not be shown here.

BOSTON MORNING GLOBE
AUG. 24, 1915

"The Birth of a Nation."

The Birth of a Nation" will continue to be the attraction at the Tremont theatre this week and next.

The production is picturesque and thrilling, and the outbursts of enthusiastic applause which greet its stirring and dramatic scenes is sufficient indication of the hold it takes on the audiences. The skill of D. W. Griffith has brought with uncanny vividness to the people of the present day scenes of the troublous times of the Civil War, which so nearly succeeded in dividing the Nation. "The Clansman," Thomas Dixon's novel, furnishes the plot for the production.

MANCHESTER (N. H.) MIRROR
AUG. 20, 1915

[illegible] which is the reigning fad in New York at the [illegible] and a cake walk.

Tremont Theatre.

So strong is the demand for seats for "The Birth of a Nation," the big Griffith spectacle now in its nineteenth week at the Tremont theatre, Boston, that its engagement has been extended to Saturday, Sept. 4. The original plan was to close next Saturday night, but the announcement brought such an avalanche of seat orders that it became apparent at once that many would be disappointed. It was then arranged to remain at the Tremont until the Saturday before Labor day, when the spectacle will give way to another attraction.

Unauthorized announcements have been made as to the probability of "The Birth of a Nation," with its 18,000 people, 3000 horses and countless other wonders, being exhibited in the smaller New England towns, but it should be borne in mind that only in a very large, thoroughly equipped theatre like the Tremont can a spectacle of this calibre be adequately presented.

BOSTON RECORD
AUG. 21, 1915

[illegible] production of Daniel Frohman's

Tremont Theatre

"The Birth of a Nation" had been scheduled to depart from the Tremont Theatre tonight. Ever since April 10 this stirring photo-play had held the stage at this house with unflagging interest, and under normal conditions it would have worn its welcome out with all amusement seekers. However, "The Birth of a Nation" was an unusual offering. It appealed to all classes of theatregoers and the fashionable occupants of the orchestra stalls, and the boys up in the gallery, evinced equal interest in the stirring scenes of the War of the Rebellion and in the vivid pictures of the Reconstruction period where the reckless riders of the Ku Klux Klan showed their furious horsemanship. From all over New England playgoers came to Boston, and so many persons had sent on mail orders that could not be filled, that it was imperative to secure an extension of the engagement if that

PORTSMOUTH (N. H.) CHRONICLE
AUG. 18, 1915

48 Congress St.

BIRTH OF A NATION" TO REMAIN AT TREMONT THEATRE, BOSTON, UNTIL SEPT. 4

So strong is the demand for seats for "The Birth of a Nation," the big Griffith spectacle now in its nineteenth week at the Tremont Theatre, Boston, that its engagement has been extended to Saturday, Sept. 4. The original plan was to close next Saturday night but the announcement brought such an avalanche of seat orders that it became apparent at once that many would be disappointed. It was then arranged to remain at the Tremont—Boston's coolest theatre—until the Saturday before Labor Day, when the spectacle will give way to another attraction.

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Daily matinees are given at 2:10 and the evening performances begin at 8:10. The scale of prices is: Nights, 25 cents to $2.00; matinees, 25 cents to $1.00. Tickets will be mailed to patrons sending cash with their orders or will be held for them in the box office.

MOTION PICTURE WORLD (N. Y. City)
AUG 21 1915

. . .

Mary's Duke" made a hit here at the Boston and it introduced Mary Fuller and Matt Moore in an especially clever play full of vivacity and types.

. . .

We do not like to realize that there is anyone in the Hub who has not seen "The Birth of a Nation," which I have had the good fortune to see several times, always finding something new and wonderful to fill the eye. The last weeks are announced. A novelty in the way of advertising this picture was put forth the other day when one of the pretty girls of '61, gowned as in the play, went up in an aeroplane and scattered pennants, some of them having free tickets. She was dainty Donna Montran.

BOSTON (Mass.) COURIER
AUG 21 1915

TREMONT THEATRE

So strong is the demand for seats for "The Birth of a Nation," the big Griffith spectacle now in its nineteenth week at the Tremont Theatre, Boston, that its engagement has been extended to Saturday, September 4. The original plan was to close next Saturday night but the announcement brought such an avalanche of seat orders that it became apparent at once that many would be disappointed. It was then arranged to remain at the Tremont—Boston's coolest theatre until the Saturday before Labor Day, when the spectacle will give way to another attraction.

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BROCKTON (Mass.) ENTERPRISE
AUG. 21, 1915
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THE STAGE
AND ITS PEOPLE.

Timely Chat about Plays and Players

"The Birth of a Nation" at the Hathaway Next Week—Arnaut Bros. and Weston at the City Theatre—Striking Picture and Vaudeville at the New Orpheum—Usual Varied Picture Bill at the Globe—Mary Pickford in "Fanchon" at the Colonial—The Keith Bill—Moving Pictures at Highland Park—Park Sunday Band Concert—Stage Gossip.

THE Birth of a Nation," the most talked of picture in the United States, will be shown at the Hathaway Theatre all of next week. The protest made by colored residents to Mayor John S. Burbank to have the picture barred has been overruled. His honor saw the picture in Boston Thursday and has decided that it can be shown here. The film is having a tremendous run in Boston, and has also run for a long time in New York. The photoplay combines a pictorial survey of Civil war history and of reconstruction days with love romances of the north and south. There are said to be 18,000 people and 3000 horses shown, and it is the most spectacular photoplay ever enacted. The picture is a dramatization of Thomas Dixon's "The Clansman." Its chief incidents are said to be purely historic. The pictures show the burning of Atlanta and Sherman's march to the sea, Lee's surrender, and the assassination of Lincoln. It shows deeds of vengeance by the Ku-Klux Klan, and fast riding by the raiders. As a work of art it is remarkable, and it is said that no less than 200,000 separate details are shown in the picture. It cost more than $500,000 to produce. When the film was first made there were 120,000 feet, but the process of selection and deleting has cut it down until as it stands now it contains 12,000 feet. Henry Walthall stars in the production, ably supported by Lillian Gish, Miriam Cooper, Mae Marsh and others. An 18-piece orchestra will furnish music during the production. Two young ladies will distribute programmes at the entrance as in Boston. There will be two performances daily.

LILLIAN GISH.

A Leading Player in "The Birth of a Nation."

FALL RIVER (Mass.) GLOBE
AUG. 23, 1915

Business College graduates are filling such positions. Enroll early. adv.

STRONG ATTRACTION.

"The Birth of a Nation," easily the most famous picture in the world, is coming to the Savoy next Monday. It is the same production seen in New York and Boston, and all of the effects which lent distinction to the picture there will be included here, it is announced. There will be a symphony orchestra of 26 pieces, while 12 men are employed upon the stage during the presentation of the picture. It serves as a notable and auspicious beginning for the Savoy's new season, which, the management expects, will prove the most successful in the history of the theatre. The policy, following the appearance of the picture, will be either straight vaudeville or vaudeville with feature pictures as was in effect last year.

BOSTON (Mass.) RECORD

$3 Movies, Now

Wiseacres predicted that $3 motion picture productions would never succeed, but their predictions were falsified by D. W. Griffith's notable "Birth of a Nation" triumph. Now come the Griffith-Ince-Sennett plays which are to be put forth by the Triangle Film Corporation and for which in New York city $3 will be paid for some of the best seats. It is explained that the prices at the Knickerbocker Theatre will be the same as those charged now at the Liberty Theatre, where "The Birth of a Nation" is playing, except as to the so-called private loges.

BOSTON HERALD
AUG. 22, 1915

is seen in this play.

Tremont Theatre

The announcement that "The Birth of a Nation" had secured an extension of its time at the Tremont Theatre causes a redoubled interest on the part of the theatregoers of Boston. It was the original intention to close the long engagement last night, but Saturday, Sept. 4, will see the positive farewell at this house. For months this production has been breaking records in Boston theatrical circles. It has been given twice daily ever since April 10. All the features of the elaborate presentation will be given for the [illegible] additional.

HAVERHILL (Mass.) RECORD
AUG. 22, 1915

"BIRTH OF NATION" SOON TO BE HERE

For once the press agent has been o done. In "The Birth of a Nation," gorgeous spectacle of the twentieth c tury, the press agent finds himself a loss for words to describe the productio even in a minor way. D. W. Griffith h stripped him of his power; exaggeratio is out of the question and the write must now work his brain overtime order to do even meagre justice to h subject.

"The Birth of a Nation," soon to con to the Colonial, cannot be exaggerate It is too tremendous, too gigantic f that. There are countless scenes in that tongue or pen cannot cope wit "Only the eye alone can realize the wo derful progress the motion picture h made in this phenomenal masterpie It seems that everything that the bra of man could conceive has been put i this subject. There were 18,000 peo used in telling the story, 3000 horses a countless guns, shells, etc, utilized in massive battle scenes. Two years' t was consumed in its making and the proximate cost has been $500,000.

Imagine a pictorial production of lo romance and history, including tremen ous battle scenes the equal of wh have never yet been shown upon screen; imagine such scenes as t Burning of Atlanta, Sherman's March the Sea, Grant and Lee at Appomatto the thrilling rides of the Ku Klux Kla entire cities built up and destroyed fire, the assassination of Lincoln Fords theatre, Washington; wonderf artillery duels in which real shells cos $60 apiece were used, miles and mil of trenches with thousands of fighter cavalry charges; infantry charges; deed of heroism on the field of battle; imag ine hundreds of such mighty scenes these and there you have "The Birth a Nation," the pinnacle of filmed specta cles.

Is it any wonder that the press age bows humbly to D. W. Griffith, th mighty producer of this tremendou screen triumph and admits his inability to faithfully describe this massive vis

HAVERHILL (Mass.) RECORD
AUG. 22, 1915

RETURN OF THE TROOPS FROM THE BATTLE, SCENE IN "THE BIRTH O F A NATION."

FALL RIVER (Mass.) HERALD
AUG. 26, 1915

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EVENING HERALD DONATES PRIZES

Public Playground Athletic Contests on North Park This Afternoon to Be Rewarded by Buttons and Medals.

A group of handsome medals and buttons for the winners of the athletic events will be awarded by The Evening Herald this afternoon in the public playground meet at the North park. As in previous years, the youngsters who are taking part in the final playground meet are keenly anxious to secure one of The Herald's trophies, and both spirit and enthusiasm has been added to an already spirited affair.

Mayor Kay and the Board of Park Commissioners will act as judges, Bert A. Reynolds of the Boys' club as starter and conductor. The finals in the various races run off on the other parks last week will be the main part of this afternoon's program, all preliminaries in the track events having been completed. Those eligible for today's finals are the ones who took first and second places in the preliminary events.

AMUSEMENTS

BIG BILL AT BIJOU.

Harry Brooks & Co. in his own character playlet, "The Old Minstrel Man," will be one of the attractions on a remarkable program at Loew's Bijou theatre the last half of the week, beginning with this afternoon's matinee. Mr. Brooks is one of the best known character actors in vaudeville and in his present offering he has exceptional opportunities for the display of the talent that has made him famous.

Eddie Smith and Lea West, clever entertainers in musical comedy bits, are another turn that is certain to find a ready welcome from Fall River theatre-goers. Their act is one of those up-to-the-minute offerings always popular with lovers of mirth and music. The new program also lists one of the most accomplished laugh-getters in vaudeville in John Neff, known as "the brainstorm comedian." Another act on the bill is one that has ever been popular here, as elsewhere, the Kana Trio of sensational Japanese equilibrists and foot-jugglers.

One of the attractions is the Paramount Program feature, "Brother Officers," a production by [illegible] English company. "The Diamond from the Sky" and other film features are included.

"THE BIRTH OF A NATION."

Since the announcement yesterday that the Savoy theatre, through the foresight of its managers, Messrs. Shea and Benson, would reopen next Monday with "The Birth of a Nation," a pertinent question has been asked which the management hastens to answer in all good faith. No theatrical production of whatsoever nature has ever had so much publicity—publicity which the magnitude of the production has warranted.

Naturally, then, those who have read so much about the picture as a matter of current news, are asking if this, the production that is coming to Fall River, is the same about which so much has been written. The answer is positively "yes." It is the same production that is at present playing the Liberty theatre, New York city, where it is in its sixth month of continuous run; at the Tremont theatre, Boston, now in its sixth month of continuous run and playing to capacity daily; at the Illinois theatre in Chicago, where it is still selling out three weeks in advance, with a three months' summer run to its credit; at the Davidson theatre in Milwaukee, where it is breaking all records, at Atlantic City, Brighton Beach and San Francisco. This is the great and the only production of "The Birth of a Nation." There are no seconds of this picture.

The theatre will be decorated to correspond with the exact times the picture represents. A greatly enlarged orchestra, including 16 solo musicians, will interpret the music especially written for the picture. "The Birth of a Nation" as it will be presented at the Savoy twice daily beginning next Monday, is positively "The Birth of a Nation" as it was presented in New York and Boston.

MISS MAE MARSH.

TAUNTON (Mass.) HERALD-NEWS
AUG. 23, 1915

barber shops at the city will probably be opened again on Monday afternoon.

BIRTH OF A NATION CANCELLED

The photoplay production of "The Birth of a Nation" which was booked for the Park theatre for all next week, has been cancelled, for the present at least, owing to the great demand for the picture in other of the larger cities. There are but five prints of the picture in service, and through an error of the management of the theatre it was to have been shown here next week, but was cancelled yesterday. The picture will be shown here later in the season, it is expected. Arrangements are now being completed for the opening of the Park theatre season, which will occur a week from Monday. The season will be opened with the Park theatre stock company, which will give a series of the high-class plays during the season.

BROCKTON (Mass.) TIMES
AUG. 23, 1915

A PETTY SLIGHT

In refusing to indorse resolutions thanking the mayor of Boston for courtesies extended them, although availing themselves to the fullest extent of the courtesies, the National Negro Business league took action which will go far toward depriving them of the friendly regard of the citizens of Boston, as well as those of the rest of New England. The reason given for the action was the fact Mayor Curley had allowed the film play, "The Birth of a Nation," to be exhibited in Boston in opposition to the desires of Boston's colored citizens. The convention seems to have overlooked the fact the mayor of Boston contributed to the expense of the National Negro Business league's convention, that he was instrumental in arranging a harbor excursion for the delegation, and that he willingly extended many other courtesies which were not in the direct line of his duties. His reward was a hint to the effect he would be given a disagreeable reception if he addressed the convention according to the original plan of those in charge and, later, the passage of the resolution which deliberately insulted the city of Boston by refusing to extend the customary courtesies to its mayor. Such action was unworthy of the better element among the delegates and showed a petty spirit that should never have been allowed to exhibit itself.

TON (Mass.) TIMES
AUG. 26, 1915

HERE ONE WEEK ONLY

Birth of Nation Produced Under Most Satisfactory Conditions.

There will be only one week's presentation of "The Birth of a Nation," at Hathaway's theater, as the film in use here is booked for Portland next week. There is no foundation in the report that there are no tickets to be had for the remainder of the engagement here, the management says. There are scores of tickets for afternoon and evening performances, Thursday, Friday and Saturday. Every 25 cent seat for the matinees has been sold and most of the 50 cent seats for the evening shows have been taken, there are plenty of 50 cent seats for the afternoon, and plenty of higher priced seats for the evening performances.

Those who have seen the production in Boston and at Hathaway's vigorously assert the picture is clearer and better in this city. The music is given beautifully and the properties are indentical with those which accompany the Boston show. The fact the stage is smaller than at the Tremont theater in Boston is an advantage. The screen for the picture fits better at Hathaway's than on the Boston stage, where the picture appears small, in comparrison with the wide area on all sides of it. It is hardly likely the film will be put on in this part of the country again.

NEW BEDFORD (Mass.) MERCURY
AUG. 23, 1915

"THE BIRTH OF A NATION."

"The Birth of a Nation" goes into the second week of its run at the Providence Opera House tonight with unabated interest. Its engagement in Boston has been extended until Saturday, Sept. 4, and it is still one of the centres of attraction in New York city where it has been running for many months. It is now released for service in the smaller cities, and New Bedford is one of the first places to secure it. The engagement is for one week beginning with a matinee this afternoon. There will be two performances daily, a matinee at 2 o'clock, and evening performance at 8, for which the prices have been fixed at 50, 35 and 25 cents for matinee and at $1, 75, 50 and 25 cents for evening. The box office will be open from 10 a. m. to 10 p. m. Seats may also be reserved by calling Bell telephone 2790.

CHICAGO (Ill.) TRIBUNE
AUG. 23, 1915

"Birth" to Be Answered

It appears that a lady in the audience is inclined to lift up her scenaroic voice and pop an answer back at "The Birth of a Nation." The lady is Elaine Sterne, who has written many scenarios, and the information of her preparation of a script to be made into a twelve reeler, entitled "Lincoln's Dream," protégéed by the national negro organization, came via one Horace Fuld, with a card bearing a Dramatic Mirror label. The Dramatic Mirror acknowledges him as one of its employés and says he says the tale is true, though it knows nothing about it. The Universal company, which was credited with a contract for the mammoth production, says quite flatly that it has made no such contract.

BOSTON TRAVELER
AUG. 26, 1915

DELAYS MATINEE OWING TO PARADE

The Tremont Theatre management has arranged to defer the matinee of "The Birth of a Nation" until 2:30 this afternoon, so those who have purchased tickets for the performance may witness the military parade before entering the theatre. Because of the crowds which will be on Tremont street, arrangements have been made to have the Avery street and Head place entrances open so that patrons may secure seats without delay.

FALL RIVER (Mass.) NEWS
AUG. 23, 1915

"THE BIRTH OF A NATION."

To Be Shown at the Savoy Theater in This City Next Week.

"The Birth of a Nation," easily the most famous moving picture in the world, is coming to the Savoy next Monday. It is the same production seen in New York and Boston, and all of the effects which lent distinction to the picture there will be included here, it is announced. There will be an orchestra of 24 pieces, while 12 men are employed upon the stage during the presentation of the picture.

The picture serves as a notable and auspicious beginning for the Savoy's new season, which, the management expects, will prove the most successful in the history of the theater. The policy, following the appearance of the picture, will be either straight vaudeville, or vaudeville with feature pictures, as was in effect last year.

MAYOR HATHAWAY SEES "BIRTH OF NATION."

Issues Long Explanation of Act in Reply to Protests of Negroes and Others Yesterday—Finds Nothing Objectionable in Picture Here.

Mayor Hathaway will not interfere with the presentation in this city of the moving picture play known as "The Birth of a Nation."

In a long statement, issued at noon today, he expressed his interest in and admiration for the rise of the Negro race since the Civil war, and says that he believes them to be oversensitive in finding anything in "The Birth of a Nation" at which to take offense.

The mayor's statement is as follows:

"I visited the Orpheum theatre last evening in order to get first hand information on this much talked of film. I thought that the only fair way for me to decide the case was to look at the picture myself.

"The first act deals with incidents during the Civil war, and the battle scenes shown in this part are the most realistic and instructive that I have ever seen. There is certainly nothing in this part of the picture which which would tend in the least to arouse race prejudice of any kind.

"The second act deals with the 'reconstruction days' following the war, and one of the principal scenes portrays the assassination of President Lincoln, which is shown in a very spectacular manner. I can see no objection whatever to this part of the picture, but on the other hand, a great deal of historical value.

"The 'negro legislature' scene upon which so much stress was laid by the opponents of the production, seems to me to have been greatly exaggerated in importance. The whole scene is absurd. It is supposed to be absurd, and the fact that it is absurd is no more a reflection on the colored race than is a minstrel show.

"In the portrayal of the character called 'Gus' the most objectionable part has been eliminated.

"The worst parts of the film are no more a reflection on the colored race than many productions on the vaudeville stage to which no one thinks of objecting. There are Italian villains, French villains, Irish villains, or Cockney villains. Absurd scenes are built up with colored characters, with Irish characters, with Hebrew characters, with Chinese characters, with Yankee or Rube characters. You do not hear objections against such scenes from Irish, English, French, Italian, Hebrew, Chinese or Yankee. The colored people, in my estimation, have no more cause for feeling hurt than have the members of any one of these races or nationalities.

"It is furthest from my intention to allow anything which would detract from the great advancement which the colored race is making. I appreciate in the fullest degree all the fine things that the colored people have accomplished. Their progress in the last fifty years has undoubtedly been unparalleled in the history of the human race. We in New Bedford have so many shining examples of the heights to which the men of this race can rise, that we should be loath indeed to tear down in any respect their splendid work. The race which showed its patriotism by furnishing thousands of brave soldiers during both the Civil war and the Spanish-American war, and the heroic records standing to the credit of the various colored regiments, the race which gave us our own particular local hero, Sergeant Carney, has certainly nothing for which to be ashamed.

"To be too punctilious in taking offense at imaginary insults savors too much of a history of which to be ashamed. I think the colored race has everything to be proud of in history, and nothing of which to be ashamed.

"There was a special act of the legislature passed solely on account of this picture, but the board of censors created by the act, when they viewed the picture, approved it in its present form.

"The picture has been shown without interference in Boston, without interference in Providence, and in many of the other large cities.

"It is undoubtedly a great spectacular production. It has great historic value, and there is a desire on the part of a great many citizens of New Bedford to see it.

"I believe it would be holding New Bedford up to ridicule and would do anything but redownd to the credit of the colored people in this city if the picture were barred from showing here. I think the colored gentlemen, and their contemporaries who have seen me in regard to this matter are very sincere in their intentions, and in their belief, but I think that they are fighting a shadow.

"When all is said and done the colored race has accomplished too much and has grown too big to be harmed by such references as are made in this picture to what the race was sixty years ago. I think the people of New Bedford are too well aware of the fine things that the colored people have done, and of the progress they have made, to allow a picture of this sort, portraying events which are supposed to have taken place sixty years ago, to arouse any prejudice against the race at the present day.

"I am therefore going to allow the production to go on."

Barkentine in Distress.

Mobile, Ala., Aug. 24.—The American barkentine Daisy Read, which sailed from Mobile on March 16 has reached Paloma, Argentine, in distress, it was reported here today. The vessel was leaking, all stores were exhausted and Captain Griffin and all the crew were ill when the vessel was towed into port. Captain Mannin Swan of New York is own[er] of the Daisy Read. She carries

HOLYOKE (Mass.) TRANSCRIPT
AUG. 24, 1915

"BIRTH OF A NATION" WILL BE SHOWN HERE

PICTURES THAT HAVE CAUSED WIDESPREAD ATTENTION WILL APPEAR AT THE HOLYOKE THEATER EARLY IN SEPTEMBER.

Mayor Woods this morning granted Manager Sage of the Holyoke Theater permission to exhibit "The Birth of a Nation," the picture that has been proclaimed as the most wonderfully constructed and educational film that was ever made. It is in 12 reels and requires about three hours to "reel" it off. "The Birth of a Nation" is still running in New York, where it has been for the last eight months, and in Boston for the past four months. Fifteen thousand dollars alone was expended for advertising one week before this picture was offered to New Yorkers, which alone is proof that "The Birth of a Nation" is the biggest thing that has ever been attempted in the film line.

Holyokers and those who reside in the vicinity can consider themselves very fortunate in securing the opportunity of witnessing this spectacular production for Providence and Worcester will be the only other cities this side of Boston that have permission to use this feature picture.

A few weeks ago an attempt was made to run the picture in Springfield, but, owing to the large number of negroes that reside there Mayor Frank Stacey, fearing that race riots would result, refused to sanction the use of the picture.

"The Birth of a Nation" will appear at the Holyoke Theater the first week in September.

4M (Mass.) ENTERPRISE 863
AUG. 24, 1915

Birth of a Nation.

Will Remain at Tremont Theatre, Boston, until Saturday, September 4. Big Griffith Spectacle Breaks all Summer records of Hub Theatres.

So strong is the demand for seats for "The Birth of a Nation," the big Griffith spectacle now in its nineteenth week at the Tremont Theatre, Boston, that its engagement has been extended to Saturday, Sept. 4. The original plan was to close next Saturday night but the announcement brought such an avalanche of seat orders that it became apparent at once that many would be disappointed. It was then arranged to remain at the Tremont—Boston's coolest theatre—until the Saturday before Labor Day, when the spectacle will give way to another attraction.

Unauthorized announcements have been made as to the probability of "The Birth of a Nation," with its 18,000 people, 3,000 horses and countless other wonders being exhibited in the smaller New England towns but it should be borne in mind that only in a very large, thoroughly equipped theatre like the Tremont can a spectacle of this calibre be adequately presented. The symphony orchestra of forty pieces and the great force of supernumeraries and mechanics who have been employed in the Tremont theatre production would almost fill the orchestra floor of the ordinary playhouse.

Daily matinees are given at 2.'0 and the evening performances begin at 8.10. The scale of prices is: Nights, 25c to $2.00; matinees, 25c to $1.00. Tickets will be mailed to patrons sending cash with their orders or will be held for them in the box office.

FALL RIVER (Mass.) HERALD
AUG. 24, 1915

THE BIRTH OF A NATION."

The Savoy theatrical season opens next Monday with the presentation of "The Birth of a Nation." When it was learned that this great picture had been released for New England outside of Boston, the Savoy management put in a bid for Fall River which has been productive of results. A symphony orchestra of 26 pieces accompanies the famous picture, while 12 men are employed upon the stage in securing the effects. The picture is undoubtedly an auspicious reopening of the Savoy, which the management believes will be the most successful in the theatre's history. Following the picture, straight vaudeville, or vaudeville with feature pictures, as last year, will be the policy.

BROCKTON (Mass.) TIMES
AUG. 24, 1915

BROCKTON SEES BIRTH OF NATION

Film Drama Wonderful Photographic Spectacle.

"The Birth of a Nation," an historical drama in two parts, staged for a moving picture film under the direction of D. W. Griffith and founded upon Thomas Dixon's famous book, "The Clansman," was presented to initial Brockton audiences Monday afternoon and evening at Hathaway's theater. The first matinee drew a good house, but the opening evening performance was attended by a comparatively small audience, due perhaps to the oppressive weather, the fact many were first nighters at other excellent shows, intending later in the week to see, "The Birth of a Nation," or due perhaps to the fact so many saw the Griffith film in Boston. Later in the week it is said, the box office is prepared to hang out the S. R. O. sign because of the heavy demand. Matinee advance sales for the balance of the week are very heavy.

As a moving picture, "The Birth of a Nation" is a peerless photographic spectacle. The effects are remarkable, the acting good, and the music an excellent entertainment. In fact, the music set to the reeling of the film sways the audience into a tensity of interest and adds a grandeur of seeing real life to the portrayals of the various scenes. There is a gasp of restful relief when the first part ends, more than of satisfaction, of relief from the strain. At the finale the audience seemingly "breaths once more." There are bits of the film that portray those human things that roll tears down the cheeks of the auditors and then there are the heavier stirring things so graphically done, that one fairly feels the atmosphere of reality in the wonders of the photographic depiction. It is a peerless thing as a whole.

The incidents are not of things of today, they are of the past; of a season when all men of all ages, creeds, color and races, in this great nation were striving out of the atmosphere that reeked in recent memories of scenes and actions in a great, bloody war. It is a wonderful photographic story of things that were and not of things that are. It is a story in perfect pictures of things that men did a half century ago and not what men today do. It is a story of mob rule in the war scarred south, where level-headedness, hate and love of nation and prejudices mingled. Unquestionably there is opportunity for folks to develop prejudices, especially among that class of people who forget it is a picture and not actual happenings and that is a story out of one man's mind of five decades ago in some sections of the south, and not among, or by, whole peoples of a nation.

The great battle scene, Petersburg, the final effort of Gen. Lee's southern army to vanquish Gen. Grant's federals, is a most striking and tremendous feature. It vibrates and tingles the nerves of the auditor. The near action is wonderful, the perspective of the battlefield struggle simply a stupendous presentation of war horror. The night battling, the exploding bombs, etc., hold the audience breathless. Then there is the wonderful scene around Atlanta, in "Sherman's march to the sea," the burning of a city, a night effect. The audience is silenced in spellbound interest.

The presentations of Abraham Lincoln, staged according to the best history has told us of the world's greatest humanitarian in government of peoples, are pathetically true. In the hearts and minds of American men, women, boys and girls of all creeds and colors, there is today the same strong, tender reverential love for his memory that men and women bore for him in the darker days of his presidential career. The depiction of the Ford theater scene, of the actual act of assassination, stuns the audience. It seems, of all the bits in the wonderful photographic drama, the one thing that to all men and women of whatever creed and race might reasonably be omitted without taking from the value of the production as a whole. It portrays a killing of a president, the most loved one in the history of the United States of America, and as the killing was un-American, the pictured incident is not a patriotic inspiration. It seems almost a needless sacrilege against the memory every American, either native or of alien birth, holds dear. It is startling, pictorially indescribably so. Pandemonium reigned in Ford's theater when Lincoln was shot and the assassin leaped onto the stage with "Sic Semper Tyrannis" hissing from his murderous mouth and even to the less impressionable auditors this scene strikes a moment of half-terror, of an interest wrapt more in awe, than in pleased interest at the marvelous side of the photographic story.

The first part of the show, which ends with the Civil war, has nothing to do with those things to which the colored people in Boston and elsewhere have arisen in protest. "The Reconstruction Period" in the south deals with those things upon which human prejudices have played. This is the second part. The scenes are wonderfully staged, the Ku Klux Clan gatherings, a horse, wonderfully done; all the incidents are swift, sure and photographically unequalled in film production in this country. Each part is a complete attractive film show and the music is superb. The presentation occupies two hours and 45 minutes.

NEW BEDFORD (Mass.) MERCURY
AUG. 24, 1915

"The Birth of a Nation."

Two large audiences witnessed the first performances of "The Birth of a Nation" at the Orpheum Theatre yesterday, a production that does not need the particular form of advertising it is receiving, to give it fame. The expense of the production was enormous and it represents the highest development of the application of the cinema to the presentation of a picture play. The production at the Orpheum is given with the attention to detail which has attended the presentation in other cities—programme girls in the hoopskirted dresses of the '60's and men in Union army uniform for ushers, while an orchestra plays the contemporary music of the war time. The scenes in the old mansions of the south in first part are very beautiful and the audience is quickly filled with the spirit of the times a half century ago. Many historic scenes are presented with fidelity, the interior of Ford's theatre having been accurately reproduced for the production, while the surrender of Lee and the meetings of Lincoln's cabinet are amidst surroundings that are accurate in every detail. The battle scenes are the most wonderful ever produced and the riding of the Ku Klux Clan surpasses the spectacle in the Wild West shows. The atmosphere of the piece is wonderfully preserved and the audience was very intent upon the unfolding of the incidents. Whether or not it perverts history or tends to stir race prejudice is a subject that is pretty well exhausted and need not be discussed here. That it is a marvelous picture play cannot be disputed. There will be two productions daily throughout the week.

CLIPPING FROM
CARLISLE (Pa.) Herald
AUG. 25, 1915

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Allegations to the effect that for political reasons officials of Atlantic City had ordered the closing of the moving-picture film The birth of a Nation, at the New Nixon Theatre were argued before Chancellor Walker today by Emerson L. Richards, counsel for the Esplanade Aumsement Company and the Epoch Producing Corporation owners, respectively, of the theatre and the picture. At the conclusion of the hearing the Chancellon made permanent the injunction restraining the Atlantic City Commission from interfering with the production.

FITCHBURG (Mass.) NEWS
AUG. 27, 1915

[illegible] engagements.

D. W. Griffith's wonderful spectacle "The Birth of a Nation," the photoplay that revolutionized the great motion picture industry and incidentally created more comment than any theatrical attraction for years, comes to the Cumings theatre direct from the Tremont theatre, the week of Sept. 6. "The Birth of a Nation" was the first film to show at $2 as a top price and is still running in New York to capacity business, playing to 18,000 people daily. Chicago comes to nearly that record and Boston has had its theatrical attendance records broken by it. This story o fthe reorganization of the South after the Civil war is a history in itself and in addition to the film, there will be the great effects as accompanied the picture in Boston. Fitchburg is to be one of the few New England cities to see this great picture.

L. RIVER (Mass.) HERALD
AUG. 25, 1915

SAVOY THEATRE TO OPEN WITH "BIRTH OF NATION"

"The Birth of a Nation," that sensational and spectacular, 12-part, Griffith photoplay which has, for one reason or another, been given more publicity than any other theatrical production on record, is coming to the Savoy theatre, Aug. 30, to remain the entire week. It marks the re-opening of that theatre for the fall and winter season under the management of Messrs. Benson and Shea, to whom credit must again be given for a remarkable stroke of theatrical enterprise.

The policy of the Savoy for the coming winter will be one of straight vaudeville with possibly a two-reel feature picture to close the show. It will be essentially a vaudeville show, however, with seven or more acts of Keith vaudeville, changing twice weekly. The firm bond of friendship which last season developed between the Savoy management and the Keith organization, coupled with the loyal support given by the Fall River public in the campaign for more and better vaudeville, makes it possible to offer during the coming season all of the big-time headline attractions at popular prices. It promises to be beyond all question the greatest vaudeville season in Fall River's theatrical season.

It is, then, according to the statement issued by the Savoy management last night, to be a vaudeville season, but in spite of the fact that there was some question as to whether the theatre ought not to open with its avowed policy in full blast the management felt that it was no more than its duty to use its prestige in securing for Fall River the opportunity to witness at home, "The Birth of a Nation," which, more than any other picture ever known, and as much as any theatrical production on record, has attracted the attention of the entire country.

TON (Mass.) ENTERPRISE
AUG. 24, 1915

The Theatres

"The Birth of a Nation" at the A
at City Theatre—Theda Ba
Pictured at the New Orph
ture Offerings—Mary Pickf
—The Pictures at Highland
With the Hathaway Player

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THE much talked of "The Birth of a Nation" was presented at the Hathaway Theatre twice yesterday, and both times to packed audiences. Although the film had occasioned much advance comment, some of it adverse, as it has in every city where it has been shown, there was no demonstration yesterday. The theatre was filled at both performances and the picture which has stirred thousands in other cities made a profound impression. The pictorial story of the days preceding the Civil war, of some of the scenes during that memorable strife, and on through the days of reconstruction, when the new nation arose from the ashes of battlefields and burned cities, is told by this story of Thomas Dixon, revamped from his novel, "The Clansman." The protests of some colored citizens against what they term an injustice to their race was what drew many curious persons to the theatre.

As a picture "The Birth of a Nation" is remarkable. All agreed as to that, and that the plot was powerful, and the climaxes admirably arranged. "The Birth of a Nation" may have in it, some people think, grounds for criticism, but its effectiveness as a great spectacle cannot be denied. The battle scenes, the burning of Atlanta, the scenes in Piedmont, the assassination of Lincoln in Ford's Theatre, the arising and night riding of the Ku-Klux Klan, are among the striking features of the film.

An orchestra of 18 pieces played the effective incidental music during the presentation of the film. Miss Elisabeth Churchill and Miss Florence Ford, attired in costumes of the days of the Civil war, distributed programmes to the patrons as they passed into the theatre. The young ladies perform similar duties in every city in which the film is shown.

W BEDFORD (Mass.) MERCURY
AUG. 24, 1915

MAYOR'S COMMITTEE LIKES THE SHOW

Ministers Unite in a Protest Against "The Birth of a Nation."

The mayor was yesterday morning visited by members of the Negro race, representatives of the New Bedford Ministerial union and Federation of Churches, and others, to voice their protest to the presentation in the Orpheum Theatre this week of the moving picture show, "The Birth of a Nation." A committee appointed by Mayor Hathaway late Saturday night, when he learned that there was developing opposition to the presentation of the pictures here, reported just before 10 o'clock, their report being favorable to the pictures.

Those who oppose the picture were represented by Butler R. Wilson, a colored attorney of Boston. They spent the morning with Mayor Hathaway and were: Rev. D. O. Walker, pastor of the Bethel A. M. E. church; Rev. Dennis Scott of Zion church; I. C. Dade, J. R. Barreau, E. B. Jourdain, William C. Parker, Frank G. Munsey, Rev. F. E. Ramsdell, Rev. W. S. MacIntire, Rev. John Mason, D. D., Dr. Nelson, and T. F. Cunniff, who left early.

The committee appointed by Mayor Hathaway to see the pictures included the following: Clarence H. Bartlett, Charles E. Davis, Clifford B. Terry, L. Rodman Doane, Thomas R. Marsh, William Stitt, and Lieutenant Geoffrey Bartlett, nephew of Clarence H. Bartlett.

Mr. Bartlett's report to the mayor was substantially as follows: "As a spectacular production, "The Birth of a Nation' is one of the finest things which is being produced today, and will, I believe, educate and instruct those who see it, and give a clear idea of the history of the country at the time of the Civil war. The colored people should have no feeling against the picture, because it shows such a very flattering advancement of the Negro race since the war." Mr. Bartlett also saw the pictures when they were presented in Boston. The committee reported that the part which proved particularly offensive to the Negroes in Boston is not shown here, and that objections to the show on those grounds are therefore not well founded.

Mr. MacIntire, acting for the Federation of Churches, at a protest meeting at 10 15 o'clock, presented the following letter, signed by himself:

"The exhibition of 'The Birth of a Nation' in any community will brutalize the people by scenes of wholesale human slaughter. It will leave the impression on the minds of those who see it that the very best specimen of the Negro is a betrayer of his best friends and a rapist, creating strong race prejudice against him. It contains the virus of moral degenerates."

Nearly all of the protestants against the pictures saw the motion picture in the Orpheum Theatre on Sunday afternoon by invitation of the manager, Mr. Lefebvre.

Mr. Wilson's argument against the picture consisted largely of reading a series of affidavits from public men, which characterized the play as false history and of evil influence. He called the mayor's attention to the fact that "The Birth of a Nation," as he alleged, has not been passed by the National Board of Censorship. Among the affidavits he read were the following: Ralph Cobleigh, editor of the Congregationalist, Dr. Jacques Loeb, of the Rockefeller institute, "I am shocked at the attempt to present the colored race as a fiendish, moral pervert."

He read the affidavit of Dr. Stephen S. Wise, of the Free Synagogue, New York, who calls the play "a grave and intolerable insult;" of Moorfield Storey, who says, "it tends to corrupt public morals"; of Albert Pillsbury, ex-attorney general, "It is a pack of pictured lies"; J. Mott Hallowell, "It is the assassination of a race"; Samuel W. McCall, "It is against public policy and unhistorical"; George Foster Peabody, of New York, "The effect of the presentation in New York is to develop much expression of prejudice against the Negro and I know it is not justified"; Dr. Frederick C. Howe, formerly president o the national board of censorship, "It is sure to lead to serious race riots"; Charles S. Mac Farland, general secretary of the Federated Churches of the United States, "It is deeply offensive to decency"; President E. T. Ware, of Atlanta University, Ga., "It is a sugar coating for black poison"; Booker T. Washington, "The play is fundamentally wrong."

He then read the affidavit of President Emeritus Charles W. Eliot of Harvard, "It is a perversion of history"; and of Dr. Samuel W. Crowthers, "It turns history the other side to and is a slander upon the Negro race"; Judge Philip Rubenstein, of the juvenile court of Boston, "The effect of the play upon the children is that of horror as well as antagonism to the Negro race"; and also read statements of Miss Adelen Moffat, a southern woman now living in Boston; resolutions of the Federated Churches of Greater Boston, of the Association of New England Teachers of English, and of the Boston Congregational ministers, all condemning the play.

Mr. Jourdain said:

"Most of this committee saw the demonstration yesterday. Not one commendable Negro character is shown in the entire production. There is one slide, it is true, setting forth something about the progress of the Negroes since the war, but this is not a part of the play.

"The play itself shows the Negro to be unutterably and unredeemably bad; it shows Negro soldiers to be riotous and rapists; it presents white officers of the north during the war as scalawags, and grossly insults those brave men who gave their lives for the Union in the early sixties.

"The play, furthermore, is a deification of the Ku-Klux-Klan and the damnation of the Negro. It attempts to reverse by the alchemy of the moving picture the verdict found by the United States courts that the Ku-Klux-Klan were law-breakers and murderers, and presents as typical of the race the lowest and worst of the race."

The protestants told the mayor that they clearly understood the dilemma he is in, when Mr. Hathaway, after courteously listening to all the speakers, said, "Gentlemen, you don't know the difficulty I am in."

The property rights of the theatre were discussed by Mr. Parker and Mr. Jourdain. It seems that the theatre will forfeit $2400, if it is forbidden to give the play.

FALL RIVER (Mass.) NEWS
AUG. 28, 1915

...y of Music, Monday.

"THE BIRTH OF A NATION."

The splendid advance sale of tickets at the Savoy for "The Birth of a Nation," already assures the management that the presentation of the production here is going to prove a great success, and that the Fall River public appreciates its showing here while it is still in tremendous demand in the largest cities all over the country.

Every show production is a gamble. What one may like in theatricals or pictures, another may scorn. There are always some who will criticise a production. The effort on the part of producers is to get the thing that will please the greater number of people. It was to such an effort that David H. Griffiths staked his entire fortune, a matter of some $500,000, and his reputation. If "The Birth of a Nation" had not been a success, Mr. Griffiths would have been a ruined man. It must be a satisfaction to such a man when the ever-growing tally of people who have admired his genius has reached five millions.

Yet the gamble is not over. Tremendous publicity has been given "The Birth of a Nation" for more than a year now, and with the presentation of the picture in each separate town, there always arises the question as to whether so much publicity has not grown monotonous, whether or not the people of that particular town, although they have not seen the picture, will not think that they are going to something not quite up-to-date and turn their attention to some more recent production,event though it be less notable. Such has not proven the case in Fall River. A bigger advance sale could not be desired.

NEHAM (Mass.) ENTERPRISE
AUG. 27, 1915

Birth of a Nation,

Will Remain at Tremont Theatre, Boston, until Saturday, September 4. Big Griffith Spectacle Breaks all Summer records of Hub Theatres.

So strong is the demand for seats for "The Birth of a Nation," the big Griffith spectacle now in its nineteenth week at the Tremont Theatre, Boston, that its engagement has been extended to Saturday, Sept. 4. The original plan was to close next Saturday night but the announcement brought such an avalanche of seat orders that it became apparent at once that many would be disappointed. It was then arranged to remain at the Tremont—Boston's coolest theatre—until the Saturday before Labor Day, when the spectacle will give way to another attraction.

Unauthorized announcements have been made as to the probability of "The Birth of a Nation," with its 18 000 people, 3,000 horses and countless other wonders being exhibited in the smaller New England towns but it should be borne in mind that only in a very large, thoroughly equipped theatre like the Tremont can a spectacle of this calibre be adequately presented. The symphony orchestra of forty pieces and the great force of supernumeraries and mechanics who have been employed in the Tremont Theatre production would almost fill the orchestra floor of the ordinary playhouse.

Daily matinees are given at 2.'0 and the evening performances begin at 8.10. The scale of prices is: Nights, 25c to $2.00; matinees, 25c to $1.00. Tickets will be mailed to patrons sending cash with their orders or will be held for them in the box office.

FALL RIVER (Mass.) NEWS
AUG. 25, 1915

FAMOUS FILM COMING

Savoy Theater To Reopen With "The Birth of a Nation" Next Monday.

"The Birth of a Nation," that sensational and spectacular, 12-part Griffith photoplay which has probably been given more publicity than any other theatrical production on record, is coming to the Savoy theater for the week of Aug. 30. It marks the re-opening of that theater for the fall and winter season under the management of Messrs. Benson and Shea, to whom credit must again be given for a remarkable stroke of theatrical enterprise.

It was not mere chance that enables the Savoy to offer "The Birth of a Nation" to the Fall River public. As long ago as last winter, when the picture was to be seen in Boston of all the New England cities, the Savoy management made every effort to secure the picture. The request was carefully considered, but it was then deemed wise by the owners of the picture, to restrict the number of releases. It was agreed, however, that just as soon as it was released, the Savoy should have first bid for it. So it happened, that when the picture was recently released, the Savoy was notified, and thus offers it as its first attraction with the reopening of the theater.

There are surely but few who read the daily papers who are ignorant of the amount of attention which has been devoted to the production in Boston during the past season. And it is reckoned that five million people have seen it in the various large cities in which it has been shown. From these cities, where the price was invariably two dollars a head, have come reports from infallible authorities, which, while admitting that the wonder of the picture can be only half hinted at, still extol it to the skies.

The mere figures involved in the production are themselves somewhat suggestive of the grandeur of it. Mr. D. W. Griffith, whose master hand directed the production, took more than 200,000 feet of film from which he eventually selected the 12,000 feet which constitute the picture as it was eventually presented. More than 18,000 people were engaged in visualizing the remarkable story, and more than 3,000 horses were employed by the reckless riders who participate in its thrilling scenes. During its presentation, too, 18 men are actually engaged behind the scenes producing the effects required for its perfect realism. The cost was $500,000.

Sixteen musicians are also employed to accompany the production, but herein members fail to signify the peculiar significance of the music to this picture, for "The Birth of a Nation" has achieved a closer adjustment of music to pictures than was heretofore thought feasible. The average motion picture scene lasts from four to 15 seconds, and that there are several thousand such scenes in a 12-real play, would indicate the task that confronted Mr. Griffith when he conceived the idea of adapting the music scene by scene as music is adapted to words in grand opera. But with the assistance of his musical director, Joseph Carl Frid, they provided each character with a musical theme or motif, preparing a provisional score during the actual picture taking, and after the camera had completed its work, the provisional score was amplified and syncronized. The immense labor of fitting the music to the scenes and "flashes," each with its bit of appropriate music, may be imagined. But it was characteristic of the completeness with which Mr. Griffith went about immortalizing the subject matter of "The Clansman," from which the picture is drawn.

Concerning that story, as it has generally impressed critics who have seen it visualized, the following comment of the Providence Journal on Tuesday, Aug. 17, is timely:

"As history the picture sets forth the north right concerning some phases of the activities in the South in carpet bagging days after the war. Historically, too, the play reconstructs for the visual eye some of the scenes of 50 years ago. The surrender of Lee at Appomatox, the assassination of Lincoln, Sherman's march to the sea, the burning of Atlanta move upon the screen as they never moved in print. And in so far as they surpass the written word, they justify the producer who declared after it had been assembled, that he had tried to do something different.

Nor are the war spectacles the only impressive spectacular features. Two of the most wonderful pictures ever shown upon the screen are Lincoln signing the first call for volunteers and the surrender of Lee. The assassination of the President is shown in full detail, and as the climax came in the great historical episode a gasp could be heard to run through the audience."

The critic then comments upon the wonderful plight of the Ku-Klux Klan and their invasion of the black's domain, concluding: "Briefly summed up, the picture as a whole is tremendous, the story is gripping, the photography superb, the support of the star, Mr. Walthall, excellent, the detail perfect and scenery splendid."

"TWIN BEDS."

BROOKLINE (Mass.) CHRONICLE
AUG. 28, 1915

Tremont Theatre.

The extended engagement of "The Birth of a Nation" at the Tremont Theatre continues to draw large and enthusiastic audiences to this play house. The Civil War pictures are the most notable ever presented here, both for their beauty and for their historic interest. Among the motion-picture actors who posed for the films are: Henry Walthall, Mat Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, George Seigmann and Joseph Henabery.

FALL RIVER (Mass.) GLOBE
AUG. 25, 1915

THE BIRTH OF A NATION," NEXT WEEK AT SAVOY.

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LILLIAN GISH, APPEARING IN "THE BIRTH OF A NATION" AT THE SAVOY ALL NEXT WEEK.

FALL RIVER (Mass.) NEWS
AUG. 27, 1915

Amusements.

IN "THE BIRTH OF A NATION."

Donald Crispo as General Grant and Edward Gage as General Lee, at the Savoy Theater, Next Week.

"THE BIRTH OF A NATION."

Seats for "The Birth of a Nation," with which the Savoy theater reopens Monday, were placed on sale this morning, and the line of people waiting for first pick already indicates the vast local interest that is being taken in the production. What those people learned at the box office window this morning it is only fair to inform those who have not yet ordered their seats, for it was evident that many were laboring under a misapprehension.

The announcement stating that the prices of seats for the evening were from 25 cents to $2 has led many to believe that all of the orchestra seats were to be sold at $2 each. As a matter of fact there are but 77 seats at $2, and all the other orchestra seats are on sle at one dollar. The $2 seats are located in the very center of the house and are naturally the choicest seats from which to view the great picture. But the seats in front, at the sides and in the rear, many of which regular subscribers preferred last season, are but one dollar. The only seats priced at $1.50 are in the boxes.

The afternoon prices, varying from one dollar to 25 cents, apply in the same manner. There are only 77 seats at one dollar, the bulk of orchestra seats being reserved at 75 cents, while there are many fine 50 and 25 cent seats in the baleony. In no theater, heretofore, has it been possible to see "The Birth of a Nation" to such good advantage at less than the top price.

BOSTON TRAVELER

AUG 28 19

Tremont Theatre

The end has come for "The Birth of a Nation" at the Tremont Theatre, and notwithstanding the great interest which has been aroused by this powerful photo-play there can be no possible prolongation of the stay at this theatre. Ever since last April "The Birth of a Nation" has held the stage at the Tremont. Next Saturday night the local stage will see "The Birth of a Nation" for the last time.

STONEHAM (Mass.) ENTERPRISE
AUG. 23, 1915

Birth of a Nation.

Will Remain at Tremont Theatre, Boston, until Saturday, September 4. Big Griffith Spectacle Breaks all Summer records of Hub Theatres.

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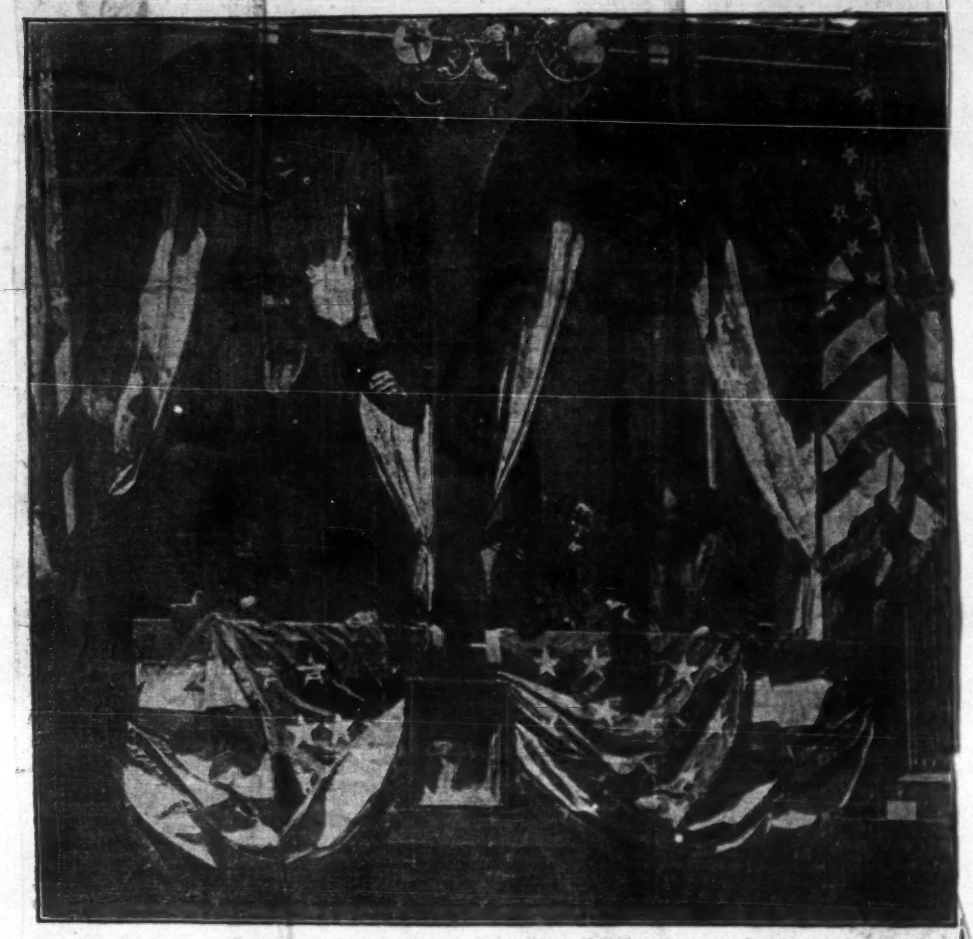
FALL RIVER (Mass.) GLOBE
AUG. 27, 1915

AT THE THEATRES



SCENE OF THE ASSASSINATION OF LINCOLN,

IN "THE BIRTH OF A NATION," AT SAVOY ALL NEXT WEEK.

Seats for "The Birth of a Nation," with which the Savoy theatre reopens Monday, were placed on sale this morning, and the line of people waiting for first pick indicated the vast local interest that is being taken in the production. What those people learned at the box office window this morning it is only fair to inform those who have not yet ordered their seats, for it was evident that many were laboring under a misapprehension.

The announcement stating that the prices of seats for the evening were from 25 cents to $2 has led many to believe that all of the orchestra seats were to be sold at $2 each. As a matter of fact, there are but 77 seats at $2 and all the other orchestra seats are on sale at $1. The $2 seats are located in the very center of the house and are naturally the choicest seats from which to view the great picture. But the seats in front, at the sides and in the rear, many of which regular subscribers preferred last season, are but $1. The only seats priced at $1.50 are in the boxes.

The afternoon prices, varying from $1 to 25 cents, apply in the same manner. There are only 77 seats at $1, the bulk of the orchestra seats being reserved at 75 cents, while there are many fine 50 and 25-cent seats in the balcony. In no theatre, heretofore, has it been possible to see "The Birth of a Nation" to such good advantage at less than the top price. To secure those seats, however, it is advisable to reserve them early.

For out-of-town patrons the matinee bathing resort as the background. A marvelous invention in the form of a perfume, a mere whiff of which makes everybody hilarious, keeps the story moving gaily along by getting people concerned into trouble and out of it again. When troubles get too threatening, somebody only has to wave a handkerchief saturated with the magic perfume and everybody breaks instantly into song and dance and laughter. A richly-gowned and pretty chorus adds to the festivities.

BOSTON MORNING GLOBE
AUG. 29, 1915

Last Week of "The Birth of a Nation" at the Tremont

One week is all that remains for the engagement of "The Birth of a Nation" at the Tremont Theatre, and next Saturday night the stay of this remarkable photo play will come to a termination. The success of the production was so notable that it was decided to secure an extension of the stay in this city. But two weeks additional were all that could be obtained, as it was arranged that the new dramatic year at the theatre should open on Labor Day.

The interest in the great motion-picture play is as great as it has been at any time since it first came to this city. Since last April "The Birth of a Nation" has been presented twice a day at the Tremont and thus the total of performances eclipses any record for musical or dramatic presentation ever seen upon the Boston stage.

BOSTON JOURNAL
AUG. 28, 1915

"BIRTH OF A NATION" HAS ONE WEEK MORE

"The Birth of a Nation" ends the last week but one of its stay at the Tremont Theatre tonight, and the arrangements are such that it will be absolutely impossible to secure any prolongation whatever of the run of this notable photoplay beyond next Saturday night.

The cast of characters in this spectacular Civil War film embraces several of the foremost photo players, such as Henry Walthall, Lillian Gish, Mae Marsh and Mary Alden.

Seats are on sale for all the remaining presentations.

OSTON (Mass.) MORN. HERALD

AUG 29 1915

Tremont Theatre

Positively the last week of "The Birth of a Nation" at the Tremont. The film will start tomorrow evening. Ever since last April this remarkable photo-play has held the stage at this house without the slightest diminution in popular favor. The pictures of the civil war have appealed to lovers of the vivid and dramatic in photo-plays. Seats are now on sale at the box office for all remaining performances.

BEDFORD (Mass.) STANDARD
AUG. 28, 1915

drawn against the account of France to the specified amount in the currency of its own land.—Editor Standard.

"The Birth of a Nation."

To the Editor of The Standard:

After viewing "The Birth of a Nation" at the Orpheum theatre I feel moved to publish the following as an open letter to D. W. Griffith. I hope that you will allow me space in your paper.

Mr. D. W. Griffith,

Dear Sir:—

I think it unfair to eleven million citizens of the United States to allow your "Birth of a Nation" to pass without due criticism. You attempt to delude your patrons by claiming a crusade against war and a desire to teach "historical facts." To the intelligent and analytical mind there can be but two motives in your undertaking; to exploit the theatre-going public and stir up race hatred. If you do not intend humiliating a race of men but do intend teaching "historical facts," why do you choose Thomas Dixon's "Clansman" for the purpose? By what process of human reasoning do you conclude that an elaborate production of the "Clansman" will prevent war? These are questions which engage the attention of well-meaning Americans. Thomas Dixon's "historical facts," if there are any, never produced anything good or reflected credit on the author.

In presenting your "Thomas Dixon, alias Historical Facts" you merely mention slavery. You show a jolly crowd of well dressed slaves picking cotton and dancing to entertain their master and his company. You depict slavery as an institution which once existed, purposely omitting all accompanying horrors. Why do you, in your mad desire to teach "historical facts," omit the auction block where shrieking babes were torn from the breast of mothers, and mothers knocked down for protesting? Why do you omit the snatching of fathers from wives and children, brothers from sisters, to be sold "down-river" to the highest bidder? Last, but not least, why do you omit the scene where virtuous Negro girls were flogged to death because they preferred death to degradation?

With all the ingenuity of the professional agitator, you make your audience fall in line with your "White South." You make them believe that the "White South" was as innocent as a child's smile. Their hearts were so pure that evil deeds could find no resting place. The Negroes, slaves of only yesterday, are characterized as a huge drunken monster, knowing nothing but cruel aggression of their former kind-hearted (?) masters. Here you both elicit sympathy for your "White South" and stir up the bitterest possible feelings against your "Black South" for all time. The curse of it all is that you were slick enough to put it in motion pictures, thereby teaching white youths lessons which will postpone amicable relations between the races for at least one hundred years.

With your usual skill you present Gus the renegade and a white maiden for the purpose of comparing the races and preparing your audience for what is to follow. You strengthen your foothold by presenting a one-sided romance between the purest of white girls and a Negro politician-gentleman-crook. In linking your rape-and-murder scene with the attempted force marriage, you make women scream with horror and men swear eternal vengeance on a race of men for crimes that were never committed. You kindle a flame which God-fearing Americans have been trying to extinguish for generations. You forever rivet race hatred in the minds of doubtful spectators. Yet you attempt to delude the people by saying you are trying to "prevent war" and teach "historical facts." Sir, you undoubtedly shut both eyes, turned your back, dipped your pen in blood drawn from the heart of a reptile, and penned these words on the darkest and stormiest night of the year.

In keeping up your delusion, you show the Ku Klux Klan in all its glory. Of course no evil deeds were ever committed by this God-sent (?) band of men. Their mission was to drive the "Black South" and carpet-baggers out of power. These deliverers of men were to raise their land high above all selfish and mundane things, make it a land overflowing with milk and honey, where every bird is a songster and the wicked cease to worry. Do not beguile yourself into any beliefs of success in this treacherous attempt. Any one acquainted with the facts in the case knows that the Ku Klux Klan perpetrated cruelties on innocent Negroes far beyond the possibility of description.

In the end, you make the "White South" triumph over the "Black South." Right triumphs over wrong. You attempt to ease the pain of Negro spectators by showing pictures of progress made at Hampton Institute. Bear in mind the fact that the Negro race is not for sale. If it were you couldn't buy it for that price.

The time has come when Tillman, Dixon, Vardaman and you, D. W. Griffith, the "Enlightening," must choose other methods for political and financial advancement. You can no longer receive silk-glove applause by blackening justice in the grave. The material progress of the Negro race in the south stands as an unanswerable argument to you and your kind. In referring to the whites as a superior race, you show either an ignorance of history or a brazen opinion. In either case it is not worthy of the consideration of an intelligent people. God in his infinite wisdom has placed the various people on the earth for a definite purpose. No adventurer has, as yet, been able to defeat it. Public and racial progress are rapidly driving such schemers as you into oblivion. In the natural course of events you will pass out of the memory of men as completely as the fabric of a vision. On your day of departure to the land of no return reason will smile, while evil grumbles at the loss of her dear loved and faithful servant.

Respectfully,

Chas. R. Humbert, [illegible] D.

2 Union street, New Bedford.

FITCHBURG (Mass.) SENTINEL
AUG. 23, 1915

...and herald the supper table laden with

BIRTH OF A NATION

Famous Photoplay Founded on "The Clansman To Be Shown at the Cummings Labor Day Week'

"The birth of a nation" is coming to the Cummings theater for the entire week of Sept. 6 opening with a matinee performance on Labor day. That means the most wonderful production ever brought to Fitchburg is to be seen at prices that will be less than half charged in Boston, New York and Chicago. This wonderful production has caused unusual newspaper talk as well as special magazine articles and comments. It is founded on the powerful story of "The clansman," but D. W. Griffith has taken advantage of the many tense dramatic situations and interwoven a beautiful love story. "The birth of a nation" needs no introduction to theater goers

LILLIAN GASH IN "THE BIRTH OF A NATION."

the world over. It has been witnessed by thousands of people and no doubt hundreds are eagerly waiting for its first production in Fitchburg.

It cost hundreds of thousands of dollars to produce, it has a cast of 18,000 men, women and children as well as 3000 horses and required over two years to complete. It stands in a class by itself. It has played over six months in New York, and six months at the Tremont theater in Boston. It will be presented exactly the same as in Boston. A special stage setting will be installed, there will be an enlarged orchestra, special costumed ushers and other things which will make "The birth of a nation" an event to be remembered.

"The birth of a nati... mas-sive that the manage... no hesitation in booking it ... entire week. The advance s... tickets begins on Wednesday an... fish-ing favored seats would ... se-cure them at once.

CLIPPING FROM ...
Date ...
1914-15 Amusements

INTERESTING characterization of Gen. Robert E. Lee in "The Birth of a Nation," which opens its second week at the Orpheum theatre tomorrow.

CLIPPING FROM ...
Date ...
1914-15 Amusements

ORPHEUM

In order to meet the unprecedented demand for seats, it has been decided to put "The Birth of a Nation" on for a second week. New Bedford people have shown their great willingness to pay as high as a dollar for a moving picture show. This is the first time in the history of the city that a motion picture has been run for two weeks. The best record heretofore made has been one week, made by "The Traffic in Souls."

There have been very few lines of business that have shown such a wonderful development in so short a time as the motion picture show. Ten years ago any sort of an old store fitted up with two or three hundred seats was deemed sufficient for a motion picture exhibition, and the price was fixed at five and ten cents. Now it is by no means an uncommon thing to find pictures housed in first class theatres and playing at any price from 25 cents to $2 and doing an enormous business.

Manager Lefebre has shown great confidence in the New Bedford public by booking the biggest feature yet produced for two weeks at his house at prices ranging from 25 cents to $1 at night, and 25 cents to 50 cents in the afternoon. Not only that but only one city in the whole of New England outside of Boston has seen this picture ahead of the New Bedford public. It began in Providence just one week earlier. In Brockton it was shown simultaneously with New Bedford. Tomorrow night the picture will go on exhibition in both Fall River and Portland, Me. So that New Bedford played very close to the front rank in the exhibition of the picture.

The prices for the second week will remain the same as the preceding week—$1, 75, 50 and 25 cents for the night performances and 50, 35 and 25 cents for the afternoons. There will be two performances daily, afternoons at 2:10 and evenings at 8 o'clock. Seats are going very rapidly, and it behooves those who desire choice seats to make their application as early in the week as possible. The box office is open from 10 a. m. to 10 p. m. and tickets can be ordered in person or by calling Bell 'phone 2790. This is positively the only theatre in this city at which this picture will be exhibited at any time.

BOSTON POST
AUG. 29, 1915

Tremont Theatre

"The Birth of a Nation" has been breaking all sorts of records at the Tremont Theatre ever since this stirring photo-play first came to town last April and there is no question whatever but that the same condition might prevail for a long time, but an imperative finale must come next Saturday night. The photo-play is in a class by itself. It is a production in which heart interest predominates and the touching episodes of the drama are witnessed with the greatest interest by all amusement seekers, while the spectacular elements are so great that they command instant attention.

SCENE OF THE ASSASSINATION OF LINCOLN IN THE BIRTH OF A NATION AT KEITH'S NEXT WEEK.

TLAND (Me.) ARGUS
AUG. 28, 1915

THE BIRTH OF A NATION COST HALF A MILLION COMES KEITH'S MONDAY

"The Birth of a Nation" the biggest moving picture play the world ever saw will be thrown on the screen at the B. F. Keith Theatre next week for the first time east of Boston.

There were over 120,000 feet of film when the cameras finished their work in the West and South, but the process of selection, which plays such a telling part in these productions, has reduced this to 12,000 feet. The spectacle as it now stands takes about two and three-quarter hours to present.

The production cost $500,000 and the first presentation was given in Los Angeles, since which the production has been shown in New York City, Boston, Chicago, San Francisco, Seattle, Philadelphia, Pittsburg, Atlantic City, Princeton, Beach and Long Branch and a long run and playing to the house capacity at each performance.

This remarkable photoplay opens with a peaceful picture of the south in the ante-bellum days. Here the story which runs through the plot is formulated, but is frequently interrupted by the exciting episode incident to the outbreak of the conflict. Then follows a series of pictures showing actual engagements with all the horrors of war graphically vivid and is accompanied by the sounds of cannonading and the shouts of combatants.

The surrender of General Robert E. Lee to General U. S. Grant at Appomattox Court House is a brief but interesting incident, and then comes a singularly life-like picture of the assassination of President Lincoln at Ford's Theatre, Washington, the night of April 14, 1865. This, it is said is the only photographic reproduction of the national tragedy ever given and has been arranged with much attention to detail, taken from the most reliable records available.

The second half of the photoplay, represents the South when it is under the regime of the so-called carpet-baggers and the lawless actions of the colored people who had not forgotten the wrongs heaped upon them during the days of slavery. The formation of the Ku-Klux Klan for the protection of the white residents is one of the scenes never to be forgotten and receives prolonged applause wherever it is shown, and a number of the scenes shown are even more thrilling and realistic than the actual pictures.

The music which was written expressly for the production is interpreted by an enlarged orchestra of solo musicians and assists, in fact, puts the finishing touch to a performance that is in a class by itself, "par excellence." The scale of prices will be found in the ad.

FITCHBURG (Mass.) SENTINEL
AUG. 30, 1915

AMUSEMENTS

What the Press Agents Say About Various Theatrical and Moving Picture Attractions

"The Birth of a Nation" at the Cumings.

The seat sale for "The birth of a nation," which will be presented at the Cumings theater, all next week, opens at the box office on Wednesday morning. This is D. W. Griffin's original mighty spectacle which has created the sensation of the age in New York and Boston. It required a cast of 18,000 people and 3000 horses and is said to have cost $500,000 to make. It required eight months time and is the first and only play of the kind to be presented at regular Broadway legitimate prices. It will be presented at the Cumings at half the price of admission charged in Boston although the wonderful play will be exactly the same as at the Tremont theater where is closes on next Saturday night.

Fitchburg is the first city in New England to see "The birth of a nation" after the Boston engagement. The orchestra will be enlarged, there will be specially costumed attendants and hundreds of incidental features that are seen in no other attraction. It is a dramatic triumph dwarfing all records. See the decisive battles of the Civil War, Sherman's march to the sea, Lee's surrender at Appomattox, the assassination of President Lincoln, the rise of the Ku Klux Klan, and the coming of the prince of peace.

BROCKTON (Mass.) TIMES
AUG. 30, 1915

in this city, and is a nephew of tonio Pelosi, the real estate dealer.

GO AWAY WITH FILM

Colberg Is at Fall River and Hathaway at Portland, Me.

Brockton musicians, who filled special engagements in the augmented orchestra at the Hathaway theater last week during the production of "The Birth of a Nation," were warmly praised by William F. Krauth, the leader and director of music for the production throughout New England. Mr. Krauth directed the orchestra at Hathaway's until Thursday, after which he turned over the baton to Robert F. Colberg and watched and listened to the performance from the back of the house. He claimed that Mr. Colberg took hold of the cues and played the music with unusual facility and could do the work as well as he could.

Negotiations were opened and the result was Mr. Colberg went to Fall River Sunday and will be director of the orchestra there while "The Birth of a Nation" is on. It is expected the production will be kept there for several weeks. Walter H. Damon, the bassoon player, was another musician who received special notice from Mr. Krauth, who offered him attractive money to go with him to Portland, Me., where the same film that was used here was started today. It is believed this picture play will have a lengthy run in Portland as the entire state of Maine will be covered from there. Mr. Damon finished the week at Hathaway's and went to Portland Sunday.

At Hathaway's Saturday matinee and evening the entire house was sold out.

TCHBURG (Mass.) SENTINEL
AUG. 31, 1915

AMUSEMENTS

What the Press Agents Say About Various Theatrical and Moving Picture Attractions

"The Birth of a Nation" at the Cumings.

New theatrical attractions seen i this city has had the vast amount o advertising that has marked the his tory of "The birth of a nation," th wonderful spectacle which will be pre sented at the Cumings theater all nex week commencing with a Labor da matinee. Produced in New York severa months ago in a leading Broadwa theater at the highest prices ever ask ed for such an attraction, "The birt of a nation" immediately sprung int such popular favor that it is still bein presented to crowded houses.

The same thing is true in Bosto where its engagement at the Tremon theater has twice been extended. Th story is so wonderful, the incident so important, realistic, pathetic an epoch making that every person whether a regular theater goer or no is deeply impressed and amazed at th magnitude of the production. D. W Griffith, the man who is responsibl for the production, labored f eigh months in making the attraction al though years were spent previous t that in planning, outlining and pre paring for the actual work of produc ion. About 18,000 people were used i the various scenes while 3000 horse appear. The cost of the production has been placed at $500,000.

"The birth of a nation" deals with the United States previous to, during and after the Civil war. While that war is the foundation for the production it is only part of the attraction as there is a wonderful love story running through the entire production as well as various incidents and details which give a realistic and natural touch to the development of the main theme. The production is said to be historically correct. Entire regiments were secured to portray the battle scenes which were presented on such an immense scale that the director had to issue his commands by telephone. Tickets for the production go on sale Wednesday morning at 9 a. m.

BOSTON POST

AUG 31 1915

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Tremont Theatre

The old phrase, "the survival of the fittest" is exemplified in the case of "The Birth of a Nation," now in its last week at the Tremont Theatre. This extraordinary film play has the longest run of the season to its credit, and for a good reason. Seldom is such a wealth of genuine interest and entertainment crowded into one performance as is provided in D. W. Griffith's highly popular spectacle. "The Birth of a Nation" is the last word in moving productions. Its pictorial story of Civil war times progresses, in a spirited and exciting fashion, from peaceful views of Southern life, through the hardships of the war and of the reconstruction period, to a triumphant ending. In the achievement of the latter result, the celebrated Ku Klux Klan bears a conspicuous and picturesque part. The painful realism of the battle scenes, and of the lawlessness and rioting which resulted from the war, produces the highest pitch of excitement in the audiences—an excitement which is heightened by extremely emotional and appropriate music. It is all so real that, to the spectators, it seems as if they were actually living in those by-gone days of strife.

BOSTON HERALD
AUG. 31, 1915

BOSTON JOURNAL
AUG. 31, 1915

"BIRTH OF A NATION"

"The Birth of a Nation" yesterday began its final week at the Tremont Theatre. Notwithstanding its record-breaking run, the famous film play's popularity is as great as ever. Each performance yesterday found the Tremont Theatre thronged with enthusiastic spectators, to whom the exciting story and realistic scenes of the sensationally successful play made their usual emotional appeal. There are daily matinees. Among the film favorites appearing in this big photo-spectacle are Lillian Gish, Henry Walthall, Mae Marsh, Mary Alden and Miriam

TREMONT THEATRE

Yesterday's performances of "The Birth of a Nation" marked the beginning of the famous photo-play's farewell week at the Tremont Theatre. D. W. Griffith's wonderful spectacle commands instant attention, and spectators cannot fail to be impressed by its realistic pictures of the South during the civil war and the reconstruction period. The part the Ku Klux Klan played at this time is shown in many highly exciting scenes.

"The Song of Songs" will open the regular dramatic season Monday, Labor day, with Irene Fenwick as the heroine and Thomas A. Wise in a leading character. The sale of seats for the engagement will open at the box office next Thursday morning.

RIDE OF THE KU-KLUX KLAN IN THE BIRTH OF A NATION.

PORTLAND (Me.) TELEGRAM
AUG. 29, 1915

THE BIRTH OF A NATION AT KEITH'S THIS WEEK.

Beginning Monday and running one week only, there will be thrown on the screen at the B. F. Keith Theater, the most remarkable photo play in the world, The Birth of a Nation. This play has been shown in a majority of the largest cities from coast to coast and at prices that are ordinarily charged for seats to a high class dramatic production or stellar musical comedy has drawn packed houses constantly.

A person who has never seen this film story of our own Country can't begin to realize what a wonderful thing it is. The action starts in the South just before war times, and carries us through the stirring scenes of the Civil War including such world famous incidents of history as the surrender of Lee, and the assassination of Lincoln. It hardly seems possible that real battles of the Rebellion and real characters of history can be so faithfully depicted, as this remarkable picture, but the faithfulness to detail is such that many old soldiers of the North and many Southerners have been astounded to see the reproductions of scenes which they themselves have actually witnessed.

There is a special orchestra which will be augmented by the regular Keith orchestra, for music forms no small part of the inspiration of this big picture, and also helps to make the impression created of realism much stronger.

By examining the price scale of seats in this issue it will be found that orchestra as well as balcony seats are to be obtained at a very reasonable figure considering the magnitude of the attraction.

With the approach of half a century after the actual scenes of the Civil War, this highest development of the motion picture art bears a keen relationship to current events. Aside from its dramatic appeal and poetic flight it brings back to a younger generation with a new-born realism the things which our fathers and grandfathers went through that out of the travail could come the Nation we are so proud of today. It is not a case of opening old wounds but is art suggestive, the highest form of art, to point out to us the mistakes and misunderstandings of the past that we may face the crisis of the present with a calmness and determination to uphold the right.

The dramatic form has often been employed by the greatest minds of the world to express underlined truths and as regards the usages and the sufferings of war, no pen has been able to make as impressive a picture as Griffith has encompassed in this masterpiece. A born realist he cuts into the quick of facts that he may establish his dramatic plot. He has not been concerned with factions of propaganda but with the unerring view of the master of the new art he has made his impress upon our times in a way which is startlingly original and a force to be reckoned with in the future. He masses great armies upon a historic plane to reproduce the records of a mighty struggle and by the human interests of two families makes a great nation's efforts a topic of a dramatic construction which appeals to the heart and the sympathies as no bald narrative of facts could hope to do. To attain these results he employs the passions, the loves and the conflict of essential drama. He writes history by flashes of lightning and with it all has built up a spectacle that thrills the human soul, brings tears to the eyes mingles pathos with laughter, and above all else, does something fine upon the most tremendous scale that was ever undertaken by a dramatist in the world's history.

It is well worth while and when one has seen it, it is easy to understand why it has created such a stir.—Advertisement.

BOSTON (Mass.) TRANSCRIPT

AUG 31 1915

view and Path[illegible] Travel Series found out a particularly strong and pleasing three-hour programme.

Tremont—The Birth of a Nation

Ever since last April "The Birth of a Nation" has held the stage at the Tremont, but the end is now in sight, as this is the last week here. Everybody has talked about "The Birth of a Nation" since it first came to Boston and it will go down in history as having aroused the greatest controversy known to the Boston stage. It is splendidly staged, and the characters in the story are spiritedly portrayed by an excellent cast. Henry Walthall, as the dashing "little Colonel," Mae Marsh, as the elfish Flora Cameron, and Lillian Gish who, as Elsie Stoneman, is the centre of a romance, are all players who [illegible] the audience. Others in the cast are Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, George Seigmann, and Joseph Henabery.

LL RIVER (Mass.) NEWS
AUG. 30, 1915

Amusements.

SCENE FROM "THE BIRTH OF A NATION."

ADVANCE SALE IS LARGE.

"The Birth of a Nation" Opens at Savoy Theater To-Day.

The tremendous advance sale for "The Birth of a Nation," with which the Savoy re-opens to-day, indicates that the great spectacle is about to enjoy a "run" in this city unsurpassed in any one of the big cities where it has been shown. Thomas B. Spry, of the American Feature Film Co., which controls this particular production, and David Dow, its travelling manager, arrived in town Saturday, and together started the rehearsals for its production here.

Mr. Spry, who has seen the picture all through no less than 27 times, while he has witnessed many of its scenes countless times, was no less an interested spectator at this rehearsal than the veriest stranger. "It is fascinating to me," said Mr. Spry. "I find something new every time I see it. And, do you know, I sometimes believe the scenes vary from time to time. It is, of course, a trick of the imagination, but it even seems to me that the actors at different times vary their interpretations, so that I find myself saying, 'Ah' that is better than before,' or 'You are not quite up to snuff to-day.' It is, I suppose, a matter of matter of my varying mood, but 'The Birth of a Nation,' of the thousands of pictures I have seen and handled, has for me an appeal more personal than any play I have ever seen."

After a single view of "The Birth of a Nation" it is not difficult to appreciate the sentiment of a man constantly associted with it. Truly such such a vast spectacle, such a tremendously personal historical romance, must become more than an obsession to one who is permitted constant companionship with it. Mr. Spry, who is as sensitive to the slightest fault in the picture as the musician is to a faulty instrument, yesterday declared to the Savoy managers that he truly believed the picture had never been given under more favorable circumstances.

"The music is excellent," he said after the rehearsal. The house is specially adapted to the picture. The throw is neither too short nor too long. You might say to your patrons that this picture as run here is identical with the picture shown in Boston, except that the film is newer and in better condition, and that it retains still one of the big scenes which were cut out of the picture in Boston."

Messrs. Spry and Dow were critical observers throughout the rehearsals. Robert Coldberg, the famous Boston orchestra leader, was no less insistent upon the perfect execution of the remarkable music which accompanies the spectacle. "It would not only be poor business, but an absolute injustice to Mr. Griffiths who risked his health and his fortune in this production, if we were to permit this picture to degenerate one iota in its presentation," explained Mr. Spry. "It will be as near perfect as I can make it every time it is produced, where there are 10,000 or only ten people in the house."

"There will be at least 1,500 here Monday night," he was assured.

"So much the better. I am glad indeed. But what I say stands. If it takes the last cent I possess, 'The Birth of a Nation' shall never be allowed to become a second-rate production. I am an old picture man. This is the greatest picture the world ever saw. It is more than a business proposition to me. I thank God that I was permitted to be associated with it in my lifetime."

FALL RIVER (Mass.) GLOBE
AUG. 30, 1915

AT T

GREAT PICTURE AT SAVOY

"The Birth of a Nation" Opens a Week's Engagement Today.

The Savoy re-opens today with "The Birth of a Nation." The tremendous advance sale already registered assures the management that the production is about to experience as remarkable a run as it has had in any of the cities where it has been shown, which means that it will have the greatest run and cause the greatest sensation of any picture ever shown here. For "TheBirth of a Nation," is the greatest picture in the world.

In writing of the picture the other day, the writer intimated that "The Birth of a Nation," which has received the greatest amount of publicity ever accorded a theatrical production, might possibly suffer therefrom; that people having read of it so often might get to thinking of it as some freak production concerning which the papers were pleased to make news, rather than as a great historical spectacle with a personal appeal, an educational value, an enlightening message a tender romance and a tense drama. But today the writer has no such fear. For he has seen the picture. He was present at one of the rehearsals.

"Rehearsals for a picture?" you ask. Most certainly, yes. For this picture. Six rehearsals, hours long, has "The Birth of a Nation" had in the Savoy preparatory to its presentation today. In the first place, there has been the orchestra rehearsals. Robert Coldberg, one of Boston's noted leaders, has been carefully training the 16 musicians who tonight accompany the presentation of the great spectacle. For "The Birth of a Nation" is famous as a musical spectacle alone. The score is quite as elaborate as that of an opera. Each of the principal characters is provided with a musical theme which runs throughout the picture. Every scene has its special musical effects, every situation its particular musical atmosphere.

Then the rehearsals for the 18 men back stage who provide the "effects." These are men as carefuly trained to their work as any actor. To one side of the screen, concealed in unique stage arrangement, sits a man at a little electric switch board, and by the flashing of tiny electric lights he gives the cues to his different assistants. One little light flashes. It is the cavalry charge. Another, they are meeting with resistance, and the shots begin to sound. Now several lights; the engagement is general and all the turmoil of battle is heard. Another flash; the cheers of victory mingle with the despairing cries of the vanquished.

And rehearsals, too, for the four expert operators who in the booth up in the balcony are unwinding the story of "The Birth of a Nation" with the nicest skill. Delicate mechanism it is that they are manipulating, as sensitive in the producing as in the taking, and none but specialists are entrusted with this responsible work. It would be easy to undo the efforts which cost D. W. Griffiths weeks of mental strain and hundreds of thousands of dollars by a moment's carelessness up there in that booth. And, yet, how much can be added by slowing down here, quickening the speed there and keeping everything in tune to the subject all the time.

LILLIAN GISH, IN
"The Birth of a Nation."

"The Birth of a Nation" need fear neither too much nor too little publicity. It lives on its great merit because no one has ever seen it has anything but praise for it, because anything one may say in praise of it is inadequate. One cannot exaggerate about it. If there were but a hundred people to see it tonight—there will be 1500—but suppose it were only a hundred, the word they carry out would pack the house tomorrow.

Thomas B. Spry of the American Feature Film Co. was personally present to see that all was well, and he with David Dow, the traveling manager of the picture, pronounced conditions perfect. "I have seen it 27 times," said Mr. Spry, "and I find something new every time. Conditions here are perfect. Please tell your patrons that it is the full production, including some [illegible] that were cut in Boston."

FITCHBURG (Mass.) NEWS
AUG. 30, 1915

Original Cast In "Birth Of a Nation"

LILLIAN GISH, In "BIRTH OF A NATION."

There is one point worth considering in motion picture-plays—you always get the original cast. In producing "The Birth of a Nation," which is at present doing sensational business all over the country, the selection of players must have been a most trying and serious problem for Mr. Griffith, as the range of players and characters and the work they had to perform covered a multitude of things that could not have been imposed upon ordinary workers in drama or musical comedy.

"The Birth of a Nation" is the greatest sensational success in stage annuals of the world, for the first time in history of art you see the great historical conflicts pass before you, the burning of Atlanta, Sherman's march to the sea. Victory of the North, General Grant and General Lee at Appomattox, reconstruction struggles, 18,000 people and 3,000 horses in action, the pinnacle of film spectacles, love and romance of history, tremendous battle scenes, the assassination of President Lincoln, the dauntless rides of the Ku-Klux Klans and a tender domestic drama and charming comedy. "The Birth of a Nation" took 2 months in the making and cost $500,000.

When "The Birth of a Nation" is shown at the Cumings theatre all next week, commencing Monday afternoon, the audiences of Fitchburg will see the same cast as the audiences in New York City, Boston, Providence, San Francisco, Philadelphia and other cities throughout the country for in motion pictures there are no number two companies, you always see the original cast. Tickets go on sale Wednesday morning and intending patrons will be pleased to know the price of admission is half charged in Boston, New York and other places. It will be shown twice daily.

FOMINSTER (Mass.) ENTERPRISE
AUG. 30, 1915

"THE BIRTH OF A NATION"

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic portrature introduced to the American stage. Imagine 18,000 people visualizing the story of intense human interest and dramatic purposes and then add 3000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the developments of America and its final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world.

With history as its background reared a plot of fundamental dramatic appeal and evolved a story of such prodigal details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and as his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered stage spectacles.

Given his story and the people, Griffith has secured startling results. His mammoth canvas often reveals battlefields covering an area of a dozen square miles and by following historical details he reproduces the stern battle effects as they actually took place half a century ago.

In all the expanse of scene and action he never loses sight of his basic story and the smallest detail becomes as astonishing a part of the narrative as the largest incident in it. The completeness and the wonder of the work make it unusual.

The premier production of "The Birth of a Nation" at the Cumings theater, Fitchburg, will take place on Labor day, Sept. 6, and will continue every afternoon and evening for the week. Tickets go on sale Sept. 1.

BOSTON MORNING GLOBE
AUG. 26, 1915

Theatre Performance Delayed.

Owing to the parade this afternoon the performance of "The Birth of a Nation" at the Tremont Theatre will not begin until 2:30, at which time it is believed the parade will have passed the theatre, but if not, the entrances from Avery st and Head pl may be used.

BOSTON (Mass.) TRANSCRIPT
AUG

Tremont: The Birth of a Nation.

Ever since last April "The Birth of a Nation" has held the stage at the Tremont, but the end is now in sight. Next week it will be given for the last times here. Everybody has talked about "The Birth of a Nation" since it first came to Boston and it will go down in history as having aroused the greatest con[illegible] known

FALL RIVER (Mass.) HERALD
AUG. 30, 1915

3

AMUSEMENTS

"THE BIRTH OF A NATION."

Greatest Picture in World to Be Shown at Savoy Tonight.

The Savoy reopens today with "The Birth of a Nation." The tremendous advance sale already registered assures the management that the production is about to experience as remarkable a run as it has experienced in any of the cities where it has been shown, which means that it will have the greatest run and cause the greatest sensation of any picture ever shown herefor "The Birth of a Nation" is the greatest picture in the world.

In referring to the picture the other day, the writer intimated that "The Birth of a Nation," which has received the greatest amount of publicity ever accorded a theatrical production, might possibly suffer therefrom; that people having read of it so often might get to thinking of it as some freak production concerning which the papers were pleased to make news, rather than as a great historical spectacle with a personal appeal, an educational value, an enlightening message, a tender romance and a tense drama. But today, the writer has no such fear, he has seen the picture and was present at one of the rehearsals.

"Rehearsals for a picture?" you ask. Most certainly, yes. For this picture. Six rehearsals, hours long, has "The Birth of a Nation" had in the Savoy preparatory to its presentation today. In the first place, there have been the orchestra rehearsals. Robert Coldberg, one of Boston's noted leaders, has been carefully training the 16 musicians who tonight accompany the presentation of the great spectacle. For "The Birth of a Nation" is famous as a musical spectacle alone. The score is quite as elaborate as that of an opera. Each of the principal characters is provided with a musical theme which runs throughout the picture. Every scene has its especial musical effects, every situation its particular musical atmosphere.

Then the rehearsals for the 13 men back stage who provide the "effects." These are men as carefully trained to their work as any actor. To one side of the screen, concealed in the unique stage arrangement, sits a man at a little electric switch board, and by the flashing of tiny electric lights he gives the cues to his different assistants. One little light flashes. It is the cavalry charge. Another, they are meeting with resistance, and the shots begin to sound. Now several lights; the engagement is general and all the turmoil of battle is heard. Another flash and the cheers of victory mingle with the despairing cries of the vanquished.

And rehearsals, too, for the four expert operators who in the booth up in the balcony are unwinding the story of "The Birth of a Nation" with the nicest skill. Delicate mechanism it is which they are manipulating, as sensitive in the producing as in the taking of pictures, and none but specialists are entrusted with this responsible work. It would be easy to undo the efforts, which cost D. W. Griffiths weeks of mental strain and hundreds of thousands of dollars, by a moment's carelessness up there in that booth. And, yet, how much can be added by keeping down here, quickening the speed there; and keeping everything in tune to the subject all the time.

"The Birth of a Nation" need fear neither too much nor too little publicity. It lives on its great merit, because no one who has ever seen it has anything but praise for it, because anything one may say in praise of it is inadequate. One cannot exaggerate about it.

Thomas B. Spry of the American Feature Film Co. was personally present to see that all was well, and he with David Dow, the travelling manager of the picture, pronounced conditions perfect. "I have seen it 27 times," said Mr. Spry, "and I find something new every time. Conditions here are perfect. Please tell your patrons that it is the full production, including even some features that were omitted in Boston."

NEW BEDFORD (Mass.) TIMES
SEPT. 1, 1915

"THE BIRTH OF A NATION."

A woman who had met and known President Lincoln attended a performance of "The Birth of a Nation" at the Orpheum theatre last night, and commented not only on the striking resemblance of the impersonator of the president, but also on the excellent likeness of the three, Secretary Seward, Stanton and Chase. The moment that the character of Stoneman, the radical leader, appeared on the screen, she exclaimed that it was remarkably like President Johnson, as she had seen him in person.

There will be two performances every day during the remainder of the week, at 2:10 and 8 o'clock. The prices are 50, 35 and 25 cents for matinees, and $1, 75, 50 and 25 cents for evening performances. The box office is open from 10 a. m. to 10 p. m. Seats may also be reserved by calling Bell telephone 2790.

Patrons are urged to remember that

BEDFORD (Mass.) TIMES
AUG. 31, 1915

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OLD MUSICIAN HEADS ORCHESTRA AT ORPHEUM

Score of "The Birth of a Nation" a Treat for Music Lovers

The coming of "The Birth of a Nation" has brought to New Bedford the first musical director connected with a moving picture show, and in fact, the second one that has been sent out in New England at the head of a show of this kind. Heretofore, the music arranged for a moving picture show has been simply left in the hands of the house director, who picks out such music as he thinks will approximate the action of the picture. This is necessarily a rather crude way of handling the matter, but it is the best that can be done under the circumstances, for the picture as a general thing only runs two or three days in a place and there is no time to arrange music especially for the purpose. By the time such arrangement could be made the picture has gone and another one taken its place.

In this instance the music was arranged by competent musicians before the show started out, and a splendid piece of work was done. One advantage of having simply a piano player and a drummer was that the pianist was left free to play any music that happened to strike his fancy. Therefore it depended largely upon the musical intelligence of the man who played the piano. Unfortunately many of the men who play a piano for moving picture shows are men of very limited musical knowledge so that in many instances the music does not even approximate the sense of the picture. There have been two notable exceptions in New Bedford, that of William R. Bishop at the New Bedford theatre, and Len Gray at the Orpheum theatre, both of whom have studied the pictures presented with great care, and evolved extemporary music which have added greatly to the enjoyment of the picture. One of the best of these attempts was made by Mr. Bishop at the New Bedford theatre when the picture of Mr. and Mrs. Vernon Castle in the new dances was displayed. Without any rehearsal he improvised music which fitted every one of the new steps and brought out every point in the picture with absolute clearness.

A careful study of the score, written for "The Birth of a Nation" which is arranged for an orchestra of 40 men reveals a number of beautiful touches. Although the picture lasts nearly three hours there is not a moment in which the music is not fitted exactly to the action in the picture. This is done by a very clever combination of original music and excerpts from operas, old time melodies, and patriotic music. For example, for the first time in New Bedford music from "Parsifal," one of the greatest Wagner operas has been introduced. It would be interesting to get Mr. Wagner's view on the use of his music for such a purpose, if he were alive and could be interviewed on the subject. There are also extracts from "Zampa," the "Light Cavalry" overature of Von Suppa, and a number of other standard works. One of the prettiest touches in the whole course of the performance, is the song which Miss Stoneman sings in the picture while playing a banjo and watching over "the little colonel." This is an old plantation song, which had a great vogue in the New England states during the war time days. The first line of it begins:—

"Say, darkies, have you seen my massa with a moustache on his face?"

This song has a very attractive lilt that makes it stand out very prominently.

Self Educated Leader.

John J. Burns, the leader of the orchestra, is a South Boston musician who is largely self taught. His first engagement was played at the old Austin and Stone Museum as a violinist with John A. O'Connell, the father of Thomas, Joseph and Arthur O'Connell, all of whom are well known musicians in this city. His father was a blacksmith, and died when his seven children were all very young, leaving the care of them to his widow. When Burns was a small boy he obtained a very small violin, and attempted to teach himself. As he did not know how to tune it he got some very unusual effects, tuning his violin in thirds instead of in fifths. Some months afterwards he discovered, through the fact that his ear had become unusually well developed, that there was something wrong with his method of tuning. Therefore he was compelled after he had learned to play the violin, after his own style, to begin all over again. The loss of his father compelled him to seek employment as a cooper at $9 per week, but he never gave up his love for music and was later offered opportunties to play at dances, at $5 per evening, which he figured was considerably better than making barrels six days a week for nine dollars per week. He therefore gave up his work and started out to be a professional musician. So well has he succeeded that he has risen by successive steps from the humble position of a player of dance music to the head of the present organization. His beat is very clear and distinct and he has thoroughly mastered the entire technique of conducting.

Besides the musical director, which is carried by the company they have their own operator, electrician, and a stage force of 10 men who work the various effects behind the scenes. This makes a force of 13 men who are required to operate the picture, beside the orchestra of 14 men in the pit Some idea of the magnitude of the spectacle can be gained from this array of forces.

The men employed in the orchestra are all local musicians, none of whom has ever played in a show of this kind before. It is absolutely a new departure in the way of music. No

who have so courageously attempted a new variety of music, and have played it with such good effect.

FITCHBURG (Mass.) NEWS
SEPT. 1, 1915

Majestic which will be announced later.

The Birth of a Nation."

A great deal of film comedy is horseplay, but David W. Griffith in "The Birth of a Nation" which will be at the Cummings all next week, proves that quiet refined comedy is a big laugh-maker and pleases people better than the old-style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure-fire" order, for never does an audience miss, the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-mile away look. Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and reconstruction times that are heir-looms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born, and not akwardly moving about in habiliments to which they are unaccustomed. Seats went on sale this morning.

BOSTON MORNING GLOBE
AUG. 31, 1915

"The Birth of a Nation."

The last week of the film play, "The Birth of a Nation," started last night at the Tremont Theatre.

There is a pleasing variety of entertainment in this wonderful production romance, some charming comedy, and "battle, murder, sudden death," and intense excitement generally." The glimpse it gives of Civil War days, and of the thoughts and aims of people of that time, is excessively interesting.

The principal characters are impersonated by Henry Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, George Seigmann and Joseph Henabery.

FALL RIVER (Mass.) NEWS
AUG. 31, 1915

STRONG CLIMAXES THRILL AUDIENCE

"THE BIRTH OF A NATION" AT THE SAVOY, FULLY MEETS ALL EXPECTATIONS.

Wonderful Moving Picture Drama Stirs Spectators To Enthusiastic Applause —Large Orchestra Feature of the Presentation.

"The Birth of a Nation," D. W. Griffith's wonderful moving picture drama, which has created so much interest wherever it has been shown, opened at the Savoy theater on Monday for a week's run. Without doubt this is one of the greatest moving pictures ever produced. It is a thrilling, rapidly moving drama of the period of the Civil War, commencing just before the war and continuing through the reconstruction period, which followed.

Ever since the picture was released, "The Birth of a Nation" has caused widespread interest. It had an unusually long run in Boston. There are five releases of this picture showing in New England, the local picture being under the management of David Dow. The performances are at 2 and 8 o'clock daily and as a suggestion, the audience should be in its seats by those hours, for the better convenience of everyone concerned.

The picture is staged on a scale in keeping with the subject itself. A large orchestra plays the accompanying music, and at the door two misses in costumes of the 60's give out programs. The music itself is one of the features of the performance. Here and there patriotic songs and Southern melodies are played to accompany the scenes in the picture.

It has been said that the picture cost the producers a half a million dollars and it is no strain on the imagination to realize this fact. Hundreds of people were employed in making the picture and in several scenes they are shown at the same time.

It is not often that a moving picture gives a thrill to the average person, but the spectator who does not feel his pulse beat faster at times or does not feel sympathy at other times is indeed a rather lifeless sort of mortal. There are a number of stirring climaxes that for dash and action have probably never been equalled before. There is a battle scene that is a masterpiece of realism. The gathering of the Ku-Klux Klan and its charge upon a negro town is the crowning climax and one that never fails to bring out applause.

Fall River audiences are not especially noted for enthusiasm, but at times warm applause was given. For the first part of the picture the Monday evening audience sat quietly and watched the development of events. As the story progressed and became more intense, the audience became imbued with enthusiasm and gave evidence of its approval and when the strongest scenes were shown the applause was general

The story of the picture is taken from Dixon's "The Clansman." It begins at a period just before the war, continues through the struggle between the North and the South and thence into the period of reconstruction in the South. Many figures, who made history during that period, are shown in the picture and are especially well presented. Abraham Lincoln, Gen. U. S. Grant, Gen. Robert A. Lee, Wilkes Booth, who assassinated Lincoln, and the leader of the House of Representatives at that time, whose name is given as Stoneman, but who, in fact, must have been Thaddeus Stevens. Lincoln is shown signing the call for 75,000 volunteers, the organization of a Southern regiment and its marching away; later in the war, the battle of Fredericksburg. This battle is one of the finest scenes of the picture and probably the most realistic battle ever screened. An artillery duel is shown and the two armies face to face and finally at handgrips.

After the war comes the reconstruction and the elevation of the negroes, according to Stoneman's policy. Then comes the assassination of Lincoln in Ford's theater. The crisis is reached in the South, the situation having reached a stage that is unbearable to the Southern white people. The Ku-Klux Klan is organized for protection. Then comes the gathering of the clan to wreak vengeance on the negroes for their misdeeds. Probably 200 horsmen in their flowing robes are shown mustering and then comes their sweeping dash upon the town. A pitched battle takes place between the blacks and whites, ending in the rout of the former.

Henry Walthall, who is already well known in motion pictures, plays the leading role of a Southern colonel. Mirian Cooper and Mae Marsh appear as his sisters, and Lillian Gish, as the daughter of Stoneman. The other characters of the play are well portrayed, making the cast of principals a very strong one.

MINSTER (Mass.) ENTERPRISE
AUG. 31, 1915

"The Birth of a Nation."

With the approach of half a century the actual scenes of the Civ this highest development of the ion picture art bears a keen rela ship to current events. Aside from dramatic appeal and poetic flight brings back to a younger genera with a new-born realism the gs which our fathers and grand ers went through that out of the vail could come the nation we are proud of today.

The dramatic form has often been ployed by the greatest minds of the rld to express underlined truths and regards the usages and the sufferes of war, no pen has been able to ke as impressive a picture as ffith has encompassed in this nterpiece.

He masses great armies upon a his- plane to reproduce the records a mighty struggle and by the hu- n interests of two families makes great nation's efforts a topic of a ic construction which appeals the heart and the sympathies as no ld narrative of facts could hope to . To attain these results he em- oys the passions, the loves and the nflict of essential drama.

"The Birth of a Nation" will be esented at the Cumings theater in tchburg twice daily during the week ommencing Labor day, Sept. 6, with erformances beginning at 2.10 and .10 p. m. This is the same wonder- l production that has been in Bos- n. Tickets go on sale on Wednes- y morning. 1t

Philadelphia, (Pa.) North American

Date ..... SEP 8 1915

NEGROES TO URGE BAN UPON 'THE BIRTH OF A NATION' FILM

Will Ask Court to Vacate Injunction Restraining the Police

A delegation of negroes visited court of common pleas No. 3 yesterday to protest to Judge Ferguson because he permitted the photoplay, "The Birth of a Nation," to be shown at the Forrest Theater, by granting a five-day injunction to prevent the police from interfering with the production.

Counsel for the delegation did not appear until it was too late to see Judge Ferguson. Then they visited court of common pleas No. 4 and City Solicitor Ryan. It was decided that today or tomorrow the delegation, with counsel, will appear before Judge Finletter in court No. 4 and ask that the injunction be vacated and the police allowed to order the suppression of the picture.

They also purpose to ask for the elimination of certain scenes, which they believe incite hatred against their race, if the play as a whole is not enjoined or stopped by the police.

PHILADELPHIA, (PA.) PRESS

Date ..... SEP 8 1915

CONTINUE FIGHT ON "BIRTH OF A NATION"

Delegations representing the colored people who are protesting against the exhibition of "The Birth of a Nation," the photoplay now running in this city, will appear to-day or to-morrow before Judge Finletter, in Court of Common Pleas No. 4, and ask that the injunction protecting the production be vacated. They will also ask that certain portions of the picture, which the colored people allege are objectionable and an affront to their race, be eliminated in case the injunction permitting no interference by the police with the show is not vacated.

A delegation yesterday visited Judge Ferguson's court and protested against the judicial action in permitting the photoplay to be given. However, as their counsel, M. Luther Nicholas, did not appear, the representatives of colored residents decided to let the matter go over until to-day or to-morrow.

FITCHBURG (Mass.) SENTINEL
SEPT. 1, 1915

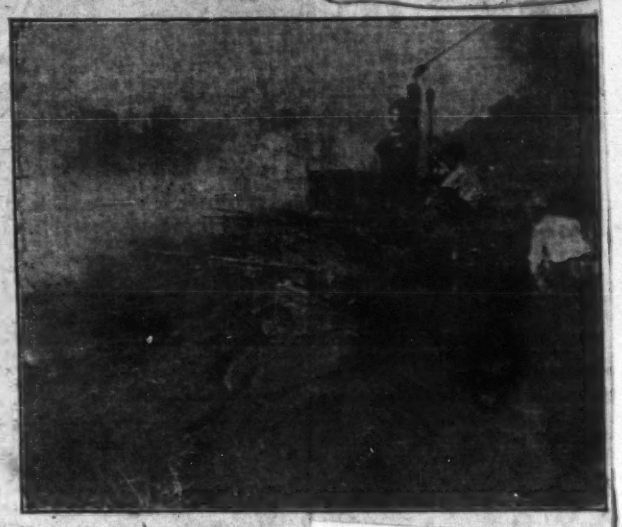
AMUSEMENTS

What the Press Agents Say About Various Theatrical and Moving Picture Attractions

"The Birth of a Nation" at the Cumings.

The new art of cinematic spectacle as developed in D. W. Griffith's "The Birth of a Nation," has achieved a closer adjustment of music to pictures than has hitherto been thought feasible. When, for example, Huperdinck's music was adapted to the motion play called "The Miracle" yards of music, so to speak, was sawed off to fit successive reels of the story. No one thought of adapting the music scene by scene, as music is adapted to words in grand opera.

The average motion picture scene lasts from four to fifteen seconds.



SCENE FROM "THE B

There are several thousand such scenes in a twelve-reel play. Griffith and his musical drector, Joseph Carl Briel, were undaunted. They provided each principal character with a musical theme or motif. This was done during the actual picture taking. A provisional score of the "opera" was prepared on the field. After the camera had completed its work, the provisional score was amplified and syncronized.

The immense labor of fitting the almost innumerable screen and "flashes" each with its bit of appropriate music may be imagined. The job was fairly done, however, before the opening in New York, the parts for the forty symphonic players written. Since then many improvements have been made. A musical plot exhibits the title of every important scene, the name of the proper music-motif, and the exact duration by seconds of that particular bit of photography. The timing is said to be perfect.

Will the grand opera of the future get along without prima donnas and star tenors? Will it substitute pictures for words, gestures and scenery?

These novel inquiries are certainly suggested by Mr. Griffith's marvellous achievement in musical spectacle, which apparently welds action and sound into one harmonious whole.

"The Birth of a Nation" will be presented at the Cumings theater commencing Monday for an engagement of one week, complete in every detail, as shown at the leading theaters in its different record-breaking runs. The seat sale began this morning.

HILL (Mass.) GAZETTE
SEPT. 7, 1915

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Moving Pictures and Vaudeville

THE

"BIRTH OF NATION" OPENS

Unparalleled Picture Play is Shown at Colonial Theatre

Yesterday saw the opening performances of the much-talked-about screen spectacle, "The Birth of a Nation," an historical drama in two gigantic parts, founded on Thomas Dixon's famous story, "The Clansman." The Colonial theatre was filled at both performances with a curious and expectant audience.

A picturesque note was struck at the very beginning, for young women in crinolines and pantalets, with flowing curls, distributed programs in the foyer as the patrons entered for their seats.

"The Birth of a Nation" is a triumph in photoplay upon which the producer, Mr. D. W. Griffith, and his associates may well plume themselves. As a spectacle it is unrivaled by any other production ever presented either in this city or any other. In no other production has there been such effective concerted action, such extraordinary achievements in perspective.

The photo-marvel is much more than an engrossing entertainment. The first part is an eloquent and impassioned protest against the horrors of warfare. The tragic leavetakings, the wrecking of homes, the broken ties, the fearful sights on the battlefield are depicted with relentless fidelity. The flower of American youth is shown going forth from northern and southern homes to certain destruction in the terrific conflict which rages with appalling realism. The calamity in Europe is brought home with sickening vividness.

The cast was excellent, each member was individually striking in facial play and pantomine. Young Ben Cameron was a picturesque hero, and the Misses Marsh, Cooper and Gish rivalled each other in daintiness and girlish charm. Mr. Seigmann was a stalwart and insinuating villain. Mr. Henaberry's portrayal of Abraham Lincoln was effective in make-up and bearing. Miss Lee provided comic relief.

Date .....

"The Birth of a Nation"

"The Birth of a Nation" turned them away at the Cumings theatre, Thursday afternoon and night, and judging from the advance sale tonight and tomorrow will find the theatre packed to the limit of its seating capacity. The attendance was good on Monday, but each day found the attendance growing greater and greater as the people of Fitchburg and vicinity came to realize that all the things said about the play in the past were deserved. Nothing presented at the Cumings has created more comment and talk than "The Birth of a Nation." It appeals from a historical viewpoint, it appeals from a spectacular side, it appeals from a sensational point and best of all it appeals through the human interest love story which runs through the entire play. Few productions could combine so many different elements, take so many varied characters, such tremendous scene and such wonderful events and arrange them all into a continuous story, with the main thread always in plain view. That accounts for much of its attractiveness. It tells a story that is understood by all. It shows a condition of things that existed only in the minds of people of the north directly after the Civil war and pictures various things from a southern angle. It is a mighty spectacle, an immense production and a wonderful play. It is well worth a visit from all.

FALL RIVER (Mass.) NEWS
SEPT. 4, 1915

THE BIRTH OF A NATION."

"The Birth of a Nation" is to stay at the Savoy theatre for another week. The management made the announcement yesterday, what, after a week of the most phenomenal business ever recorded by a theatrical production in this city, it became apparent that not half of those who wished to see the great spectacle had as yet found the opportunity. It is a remarkable tribute from the city of Fall River to Griffith's great production, but it is no less a boon to the public of this city to have such a production here for another week.

There is no doubt but what the coming week is going to witness an even greater demand for seats for the "Birth of a Nation," for from the many thousands who have seen the picture since it came here the opinion regarding its merit is unanimous. It is doubtful if any production ever presented here has received such universal praise. It is doubtful if any production has been so generally discussed, in the home, in social circles, in clubs and social gatherings wherever two or three people congregate. And why not? What single experience could possibly provide any greater subject for thought and discussion?

There will naturally be a great demand for seats for the holiday performances, since it will provide many with their first opportunity to see the picture. Manager David Dow therefore wishes to urge that seats will be reserved as early as possible, and that having been reserved, they will be called for as early as possible in the day. Seats for the matinees are reserved until one o'clock, and for the evening performances until 7 o'clock. Mr. Dow has found it positively necessary to live strictly up to that arrangement on account of the great demand for seats, and he asks the public to co-operate with him that any possible unpleasantness may be avoided.

It might not be amiss to add to Mr. Dow's request, a word about Mr. Dow himself. Those who have witnessed "The Birth of a Nation" at the Savoy cannot but have been impressed with the perfect arrangements and courteous treatment accorded them there. Mr. Dow, of course, has the regular house staff of the Savoy to assist him, but there is nevertheless, great credit coming to him for adapting himself to local conditions so readily and displaying a real concern for the comfort and satisfaction of his patrons. There is an "inside" and an "outside" to every road show, and those who are familiar with them know that the "inside" does not always compare favorably with the "outside."

Regarding Mr. Dow, however, it is to be regretted that every one who witnesses the great spectacle of which he is manager, cannot meet him personally. It would certainly add to the already great admiration for the production. Apparently the owners of "The Birth of a Nation" figured that only "live" men should be associated with such a big production, and no choice Mr Dow as one qualified to adequately represent the spirit which prompted the vast undertaking. Those who have met Mr. Dow are ready to congratulate "The Birth of a Nation" upon being capably and intelligently managed.

ER (Mass.) ENTERPRISE
SEPT. 1, 1915

FORCING HIS COLORS INTO THE MOUTH OF THE UNION CANNONS IN "THE BIRTH OF A NATION."

"THE BIRTH OF A NATION."

Coming to the Cumings Theater, Fitchburg.

The Cumings manager with his usual foresight, and at an enormous expense has secured for the patrons of his popular theater, the rights for the first presentation in Fitchburg of D. W. Griffith's gigantic screen spectacle "The Birth of a Nation."

This wonderful production has caused more newspaper comment than any other production ever presented, either on the spoken stage, or of the silent drama, describing as it does "The Birth of a Nation", of our own nation, and carrying it through the troublesome, hazardous times of the post rebellion, and the cause of hostility between the north and south.

Founded as it is on the great dramatic story and play "The Clansman," D. W. Griffith has taken advantage (as only he can) of the many tense dramatic situations, and has interwoven a beautiful love story between the scenes of war and strife for supremacy.

The ever-changing scenes hold an audience spell-bound from the first sound of the special music, written especially for this gigantic masterpiece, until the curtain falls on the last scene of this stupendous production.

Produced at an actual cost of hundreds of thousands of dollars, with a cast of 18,000 men, women and children and 3000 horses and requiring over two years to complete "The Birth of a Nation" stands alone, pre-eminent; one feature in a class by itself, the one and only one that has commanded, and is playing the first class theaters at a $2.00 top price of admission.

At present playing at the Liberty theater, New York City, where it is in its sixth month of continuous run, the Tremont now in its sixth month of continuous run and playing to capacity daily, the Illinois theater, Chicago is still selling out three weeks in advance, with a three months' summer run to its credit. The Davidson theater, Milwaukee, is another high class theater that is breaking all records, and Atlantic City, Brighton Beach, New York, and San Francisco, Cal., and each vieing with one another to pay homage to this greatest of all attractions.

gagements. A special stage setting will be erected, after the idea of a mammoth shadow box, such as is used to display large oil paintings, bringing out every detail of the subject.

The theater will be decorated to correspond with the exact times that the production represents. A greatly enlarged orchestra of solo musicians will interpret the special music that was written for it.

The tickets went on sale this morning and prices ranged from 25 cents to $1.00, thus bringing this magnificent production to Fitchburg at less than half the prices charged in Boston. There will be two performances daily commencing at 2.10 and 8.10 sharp.

RIVER (Mass.) GLOBE
SEPT. [illegible] 1915

Amusements

"BIRTH OF A NATION."

Big Savoy Attraction Is To Remain For Another Week.

"The Birth of a Nation" is to stay at the Savoy theater for another week. The management made the announcement yesterday, when, after a week of the most phenomenal business ever recorded by a theatrical production in this city, it became apparent that not half of those who wished to see the great spectacle had as yet found the opportunity. It is a remarkabel tribute from the city of Fall River to Grimth's great production, but it is no less a boon to the public of this city to have such a production here for another week.

There is no doubt but what the coming week is going to witness an even greater demand for seats for the "Birth of a Nation," for from the many thousands who have seen the picture since it came here, the opinion regarding its merit is unanimous. It is doubtful if any production ever presented here has received such universal praise. It is doubtful if any production has been so generally discussed, in the home, in hotel lobbies, in clubs and social gatherings, wherever two or three people congregate. And why not? What single experience could possibly provide any greater subject for thought and discussion?

There will naturally be a great demand for seats for the holiday performances, since it will provide many with their first opportunity to see the picture. Manager David Dow therefore wishes to urge that seats will be reserved as early as possible, and that having been reserved, they will be called for as early as possible in the day. Seats for the matinees are reserved until 1 o'clock, and for the evening performances until 7 o'clock.

It might not be amiss to add to Mr. Dow's request a word about Mr. Dow himself. Those who have witnesses "The Birth of a Nation," at the Savoy, cannot but have been impressed with the perfect arrangements and courteous treatment accorded them there. Mr. Dow, of course, has the regular house staff of the Savoy to assist him, but there is, nevertheless, great credit, coming to him for adapting himself to local conditions so rapidly and displaying a real concern for the comfort and satisfaction of his patrons.

FITCHBURG (Mass.) SENTINEL
SEPT. 7, 1915

BIRTH OF NATION AT THE CUMINGS

Big Production Opens Week's Engagement Monday—Incidental Music by Large Orchestra

The Cumings resembled a Metropolitan theater, Monday, when D. W. Griffith's mighty production of "The birth of a nation" received its first presentation in this city before two good-sized holiday audiences. For months "The birth of a nation" has been the talk of the theatergoers of the entire country and Monday the people of this city and vicinity were able to understand the reason. Aside from the splendor and magnificence of the production itself the many little things utilized to lift the production above the ordinary helped to put the audience in a mood to expect and receive something worth while.

The theater itself looked different. Two attractive girls dressed in Colonial style made a pretty little courtesy as they handed programs to the patrons, while the ushers were all attired in Colonial uniforms. That gave the atmosphere needed to transport the audience back to the early days of the United States and helped to create a sympathetic mood for the understanding of the wonderful play.

Then the orchestra pit was occupied by 16 skilled musicians over half of whom were from Boston. They discoursed special music that was written or arranged especially for this production and naturally it helped to make the presentation an eventful one. The orchestra was in splendid form and its 12 hour rehearsal Sunday gave it a knowledge of its duties that helped it to give a splendid interpretation of the musical end of the production. The stage was redressed and rearranged with handsome curtains for the beginning of the play.

With all those preparations in front of the curtain it is to be expected that the great historical play of "The birth of a nation" which is lifted almost bodily from Thomas Dixon's famous story of "The Clansman," should be well worth seeing. As a spectacular historical production as well as in the splendor of its scenic effects, "The birth of a nation" would win most favorable comment while the realistic acting of the principal characters help to make it easily the biggest production of the kind ever seen in Fitchburg.

It is perhaps the first realistic picture of the four years of the Civil War, followed by the disordered and lawless conditions of the South during the next 10 years. D. W. Griffith, the director and producer of this wonderful play, has become world famous. He surpassed every other production in his presentation of the South from 1861 to 1875 both artistically as well as historically.

There is a double love romance told in this play while the stirring scenes of the pre-Civil War period, the days of the war, including Sherman's march to the sea, the surrender of Lee at Appomattox, the assassination of President Lincoln, and many other scenes of historical interest are all presented as accurately as possible.

In the first half of the production the audience is carried through the war. In the second half are seen the bitter poverty of the white element who had given all for the cause of the South, their struggle against the insults of the negroes, influenced by the carpet-baggers of the North, the terror of the women, the ravages of the power-crazed whites and blacks who plundered the states, and finally the advent of the Ku Klux Klan whose rides forced the authorities to grant the franchise to the whites again.

The audience of Monday afternoon which practically filled the theater, included over 125 of the Franco-American Foresters and like the other members of the audience they evinced great interest in the stirring story. The audience was swayed and moved in a wonderful manner as was evidenced during the ride of the Klan when the applause was spontaneous and blood stirring.

There are 12 big parts to this production and each contains much that will appeal to the people of Fitchburg and vicinity. All will be well repaid for visiting the Cumings this week where "The birth of a nation" will be seen twice every day, commencing at 2.10 and 8.10 p. m. Henry Walthall as Col. Ben Cameron gives a splendid interpretation of his role while Mae Marsh, Lillian Gish, Miriam Cooper and others have become world famous for their work in this play.

Fitchburg News
4-4-16

made into a serial and the first number will open the Bijou performance. They are said to be very [illegible].

"The Birth of a Nation."

"The Birth of a Nation" continues to attract large audiences to the Cumings theatre and incidentally it continues to be the sensation of the city and surrounding towns. Never before has such an elaborate and massive attraction been presented at the Cumings and after witnessing the mighty spectacle it is not surprising that it has been able to make long runs in the larger cities of the country. Playing in Fitchburg an entire week was something of an experiment but results justified the wisdom of the management in getting it for that period. Each day has witnessed a growth in the size of the audience and now it looks as if the closing performances will be witnessed by capacity audiences. This wonderful story of the south before, during and after the Civil war, is bound to make a powerful impression on all spectators. Aside from the historical interest there is a double love story running through the entire production and the spectators follow the course of love with the same intense interest they watch the development of the country, the overthrow of the carpet baggers and the supremacy of the white race. As shown at the Cumings it is hard to understand why any protest was ever made against the production. It is written in too broad a manner to give offense. On account of the large number of people from Ayer and other places attending the performance a special car will run Saturday night after the show.

Fall River Herald
Date 9-9-15

With "City Sports," at the Academy of Music, To-Night.

BIRTH OF A NATION.

"The Birth of a Nation" terminates its engagement at the Savoy with Saturday evening's performance. The demand for seats for the last few remaining performances exceeds anything heretofore in the history of the production, even in the greater cities. There is no doubt that the great spectacle would be able to do a phenomenal business here for a long time to come, but there are other worlds to conquer; it is booked for other places.

Those who have been in constant association with "The Birth of a Nation" since its arrival in Fall River, now find themselves trying to impress upon everybody how essential it is to see the great spectacle. And they are confronted with the same difficulty which confronted them on the occasion of their first attempt to describe the picture. For the powerful appeal and the exquisite thrill of "The Birth of a Nation" does not pale when seen 20 times, and only emphasizes the futility of trying to describe it. "It's great: you ought to see it before it leaves our town," is the last dying attempt on the part of the local press agent to impress upon people that they will have missed the big show event of the year if they fail to see "The Birth of a Nation."

THAM (Mass.) FREE PRESS
SEPT. 7, 1915

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SCHOOL HISTORIES AND "THE BIRTH OF A NATIUN"

When one sees D. W. Griffith's wonderful film spectacle, "The Birth of a Nation" and learns from it the many facts and sidelights of American history that are not to be found in the school editions of history, the thought comes that the educational departments of the country are neglecting the real education of the growing children. It is a know fact that the histories studied by the children in the schools of the South give an entirely different version of the great struggle of 1861 than that which is given in the schools of the North.

Then "The Birth of a Nation" comes and in clear, impressive motion pictures gives the real story of this great struggle and the spectator, be he a grown-up or a child, realizes that in his studies of the Great Rebellion he has learned but a small part of the actual history.

For instance, it was new knowledge to many to learn that after the States of the Confederacy had signed peace, there were Northern statesmen who wished and urged the President to treat the rebellious states as conquired provinces and to hang their leaders. This is but one of many things that are brought to light in "The Birth of a Nation" for the first time to millions of people who have always felt that they knew the better part of the real history of the Civil War.

The question arises in the minds of the many: "Why are so many facts kept from the students in the schools of the North; and Why should the people of the South be given a different version than the people of the North?" Why shouldn't there be one history for the entire country and that history absolutely truthful, unvarnished to suit the prejudices and sympathies of either class?

Must it remain for the motion pictures to give the people of the world the real truth of history and other educational matters? It would seem so. And if it must be, let there be more pictures produced like "The Birth of a Nation," which comes to the Scenic Theatre of this city for an engagement of three days, beginning Monday, Sept. 13.

FALL RIVER (Mass.) HERALD
SEPT. 9, 1915

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AMUSEMENTS

"THE BIRTH OF A NATION."

"The Birth of a Nation" terminates its engagement at the Savoy with Saturday evening's performance. The demand for seats for the last few remaining performances exceeds anything heretofore in the history of the production, even in the greater cities. There is no doubt that the great spectacle would be able to do big business here for a long time to come, but as there are other worlds to conquer it is booked for other places.

Those who have been in constant association with "The Birth of a Nation" since its arrival in Fall River now find themselves trying to impress upon everybody in Fall River how essential it is that they shall see the great spectacle before it leaves Fall River forever. And they are confronted with the same difficulty which confronted them on the occasion of their first attempt to describe the picture. For the powerful appeal, and the exquisite thrill of "The Birth of a Nation" does not pale when seen 20 times, and only emphasizes the futility of trying to describe it. "It's great; you ought to see it before it leaves our town," is the last dying attempts on the part of the local press agent to impress upon people that they will have missed the big show event of the year if they fail to see "The Birth of a Nation."

The music which accompanies the presentation of the great spectable has been an important feature from the start. It has been universally commented upon, from the very first day of its engagement here. Those who attend the last few performances have even a greater treat in store, for the orchestra of 16 pieces which is now playing at the Savoy is the greatest orchestra of local musicians that has ever played in this city. Led by the renowned Carl Goldman, it has been welded into a perfect musical unit which executed the remarkable musical score of "The Birth of a Nation," as though it were the very pulse of the picture itself.

HAVERHILL (Mass.) GAZETTE
SEPT. 10, 1915

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FAMOUS PLAY NEARS END.

"The Birth of a Nation" at Colonial Thrills Crowds

Just three more performances of D. W. Griffith's wonderful spectacle "The Birth of a Nation" remain for local lovers of things on a grander scale at the Colonial treatre.

To attempt to describe the hundreds of wonders that are opened up to the spectator in "The Birth of a Nation" would be an impossible task even for the most imaginative writer. It is the one production which must be seen by all to have even a fair idea of its massiveness and power.

One has read of the assassination of President Lincoln, both in the history of our great republic and also in more detailed stories of the sad affair, but it must be truthfully said that no book yet brought to light, gives the story of the tragedy with such powerful vividness as it is presented in this wonderful production.

Sherman's March to the Sea has stirred the hearts of millions when read about but when seen in actuality, with thousands of soldiers, horses and guns, with thrilling battles, with such spectacular massiveness, one would give much rather than to have missed this wonderful visualization. In fact, when one has seen "The Birth of a Nation" the impulse comes to summon all of the glowing adjectives at command and hurl them broadcast in enthusiastic appreciation of the spectacular wonder.

The Burning of Atlanta is an inspiring scene that will long be remembered. A whole city ablaze makes one gasp. Yet this is but one of a hundred mighty scenes that must impress upon all, the lesson intended for the production.

If one can see "The Birth of a Nation" without feeling a horror for war and all it signifies, then indeed, is that person hardened. Yet, we are told that the terrible experiences of our soldiers in the Civil war were almost nothing compared with the present strife that is devastating all Europe.

The management of the Colonial has announced that this big engagement will positively terminate on Saturday evening and that means that those who would not miss it, must engage seats early as the attendances are growing daily and many must be disappointed. Produced on the same massive scale as at the Tremont theatre, Boston, with a Symphony orchestra of twenty musicians and forty effect workers and electricians, it is a spectacle that none can afford to slip [illegible].

(Mass.) NEWS
SEPT. 7, 1915

BIRTH OF NATION IS COMING

The "Birth of a Nation," the premier production of filmdom, will open Monday, Sept. 13 at the Salem theatre for a week's run, afternoon and evening.

If you have not seen "The Birth of a Nation" you have missed the most astonishing achievement in dramatic portraiture introduced to the American stage. Imagine 18,000 people visualizing the story of intense human interest and dramatic purposes and then add 2000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through war-strewn valleys and plains, and you can begin to form a vague idea of the scale upon which this narrative is unfolded.

The plot of the drama deals with the relationship of the slavery question to the developments of America and its final solution reveals how out of the quarrel of the disputing states there arose the mightiest nation in the world.

Given his story and the people, Griffith has secured startling results. His mammoth canvas often reveals battlefields covering an area of a dozen square miles and by following historical details he reproduces the stern battle effects as they actually took place half a century ago.

MANCHESTER (Mass.) BREEZE
SEPT. 10, 1915

5

"THE BIRTH OF A NATION."

Griffith's big picture, "The Birth of a Nation," will come to the Salem Theatre for one week only, beginning with a mat. next Monday, Sept. 13th. There will be a big orchestra of [illegible] pieces, and a chorus [illegible] scenes, while several [illegible] girls will act as ushers [illegible] local color, etc.

The picture is a [illegible] Dixon's "The Clansman" [illegible] incidents [illegible]

[illegible]

[illegible]

[illegible] certain [illegible] [illegible]

[illegible]

[illegible]

[

NEWBURYPORT (Mass.) HERALD
SEPT. 10, 1915 619

Behind the

"THE BIRTH OF A NATION"

Boston and New England simply would not allow to leave Boston D. W. Griffith's mighty spectacle "The Birth of a Nation," which was seen for 22 weeks at the Tremont Theatre by nearly half the population of Boston, and the past week at the Majestic, making its 23d big week in Boston. The 24th week begins next Monday, September 13. So insatiable has been the desire of the theatre-going population of New England to see more of this marvelous $500,000 production, and so forcible and overwhelming the demand for a longer stay of it in this city that arrangements had to be made for another theatre as its Boston home. And so the Majestic Theatre becomes the fortunate possessor of "The Birth of a Nation," as an attraction for a limited additional stay in Boston.

There have been very few instances in the history of the Boston stage of engagements of a theatrical attraction for such a prolonged stay. It is nearly half a year now that this "8th wonder of the world" has been presented continuously in Boston, every afternoon and evening for six days of each week and still crowded houses characterizes every presentation of the thrilling and realistic scenes which are so closely associated with the development and progress of the United States of America as a nation, before the Civil War, during it, and immediately after it, during the reconstruction period. Whole counties were commandeered for the presentation of this spectacle; 18,000 persons and 3,000 horses were used with the result that the unparalleled spectacle of great battles, Sherman's March to the Sea, the destruction of entire towns, and the inspiring wild rides of the Ku Klux are shown in their entirety on the screen. Historically true reproductions of Ford's Theatre on the night of the assassination of President Lincoln, and the various scenes in the Southern Congressional Chambers following the war add a touch of histire interest to the massiv production.

The 24th week of the continuation of the Boston run at the Majestic Theatre will begin next Monday afternoon, with performance given twice daily, every afternoon a 2.10 and every evening at 8.10 Seats are now selling for next week

NEWBURYPORT (Mass.) NEWS
SEPT. 10, 1915 6

"THE BIRTH OF A NATION."

Big Production at the Premier—Seats Now on Sale.

Griffith's big picture, "The Birth of a Nation," will come to the Premier Thursday, September 16, for a three days' engagement. There will be a big orchestra of 16 pieces.

The picture is a dramatization of Dixon's "The Clansman." Its chief incidents are historic. The incident of the negro is responsible for the formation of the Ku-Klux Klan, which chases the carpet-baggers out of the south and rehabilitated the southland.

Few people know into what a lamentable situation the south fell nearly ten years after Appomattox. The whites were disfranchised because of their part in the war, and southern states were governed by a combination of newly franchised negroes and carpet-baggers from the north, whose main object was loot. How the whites of the south regained control of the country is one of the most dramatic passages in our history.

"The Birth of a Nation," is said to contain 18,000 people and 3000 horses. Nothing so spectacular has yet been shown upon the screen. For the first time in the history of film art, you see the great historical conflict pass before you; the burning of Atlanta; Sherman's march to the sea; victory of the north; Grant and Lee at Appomattox; reconstruction troubles; love and romance of history; tremendous battle scenes; the Lincoln tragedy; dauntless rides of the Ku Klux Klan; under domestic drama and charming comedy and the dawn of the "New Nation."

Owing to the tremendous patronage that will undoubtedly be showered upon this massive screen spectacle during its local engagement, patrons are warned to secure their seat reservations at the earliest possible moment, for the attendance at the Premier theatre will positively be greater than this city has ever known before, either for a production of the spoken stage or the silent drama.

Date 9-1-15

"The Country ... Soldiers," ... Whop" and others make up a great bill of fine quality.

Cumings Theatre.

"The Birth of a Nation" closes its engagement at the Cumings theatre tonight after a record that has never been equalled in this city for attendance and interest. It is doubtful if any other picture will be able to duplicate the success for some time to come. Next week the theatre reverts to a general program of feature pictures and some good attractions have been secured. Vivian Martin in "The Little Dutch Girl" from Quida's novel is the feature for Monday and Tuesday. It is based on one of Quida's best sellers and affords Miss Martin exceptional opportunity to display her emotional and dramatic ability. The 19th chapter of "The Diamond from the Sky" entitled "Fire-Fury-Confusion" will be shown on the first two days also. This takes Lottie Pickford, Irving Cummings and the other characters further along in the romantic novel. Henry Walthall and Dorothy Gish of "The Birth of a Nation" fame will be seen Wednesday and Thursday in "The Floor Above," a picturisation of E. Phillips Oppenheim's detective storp. "The Goddess" will also be shown on this program with another installment of the Hearst-Selig weekly and another reel. "Greater Love Hath No Man" with Emmett Corrigan is the Metro release for Friday and Saturday supported by "Romance of Elaine" and a comedy ... looks like a big week at the Cumings and should attract unusual audiences ...

SALEM (Mass.) OBSERVER
SEPT. 11, 1915 814

"THE BIRTH OF A NATION."

Boston and New England simply would not allow to leave Boston D. W. Griffith's mighty spectacle "The Birth of a Nation," which was seen for 22 weeks at the Tremont Theatre by nearly half the population of Boston, and the past week at the Majestic, making its 23d big week in Boston. The 24th week begins next Monday, September 13. So insatiable has been the desire of the theatre-going population of New England to see more of this marvelous $500,000 production, and so forcible and over- ... the demand for a longer stay of ... that arrangements had to ... for another theatre as its Boston ... And so the Majestic Theatre becomes the fortunate possessor of "The Birth of A Nation," as an attraction for a limited additional stay in Boston.

The 24th week of the continuation of the Boston run at the Majestic Theatre will begin next Monday afternoon, with performances given twice daily, every afternoon at 2.10 and every evening at 8.10. Seats are now selling for next week.

EVERLY (Mass.) CITIZEN
SEPT. 11, 1915

THE BIRTH OF A NATION"
Moved to the
MAJESTIC THEATRE.

Boston in order to contiuue the Remarkable Boston Run. 24th Big Week begins next Monday Sept. 13th

Boston and New England simply would not allow to leave Boston D. W. Griffith's mighty spectacle "The Birth of a Nation," which was seen for 22 weeks at the Tremont Theatre by nearly half the population of Boston and the past week at the Majestic, making its 23d big week in Boston. So insatiable has been the desire of the theatre going population of New England to see more of this marvelous $500,000 production that arrangements had to be made for another theatre as its Boston home, and so the Majestic Tueatre becomes the fortunate possessor of "The Birth of A Nation" as an attraction for a limited additional stay in Boston. 18,000 persons and 3,000 horses were used in reproducing this picture; which is a complete story of the Civil War. The Majestic Theatre will begin next Monday afternoon, with performances given twice daily, every afternoon at 2.10 and every evening at 8.10. Seats are now selling for next week.

FALL RIVER (Mass.) GLOBE
SEPT. 10, 1915

"BIRTH OF A NATION."

Tomorrow is the last day for "The Birth of a Nation," in Fall River. The great spectacle has drawn to the Savoy vast numbers of people during the past two weeks. It has probably established a record run for a single attraction in this city. It could continue to play here indefinitely, to full houses, in the opinion of those who have seen the daily throngs attracted by the picture. But the engagement positively terminates Saturday evening.

If there is anything which might have been said to induce somebody to benefit by "The Birth of a Nation" it is now too late to say it. The fame of the picture is national, and its appeal is local. There is hardly a person in Fall River who has not heard it discussed in the past two weeks. It is merely a question as to how impressed you were, whether or not you went to see the great spectacle. You were not especially concerned if you did not see it immediately, for you figured that you could see it tomorrow, or the next day, or the day after that.

There are still many good seats for this evening's and tomorrow's performances. There is sure to be a tremendous eleventh hour demand for them, however, so that it is almost essential that reservations be made now.

ALL RIVER (M... GLOBE
SEPT. ... 1915 31

... Friday and Saturday

"BIRTH OF A NATION."

Tonight "The Birth of a Nation," makes its farewell appearance at the Savoy theatre. It is certain to be a memorable event, for there will be in the uadience not only all that the house can hold of those who are grasping this last opportunity, but there will be also many who are seeing the great spectacle for the second and even the third time. To the latter, it will mean bidding farewell to a production which could stand a hundred inspections; it means the withdrawal from Fall River of one of the most notable theatrical productions ever presented here.

Although this is the last night of the production at the Savoy, there need be no fear that it will be curtailed in any particular. There is the same big orchestra, the same crew at work back stage and the same care will be exercised in the presentation of the picture. For two weeks now the orchestra has played the wonderful music of "The Birth of a Nation," until, today, the musical programme surpasses anything ever presented by local musicians, and alone constitutes an evening of pleasure

Tonight is the last night of "The Birth of a Nation" in Fall River. Seat reservations should be called for early, and those who have not reserved seats should purchase them as early as possible for it is ... big night.

DANVERS (Mass.) MIRROR
SEPT. 11, 1915
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Theatres.

SALEM THEATRE.

For once the press agent has been undone. For years it has been his duty to employ such exaggeration in the verbal presentation of his subject as to infuse in the mind of the reader a desire to see or hear that which he tells about; but now comes "The Birth of a Nation," the gorgeous spectacle of the twentieth century, and the press agent finds himself at at a loss for words to describe the production even in a minor way. D. W. Griffith has stripped him of his power; exaggeration is out of the question and the writer must now work his brain overtime in order to do even meagre justice to his subject.

"The Birth of a Nation" cannot be exaggerated. It is too tremendous, too gigantic for that. There are countless scenes in it that tongue or pen cannot cope with. Only the eye alone can realize the wonderful progress the motion picture has made in this phenomenal masterpiece. It seems that everything that the brain of man could conceive has been put into this subject. 18,000 people were used in telling the story, 3,000 horses and countless guns, shells, etc., utilized in its massive battle scenes. Two years time was consumed in its making and the approximate cost has been $500,000.

This truly wonderful picture will be shown at the Salem Theatre for one week, both matinee and evening, beginning next Monday. Seats for the entire engagement are on sale at the box office and may be engaged for any performance by calling Salem 8421. Special cars will be run to all suburban cities and towns after the evening performances.

HOLYOKE (Mass.) TELEGRAM
SEPT. 11, 1915

FAMOUS FILM FOR SUFFOLK

"The Birth of a Nation" Will Be Shown Here.

Manager Hammond Gets Letter This Morning Stating That Picture Will Be Here in 10 Days.

"The Birth of a Nation," the moving picture film that has been the sensation of New York and Boston, and a number of other cities, will be shown at the Suffolk Theater starting in about 10 days.

Manager Hammond of the Suffolk theater today received a letter from the firm handling the film stating that it will be shown in this city within the next two weeks, the exact date depending on certain exigencies.

The picture will run in the local theater as long as the crowds attend. Holyoke is the only place in Western Massachusetts that has been promised the film, although it is expected that after it has shown here it will be produced in many other theaters in the Connecticut valley.

BEVERLY (Mass.) TIMES
SEPT. 11, 1915
88

Birth of a Nation to be Seen at the Salem Theatre

MIRIAM COOPER,
As Margaret Cameron, in "The Birth of a Nation."

Shows may come and shows may go, feature film be widely heralded and after brief exhibitions return to the shelves, but "The Birth of a Nation" continues on its triumphant way and will be shown at the Salem Theatre, Salem, Mass., for one week beginning Monday, Sept. 13th. Beside the film spectacle itself "The Birth of a Nation" music has taken a firm hold on the fancy of New England theatregoers. It revives most of the old tunes of the Civil war and includes also much elaborate orchestration in modern modes.

For out-of-town patrons the matinee performance will be found attractive the same as night and more convenient to attend. No Sunday shows will be given, but with that exception Mr. Griffith's spectacle is being performed twice daily at 2.00 and evenings at 8.00 respectively.

The production will be presented at Salem in the same big manner that has characterized its performances in the large cities, with augmented orchestra and all other details exact.

EWBURYPORT (Mass.) HERALD
SEPT. 11, 1915
619

least [illegible]

the imperishable remembrance that France gave us Lafayette.

A Tempest in a Teapot

According to recent gossip drifting out of Philadelphia, there was really nothing in the great motion-picture spectacle, "The Birth of a Nation" to object to, but the suppression of this biggest of all photoplays by the local authorities was confidently expected because an election for mayor is approaching and the dominant political party, if threatened with the loss of negro votes, would respond to the slightest protest and cause prompt actio[n] [illegible] Taken. After the fir[st] [illegible] nance, however, it looked as if th[e] expected was not likely to happe[n] for the Philadelphia Press, whic[h] represents the dominant politica[l] party, saw fit to praise "The Birt[h] of a Nation" almost extravagantl[y] reporting that there was nothin[g] even tending to excite racial pre[j]udice" in a "wonderful master[-]piece" which brought forth "out[-]bursts of patriotic applause," eve[n] the "sprinkling of colored spectator[s] joining the whites" therein.

The astute observer at a distance begins to wonder whether the temp[est] in a teapot stirred up over thi[s] picture-spectacle in several cities i[s] merely a shrewd advertising scheme or a self-seeking effort of designin[g] politicians, and whether the ne[gro]es, if let alone, would really fin[d] ground for complaint. In any case why should the "Afro-Americans" of the Northern cities in our time consider themselves responsible fo[r] the crimes or follies of the ignorant ex-slaves of the South when these were placed in control of the Southern State governments through the temporary disfranchisement of a majority of the white voters? Why should anybody object to a historical picture of the efforts of a "Ku Klux Klan" to frighten the blacks and thus grapple with an intolerable situation in the only way then possible? If such a spectacle must be forbidden, then there is no room on the stage for "The Merchant of Venice" or any other play that may be unwelcome to a relatively small element of the public in a given community.

ALTHAM (Mass.) NEWS
SEPT. 11, 1915
918

MAJESTIC THEATRE

"THE BIRTH OF A NATION."

Boston and New England simply would not allow to leave Boston D. W. Griffith's mighty spectacle, "The Birth of a Nation," which was seen for 22 weeks at the Tremont Theatre by nearly half the population of Boston, and te past week at the Majestic, making its 23rd big week in Boston. The 24th week begins next Monday, September 13. So insatiable has been the desire of the theatre-going population of New England to see more of this marvelous $500,000 production, and so forcible and overwhelming the demand for a longer stay of it in this city that arrangements had to be made for another theatre as its Boston home. And so the Majestic Theatre becomes the fortunate possessor of "The Birth of A Nation," as an attraction for a limited additional stay in Boston.

There have been very few instances in the history of the Boston stage of engagements of a theatrical attraction for such a prolonged stay. It is nearly half a year now that this "8th wonder of the world" has been presented continuously in Boston, every afternoon and evening for six days of each week and still crowded houses characterizes every presentations of the thrilling and realistic scenes which are so closely associated with the development and progress of the United States of America as a nation, before the Civil War, during it, and immediately after it, during the reconstruction period. Whole counties were commandeered for the presentation of this spectacle; 18,000 persons and 3000 horses were used with the result that the unparalleled spectacle of great battles, Sherman's March to the Sea, the destruction of entire towns, and the inspiring wild rides of the Ku Klux are shown in their entirety on the screen. Historically true reproductions of Ford's Theatre on the night of the assassination of President Lincoln, and the various scenes in the Southern Congressional Chambers following the war add a touch of historic interest to the massive production.

The 24th week of the continuation of the Boston run at the Majestic Theatre will begin next Monday afternoon, with performances given twice daily, every afternoon at 2.10 and every evening at 8.10. Seats are now selling for next week.

TRAVELER
SEPT. 11, 1915

...ers of its admirable cast.

...e Birth of a Nation"

...eginning next Monday afternoon D. ... Griffith's spectacle, "The Birth of ... Nation," will enter into the 24th week ... its phenomenally long run in this ...city at the Majestic Theatre where it ...is now being shown to capacity attend...ances every afternoon and evening. No other theatrical attraction in the history of the Boston stage has equalled the number of consecutive performances played in this city attained by this wonderful film play. No other film play can approach in magnitude this stupendous spectacle of thrilling battle scenes, Sherman's march to the sea, the inspiring ride of the Ku Klux Klan, and the various episodes connected with the regime of the carpetbaggers in the South following the civil war, which necessitated the photographing of vast areas in the South and the employment of 18,000 persons and 800 horses.

Theatregoers will find at the Majestic the same augmented orchestra and the same comfortable environment which prevailed during the engagement at the Tremont.

...ow FROM New
...dRiverMass
4-11-15

...There are many pretty and clever singing and dancing girls, and the costumes and scenery are elaborate.

"THE BIRTH OF A NATION."

Tonight "The Birth of a Nation" makes its farewell appearance at the Savoy Theater. It is certain to be a memorable event for there will be in the audience not only all that the house can hold of those who are grasping this last opportunity, but there will be also many who are seeing the great spectacle for the second and even the third time. To the latter, it will mean bidding farewell to a production which could stand a hundred inspections; it means the withdrawal from Fall River of one of the most notable theatrical productions ever presented here.

BOSTON (Mass.) AMERICAN

SEP 12 1915

...atrons that patronize this house.

Majestic Theatre.

...orrow afternoon marks the ...77th performance of D. W. Griffith's mighty spectacle, "The Birth ... tion," in this city, by far the greatest ...record of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty-two weeks of capacity business at the Tremont Theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatregoers all over New England that the engagement be extended that arrangements were made to transfer the picture to the Majestic Theatre, and during the past week crowded houses attested to the public's appreciation of this coninuation.

...ORCESTER (Mass.) TELEG... 1 ...
SEPT. 15, 1915

...ture is to be at one end of the long front veranda.

...GETS "BIRTH OF NATION."

S. Z. Poli Plans to Show Film at Elm-street House Two Weeks.

S. Z. Poli yesterday closed a contract with Lewis B. Mayer, president and general manager of the American feature company, for "The birth of a nation," to be shown on his New England circuit of photoplay houses.

"The birth of a nation" is Griffith's big masterpiece, which has been showing in New York and Boston to record business. It depicts the reconstruction period following the Civil war and historical incidents prior to that period.

The picture will be shown at the Elm-street theater two weeks, when the consent of Mayor George M. Wright has been obtained. Mr. Poli said yesterday he plans to have Worcester one of the first nine cities in the showing. When the picture is playing the Elm-street theater, there will be no vaudeville.

...M (Mass.) FREE PRESS
SEPT. 13, 1915

REALISM IN BIG FILM PLAY

"Birth of a Nation" Opens at the Scenic Today

A development no one would have believed possible a few years ago is seen in the establishment of D. W. Griffith's "The Birth of a Nation," as a first class theatrical attraction which has been crowding the houses all over the country at "two-dollar *top*" prices.

"The Birth of a Nation," which opens a three days' engagement at the Scenic Theatre today, is indeed more than a film, for nearly one hundred people are employed in the music and mechanical effects during the unreeling of this 12,000 feet of celluloid, yet never a word is spoken from the stage during the two and three-quarters hours' performance. Mr. Griffith's photo-entertainment combines a pictorial survey of Civil War history and of reconstruction days with a love romance of the North and South. The battle scenes, engaging thousands of combatants drilled with the well-known Griffith plan and realism, are particularly effective.

After seeing this marvellous production, many students of the subject predict that the historical novels of the future will be told in pictures rather than words. Certainly the "indoor drama" cannot henceforth hope to cope with the photoplay in so far as spectacular features are concerned.

A few years ago we were wont to hear of photoplays as being "in their infancy." But "The Birth of a Nation" may be said to be the full grown adult of that infant, for it is hard to conceive of a greater achievement in moving picture projection. The marvellous scenes simply astound the spectator; they thrill him again and again with their magnitude, dash and realistic detail. Scenes are projected upon the screen that would seem almost impossible to produce, yet they are shown and because Mr. Griffith's master mind has made these wonders possible he has been placed in the list of a very few who are claimed to be "underpaid at $100,000 a year."

BOSTON TRAVELER
SEPT. 14, 1915

...Ted and Helen Clarke deserve great credit for their artistic dancing, and the musical comedy can well boast of the best music Bostonians have heard in many years.

Majestic Theatre

Boston's appreciation for the continuation of the engagement of D. W. Griffith's mighty spectacle, "The Birth of a Nation," which began the 24th week of its record-breaking engagement in this city at the Majestic Theatre yesterday, is evidenced in the crowded houses which view this wonderful film play at every performance. From all indications large houses will be the rule for some weeks to come.

No film play ever produced can approach in magnitude this spectacle of the civil war times and the reconstruction period in the South. No end of painstaking research was necessary to stage the fac-similes of Ford's Theatre on the night of Lincoln's assassination; the Court House at Appomattox where Gen. Lee surrendered to Gen. Grant, and the local color essential to the staging of Southern life in the sixties. Thrill follows thrill as the pretty love story unfolds amid the stirring battle scenes, the destruction of whole towns and the wild night-riding of the Ku Klux Klan.

...ass.) N... ...
SEPT. 14, 1915 ...

"THE BIRTH OF A NATION" BIGGEST SPECTACLE EVER

Two Packed Houses Saw First Performances of Now-Famous Film Play at Salem Theatre Yesterday and Came Away Satisfied; Mayor O'Keefe Sees Nothing to Censor.

"The birth of a nation," the much talked of motion picture, opened a week's engagement at the Salem theatre yesterday. Two big audiences greeted the screen production of the episodes of the civil war and reconstruction period, and were entertained with the most spectacular battle scenes, wild rides by the Ku Klux Klan, destruction of cities, Lincoln's assassination, etc., for a period of two and three-quarter hours. At the end, all were a unit in pronouncing the picture the biggest spectacle ever produced. Mayor O'Keefe at the close of the performance told Manager Fredericks that he saw nothing in the picture to censor. His honor seemed highly pleased with the picture as was everybody else. At times it was most pathetic and more than one person found tears trickling down her cheeks, while many a lump was felt in the throat.

To judge the production correctly one must see it, as it is enacted on a most elaborate scale. It was heralded as the premier production of filmdom and it certainly lives up to the reputation and a great deal more. To begin with

Some 18,000 People,

3000 horses and 5000 scenes were required in the producing. It took eight months to make the picture in the south and west. The advance notices said that cities were made and destroyed by fire and this cannot be denied, for during the battle engagements it is plainly seen that scores of buildings are destroyed and devasted by flames.

The wonderful artillery duels between the Confederate and Union armies with thousands of warriors is vividly illustrated along miles of trenches. The battle scenes are spectacular and hundreds of soldiers are seen lifeless where they have fallen. One of the most thrilling scenes in the wild ride of the Ku Klux tribe after the close of the war in their successful dash against the southern blacks. The pretty love affair between Col. Ben Cameron of the Confederate army and Elsie Stoneman, the northern girl, was most romantic and everyone seemed glad when the young officer ultimately won her hand.

The production is in two parts; the first deals with the negro race coming to the south and how the southerners used them as slaves in the cotton field and servants about their homes. The narrative is centred around Col. Ben Cameron and his people in a town in South Carolina. Ben Cameron is the eldest son of Dr. and Mrs. Cameron and has two brothers and two sisters. All play important parts in the story before it ends. Ben has just returned from boarding school and after a short stay at home invites his school boy chum, Phil Stoneman, from the north to his home. Phil is the oldest of three children, the other two being Tod and Elsie, the latter the heroine. They are the children of Hon. Austin Stoneman, leader of the House in Washington during the reign of President Lincoln. Phil and Tod Stoneman are next shown in the production arriving at the home of Ben and spending a most enjoyable time.

A Romance Develops

between the boys and girls.

Shortly after their departure for home the southern states seceded. President Lincoln is depicted in the capitol calling for 75,000 volunteers. Then are shown the most gruesome scenes of the entire production as the war is on and bloody hand-to-hand encounters are portrayed in every scene. The war shows the Union and Confederate forces marching to the battleground in a most pitiable state and on the verge of starvation and collapse.

The great march to the sea by General Sherman is handsomely illustrated, showing thousands of men in line on their long hike. The scenes are without doubt the finest war scenes ever presented on a canvas and the explosion of bombs and the heavy fire of artillery can easily be distinguished. The burning of dwellings and other buildings is also finely shown and the scenes generally make the audience recall Gen. Sherman's words "War is h—."

Then comes the end of the great strife with the surrender of Lee to Grant at Appomattox. The actors here impersonate the big men of the war excellently. The quarters of Gen. Grant with Gen. Lee writing out his surrender and passing the document to Grant are shown. Next comes the rebuilding of the south with President Lincoln assisting in its uplift. The southerners are beginning to enthuse over the leading spirit when the president is assassinated in Ford's theatre, Washington. The shooting of the president is most pathetic. He is shown entering the theatre and taking his seat in the box with Mrs. Lincoln and army officers. His body guard left his post of duty only to have

John Wilkes Booth

leave his seat in the audience to go to the president's box and fire point blank at him from behind. Booth makes a sensational escape after firing the fatal shot as he jumps from the box to the stage below and makes his escape from the stage exit. The assassination of the president closes the first part.

The second part tells of Hon. Austin Stoneman and his radical policy of making the black man the equal of the white man. He meets a mulatto by the name of Silas Lynch and introduces him to the statesmen as their equal. He furthers his interests by sending him to the town of Piedmont, South Carolina, the home of the Camerons, where he organizes the black men and is elected lieutenant governor by the black vote. The southern whites are not allowed to cast their ballots. Conditions got so desperate that the whites are practically their slaves as the blacks passed a vote in the house of representatives that if they desired they could

Marry White Women.

Ultimately, after months of suffering, Col. Ben Cameron thinks of a scheme of organizing the Ku Klux Klansmen and after much hardship at the hands of the blacks finally conquers the black race. One of the most thrilling scenes at this point is the leap off the cliff by Ben Cameron's little sister, who was chased through the woods by Gus, a renegade negro, who wanted her to become his wife. The girl refused and after escaping from his clutches made a wild dash for liberty only to meet death in the jump from the cliff.

Another scene is the attempted forced marriage of Elsie Stoneman by Silas Lynch, who ruled the town and wanted her for his wife. Elsie was in love with Col. Ben, but had gone to the mulatto's quarters to plead for the life of Ben's father. She was an easy prisoner, once there, and the black forced his attentions on her, but she heroically refused to be his wife. Her father, who had placed the black in his position and was the direct cause of the negroes being in power, was congratulating Lynch upon selecting a white woman for his wife, never dreaming the girl was his own daughter. On learning this he refused, but Lynch was determined and held Stoneman and his daughter prisoners till the arrival of the Ku Klux tribe to their rescue.

Subsequent scenes show the end of the race war and the institutions that are in America at the present time, especially for the colored race. These scenes are of the educational type and show how the colored race has progressed since the dark days of the war.

L RIVER (Mass.)
SEPT. 13, 19

MINISTER TALKS ON "BIRTH OF NATION"

Rev. Clarence F. Swift, D. D., in Address at Central Congregational Church, Says Picture Tells Only Half Truth.

Dr. Clarence F. Swift, D. D., pastor of the Central Congregational church, in his address at the regular service here, last evening, branded "The Birth of a Nation" as a "false, hurtful, untimely, historically inaccurate, though wonderful spectacle," which makes more difficult for both blacks and whites the solving of the negro problem. In his foreward, Dr. Swift said that he agreed with the statement that the negro constitutes the most serious problem confronting the United States, and that he thought it proper to discuss in church the picture which had recently been shown at a local theatre because any means which brought the problem to the attention of the white public was worthy of consideration in the churches.

REV. CLARENCE F. SWIFT, D. D.

His address, in brief, follows:

There is nothing so false as a half-truth, masquerading as the whole truth,—and this is the falseness of The Birth of a Nation.

There is nothing so contemptibly hurtful as facts, even the truth, when needlessly paraded before the public to the injury of a race trying to rise to better things,—and this is the hurt of The Birth of a Nation.

I am somewhat puzzled, after watching the photo-play yesterday, as to the exact purpose for which the spectacle is presented. My interest centers in what it actually teaches,—the impressions it leaves, especially concerning the negro.

Purpose of Photo.

The purpose in this regard may be fairly guessed from the fact of its derivation from Dixon's "Clansman," for Dixon's avowed purpose is to belittle the negro, to make his stay in America as hard as possible, with a hint of impossible negro empire in some Libria. The known animus of Dixon discounts at the outset any confidence as to the accuracy of the pla

Forgetting, however, the origin, and taking the play as it is given, there are three parts.

First, there is the story of the nation through the Civil war up to the death of Lincoln. There can be no serious criticism of this part, though the bias of the Southerner crops out here and there. It is well for the North to realize the cost of the war to the innocent homes of the South.

Second, there is the spectacle of reconstruction.

Third, there is a fleeting glimpse of a different negro from that of the other parts, brought out by views from Hampton Institute.

This is a fine, brief, afterthought of somebody, true to the facts, impossible to reconcile with the impressions of part second. If part two were correct then part third would be a miracle of racial history. The last part is a good recompense for the false impression of the previous extended presentation.

Our interest centers in part second because it is this in which people are talking, and which they are taking as a correct presentation of reconstruction days. It is supposed to "true to life," whereas it is false to life in any large meaning. It is therefore open to serious criticism, both from the point of view of the believer in historical accuracy, and specially from the point of view of the believer in fair play for the negro, in his history and his future.

Only Half True.

There is nothing so false as half-truths when set forth as the whole truth. There is nothing more deceiving than facts,—isolated facts,—when they are presented as typical of a people or a period. If every incident portrayed in The Birth of a Nation actually happened, yet the impression it leaves would be false.

It gives a glimpse of slavery, of the happy peaceful animal existence under the kindly sway of the good owner,—it leaves no hint of the horrible barbarities of the heartless owner and brutal overseer.

It tells, and truly, of the insolent negro underling and the more insolent white overling in the treatment of white Southerners,—it has no hint of the brutal methods of intimidation practiced by Southern whites against colored voters, men of property, and education and character.

There is no apology possible for the wrongs of the "carpet-bag" regime. Federal control, under radical supervision, had its evils which it is wholesome for the North to understand. But there were men also of fine spirit and character among the federal officials. And it is a fair question, in view of the rules evolved by the Southern States just after the war for the control of the negro,—compulsory labor, with written contracts and prescribed wages,—how soon slavery, apart from federal control, would have been re-established in fact, though under a new form.

The Ku Klux Klan is glorified as the saviour of the white civilization of the South. It has to its credit some fine deeds of characteristic Southern chivalry. But we have no hint, in the play, of the brutal excesses of the Klans, of the lynching of many negroes on suspicion, who were later proven innocent.

Quotes Pres. Wilson.

Woodrow Wilson, whose sentences adorn the screen of the photo-play, says of the Ku Klux Klan, in his History of the American People, "Brutal crimes were committed; the innocent suffered with the guilty; a reign of terror was brought on, and society was infinitely more disturbed than defended. Law seemed oftentimes given over."

The play regales one with suggestions of the brutal lust of the vagabond negro, and the unhallowed alliance of Stoneman with his negro mistress. If we must be reminded of these unsavory items, it is only fair that we should not forget the unholy lust of the Southern whites in their relations with defenseless negro women. This is the fact which Booker Washington had in mind when he spoke of Africa as the "land of his foremothers."

These are not pleasant truths, but if a period and a people are to be portrayed, all the essential facts should be shown.

If we are to do the negro justice, we can take into account not only the facts, or even the truth, but the extenuating conditions. He came to America, in 1620, against his will, on a slave ship. His 250 years of slavery were not good for cultivating manhood and womanhood.

But the most serious criticism to be made against the Birth of a Nation, so far as it affects the negro, is that it is so belated, so abortive, so out of date.

Nothing is more hurtful than facts of the past, paraded before the public when they serve no good purpose, when they make the task of a man or a people more hard, and should be forgotten.

When Hurt is Contemptible.

And when these needless and hurtful facts are thus paraded with the apparent purpose of making the progress more difficult when the hurt becomes contemptible is like advertising a man's prison record when he has reformed and is trying to make an honest living.

The tendency of the pictures is to exait racial antagonism, to "read into the negro problem as we face it today all the wrong in the situation during the days of reconstruction," and thus to make more difficult the task of the future for both black man and white.

The only settlement of the negro problem will come along the way of Burns' fine doctrine,

"A man's a man, for a' that."

There must be respect for personality, as such. Men must be treated as individuals, not as a race. In civil rights, educational opportunity, industrial possibilities, the lines must be horizontal, not perpendicular. The doors must be kept open for all worth, white and black, and closed, if at all, against all unworth black and white.

We must emphasize the facts so meagerly, though finely, presented at the close of the photo-play, so splendidly made known in the great "Lincoln Jubilee Exposition" at the Coliseum at Chicago.

The door should be kept open for the negro, and the negro should be helped in his struggle to make himself worthy to enter the door.

The Birth of a Nation makes [illegible] of these things more difficult.

ON JOURNAL
SEPT. 18, 1915

"Nobody Home" will spend two weeks more at the Wilbur. This will really be in the nature of an extended engagement, due to the strong showing made here by this extremely stylish production, which is notable especially for its wealth of comedy and dancing. Lawrence Grossmith, Adele Rowland, Tom Graves, Charles Judels, Maude Odell, Quentin Tod, Helen Clark and Nigel Barrie lend distinction to the performance.

"The Birth of a Nation" will celebrate its [illegible] consecutive Boston performance at the Majestic Theatre next Monday afternoon. This is the remarkable Griffith photo-production with Civil War scenes and a romantic background furnishing opportunities to such capable players as Henry Walthall, Lillian Gish, Mae Marsh, Mary Alden and other film favorites discovered and developed by the master producer.

BURLESQUE SHOWS

[illegible] Ribbon Belles [illegible]

WALTHAM (Mass.) NEWS
SEPT. 14, 1915

MAJESTIC THEATRE

"THE BIRTH OF A NATION"

Tomorrow afternoon marks the 289th performance of D. W Griffith's mighty spectacle, "The Birth of a Nation" in this city, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont Theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatre-goers all over New England, that the engagement be extended that arrangements were made to transfer the picture to the Majestic Theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence, one scene follows another, scenes in the North and South before the Civil War, during it and immediately following it. The scene of Lincoln's assassination and dark days of the reconstruction period in the South during the regime of the carpet-baggers and the various thrilling battle scenes presented on a most stupendous scale are miracles of photography and necessiated the use of large areas in the South and the employment of 18,000 persons and 3000 horses. The scenes of Sherman's march to the sea, the wild ride of the Klu Klux Klan, and the destruction of whole towns occasion hearty outbursts of enthusiasm at every performance. A wonderful picture in every respect is the unanimous opinion of all those who have seen it.

At the Majestic Theatre patrons will find the same augmented orchestra and comfortable environment which prevailed during the long run at the Tremont Theatre and judging by the attendances the past week, "The Birth of a Nation" is in for another long run. Performances will be given every afternoon and evening and seats may be procured for two weeks in advance.

WALTHAM (Mass.) NEWS
SEPT. 15, 1915

[illegible] street has given up his position with the Armour Beef Company.

—If there was any question as to the popularity of "The Birth of a Nation" and the anxiety of Waltham people to witness this magnificent spectacle, it would have been dispelled by a glance at the crowd which filled the Scenic Theatre last evening. Notwithstanding the torrid atmosphere, which was anything but conducive to turning people's thoughts theatreward, the house was taxed to its utmost capacity. Tonight is the last opportunity that Waltham people will have of seeing this stupendous production, one of the most alluring that has yet been seen on any film.

—The executive committee of the Watch City League met last evening and did some business, refunding forfeitures and winding up the routine affairs of the season.

SEPT. 14, 1915

BIRTH OF A NATION WINS MUCH PRAISE

Famous Photoplay Given First Productions at the Scenic.

Waltham playgoers were treated to a new sensation yesterday when "The Birth of a Nation," the remarkable historical photoplay, arranged for the films and enlarged from Thomas Dixon's book, "The Clansmen," was given its first presentations at the Scenic Theatre. The playhouses in the State where a picture play of this magnitude can be given are few in number, outside of Boston, but the management of the Scenic demonstrated that it was equal to the occasion. The production was staged with first-class effect, the screen being moved well back on the stage, enabling a fine set-off for the stirring and dramatic pictures. An excellent orchestra of 20 pieces enhanced the attractiveness of the play.

"The Birth of a Nation" itself needs no comment. Its long run of 34 weeks at the Tremont Theatre, Boston, and its continued popularity at the Majestic, shows that it is a powerful play, well deserving the title of the greatest photoplay ever produced. It is the story of the reconstruction of the country at the close of the Civil War, depicting in vivid, and often harrowing details, the disadvantages under which the conquered States were obliged to labor in their efforts to rebuild what had been torn down during the great conflict.

Perhaps to the average playgoer the magnificent reality of the battle scenes, the cannonading, the charge and repulse, the grand army of General Sherman on its march to the sea and the wild ride of the Ku Klux Klan, made the strongest appeal. At this particular time, when the eye is daily caught and surfeited by the horrors of war on European battlefields, the manner in which the real tragedies of the battlefield are brought home by the realism of the films, is timely and educating.

The setting of the slender plot of the play is beyond praise. The acting of the leading characters is what was to be expected from their reputations and there are no disappointing features, due, of course, to the marvelous care and pains expended on the preparation of the films. The management of the Scenic is to be congratulated on having secured this production. A house filled to overflowing, is already assured for the remainder of the engagement, which ends Wednesday night.

A large number of invited guests, including Mayor Kearns of this city, Mayor Childs of Newton, ex-Mayor Hatfield of Newton, Chief Fred Mitchell of the Newton police, Superintendent Lally of the public buildings department, Chairman Gleason Wood of the recreation board and Chief McKenna of the Waltham police, were placed in the orchestra seats, as the rearrangement of the stage forbade the use of the boxes.

LY (Mass.) TIMES
SEPT. 14, 1915

BIRTH OF A NATION.

...endous Production on at the ... Theatre, Salem.

"The Birth of a Nation" cannot be exaggerated. It is too tremendous, too gigantic for that. Eighteen thousand people were used in telling the story, 3000 horses and countless guns, shells, etc., utilized in its massive battle scenes. Two years' time was consumed in its making and the approximate cost has been $500,000.

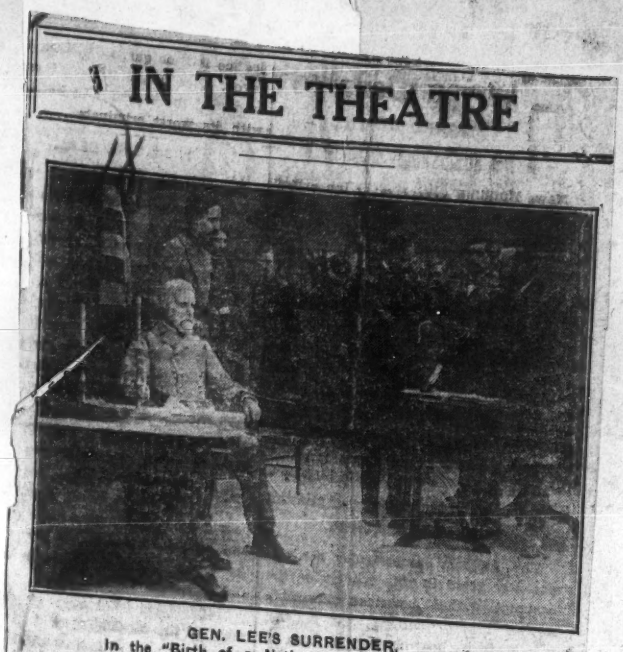
Imagine a pictorial production of love, romance and history, including tremendous battle scenes the equal of which have never yet been shown upon a screen; image such scenes as the burning of Atlanta; Sherman's march to the Sea; Grant and Lee at Appomattox; the thrilling rides of the KuKlux Klan; entire cities built up and destroyed by fire; the assassination of Lincoln at Lord's theatre, Washington; wonderful artillery duals in which real shells costing $80 apiece were used; miles and miles of trenches with thousands of fighters; cavalry charges; infantry charges; deeds of heroism on the field of battle; imagine hundreds of such mighty scenes as these and there you have "The Birth of a Nation" the pinnacle of filmed spectacles.

This truly wonderful photo-drama will be shown at the Salem theatre, Salem, all this week and is positively the same production as is now playing in Boston, New York and Chicago.

Seats for this engagement are on sale at the box office and may be secured for any performance by calling, Salem, 8121.

EWBURYPORT (Mass.) NEWS
SEPT. 14, 1915 621

IN THE THEATRE



GEN. LEE'S SURRENDER.
In the "Birth of a Nation" at the Premier Thursday.

ON JOURNAL
SEPT. 16, 1915

SON-DRAM-ORAMA

By E. F.

With the exception of "The Birth of a Nation," which is celebrating at the Majestic Theatre the 24th consecutive week of its unexampled run, the rule in the picture houses is to make weekly or semi-weekly changes.

Thus at the Boston today the new week-end bill will be topped off by the film version of one of the Porter Emerson Browne plays, "The Spendthrift," Irene Fenwick, leading woman of "The Song of Songs" company, which is in the midst of a three weeks' engagement at the Tremont, is also leading woman in "The Spendthrift" film. F. X. Bushman and Marguerite Snow are coming to the Boston on Monday in "The Silent Voice."

At the Park next week the double bill will have two distinguished stars of the male gender, Lou-Tellegen, who is making his screen debut in a picture play called "The Explorer," and John Mason, who is showing his art before the camera for the first time in a new setting of the old English melodrama, "Jim the Penman." Mr. Mason was the Capt. Redwood in the revival briefly enjoyed of Sir Charles Young's play some five years ago. Lou-Tellegen is the young actor who was formerly leading man in Bernhardt's company.

CY (Mass.) TELEGRAM
SEPT. 15, 1915 751

"THE BIRTH OF A NATION"

Marvelous Spectacle in its 25th Consecutive Week in Boston, at Majestic Theatre

To-morrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation" in this city, by far the greatest number of consecutive performances of any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont Theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatre goers all over New England, that engagement be extended that arrangement were made to transfer the picture to the Majestic Theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence, on scene follows another, scenes in the North and South before the Civil War, during it and immediately following it. The scene of Lincoln's assassination and the dark days of the reconstruction period in the South brings the regime of the carpetbaggers and the various thrilling battle scenes presented on a most stupendous scale are miracles of photography and necessitated the use of large areas in the South for employing 18,000 persons and 3,000 horses. The scenes of Sherman's march to the sea, the wild ride of the Ku Klux Klsn, and the destruction of whole towns occasion hearty outbursts of enthusiasm at every performance. A wonderful picture in every respect is the uanimous opinion of all those who have seen it.

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...s) TELEGRAM
SEPT. 14, 1915 482

ENTERS ON 24TH WEEK IN BOSTON

Birth of a Nation Removes To Majestic Theatre To Continue Run

Boston and New England simply would not allow to leave Boston D. W. Griffith's mighty spectacle "The Birth of a Nation," which was seen for 22 weeks at the Tremont Theatre by nearly half the population of Boston, and the past week at the Majestic, making its 23d big week in Boston.

The 24th week began yesterday. So insatiable has been the desire of the theatre-going population of New England to see more of this marvelous $500,000 production, and so forcible and overwhelming the demand for a longer stay of it in this city that arrangements had to be made for another ...atre as its Boston home. And so ... Majestic Theatre becomes the for... ate pos-sessor of "The Birth of a Nation," as an attraction for a limited additional stay in Boston.

There have been very few instances in the history of the Boston stage of engagements of a theatrical attraction for such a prolonged stay. It is nearly half a year now that this "8th wonder of the world" has been presented continuously in Boston, every afternoon and evening for six days of each week and still crowded houses characterizes every presentation of the thrilling and realistic scenes which are so closely associated with the development and progress of the United States of America as a nation, before the Civil War, during it, and immediately after it, during the reconstruction period.

BOSTON TRANSCRIPT
SEPT. 18, 1915

...store send us 10c and we will send you a box prepaid.
THE GEORGE CLOSE COMPANY
244 Broadway, Cambridge, Mass
a 18,20,o 9,20,30(R)

PICTURES AND MUSIC

Majestic—The Birth of a Nation F F

A FILMED spectacle of unusual magnitude and scope, that for twenty-four weeks has held one or another Boston stage, The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion-pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and the Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

N TRAVELER
SEPT. 18, 1915

...their Graecian dancing. The choruses, costumes, scenery and ... of "Nobody Home" are ... most fastidious playgoer ... could wish for. Miss Elsie De Wolfe is ... stage decorations, which are the ... thing in interior decorating.

"The Birth of a Nation" F F

With the 288th consecutive performance in Boston of "The Birth of a Nation" at the Majestic next Monday afternoon, this mighty spectacle starts on its 25th week in this city and has achieved the distinction of having been given more times in Boston than any other theatre attraction in the history of the city.

Every American heart thrills with enthusiasm over this offering which combines pictorial spectacle, music and realistic effects in a stirring drama of the civil war crisis, interspersed with lively comedy and heightened with charming love romances of the Blue and the Grey. There are such historic scenes as the battle of Gettysburg, Sherman's march to the sea, the last stand at Petersburg, the assassination of President Lincoln, Lee's surrender to Grant, the tragic and wild rides of the Ku Klux Klans and the destruction of entire cities by fire.

...publi...
...mation.

L RIVER (Mass.)
SEPT. 13, 19
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SALEM (Mass.) NEWS
SEPT. 15, 1915
819

THE THEATRES

Attendance at Empire Light Due to Heat; Show, However, Is Good One; Offerings at Other Houses.

If the weather man ever gets over his grouch against the Empire theatre and turns off the heat, Salem theatre-goers will have a good and reasonable excuse for their presence at the

and an underworld man effects a reunion.

"The ace of hearts," in two reels by Domino, features Walter Edwards. A very strong drama showing how by accident a policeman finds the guilty man, and by a lucky snow-drift overpowers him, and frees a friend who was held on suspicion.

"Old Mother Gray," a sort of juvenile drama in one reel by Reliance, features Leddy Sampson as Madge. Relatives of "Old Mother Gray," who has inherited a fortune, try to have her adjudged insane, but Madge, a [illegible] the catastrophe, making the old [illegible] the children of the neighborhood, who [illegible] her

Sherman's March to the Sea in "The Birth of a Nation" at Salem Theatre

BOSTON POST
SEPT. 19, 1915

entitled "Bed, Beautiful Bed." Adele Rowland [illegible] most captivating. Quentin Tod and Helen Clarke are [illegible] Boston has ever had. They have youth, beauty and grace, and exhibit the smartest thing in modern dancing

St. James Theatre

The great extemporaneous poet and singer, Rob Hall, originator of "ad lib" poesy on the stage, will be the headline attraction at Loew's St. James Theatre the first three days of the coming week. Hall never does the same thing twice on the stage, and never knows when he goes on what he is going to do. He opens with a poem telling intimate facts concerning the acts which have preceded him on the bill, and then asks the audience to suggest titles of songs, and subjects for him to construct rhymes as he goes along. The clever new drama, "When It Strikes Home," showing an incident in the down town quarter of New York involving a girl who went wrong, a young police reporter and a sergeant of detectives, will be another attraction. Others will include Van and Hazen, and the Max Oben troupe of 12 Arabian whirling acrobats. The bill the last half of the week will be headed by Darrell and Conway. Others will include Charles Hart, the blackface funmaker; W. J. Holmes and Iva Holliston; and the Carl Daman troupe of foot jugglers and acrobats.

Salem Mass
9-15

SALEM THEATRE

Never has such interest been shown in filmdom as there has been the past two days at the Salem theatre where the gigantic spectacle "The birth of a nation" is being presented on its week's engagement. Greater [illegible] ities seem to be carried away with production and all day yesterday there was a steady stream of humanity in line waiting to purchase tickets.

That Salem appreciates the production is evidenced by the capacity houses that have already greeted the picture. Despite the intense heat yesterday every seat in the playhouse was filled and the patrons came away perfectly satisfied with what they saw. If the advance sale of tickets can be taken as a criterion "The birth of a nation" could run for several weeks here and have patronage. The production is in two parts and the wildest of scenes are enacted.

The Symphony orchestra of [illegible] piece of Boston renders an elaborate musical program while the picture is being shown and the effects are most marvelous as the musicians have studied the picture and know what to play appropriate selections. This is one of the many features and helps materially in the presentation.

WORCESTER [illegible] TELEGRAM
SEPT.

WEYMOUTH (Mass.) ENTERPRISE
SEPT. 17, 1915

"THE BIRTH OF A NATION"

Marvelous Spectacle in its 25th Consecutive Week in Boston, at Majestic Theatre.

Tomorrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation," in this city, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatre-goers all over New England that the engagement be extended that arrangements were made to transfer the picture to the Majestic theatre and during the past two weeks crowded houses attested to this public's appreciation of this continuation.

GLOUCESTER (Mass.) TIMES
SEPT. 15, 1915
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Globe-Democrat.

AMONG THE PLAYHOUSES.

"Birth of a Nation" at Salem Theatre.

In motion pictures one always gets the original cast, which is one point worth considering in "The Birth of a Nation," which is shown all this week, matinees daily, at the Salem theatre. In producing "The Birth of a Nation," which is at present doing sensational business all over the country, the selection of players must have been a most trying and serious problem for Mr. Griffith, as the range of players and characters and the work they had to perform covered a multitude of things that could not have been imposed upon ordinary workers in drama and musical comedy.

"The Birth of a Nation" is the greatest sensational success in stage annals of the world. For the first time in film spectacles one sees in a single masterpiece 6000 scenes of gigantic magnitude; 18,000 characters; 3000 horses all in a production which cost a little over $500,000 to produce.

Cities were built up and then destroyed by fire. The biggest battle of the Civil war is re-enacted. Ford's theatre, Washington is reproduced to the smallest detail of the Lincoln Tragedy. A series of wild Ku Klux "rides" are shown that commandeered a county for a day and cost $10,000. Women's dresses used 12,000 yards and Ku Klux costumes 25,000 yards of cloth. Wonderful artillery duels in which real shells, costing $80 apiece, were used; miles of trenches; thousands of fighters show "War as it really is." Night photography of battle scenes, invented and perfected at a cost of $5000 is shown.

A musical score for an enlarged orchestra, perfectly synchronized to the thousands of distinct and individual scenes, perfect to the instant adds still more to the production, making altogether the most stupendous dramatic and spectacular enterprise ever conceived by the brain of man.

[illegible] (Mass.) MORN HERALD

[illegible] week matinee at popular prices.

Majestic Theatre

Tomorrow afternoon at the Majestic Theatre the 288th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be given, starting the 25th week of this attraction in Boston. In number of consecutive performances ever given in Boston this attraction eclipses all records. The opportunity is given to occupy a reserved seat in a grand stand, which commands a view of such historic scenes as the actual Battle of Gettysburg, Sherman's March to Sea, the last stand at Petersburg, the assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant, the tragic and wild rides of the Ku Klux Klans, the destruction of entire cities by fire, artillery duels, miles of trench fighting, in

[illegible] (Mass.) TIMES
SEPT. 16, 1915

"THE BIRTH OF A NATION"

Marvelous Spectacle in its 25th Consecutive Week in Boston, at Majestic Theatre

Tomorrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation" in Boston, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont Theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatre-goers all over New England, that the engagement be extended that arrangements were made to transfer the picture to the Majestic Theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence, one scene follows another, scenes in the North and South before the City War, during it and immediately following it.

At the Majestic Theatre patrons will find the same augmented orchestra and comfortable environment which prevailed during the long run at the Tremont Theatre and judging by the attendances the past week, "The Birth of a Nation" is in foranother long run. Performances will be given every afternoon and evening and seats may be procured for two weeks in advance.

"BIRTH OF A NATION."

Mayor to See Photoplay Before Taking Any Stand.

Mayor [illegible] M. Wright will see the photoplay, "The birth of a nation," in Providence, Friday. Before taking any stand on the showing of the picture in Worcester, the mayor wants to see it.

There have been some protests. In some cases these protests have been sincere. In others they simply amount to an effort to continue the fine publicity work carried on in Boston. Mayor Wright has been told that many protests are only paid publicity work.

The loudest protest thus far has come from a man who admits that he has never seen the picturized version of "The clansman." The mayor received word this week that a Chicago Superior court judge enjoined the mayor and city government from stopping the play. The judge held that the play is not an undue reflection on any race.

BOSTON AMERICAN
SEPT. 19, 1915

JOHN BROWN ON FARRAR'S PICTURE.

Not even the "Birth of a Nation" has created more furor than the picture of Geraldine Farrar in Carmen which will be shown at Symphony Hall October 1. Miss Farrar is to be present, and will rehearse the film as hard as she ever rehearsed an opera. She has set great stress upon the importance of the big airs from Carmen occurring at the proper moments in the picture, and the orchestra of fifty pieces will have a lot to do.

The other day, in discussion of the effect upon the box office the appearance of legitimate stars in motion pictures will have, I asked John Brown, business manager of the Metropolitan Opera Company, whether he thought these picture would affect the drawing powers of Farrar in opera and concert.

"In most cases I would say that it would," he replied. "But I have seen this picture, and I assure you that those who are led to see Farrar play 'Carmen' will never rest until they hear her in opera or concert."

Such sentiments from a business man of Mr. Brown's calibre is by far the best testimonial to the Farrar pictures that I have encountered.

[illegible] GLOBE

and Quentin [illegible] have youth, beauty and grace and exhibit the smartest thing in modern dancing. The music of "Nobody Home" is pleasing, the chorus girls are comely and the costumes and stage

"Birth of a Nation" Pictures at the Majestic

Tomorrow afternoon, at the Majestic Theatre, the 289th performance of D. W. Griffith's spectacle, "The Birth of a Nation," will be given, starting the 25th week of this attraction in Boston.

The pictures graphically reproduce such historic scenes as the Battle of [illegible] March to the Sea, the last stand at Petersburg, the Assassination of President Lincoln in Ford's Theatre, Lee's Surrender to Grant and vividly show the wild rides of the Ku Klux Klans, the destruction of entire cities by fire, wonderful artillery duels, miles of trench fighting and, in fact, war as it actual[illegible]

Traveler
aug 12th.

SALEM SYNDICATE BUYS 'NATION' FILM RIGHT FOR $50,000

New England rights to reproduce the sensational film drama "The Birth of a Nation" have been sold to a Salem film syndicate for $50,000, it was announced today. Among those to buy these rights were Samuel D. Kerr of Salem, Coleman Levin of Boston, William Mann of Boston and Louis B. Mayer, owner of the Haverhill Theatre and booking agent for this syndicate.

Record
aug
13

$52,000 PRICE PAID BY SYNDICATE FOR "BIRTH OF NATION"

A syndicate has paid $52,000 for New England rights to "The Birth of a Nation," the Griffith photo-play based on "The Clansman," which has had a long run at the Tremont Theatre.

The syndicate is composed of Coleman Levin and William Mann of Boston, Samuel D. Kerr of Salem and Lewis B. Mayer of Haverhill. The films will be shown in Worcester, New Bedford, Providence and other cities. A permit has been granted in Providence, but refused in Springfield.

Transcript
aug 12th

RECORD PRICE FOR A FILM

New England Rights Over "Birth of a Nation," Which Excited Boston Negroes, Have Been Sold, According to Report

Fifty-two thousand dollars has been paid by a small syndicate for the New England rights to the "Birth of a Nation," according to reports circulated this afternoon. The report could not be verified in Boston, the statement being made that any authoritative announcement would have to come from the New York office. In fact, the Boston manager doubted if any such purchase had been made.

This sum is probably the largest price ever paid for New England rights to a single motion-picture film. Among the purchasers, it is said, are Coleman Levin and William Mann, both of Boston, Samuel D. Kerr of Salem and Lewis B. Mayer of Haverhill. Although the purchase is understood to become effective immediately, control of the Boston rights does not go into the hands of the reported purchasers until after the close of the present engagement at the Tremont Theatre. It is rumored the purchasers have been offerd $35,000 for their right already. The films, it is stated, will be exhibited at Worcester, New Bedford and Providence and in other cities. Permit to show the film, with the objectionable features that caused so much discussion here alliminated, has been granted in Providence.

Journal
aug 13

BUY RIGHTS TO "BIRTH OF NATION"

The New England rights to the "Birth of a Nation" have been sold to a syndicate for $52,000, according to reports circulated in Boston yesterday afternoon, but which could not be verified. The Boston management announced that any authoritative statement would have to come from the New York office.

The sum is probably the largest ever paid for the New England rights to a single motion-picture film. Interested persons claim that among the purchasers are Coleman Levin and William Mann of Boston, Samuel D. Kerr of Salem and Lewis B. Mayer of Haverhill.

It is stated that the film will be shown at Worcester, New Bedford, Providence and other cities.

Poster
paper

THAM (Mass.) NEWS
SEPT. 17, 1915 91

SCENIC KEEPS UP ITS HIGH STANDARD

After a record breaking half-week with "The Birth of a Nation" at the Scenic Theatre, the regulation vaudeville and photoplays were resumed yesterday. Notwithstanding the intense heat outside, the Scenic was as cool as the proverbial cucumber. Whether anyone knows the exact temperature of this succulent vegetable it cannot be said here, but it is perfectly safe to infer that the mercury didn't fall below zero. A red-hot program served to accentuate the difference, resulting in shocks of pleasure from start to finish. It would hardly be fair to give a detailed account, since everybody is better pleased with having an opportunity to enjoy unlooked-for sensations. A slight change was noted last night by the substitution of Jack Wallace and his trained cuckatoo, White Eagle for another act. This beautiful bird won instant favor with the audience and was given a rousing recall at the finish.

The roller skating and comic antics of Coogan and Gilman kept the audience in roars of laughter but quite astonished at the remarkably clever stunts performed on roller skates.

Miss Whiteside and her Pickaninnies surpassed expectations with her goodly store of excellent comedy, picturesque costumes, plantation melodies and the general magnetism and vivacity of it all. In addition the great big program of feature photoplays made up a mammoth three-hour entertainment that bubbled over with interesting details from overture to curtain.

Recorder
Needham-Mass.
9-14-15.

"THE BIRTH OF A NATION"

To-mirrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation" in this city, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage.

There is little to be said of the picture itself that has not already been said many times. In rapid sequence, one scene follows another, scenes in the North and South before the Civil War, during it and immediately following it. The scene of Lincoln's assassination and the dark days of the reconstruction period in the South during the regime of the carpetbaggers and the various thrilling battle scenes presented in a most stupendous scale are miracles of photography and necessitated the use of large areas in the South and the employment of 18,000 persons and 3000 horses. The scenes of Sherman's march to the sea and the wild ride of the Ku Klux Klan, and the destruction of whole towns occasin hearty outbursts of enthusiasm at every performance. A wonderful picture in every respect is the unanimous opinion of all those who have seen it.

At the Majestic theatre patrons will find the same augmented orchestra and comfortable environment which prevailed during the long run at the Tremont theatre and judging by the attendances the past week, "The Birth of a Nation" is in for another long run. Performances will be given every afternoon and evening and seats may be procured for two weeks in advance.

—Mrs. Frank Pulsifer has gone to Waterville, Maine, for a visit among relatives.

BRYANTVILLE (Mass.) NEWS
SEPT. 16, 1915

THE BIRTH OF A NATION.

"The Birth of a Nation" the sensational and spectacular Griffith production of the Civil War period, in twelve parts based on the book "The Clansman" breathes the spirit of that well-known work. The two great outstanding features of it are its controversial spirit and splendor and the magnificence of its production. Taken as a whole it is the most tremendous offering ever projected.

This spectacular production will be presented at the Old Colony Theatre, three days commencing Monday, Sept. 20; daily matinees will be given for the benefit of those living in the suburbs—or a special car will be run providing a party can be arranged. This production is warranted to be equal to that shown in Boston and at popular prices of 25—50—75 and $1.00. Seats now on sale.

MANCHESTER (Mass.) BREEZE
SEPT. 17, 1915 5

"THE BIRTH OF A NATION."

To-morrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle "The Birth of a Nation" in Boston by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont Theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatregoers all over New England, that the engagement be extended that arrangements were made to transfer the picture to the Majestic Theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

LYOKE (Mass.) TELEGRAM
SEPT. 18, 1915 4

SUFFOLK THEATER REFUSES PICTURE

Hammond Will Not Show "Birth of a Nation."

Would Have to Charge $2 a Seat—Contract Gives House But 25 Per Cent of Receipts.

Theater goers will be interested in the announcement made today by Manager George Hammond of the Suffolk theater to the effect that his house will not show the "Birth of the Nation" as was previously announced. Mr. Hammond has just returned from Boston where he met the manager of the big film and after a lengthy conversation with that person came to the conclusion that the Suffolk theater did not want to show the film.

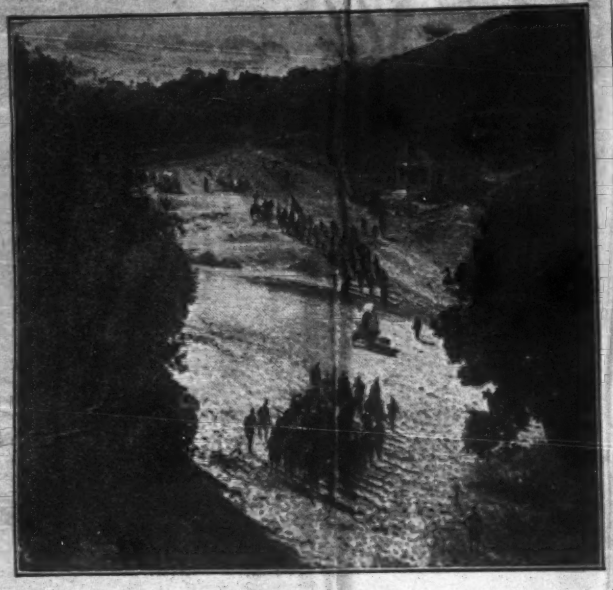
The local manager says that his house is doing a very good business and that he has a patronage that comes week in and week out to see his big bill and that by putting in this picture he would deprive these people of their favorite stars for two weeks. But his was not the big reason for his refusal to show the film, he declared.

He had planned to play the "Birth of the Nation" at popular prices that would be within the reach of all classes, but the management of the film showed him a contract that would compel him to charge $2 a seat and he would be allowed but 25 per cent of his house, while the owners of the film would get 75 per cent.

Out of his one-fourth he would have an expense of about $400 for billing the show and would have to put in a 15-piece orchestra. He must pack his house each night for the two weeks at the $2 rate his profit would be less than were he to continue with his regular bill and besides, he pointed out, he would deprive his steady customers of seeing their favorites for two weeks.

L RIVER (Mass.)
SEPT. 13, 19 D 314

PLYMOUTH (Mass.) MEMORIAL 702
SEPT. 17, 1915



Sherman's March to the Sea

"BIRTH OF A NATION"

Wonderful Photoplay Coming to the Old Colony Theatre.

The much-talked-about screen spectacle "The Birth of a Nation," an historical drama in two gigantic parts, founded on Thomas Dixon's famous story "The Clansman," comes to the Old Colony Theatre, Monday, Tuesday and Wednesday, Sept. 20, 21, 22.

A picturesque note is struck at the very beginning, for young women in crinolines and pantalets, with flowing curls, will distribute programs in the foyer as the patrons enter for their seats.

"The Birth of a Nation" is a triumph in photography upon which the producer, Mr. D. W. Griffith, and his associates may well plume themselves. As a spectacle it is unrivalled by any other production ever presented. In no other production has there been such effective concerted action, such extraordinary achievements in perspective.

The photo-marvel is much more than an engrossing entertainment. The first part is an eloquent and impassioned protest against the horrors of warfare. The tragic leave takings, the wrecking of homes, the broken ties, the fearful sights on the battlefield are depicted with relentless fidelity. The flower of American youth is shown going forth from Northern and Southern homes to certain destruction in the terrific conflict which rages with appalling realism. The calamity in Europe is brought home with sickening vividness.

The picture is valuable as a lesson in history, for besides the decisive battles of the Civil War, Lee's surrender to Grant, Sherman's march to the sea (one of the finest pictures), the burning of Atlanta, the assassination of President Lincoln, and the rise of the Ku Klux Klan are among the incidents pictured, and here it might be well to state that some of the most wonderful and reckless riding is shown by hundreds of these daring horsemen.

There is, of course, an exciting plot which concerns the Cameron and Stoneman families, respectively of the South and North. There is romance and tragedy, and in the second part of the pictur thrilling melodrama. Here, Flora Cameron, terrified by Gus, a renegade Negro, jumps from a high cliff to her death. Her brother, Col. Ben Cameron, swears revenge, and this enables the producers to show the activities and ceremonies of the Ku Klux. The play teaches an exciting climax in which the Ku Klux is triumphant and villainy punished.

It is difficult to pick and choose among the most striking pictures. The war scenes, the remarkable representation of Ford's Theater, with views in turn of the audience, the play in progress and the President's box, the sheeted Ku Klux riders hastening on their deeds, the mob scenes, the happy plantation life which preceded the war.

The cast, too, is excellent, each member was individually striking in facial play and pantomime. Young Ben Cameron is a picturesque hero, and the Misses Marsh, Cooper and Gish rival each other in daintiness and girlish charm. Mr. Seigmann is a stalwart and insinuating villain. Mr. Henaberry's portrayal of Abraham Lincoln is effective in make up and bearing. Miss Lee provides comic relief.

Mr. Griffith, himself a southerner, in producing this marvelous pictorial spectacle, must have had for his object a desire to produce a subject that would equal in eloquence the spoken word.

A feature, in fact, a big feature of the performance, is the musical score, which is rendered in conjunction with the production synchronized with every action and scene, and presented by a picked orchestra of twelve concert players.

BROCKTON (Mass.) ENTERPRISE
SEPT. 21, 1915

The club is contemplating [illegible] operative work for the coming year, both in food-stuffs, farming implements and other essentials. The public is cordially invited to the meetings.

"BIRTH OF A NATION" RIOT.

Philadelphia, Pa., Sept. 21.—The district-attorney's office has begun an investigation to determine the identity of the persons who instigated the agitation that last night resulted in a riot between 500 negroes and 100 policemen in front of the Forrest Theatre, where the photo play "Birth of a Nation" is being shown. Many heads were cracked.

TAUNTON (Mass.) GAZETTE
SEPT. 18, 1915

ACROSS THE FOOTLIGHTS

Auditorium

A crowded house last night at the Auditorium greeted Nance O'Neil in "The Princess Romanoff." This wonderful feature picture is in six full reels and is probably one of the most interesting photoplays ever produced. Four other pictures are shown and include Billy Ritchie in "Life and Moving Pictures," in two reels; "Quits," "The Bogus Baron," and the Animated Weekly. The vaudeville list is up to the usual high standard and is made up of Charlie Brown, Taunton's favorite [illegible]endor; Bud Shepard, "the Charlie Chaplin of vaudeville;" and Maria Lauro, the girl with the golden voice. The same bill will be repeated this afternoon and evening.

An entire change of program will be given on Monday and will be made up of Marie Tempest, in "Mrs. Plum's Pudding," in five reels; "Chasing the Limited," "Dan Cupid, Jr.," and "The Trust." The vaudeville part of the bill will include the Bartlemes, who style themselves The Upside Down Comedians," George Mack, singing, talking and dancing, and Charlie, in [illegible] bits.

The afternoon performances start at 2 and are continuous till 4:30, and the evening from 7 till 10:15.

"The Birth of a Nation."

Griffith's big picture, "The Birth of a Nation," will come to the Park theatre, Middleboro, Mass. There will be a big orchestra of ten pieces and a chorus behind the scenes, while several very beautiful girls will act as ushers to furnish local color, etc.

The picture is a dramatization of Dixon's "The Clansman." Its chief incidents are historic. The incident of the negro is responsible for the formation of the Klu-Klux Klan, which chases the carpet-baggers out of the south and rehabilitates the Southland.

Few people know into what a lamentable situation the South fell nearly ten years after Appomatox. The whites were disfranchised because of their part in the war and Southern states were governed by a combination of newly franchised negroes and carpet-baggers from the North, whose main object was loot. How the whites of the South regained control of the country is one of the most dramatic passages in our history.

"The Birth of a Nation" is said to contain 18,000 people and 3,000 horses. Nothing so spectacular has yet been shown upon the screen. For the first time in the history of film art you see the great historical conflict pass before you—the burning of Atlanta, Sherman's march to the sea, victory of the North, Grant and Lee at Appomatox, Reconstruction troubles, love and romance of history, tremendous battle scenes, the Lincoln tragedy, dauntless rides of the Klu-Klux Klan; tender, domestic drama and charming comedy and the dawn of the "New Nation."

Owing to the tremendous patronage that will undoubtedly be showered upon this massive screen spectacle during its local engagement, patrons are warned to secure their seat reservations at the earliest possible moment for the attendance at the Park theatre, Middleboro, will positively be greater than this city has ever known before, either for a production of the spoken stage or the silent drama.

USTON (Mass.) COURIER
SEP 18 1915

popular prices, while there is a Bargain matinee Wednesday when the best seats are $1, and every seat in the house is reserved.

MAJESTIC THEATRE.

Monday afternoon marks the 25th performance of D. W. Griffith's mighty spectacle, "The Birth of a Nation" in this city, by far the greatest number of consecutive performances for any theatrical attraction in the history of the Boston stage. After twenty weeks of capacity business at the Tremont Theatre the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatre-goers all over New England, that the engagement be extended that arrangements were made to transfer the picture to the Majestic Theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuance.

In rapid sequence, one scene follows another, scenes in the North and South before the Civil War, during it and immediately following it. The scene of Lincoln's assassination and the dark days of the reconstruction period in the South during the regime of the carpet-baggers and the various thrilling battle scenes presented on a most stupendous scale are miracles of photography and necessitated the use of large areas in the South and the employment of 18,000 persons and 3,000 horses.

SALEM (Mass.) OBSERVER 81
SEPT. 18, 1915

The Theatres.

"THE BIRTH OF A NATION."

After 20 weeks of capacity business at the Tremont Theatre, the announcement that the engagement would end a week ago occasioned such an overwhelming demand from theatre-goers all over New England, that the engagement be extended that arrangements were made to transfer the picture to the Majestic Theatre and during the past two weeks crowded houses attested to the public's appreciation of this continuation.

At the Majestic Theatre patrons will find the same augmented orchestra and comfortable environment which prevailed during the long run at the Tremont Theatre and judging by the attendances the past week, "The Birth of a Nation" is in for another long run. Performances will be given every afternoon and evening and seats may be procured for two weeks in advance.

SALEM (Mass.) REGISTER 79
SEPT. 18, 1915

"THE BIRTH OF A NATION"
Marvelous Spectacle in Its 25th Consecutive Week at
MAJESTIC THEATRE.

Tomorrow afternoon marks the 289th performance of D. W. Griffith's mighty spectacle "The Birth of a Nation," in this city, which was seen for 22 weeks at the Tremont Theatre by nearly half the population of Boston and the past 2 weeks at Majestic, making it 25th big week in Boston. So insatiable has been the desire of the theatre going population of New England to see more of this marvelous $500,000 production that arrangements had to be made for another theatre as its Boston home, and so the Majestic Theatre becomes the fortunate possessor of "The Birth of A Nation" as an attraction for a limited additional stay in Boston. 18,000 persons and 3,000 horses were used in reproducing this picture; which is a complete story of the Civil War. The Majestic Theatre will begin next Monday afternoon, with performances given twice daily, every afternoon at 2.10 and every evening at 8.10. Seats are now selling for next week.

NEWBURYPORT (Mass.) NEWS
SEPT. 17, 1915 621

BIG SPECTACLE AT THE PREMIER

"The Birth of a Nation" Easily the Greatest Film Ever Shown.

"The Birth of a Nation," the much talked of [illegible] opened a three days' engagement at the Premier theatre yesterday. Two big audiences greeted the screen production of the episodes of the Civil war and reconstruction period, and were entertained with the most spectacular scenes, wild rides by the Ku Klux Klan, destruction of cities, Lincoln's assassination, etc., for a period of two and three quarter hours. At the end, all were a unit in pronouncing the picture the greatest spectacle ever produced.

To judge the production correctly one must see it, as it is enacted on a most elaborate scale. It was heralded as the premier production of filmdom and it certainly lives up to the reputation and a great deal more. To begin with, some 18,000 people, 2000 horses and 6000 scenes were required in the producing. It took eight months to make the picture in the south and west. The advance notice said that cities were made and destroyed by fire and this cannot be denied, for during the battle engagements it is plainly seen that scores of buildings are destroyed and devastated by flames.

The wonderful artillery duels between the Confederate and Union armies with thousands of warriors is vividly illustrated along miles of trenches. The battle scenes are spectacular and hundreds of soldiers are seen lifeless where they have fallen. One of the most thrilling scenes in the wild ride of the Ku Klux tribe after the close of the war in their successful dash against the southern blacks. The pretty love affair between Col. Ben, Chamcter of the Confederate army and Elsie Stoneman the northern girl, was most romantic and everyone seemed glad when the young officer ultimately won her hand.

The production is in two parts: the first deals with the negro race coming to the South and how the southerners used them as slaves in the cotton field and servants about their homes. The narrative is centered around Col. Ben Cameron and his people in a town in South Carolina. Ben Cameron is the eldest son of Dr. and Mrs. Cameron is the eldest son of Dr. and Mrs. Cameron and has two brothers and two sisters. All play important parts in the story before it ends. Ben has just returned from boarding school and after a short stay at home invites his school boy chum, Phil Stoneman, from the north, to his home. Phil is the oldest of three children, the other two being Ted and Elsie, the latter the heroine. They are the children of Hon. Austin Stoneman, leader of the House Washington during the reign of President Lincoln. Phil and Tod Stoneman are next shown in the production arriving at the home of Ben and spending a most enjoyable time. A romance develops between the boys and girls.

Shortly after their departure for home the southern states seceded. President Lincoln is depicted in the capitol calling for 75,000 volunteers. Then are shown the most gruesome scenes of the entire production as the war is on and bloody hand-to-hand encounters are portrayed in every scene. The war shows the Union and Confederate forces marching to the battleground in a most pitiable state and on the verge of starvation and collapse.

The great march to the sea by General Sherman is handsomely illustrated, showing thousands of men in line on their long hike. The scenes are without doubt the finest war scenes ever presented on a canvas and the explosion of bombs and the heavy fire of artillery can easily be distinguished. The burning of dwellings and other buildings is also finely shown and the scenes generally mage the audience recall General Sherman's words.

Then comes the end of the great strife with the surrender of Lee to Grant at Appomattox. The actors here impersonate the big men of the war excellently. The quarters of General Grant with General Lee writing out his surrender and passing the document to Grant are shown. Next comes the rebuilding of the South with President Lincoln assisting in its uplift. The southerners are beginning to enthuse over the leading spirit when the president is assassinated in Ford's theatre, Washington. The shooting of the president is most pathetic. He is shown entering the theatre and taking his seat in the box with Mrs. Lincoln and army officers. His bodyguard left his post of duty only to have John Wilkes Booth leave his seat in the audience to go to the president's box and fire point blank at him from behind. Booth makes a sensational escape after firing the fatal shot as he jumps from the box to the stage below and makes his escape from the stage exit. The assassination of the president closes the first part.

The second part tells of Hon. Austin Stoneman and his radical policy of making the black man the equal of the white man. He meets a mulatto by the name of Silas Lynch and introduces him to the statesmen as their equal. He furthers his interests by sending him to the town of Piedmont, South Carolina, the home of the Camerons, where he organizes the black men and is elected lieutenant governor by the black vote[illegible] are not allowed to cast their ballots. Conditions got so desperate that the whites are practically their slaves as the blacks passed a vote in the House of Representatives that if they desired they could marry white women. Ultimately, after months of suffering, Col. Ben Cameron thinks of a scheme of organizing the Ku Klux Klansmen and after much hardship at the hands of the blocks finally conquers the black race.

A thrilling scene is the attempted forced marriage of Elsie Stoneman by Silas Lynch, who ruled the town and wanted her for his wife. Elsie was in love with Col. Ben, but had gone to the mulatto's quarters to plead for the life of Ben's father. She was an easy prisoner, once there, and the black forced his attentions on her, but she heroically refused to be his wife. Her father, who had placed the black in his position and was the direct cause of the negroes being in power, was congratulating Lynch upon selecting a white woman for his wife, never dreaming the girl was his own daughter. On learning this he refused, but Lynch was determined and held Stoneman and his daughter prisoners till the arrival of the Ku Klux tribe to their rescue.

Subsequent scenes show the end of the race war and the institutions that are in America at the present time, especially for the colored race. These scenes are of the educational type and show how the colored race has progressed since the dark days of the war.

BEVERLY (Mass.) TIMES
SEPT. 18, 1915

[illegible]nstitute for Girls in that city, is accompanied by Miss Ethel Grose, up of New Jersey.

SCHOOL HISTORIES.

Birth of a Nation" Gives Better Story of Civil War.

When one sees D. W. Griffith's wonderful film spectacle "The Birth of a Nation" and learns from it the many facts and sidelights of American history that are not to be found in the school editions of history, the thought comes that the educational departments of the country are neglecting the real education of the growing children. It is a known fact that the histories studied by the children in the schools of the South give an entirely different version of the great struggle of 1861 thanthat which is given the schools of the North.

Then "The Birth of a Nation" comes and in clear, impressive motion pictures, gives the real story of this great struggle and the spectator, be he a grown-up or a child, realizes that in his studies of the Great Rebellion he has learned but a small part of the actual history.

The question arises in the minds of the many: "Why are so many facts kept from the students in the schools of the North; and why should the people of the South be given a different version than tthe people of the North?"

Must it remain for the motion pictures to give the people of the world the real truth of history and other educational matters? It would seem so. And if it must be let there be more pictures produced like "The Birth of a Nation" which will be shown tonight at the Salem Theatre.

NEWBURYPORT (Mass.) NEWS
SEPT. 18, 1915

FOR LAST TIME TONIGHT.

"Birth of a Nation" Attracting Large Audiences at the Premier.

Two more performances of D. W. Griffith's wonderful spectacle, "The Birth of a Nation," will be given at the Premier theatre, one this afternoon and the other tonight.

To attempt to describe the hundreds of wonders that are opened up to the spectator in "The Birth of a Nation" would be an impossible task even for the most imaginative writer. It is the one production which must be seen by all to have even a fair idea of its massiveness and power.

One has read of the assassination of President Lincoln, both in the history of our great republic and also in more detailed stories of the sad affair, but it must be truthfully said that no book yet brought to light, gives the story of the tragedy with such powerful vividness as it is presented in this wonderful production.

Sherman's March to the Sea has stirred the hearts of millions when read about but when seen in actuality, with thousands of soldiers, horses and guns, with thrilling battles, with such spectacular massiveness, one would give much rather than to have missed this wonderful visualization. In fact, when one has seen "The Birth of a Nation" the impulse comes to summon all of the glowing adjectives in enthusiasand hurl them broadcast in enthusiastic appreciation of the spectacular wonder.

The Burning of Atlanta is an inspiring scene that will long be remembered. A whole city ablaze makes one gasp. Yet this is but one of a hundred mighty scenes that must impress upon all, the lesson intended for the production.

If one can see "The Birth of a Nation" without feeling a horror for war and all it signifies, then indeed, is that person hardened. Yet, we are told that the terrible experiences of our soldiers in the Civil war were almost nothing compared with the present strife that is devastating all Europe.

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466	Demy
468	Demy
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472	Medium

BROCKTON (Mass.) ENTERPRISE 113
SEPT. 18, 1915

[illegible] prove that he acted as a manager is allowed to, and it is really as an actor that he belongs to this association.

"Birth of a Nation" Riot.

At Philadelphia Wednesday night the arrival of 50 policemen averted a riot when 600 negroes, urged by agitators, collected in front of the Forrest Theatre and threatened to attack the theatre and the throng inside unless the management immediately withdrew "The Birth of a Nation," the Civil war film drama which has been showing there several weeks. The police charged the crowd several times and arrested several of the leaders.

SPRINGFIELD (Mass.) REPUBLICAN
SEPT. 20, 1915

The funeral of Mrs Sarah Kane was held at the home of her sister, Mrs Henry Padden of Maple street, Saturday morning with requiem mass in St Patrick's [illegible] Rev. T. Sheldon officiated and the burial was in St Jerome's cemetery.

"Birth of a Nation" Not to Appear

Manager George Hammond of the Suffolk theater has decided not to book the film "The Birth of a Nation," which, it was announced, would come to the Suffolk. The plans were to present the film at popular prices, but he found that the contract would compel him to charge $2 a seat and that he would receive but 25 per cent of the proceeds. Out of this he would have to provide a 15-piece orchestra and the expenses would be so great that should he sell out the house at each performance his profits would be less than if he continued with his regular bill. Taken altogether Holyoke is probably just as well satisfied that the much-talked-of film is not to appear.

BOSTON TRANSCRIPT
SEPT. 21, 1915

[illegible] The audience leaves the theatre with this dismal truth emphasized by the horrors which have just been enacted before its eyes."

PICTURES AND MUSIC

Majestic—The Birth of a Nation

A FILMED spectacle of unusual magnitude and scope, that for twenty-four weeks has held one or another Boston stage. The earlier reels unroll scenes and incidents from the Civil War—Sherman's march to the sea, the battle of Petersburg, Lee's surrender and the assassination of Lincoln—on a scale of numbers, diversity and vividness new to motion-pictures in America. Then follows a pictorial chronicle of conditions in the South during the days of Reconstruction, the carpet-baggers and the Ku-Klux Klan, ranging from intimate domestic life to turbulent episode. Finally comes an apotheosis of the United States. Into all this is woven sentimental adventure between a soldier of the North and a woman of the South. Music accompanies the whole spectacle.

STON TRAVELER
SEPT. 25, 1915

[illegible] should not be missed by lovers of good music and a delightful evening's entertainment.

"The Birth of a Nation"

"The Birth of a Nation," D. W. Griffith's spectacle, started on its 25th week in Boston at the Majestic Theatre yesterday afternoon and the playhouse was filled at both performances. Although this realistic reproduction of the most tragic scenes in the history of our country had to move to another theatre in order to satisfy the great demand in Boston for more of it still continues to fill the theatre twice daily.

With next week's performances "The Birth of a Nation" will have been seen for just a half-year in Boston—not [illegible] during on the basis of 6 weeks, but the

HARRY BROWN, Manager

Both Phones 92

THE LAST WORD IN LUXURY, COMFORT AND SAFETY

THE NEW NIXON THEATRE

BOARDWALK

Delaware Avenue and St. Charles Place

CAPACITY 3000

Atlantic City, N. J.,

-6-

BIRTH OF A NATION

(ATLANTIC CITY)

RECORD JULY 18

"A Mother's Appeal to 'The Great Heart'"—Scene in "The Birth of a Nation."

BIRTH OF A NATION

Immense Drama Splendidly Staged to Be Put on at Atlantic City.

Samuel F. Nixon, managing director of the New Nixon Theatre, Atlantic City, announces an extraordinary attraction for this playhouse by the sea in D. W. Griffith's spectacle, "The Birth of a Nation," which will begin its summer engagement at the New Nixon this Sunday evening, continuing with daily matinee and night performances, including Sundays. This is the production which is now turning into its sixth month at the Liberty Theatre, New York, where it has been the sensation of the current season. It is the largest undertaking ever revealed upon a stage and shows 18,000 men and 3000 horses in startling scenes. Mr. Griffith was eight months making the production, at a cost of $500,000.

The story is taken in part from Thomas Dixon's "The Clansman," but has been enlarged upon that theme to cover the relationship of the slavery question to American history. Early episodes show the arrival of the first African slaves into the colonies. Then is pictured the South before the war and the first signs of dissension in the development of the abolition movement. The election of President Lincoln and the departure of South Carolina from the Union necessitates the first call for volunteers, and the war is on. The great battles are shown over an area of 12 square miles. The climax of the war is reached in the scenes revealing Sherman's March to the Sea and the last meeting of Grant and Lee before Petersburg. War in its actual sweep is shown, and ends at Appomattox with the surrender of the Southern forces. With the South going about the work of rehabilitation this movement is arrested by the assassination of President Lincoln. The famous old Ford's Theatre in Washington on the night of April 14, 1865, when President Lincoln's great career ended, is given in historical detail. The final half of the picture reverts again to the South under the reign of the Carpetbaggers and the terrors of the reconstruction period. Here springs into existence the Ku Klux Klan, originally devised to put down the lawless element and restore peace and prosperity to the South. There are wonderful rides of daring horsemen and thrilling rescues. The finale progresses to an allegory showing the welding of the divided sections and the establishment of permanent peace and happiness. In building up this narrative Mr. Griffith has maintained the suspense so vital to drama and has never lost sight of the fundamentals in the way of heart interest and human attributes. His central characters are members of Northern and Southern families whose relationships developing into a romance keep alive the human interest in the story along the proper constructive lines. Everything connected with the production is upon the large scale of its original purpose.

PUBLIC LEDGER JULY 18

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With the South going about the work of rehabilitation comes the assassination of President Lincoln. The Ford's Theatre, in Washington, on the night of April 14, 1865, when President Lincoln's career was ended, is reproduced in historical detail. The final half of the picture reverts again to the South under the reign of the Carpetbaggers and the terrors of the reconstruction period, introducing the Ku Klux Clan. The finale progresses to an allegory showing the welding of the divided sections and the establishment of permanent peace and happiness.

INQUIRER 7-5 18

"Birth of a Nation" at Atlantic City

Scene From "The Birth Of A Nation" The Nixon, Atlantic City

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7-18 PUBLIC LEDGER

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TUESDAY JULY 13

PRESS

BIRTH OF NATION COMING TO CITY

Griffith Spectacle Has Been Secured for Two Performances July 18th

Samuel F. Nixon has finally succeeded in completing arrangements for bringing the biggest attraction of the year to Atlantic City. Announcement to this effect was made last night when Mr. Nixon gave out the details for the commencement of an indefinite run of D. W. Griffith's film spectacle "The Birth of a Nation," at the Nixon Theatre on Sunday night, July 18.

"The Birth of a Nation" is now in its fifth month at the Liberty Theatre, New York, where it has been running to an unbroken record of crowded houses and is easily the sensation of the theatrical season in the metropolis.

The production is the largest thing ever presented in a theatre of the world. Griffith employed 18,000 people and 3,000 horses in his mammoth undertaking. He was eight months making the stupendous production and it cost in the neighborhood of $500,000. He has succeeded in creating an epic which it is claimed sets a new standard for a highly developed form of expression, the like of which had never been dreamed of.

The story is American in every detail and is of vital importance in these days. It begins with the advent of African slaves into the colonies and progresses up to the establishment of the new south showing in graphic form the relationship of the slavery question to the most momentous developments of American history. The south before the war is pictured in its economic safety. Then comes the election of Lincoln and the declaration of war between the North and South. The great battles of those terrible four years are shown and includes Sherman's march to se sea and Lee's last stand at Petersburg, Va., and extending to Appomattox, where Grant and Lee made terms of peace, which was the first move towards welding the divided sections into the greater nation. Lincoln's assassination in Ford's theatre, at Washington, is also revealed in historic detail. The final half of the picture shows the South in the early days of the carpet-bagger government and the rise of the Ku Klux Klan to cope with some of the abuses which developed in the days of the reconstruction period. In all this there is tense drama revealed and the most stirring and thrilling series of episodes that have ever been upon a stage. It is all carried forward to allegorical flights and reveals the birth of the enlarged nation, one and indivisable ith the coming of that sure peace hich follos clearer understandstanding.

This vast theme has been handled by the master dramatist. Its basic ideas are the fundamentals of true drama and it has a grip and touch which sets it apart from all other achievements.

Mr. Nixon is to be congratulated upon his enterprise in securing this wonderful offering for the summer season in Atlantic City. It is bound to be one of the greatest attractions

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REVIEW

BIRTH OF A NATION COMING

New Nixon Theatre to Show Gigantic Spectacle Beginning Next Sun.

After earnest negotiations to bring the biggest thing of the season to Atlantic City Samuel F. Nixon of the Nixon Theater announced last night that he had completed arrangements for the presentation in that theater of D. W. Griffith's great spectacle "The Birth of a Nation." This is the marvelous production which is now creating a sensation at the Liberty Theater New York where it has been running for five months to the largest business ever known in the history of that house. Other productions are also appearing in Boston, Chicago and Brighton Beach, N. Y., where the same great crowds are attending the runs in these cities.

This is the biggest thing that has ever been shown in an Atlantic City theater and the great picture will create the same sensation here that it has in New York. Manager Nixon is to be commended in bringing to the Boardwalk the world's biggest theatrical hit. The run begins on Sunday night, July 18.

UNION

GREATEST FILM ON EARTH COMING

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PRESS JULY 15

RECORD JULY 18

'A Mother's Appeal to 'The Great Heart'"—Scene in "The Birth of a Nation."

BIRTH OF A NATION

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INQUIRER July 18

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TUESDAY JULY 13

PRESS

BIRTH OF NATION COMING TO CITY

Griffith Spectacle Has Been Secured for Two Performances July 18th

Samuel F. Nixon has finally succeeded in completing arrangements for bringing the biggest attraction of the year to Atlantic City. Announcement to this effect was made last night when Mr. Nixon gave out the details for the commencement of an indefinite run of D. W. Griffith's film spectacle "The Birth of a Nation," at the Nixon Theatre on Sunday night, July 18.

"The Birth of a Nation" is now in its fifth month at the Liberty Theatre, New York, where it has been running to an unbroken record of crowded houses and is easily the sensation of the theatrical season in the metropolis.

The production is the largest thing ever presented in a theatre of the world. Griffith employed 18,000 people and 3,000 horses in his mammoth undertaking. He was eight months making the stupendous production and it cost in the neighborhood of $500,000. He has succeeded in creating an epic which it is claimed sets a new standard for a highly developed form of expression, the like of which had never been dreamed of.

The story is American in every detail and is of vital importance in these days. It begins with the advent of African slaves into the colonies and progresses up to the establishment of the new south showing in graphic form the relationship of the slavery question to the most momentous developments of American history. The south before the war is pictured in its economic safety. Then comes the election of Lincoln and the declaration of war between the North and South. The great battles of those terrible four years are shown and includes Sherman's march to se sea and Lee's last stand at Petersburg, Va., and extending to Appomattox, where Grant and Lee made terms of peace, which was the first move towards welding the divided sections into the greater nation. Lincoln's assassination in Ford's theatre, at Washington, is also revealed in historic detail. The final half of the picture shows the South in the early days of the carpet-bagger government and the rise of the Ku Klux Klan to cope with some of the abuses which developed in the days of the reconstruction period. In all this there is tense drama revealed and the most stirring and thrilling series of episodes that have ever been upon a stage. It is all carried forward to allegorical flights and reveals the birth of the enlarged nation, one and indivisable ith the coming of that sure peace hich follos clearer understandstanding.

This vast theme has been handled by the master dramatist. Its basic ideas are the fundamentals of true drama and it has a grip and touch which sets it apart from all other achievements.

Mr. Nixon is to be congratulated upon his enterprise in securing this wonderful offering for the summer season in Atlantic City. It is bound to be one of the greatest attractions of the year and will more than duplicate its enormous success elsewhere. It will be given exactly as presented in New York in every detail with an orchestra of 40 playing the wonderful score which has been syncronized to the action of the film drama. The engagement will include two performances daily a matinee in the afternoon and a night performance.

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REVIEW

BIRTH OF A NATION COMING

New Nixon Theatre to Show Gigantic Spectacle Beginning Next Sun.

After earnest negotiations to bring the biggest thing of the season to Atlantic City Samuel F. Nixon of the Nixon Theater announced last night that he had completed arrangements for the presentation in that theater of D. W. Griffith's great spectacle "The Birth of a Nation." This is the marvelous production which is now creating a sensation at the Liberty Theater New York where it has been running for five months to the largest business ever known in the history of that house. Other productions are also appearing in Boston, Chicago and Brighton Beach, N. Y., where the same great crowds are attending the runs in these cities.

This is the biggest thing that has ever been shown in an Atlantic City theater and the great picture will create the same sensation here that it has in New York. Manager Nixon is to be commended in bringing to the Boardwalk the world's biggest theatrical hit. The run begins on Sunday night, July 18.

UNION

GREATEST FILM ON EARTH COMING

"Birth of Nation," D. W. Griffith masterpiece, to Show at Nixon for Sunday, July 18th

Samuel F. Nixon has finally succeeded in completing arrangements for bringing the biggest attraction of the year to Atlantic City. Announcement to this effect was made last night when Mr. Nixon gave out the details for the commencement of an indefinite run of D. W. Griffith's film spectacle "The Birth of a Nation," at the Nixon Theatre on Sunday night, July 18.

"The Birth of a Nation" is now in its fifth month at the Liberty Theatre, New York, where it has been running to an unbroken record of crowded houses and is easily the sensation of the theatrical season in the metropolis.

The production is the largest thing ever presented in a theatre of the world. Griffith employed 18,000 people and 3,000 horses in his mammoth undertaking. He was eight months making the stupendous production and it cost in the neighborhood of $500,000. He has succeeded in creating an epic which it is claimed sets a new standard for a highly developed form of expression, the like of which had never been dreamed of.

The story is American in every detail and is of vital importance in these days. It begins with the advent of African slaves into the colonies and progresses up to the establishment of the new south showing in graphic form the relationship of the slavery question to the most momentous developments of American history. The south before the war is pictured in its economic safety. Then comes the election of Lincoln and the declaration of war between the North and South. The great battles of those terrible four years are shown and includes Sherman's march to se sea and Lee's last stand at Petersburg, Va., and extending to Appomattox, where Grant and Lee made terms of peace, which was the first move towards welding the divided sections into the greater nation. Lincoln's assassination in Ford's theatre, at Washington, is also revealed in historic detail. The final half of the picture shows the South in the early days of the carpet-bagger government and the rise of the Ku Klux Klan to cope with some of the abuses which developed in the days of the reconstruction period. In all this there is tense drama revealed and the most stirring and thrilling series of episodes that have ever been upon a stage. It is all carried forward to allegorical flights and reveals the birth of the enlarged nation, one and indivisable ith the coming of that sure peace hich follos clearer understandstanding.

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PRESS JULY 18

WEDNESDAY-July 14

UNION

Beginning Sunday Night **July 18**

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

The New Nixon Boardwalk-

Samuel F. Nixon, Managing Director — Harry Bro

D. W. Griffith's
Mighty Spectacle

Has Claimed the Admiration of a Million Playgoers

18,000 People Used to Tell the Drama

Cost $500,000 To Assemble Its Mighty Forces

Watch these bulletins daily for paensof praise the like of which were never heard before.

No. 1 "You See, Like the Angels Looking Down From Heaven Must ave Seen, The C

AN ORCHESTRA OF 40 **Direction The Epoch Producing Co., H. E. Aitken,**

NIXON TO SHOW 'BIRTH OF NATION

The Greatest Production Ever Filmed to Show Here on Sunday Night

Next to the ocean the Nixon Theatre was about the busiest thing in Atlantic City yesterday. These unusual activities were started by the advance guard of technical experts who arrived to get everything under way for the first presentation here on Sunday night of D. W. Griffith's mammoth spectacle "The Borth of a Nation." There is no detail too small to attract Griffith's attention and the correct handling of his production is one of the things he is most insistent upon. Frederick Arundel has charge of the music and is assembling the orchestra of 40 men who will play the score which accompanies each of the several thousand scenes of the spectacle. Cecil Wood, the electrical expert, will have a corps of men working night and day from now on finishing up the adjustment of all the expert appliances which are vital to the proper projection of the story. The auditorium will be rearranged to suit the latest scientific requirements for the proper focal adaptability of the great film play to the theatre. This attention insures a projection which is as near perfect as con be made.

At the same time James Dolliver the general stage manager of the Griffith enterprises and Mrs. Ryan, the wardrobe mistress, are rounding up nearly a hundred men and girls who are to have part in the narrative. Mose of these people are used back stage in the effects which are so important a part of the entire performance. The girls will be seen in the front of the house dressed in the old fashioned hoop skirts and crinolines of the period of 1860, during which time the greater part of the play takes place. This is an atmospheic touch which lends to the performance. The dresses have to be mad to order. A dozen of Atlantic City's prettiest girls were engaged yesterday and Mrs. Ryan and her seamstresses will start in today to fit them out with the charming costumes which were the pride of their grandmothers in the days of the war.

Not to be behind in this lavish display Mr. Nixon has a force of interior decorators at work renovating and redecorating the theatre so that it will be spick and span for the great engagement.

The seat sale for the first week opens tomorrow morning at the regular box office. In a few days the tickets for the indefinite run will be placed on sale four weeks in advance in anticipation of the mid-summer rush.

North American July 15

Bulletin July 17

"The Birth of a Nation," the picturization of "The Clansman," which created a stir in New York when it was shown as the first $2 movie, will begin a run at the New Nixon Theatre at Atlantic City to-morrow. It is this picture which established the reputation of its producer, David W. Griffith, as the master "movie" director of the country.

'The Birth of a Nation' at Seaside

"The Birth of a Nation," the magnificent motion-picture play of D. W. Griffith, will be given at the New Nixon Theater, Atlantic City, this evening, and continue with daily and matinee performances indefinitely. This piece, which is founded on Thomas Dixon's novel, "The Clansman," is now beginning its sixth month at the Liberty Theater, New York.

N. Theatre
DELAWARE AV. AND ST. CHARLES P.
LK-

77 Bro Business Manager.

TWICE DAILY There-After

NIGHTS—8.30 SHARP MATINEES, 2.30 SHARP

At These Rare Prices In Reach of All Patrons

Eves., 25c, 50c, $1, $1.50, $2 All Matinees 25c, 50c, $1.

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

Comprising the 8th Wonder of the World

Stampeded the Newspapers and Magazines of America

3,000 Horses Mounted by Daring Riders

Took 8 Months of Super-Human Effort to Produce it

Unfolding the great American play at last in a new and startling form of expression.

e Causes That Led to the Civil War." Dorothy Dix in the Journal

en, Prest. SEAT SALE THURSDAY FOR 1st WEEK

PRESS. (Phila) July 18

"BIRTH OF A NATION" AT ATLANTIC CITY

Samuel E. Nixon, managing director of the New Nixon, Atlantic City, announces an extraordinary attraction for this popular playhouse by the sea, in D. W. Griffith's stupendous spectacle "The Birth of a Nation" which begins its Summer engagement at the New Nixon this Sunday evening, continuing with daily matinee and night proformances, including Sundays.

This is the wonderful production which is now turning into its sixth month at The Liberty Theater, New York City, where it has been a sensation of the current season in Metropolitan theatricals. It is the largest undertaking ever revealed upon a stage and shows 18,000 men and 3000 horses in one of the most startling series of scenes of dramatic action ever conceived. Mr. Griffith was eight months making the production and at a cost of $500,000.

The story is taken in part from Thomas Dixon's "The Clansman," but that story has been enlarged upon to cover the comprehensive relationship of the slavery question to American history. Early episodes show the arrival of the first African slaves into the colonies. Then is pictured the South before the war and the first signs of dissension in the development of the abolition movement. The election of President Lincoln and the departure of South Carolina from the Union necessitates the first call for volunteers, and the war is on. The great battles of the internal strife are shown over an area of twelve square miles. The climax of the war is reached in the scenes revealing Sherman's March to the Sea, and the last meeting of Grant and Lee before Petersburg. War in its actual sweep is graphically shown and ends at Appomattox with the surrender of the Southern forces. With the South going about the work of rehabilitation this movement is arrested by the assassination of President Lincoln. The famous old Ford's Theater in Washington on the night of April 14, 1865 when President Lincoln's great career ended is given in historical detail. The final half of the picture reverts again to the South under the reign of the Carpet-baggers and the terrors of the Reconstruction period.

UNION

"N. American July 19

"THE BIRTH OF A NA[illegible] OPENS IN ATLANTIC CITY

Celebrated Motion-Picture Drama Inaugurates Season at New Nixon Theater

ATLANTIC CITY, July 18.

"The Birth of a Nation" inaugurated the summer season tonight at the New Nixon Theater on the boardwalk. This is D. W. Griffith's celebrated motion-picture drama which created such a stir in New York and elsewhere as the first "movie" to be offered in this country at the usual $2 scale of prices charged in the regular theaters.

It is a remarkable production in twelve reels, showing the beginning of slavery in the American colonies and then progressing to the settlement of that question in the civil war. The main incidents of the story are taken from Thomas Dixon's novel, "The Clansman," but Griffith has made the story so much bigger in its present form that the title was changed to fit it. The last half of the picture deals with the reconstruction era in the south following the war.

More than 18,000 people took part in the big production, together with 3000 horses. Atlantic City accorded the work an enthusiastic reception.

Press July 19

"BIRTH OF A NATION" PUT ON IN ATLANTIC CITY

Special Despatch to "The Press."

Atlantic City, July 18.—"The Birth of a Nation" began the Summer season at the New Nixon Theater on the Boardwalk to-night. This is the D. W. Griffith motion picture drama which has created such a stir in New York and elsewhere as the first "movie" to be offered in this country at the usual $2 scale of prices charged in the regular theaters.

It is a production in twelve reels, showing the beginning of slavery in the American colonies and then progressing to the settlement of that question in the Civil War. The main incidents of the story are taken from Thomas Dixon's novel, "The Clansman," but Griffith has made the story so much bigger in its present form that the title was changed to fit it.

The last half of the picture deals with the reconstruction era in the South following the war.

More than 18,000 persons took part in the production together with 3000 horses. It is the largest and most thrilling thing of the kind ever undertaken in moving pictures.

Atlantic City accorded the work an enthusiastic reception. It will continue as an attraction the remainder of the Summer at the Nixon.

MIRIAM COOPER in "The Birth of a Nation," coming to the Nixon Theatre Sunday night.

Wed. July 14 PRESS REVEIW

MAE MARSH, known as the Maude Adams of the movies, has an impor tant part in "The Birth of a Nation" coming to the Nixon Sun. nigh

MIRIAM COOPER in "The Birth of a Nation," coming to the Nixon Theatre Sunday night.

'BIRTH OF A NATION' AT THE NIXON SUN.

Big Film Spectacle Here for First Two Performances

Next to the ocean the Nixon Theatre was about the busiest thing in Atlantic City yesterday. These unusual activities were started by the advance guard of technical experts who arrived to get everything under way for the first presentation here on Sunday night of D. W. Griffith's mammoth spectacle "The Borth of a Nation." There is no detail too small to attract Griffith's attention and the correct handling of his production is one of the things he is most insistent upon. Frederick Arundel has charge of the music and is assembling the orchestra of 40 men who will play the score which accompanies each of the several thousand scenes of the spectacle. Cecil Wood, the electrical expert, will have a corps of men working night and day from now on finishing up the adjustment of all the expert appliances which are vital to the proper projection of the story. The auditorium will be rearranged to suit the latest scientific requirements for the proper focal adaptability of the great film play to the theatre. This attention insures a projection which is as near perfect as con be made.

At the same time James Dolliver the general stage manager of the Griffith enterprises and Mrs. Ryan, the wardrobe mistress, are rounding up nearly a hundred men and girls who are to have part in the narrative. Mose of these people are used back stage in the effects which are so important a part of the entire performance. The girls will be seen in the front of the house dressed in the old fashioned hoop skirts and crinolines of the period of 1860, during which time the greater part of the play takes place. This is an atmospheic touch which lends to the performance. The dresses have to be mad to order. A dozen of Atlantic City's prettiest girls were engaged yesterday and Mrs. Ryan and her seamstresses will start in today to fit them out with the charming costumes which were the pride of their grandmothers in the days of the war.

Not to be behind in this lavish display Mr. Nixon has a force of interior decorators at work renovating and redecorating the theatre so that it will be spick and span for the great engagement.

The seat sale for the first week opens tomorrow morning at the regular box office. In a few days the tickets for the indefinite run will be placed on sale four weeks in advance in anticipation of the mid-summer rush.

BIG ORCHESTRA FOR SPECTACLE

"Birth of a Nation" At Nixon Sun. Requires Tremendous Effects

The advance guard of D. W. Griffith's technical forces arrived here yesterday to begin early preparations for the engagement of the great spectacle, "The Birth of a Nation" at the Nixon Theatre starting next Sunday night.

At the same time these experts are making the mechanical changes in the theatre necessary for this big production. Mr. Nixon has a special force at work redecorating the house and putting the interior in the finest possible order.

In Mr. Griffith's forces are Frederick Arundel who is assembling the orchestra of forty men who play the operatic score which accompanies every scene of the several thousand in this mammoth narrative. Cecil R. Wood who looks after the installation of al lthe electrical appliances for the production has a corps of men at work putting everything into the Nixon and in addition is readjusting the arrangements of the entire auditorium to bring it within the requirements of the latest scientific methods of focal range to make the projection as near perfect as Mr. Griffith desires in the presentation of his great work.

James Dolliver the general stage manager of the Griffith enterprise, is here engaging the men who will work behind the scenes and supply the human note in many of the thrilling scenes. Though these forces are never seen in the production there are nearly a hundred men back stage who handle the effects and supply the details which are entrusted to this part of the work. With the stage manager is Mrs. Ryan, the wardrobe mistress who passes upon the young ladies who are seen in the front of the house. These girls are all dressed in the bewitching crinolines and hoop skirts that were the correct dress of 1860 during the period of the major part of the big story. This detail lends a delightful atmosphere to the production before the first scene of the drama is flashed upon the screen. These dresses are made for the girls after they have been selected. There were hundreds of applicants for these positions yesterday and the management was able to secure several of the prettiest girls of Atlantic City.

From now on the Nixon will present an air of unusual activity as all these preparations are carried on without any interference with the vaudeville bills now finishing out the season there.

The tickets for the advance sale have also arrived and will be placed on sale tomorrow for the first week of the engagement. As these were the only ones ordered after the opening date was determined upon in New York the sale for the remainder of the engagement will open the following week when seats can be secured four weeks in advance.

Evening Telegraph July

GRI[illegible]TL[illegible]E[illegible]S[illegible]8

"The Birth of a Nation" Shown At Nixon in Atlantic City.

ATLANTIC CITY, N. J., July 13.—"The Birth of a Nation" began the summer season at the Nixon on the Boardwalk last night. This is the D. W. Griffith motion-picture drama celebrated as the first "movie" to be offered at a $2 scale of prices.

It is in twelve reels, showing the beginning of slavery in America and progressing to the settlement of that question in the Civil War. The main incidents of the story are taken from Thomas Dixon's novel "The Clansman," but Griffith has made the story so much bigger in its present form that the title was changed to fit it. Over 18,000 people took part in the production, together with 3,000 horses.

Atlantic City accorded the work an enthusiastic reception.

Ledger

"BIRTH OF A NATION" FILM THRILLS ATLANTIC CITY

Griffith Motion Picture Accorded an Enthusiastic Reception

Special Telegram to Public Ledger

ATLANTIC CITY, N. J., July 13.—"The Birth of a Nation" began the summer season at the new Nixon Theatre on the Boardwalk tonight. This is the celebrated D. W. Griffith motion picture drama which has created such a stir in New York and elsewhere as the first "movie" to be offered in this country at the usual $2 scale of prices charged in the regular theatres. It is a wonderful production in 12 reels, showing the beginning of slavery in the American colonies and then progressing to the settlementof that question in the Civil War.

The main incidents of the story are taken from Thomas Dixon's novel "The Clansman," but Griffith has made the story so much bigger in its present form that the title was changed to fit it. The last half of the picture deals with the reconstruction era in the South following the war. More than 18,000 people took part in the big production, together with 3000 horses. It is the largest and most thrilling thing of the sort ever undertaken in moving pictures. Atlantic City accorded the work an enthusiastic reception. It continues as an attraction for the remainder of the summer season at the Nixon.

THUR. July 15

PRESS

'BIRTH OF A NATION' HERE ON SUNDAY

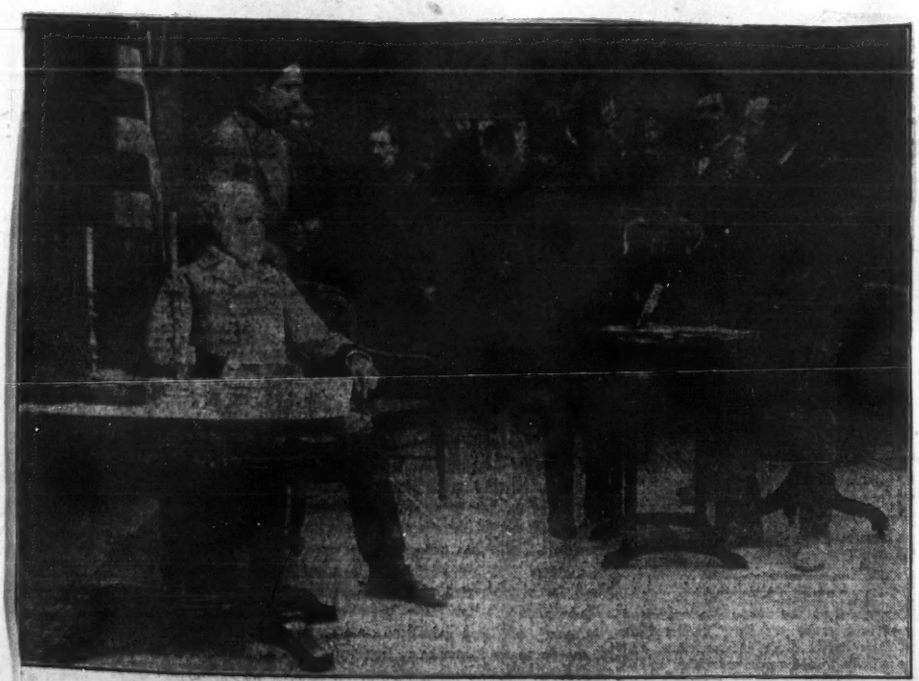
Griffith's Stupendous Film Play Will Have Its First Presentation at the Nixon

With the opening of the seat sale for the first week of the engagement of D. W. Griffith's great spectacle, "The Birth of a Nation," which comes to the New Nixon Theatre for a summer run on Sunday night, the start for this record breaking offering on the Boardwalk is under way.

Some important additions to the story, which will be incorporated in the Atlantic City representation, arrived here yesterday from California, where they have just been thoroughly gone over by Griffith's expert photographers and made to fit into the theme of his big narrative. These films show views of Hampton Institute in Virginia, where the fine work of educating young colored boys and girls is being carried forward successfully. The scenes show the students at work in the many departments of the school and in addition it shows the surroundings at Hampton and what is being done to make the students fine citizens. In addition and in keeping with this phase of the narrative other startling figures and scenes are shown which demonstrate the remarkable development the colored people have made in the fifty years they have enjoyed the rights of citizenship. This is a detail of several minutes in the great story, which runs for considerably over two and one-half hours. The idea is one which will illustrate to the millions who are to see this marvelous story some facts and figures which will do simple justice to a percentage of our citizenship. In the earlier phases of this great historical narrative the drama necessarily shows conditions as they were in the reign of the Carpetbaggers when they undertook to pillage the South and build up a political machine of their own. Some negroes just released from slavery were used in this work unmindful of the fact that most of the carpet baggers were trying to make their private fortunes out of the failure of the southern cause.

The contrasts and conflicts are the basic notes in this great drama and its historical relationship holds it true enough to exact data to make it doubly interesting on this score. This careful attention to so many details which were crowded into those momentous years before and immediately following the civil war is what makes it so distinctly interesting to those who like to go a little under the surface of dramatic entertainment. On the other hand, Griffith has worked upon so large a scale and has gone so deeply into the subject that it is not easy to give an idea of the sweep and power of his work. It is so immensely spectacular and yet so minutely human in its developments that it sets new standards of its own and literally establishes a new epoch in the drama of this country.

UNION



Grant and Lee Signing Peace Terms at Appomatox in "The Birth of a Nation," Coming to the New Nixon Sunday Night.

REVIEW

GREATEST PICTURE SPECTACLE COMING

"Birth of a Nation" Has Startled the World—Most Stupendous Undertaking of Modern Times Will Show at New Nixon Theatre on Sunday

With the opening of the seat sale for the first week of the engagement of D. W. Griffith's great spectacle, "The Birth of a Nation," which comes to the New Nixon Theatre for a summer run on Sunday night, the start for this record breaking offering on the Boardwalk is under way.

Some important additions to the story, which will be incorporated in the Atlantic City representation, arrived here yesterday from California, where they have just been thoroughly gone over by Griffith's expert photographers and made to fit into the theme of his big narrative. These films show views of Hampton Institute in Virginia, where the fine work of educating young colored boys and girls is being carried forward successfully. The scenes show the students at work in the many departments of the school and in addition it shows the surroundings at Hampton and what is being done to make the students fine citizens. In addition and in keeping with this phase of the narrative other startling figures and scenes are shown which demonstrate the remarkable development the colored people have made in the fifty years they have enjoyed the rights of citizenship. This is a detail of several minutes in the great story, which runs for considerably over two and one-half hours. The idea is one which will illustrate to the millions who are to see this marvelous story some facts and figures which will do simple justice to a percentage of our citizenship. In the earlier phases of this great historical narrative the drama necessarily shows conditions as they were in the reign of the Carpetbaggers when they undertook to pillage the South and build up a political machine of their own. Some negroes just released from slavery were used in this work unmindful of the fact that most of the carpet baggers were trying to make their private fortunes out of the failure of the southern cause.

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Ledger July 17

"BIRTH OF A NATION" GOES TO ATLANTIC CITY THEATRE

New York's First $2 Photoplay to Startle the Vacationists.

The first movie that New York ever saw at $2 prices is going to be in Atlantic City next week.

Samuel F. Nixon, managing director of the New Nixon Theatre, Atlantic City, announces an unusual engagement for that popular playhouse by the sea beginning tomorrow (Sunday) night, when D. W. Griffith will present his great spectacle, "The Birth of a Nation," for a summer run, with daily matinee and night performances, including Sundays.

The manner of producing this masterpiece is something so new in the development of the theatre that there are no comparative standards by which it can be gauged. Griffith was eight months creating his marvelous narrative in a form of expression that is startling realistic and intensely dramatic. He employed 18,000 men and 3000 horses to get the desired effects. The total cost of the production is approximately $500,000. The story ranges over hundreds of years of American development, but its greater action is represented in the span of 16 years covered by the events leading up to and following the civil war. The relationship of the slavery question to these momentous developments is the basic theme of the epic. For details of this Thomas Dixon's "The Clansman" was taken originally. There is a blending of history and romance showing the old South before the war, and the meeting of the members of the Northern and Southern families whose fortunes furnish the human interest and individual appeal which is essential to true drama. For big effects the master producer has shown several great conflicts of the war, including Sherman's march to the sea, and the final meeting of Grant and Lee, first at Petersburg in the last great battle, and then the peace arrangements at Appomattox. Ford's Theatre in Washington and the assassination of President Lincoln is another great scene. This tragedy is followed by the representation of the South under the carpetbagger and reconstruction periods, with the rise of the Ku Klux Klan to bring about the rehabilitation of the South. Thrilling rides and stirring rescues furnish the great dramatic force in this part of the story.

FRIDAY July 16

UNION

PRESS

MIGHTY MOVING PICTURE SPECTACLE

"The Birth of a Nation" to Open at New Nixon Theatre on Sunday Night. Coming of Picture Feature Incites Wild Interest

The Nixon Theatre opens for the remainder of the summer season with D. W. Griffith's marvelous spectacle, "The Birth of a Nation," Sunday night, July 18. Special ventilating arrangements have been made to keep the run at this theatre on an even temperature and make it the coolest place in town. With the refreshing temperature that prevails in the theatre and the excellence of the production which unfolds vividly and diversely the most absorbing tale of historical and romantic interests ever shown, the production at Atlantic City is sure to be welcomed by the populace here. The earlier episodes lead up to the Civil War and reach their high points in reproductions of Sherman's march to the sea, the last struggle before Petersburg, the meeting of Lee and Grant at Appomattox and the assassination of President Lincoln in Ford's Theatre. The succeeding narrative reveals the dramatic intensity of the Reconstruction days and the reign of the carpetbaggers, the rise of the Ku Klux Klans and their thrilling efforts to reclaim the South. The tale develops allegorically into an apotheosis of our national unity.

The historical incidents are interwoven with threads of love and adventure and a score of harmonious relationship to the several thousand details of the drama lends intensity to the presentation.

Grant and Lee Signing Peace Terms at Appomatox in "The Birth of a Nation," Coming to the New Nixon Sunday Night.

REVEIW

Delaware 1-2-17

TELEGRAPH

MASTER PICTURE AT SHORE

D. W. Griffith's "The Birth of a Nation" for Atlantic City.

D. W. Griffith's massive photoplay production, "The Birth of a Nation," around which controversy has raged in several places, will approach Philadelphia, via Atlantic City. The production will open an engagement at the New Nixon Theatre, Atlantic City, tomorrow night and it is expected to have a run at the seashore resort.

"The Birth of a Nation" is heralded by its producers as the forerunner of "Two-Dollar" motion pictures and is now in its sixth month at a New York playhouse.

Mr. Griffith was eight months creating the picture. He employed 18,000 men and 3,000 horses to get the desired effects. The total cost of the production is said to have been approximately $500,000. The story ranges over a wide area of American development, but its greater action is represented in the span of sixteen years covered by the events leading up to and including the Civil War. The relationship of the slavery question to those momentous developments is the basic theme of the epic. For details of this Thomas Dixon's "The Clansman" was taken as a base.

There is a blending of history and romance, showing the old South before the war and the meeting of the members of the Northern and Southern families whose fortunes furnish the human interest and individual appeal which is essential to true drama. For big effects the master producer has shown several great conflicts of the war, including Sherman's march to the Sea and the final meeting of Grant and Lee at Petersburg in the last great battle and then the peace arrangements at Appomattox, Ford's Theatre in Washington and the assassination of President Lincoln. This tragedy is followed by a representation of the South under the Carpetbagger and Reconstruction periods, with the rise of the KuKlux Klan to bring about the rehabilitation of the South.

GIGANTIC CAST FOR SPECTACLE

On Sunday night, July 18, in the Nixon Theater, D. W. Griffith will present, a photographic spectacle entitled "The Birth of a Nation," for a Summer run. The story upon which the work is based is Thomas Dixon's novel and play, "The Clansman."

Mr. Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be guaged. The producer devoted eight months to its making. He employed the services of 18,000 people and 3000 horses to get the needed effects. A complete score has been written fof the presentation. The accompanient will be played by an orchestra of 40 musicians.

The story begins in the Seventeenth Century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the Reconstruction period; the Ku Klux Klan's solution of the problem; the establishment of an everlasting peace in the end. These historical scenes are given in accurate detail. A drama of human conflicts as shown in well drawn characters links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

BIRTH OF A NATION' WILL REMAIN SEASON

First Showing of the Big Film Sunday Night—Has Created Records Elsewhere

The Nixon Theatre opens for the remainder of the summer season with D. W. Griffith's marvelous spectacle, "The Birth of a Nation," Sunday night, July 18. Special ventilating arrangements have been made to keep the run at this theatre on an even temperature and make it the coolest place in town. With the refreshing temperature that prevails in the theatre and the excellence of the production which unfolds vividly and diversely the most absorbing tale of historical and romantic interests ever shown, the production at Atlantic City is sure to be welcomed by the populace here. The earlier episodes lead up to the Civil War and reach their high points in reproductions of Sherman's march to the sea, the last struggle before Petersburg, the meeting of Lee and Grant at Appomattox and the assassination of President Lincoln in Ford's Theatre. The succeeding narrative reveals the dramatic intensity of the Reconstruction days and the reign of the carpetbaggers, the rise of the Ku Klux Klans and their thrilling efforts to reclaim the South. The tale develops allegorically into an apotheosis of our national unity.

The historical incidents are interwoven with threads of love and adventure and a score of harmonious relationship to the several thousand details of the drama lends intensity to the presentation.

Saturday July 17

PRESS

UNION

BIRTH OF NATION' TOMORROW NIGHT

Big Film Will Have Its First Sho ing Then at New Nixon Theatre

D. W. Griffith's great spectacle "The Birth of a Nation," is all in readiness for the commencement of its summer run at the New Nixon Theatre. The opening performance is announced for tomorrow night at 8:30 P. M. In recognition of Manager Nixon's enterprise in bringing this marvelous production to Atlantic City at the crest of its triumphs in New York a brilliant audience will be on hand for the local premiere.

The experts who look after the technical details of the big production have been working night and day and have every thing in tip-top shape so that the New York offering will be duplicated here as minutely as if it were lifted bodily from the Liberty Theatre, where it has been running for six months and is still the most talked of play in the metropolis.

It seems almost useless to say anything in advance regarding "The Birth of a Nation." Everybody seems to know something about it and yet when one comes to make simple statements about some of its high lights the description sounds superlative. This is due to the magnitude of the story and its unfolding. A few days ago we spoke glowingly of a play that used 100 people and showed a dozen different scenes. A spectacle that employed 500 was phenominal and none was ever conceived that held together a story of gripping interest in absorbing sequences. Griffith has no use for single numerals or hundreds. He thinks and works in the thousands. For his human forces he used 18,000 men and women. Not content with this he took over the roads of an entire county for a week and there develop the action of 3,000 of the most daring riders in the world upon horses that were trained for this part of his epic. Mere tinsel scenery could not frame his poetic fancies and dramatic purposes. The great artist of all ages put in his background, from mountains to the oceans. Trees that have been growing for centuries wave along his side lines. Whole cities were built up specially for his thrilling conflicts only to be burned in imitation of the ravages of war. One great battle scene stretches across a plane of 10 square miles and beneath the bursting shells and the sweep of mortor bombs ten thousand men in the spirit and lust of war charge across these vales and trenches with a fidelity that makes you gasp with astonishment.

When the half of it is grasped you no longer wonder why it has been such a triumph. It is the greatest thing ever achieved upon the stage and it is only meet that an American should have realized its opportunities.

The local engagement is for the remainder of the summer with performances every afternoon at 2:30, and every night at 8:30 P. M.

MAE MARSH in "The Birth of a Nation," at the New Nixon commencing Sunday night.

"THE BIRTH OF A NATION" NIXON

REVIEW

Wonderful Spectacle Will Begin Season's Run Sunday Night

With every arrangement complete for it next brilliant offering the New Nixon Theater to-morrow night will begin its mid-summer season under the most favorable circumstances. D. W. Griffith's great spectacle "The Birth of a Nation," will be seen there. Special pains have been taken to see that nothing is lacking to enhance the success of this marvelous work of art. A representative audience will be on hand to greet the opening which is announced for 8.30 P. M. Sunday night. After this there will be two performances daily, a matinee at 2.30 and a night performance at 8.30.

It would seem that everybody knows more or less about "The Birth of a Nation." This is the great picture drama which has set a new standard in the theaters of the country. Since its initial presentation in New York it has been the sensation of the year. It has run nearly six months and is still the most talked of play on Broadway. The business has been simply phenomenal and this success has been duplicated in Chicago, Boston, San Francisco and other important cities. Where former managers were content to measure their achievements in single numerals Griffith operates in thousands. Instead of the usual great company of 100 people he employed 18,000 men and women to get his human effects. Where Mazeppa once thrilled you with her single charger across a wooded stage of apparent scenic splendor Griffith shows 3000 of the wildest riders in the world dashing for miles over country roads for which an entire county had to be commandeered for his setting. Almighty nature painted the background. The ablest artist can only hope to give a fleeting glimpse of an imitation in the plastic forms that once proved satisfactory. In all the excitement there is the ever essential human note holding you spellbound to the developing narrative. Tears and smiles mingle and music lulls the sense as only those old melodies and the modern treatment of the recurrent theme can work one's emotions.

The Atlantic City engagement bids fair to be the most sensationally successful of all. The Nixon Theater is ideal for the perfect projection of the great picture and the heighth of the season will find "The Birth of a Nation" one of the really big attractions of the current season along the famous Boardwalk.

GRIFFITH PICTURE AT NEW NIXON

Great Advance Sale of Seats for "Birth of a Nation" to Open Tomorrow for an Unlimited Run

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The local engagement is for the remainder of the summer with performances every afternoon at 2:30, and every night at 8:30 P. M.

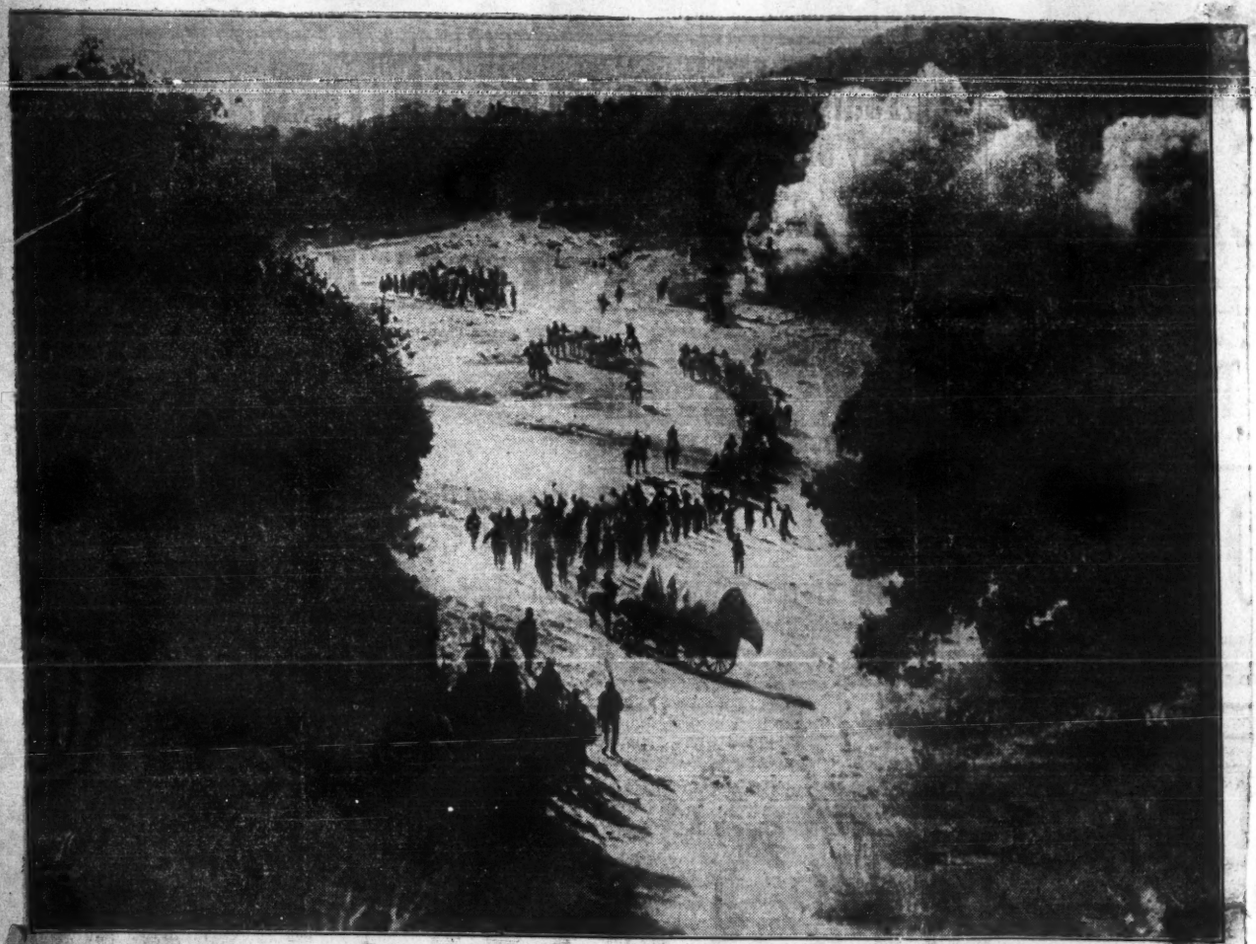
$2 MOVIE AT THE SHORE

"Birth of a Nation" Enthusiastically Received at Atlantic City

Special to The Inquirer.

ATLANTIC CITY, N. J., July 18.—The "Birth of a Nation" began the summer season at the New Nixon Theatre on the Boardwalk tonight. Griffith motion picture drama which has created such a furore in New York and elsewhere as the attraction at the regular theatre, is being presented in this resort to the usual $2 scale of prices. The picture is a wonderful production in twelve parts showing the beginning of slavery in America, the colonial settlement of that section in the Civil War, the reconstruction era in the South following the war. The main incidents of the story are taken from Thomas Dixon's novel "The Clansman," but Griffith has made the story form that much bigger in the present form than the last half of the picture deals with the reconstruction era in the South following the war. Over 18,000 persons took part in the production, the latter and most thrilling thing of the part ever undertaken in showing pictures. Atlantic City attended the work on an elaborate scale for the premiere. It promises to be the attraction for the remainder of the summer season at the Nixon.

SUNDAY July 18 GAZETTE



Sherman's March to the Sea, A Scene in "The Birth of a Nation" which Begins its Summer Run at New Nixon Tonight.

Ball at Piedmont, S. C., Scene from "The Birth of a Nation" Which Opens at Nixon

GAZETTE

"BIRTH OF A NATION" OPENS TONIGHT AT THE NEW NIXON

Griffith's Great Spectacle Begins Its Summer Engagement at the Popular Playhouse Now Under Personal Management of Harry Brown.

D. W. Griffith's great spectacle will be presented tonight at the New Nixon Theatre for the first time in Atlantic City. All the details for this great summer engagement of the most important attractions obtainable have been completed and nothing remains but to present the wonderful story which Mr. Griffith has put together.

It is determined that the most brilliant apdience of the season will be on hand tonight to witness the local premiere. In recognition of Manager Nixon's enterprise in booking the great photo-drama for his handsome new theatre the most prominent citizens of the city have signified their intention of being present at the opening.

When "The Birth of a Nation" is unfolded here it will be recognized as the most masterly treatment of the American war theme and the drama which clusters about that story which has ever been conceived by any producers. With the original locale of the great conflict for his background, Griffith has builded an epic. In all the great excitement of his stirring spectacle he has never lost sight of the inherent drama of these historical episodes. He has succeeded in blending history and romance in a way which is astonishing. In the midst of great battles that are flung across an acrea of 10 square miles he enhances his action by those deft touches of human nature which keep his dramatic narrative building up to its great climaxes and subsequent denouncements.

As fast as the eye can follow its sequences the story develops its main characters and its heart interests. A brief prelude introduces the motif of African slavery. Following this event of the 18th century the action leaps to the 19th. century with the beginning of the nation wide movement in the North to abolish this ancient institution. The Stoneman boys of Pennsylvania go South to visit their boarding school chums, the Camerons of South Carolina. Benny Cameron falls in love with Elsie Stoneman and Phil Stoneman surrenders his heart to the elder of the Cameron girls. As romance buds in the waving cotton fields and the hospitable South of the ante-bellum days the note of alarm tears asunder these old cronies. Abraham Lincoln has been elected president and the South threatens to secede. The

(Continued on Page Two)

"THE BIRTH OF A NATION"

(Continued from Page One)

Stonemans rush north and the Cameron boys catch the spirit of insurrection in their neighborhood. South Carolina goes out of the Union. President Lincoln calls for volunteers. The long delayed clash is on. Great armies begin their movements. The Camerons cast their fortunes with the South. The Stonemans join their northern regiment. The war rolls on for two years and the old chums meet upon the battlefield, one wearing the blue and the other the grey. The younger chums are laid low and die in each others arms. War has cast its blight upon romance. The older boys are Colonels in their respective regiments and too busy to think of love or courting. Death has claimed its tears and treds in divided homes. Ben and Phil at the head of their respective regiments face each other as enemies at Petersburg. It is the last grey days of the Confederate cause but the battle is one of the most desperate ever fought in the world's history. It passes before your vision like a great conflict viewed from a distant coign of vantage. These scenes are the mightiest ever placed within the view of an audience. Ben leads a last desperate charge and falls wounded upon the breast works behind which his former chum commands. He is lifted to a place of safety and desperately wounded is carried to the rear and then sent to the hospital at Washington where Elsie Stoneman is a nurse. In suffering the thread of romance is picked up and followed once more. Meanwhile the old home in the Southland has been torn and wounded and brave hearts left behind suffer all the agonies of war without the valorous compensations of achievements on the field of glory.

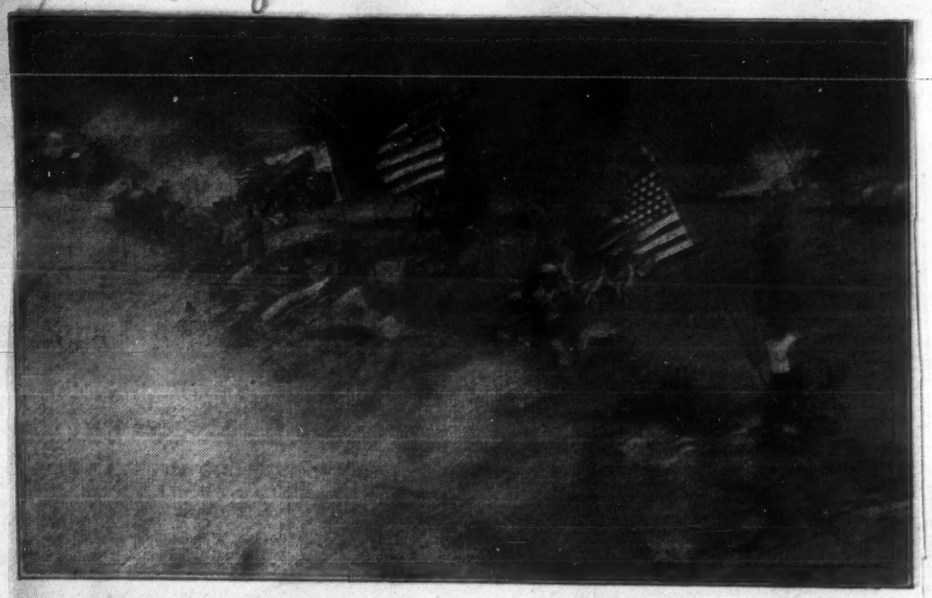
With the realism of a old, Griffith has shown where the real heart aches and sufferings are encountered. Peace at last is in sight when Grant and Lee meet at Appomattox and make terms for ending the terrible conflict. Ben Cameron is released by President Lincoln and goes home to take up the work of rebuilding the shateered South. Just when peace seems in sight and happiness is once more apparent at Piedmont comes the terrible news of the assassination of Lincoln and the South is left to have an even worse fate than the four years of war had meant to its people.

This national calamity is shown in historic detail in Ford's Theatre the night that President Lincoln laid down his life. The carpetbagger horde and the unscrupulous politicians rush in to carry away the remaining booty. Lawlessness and riot run rampant. The freed slaves are cozened and beguiled by white scalawags and not knowing better are carried into riotous excesses. Out of the flickering ashes of their sectional honor springs the Ku Klux Klan. Old enemies are re-united in defence of their aryan birth right. Thrilling rescues and wild rides though the night lend a thrill of great excitement to the narative. At last order finds its way out of chaos. The long separated lovers forgive and forgot and find their romance still fresh in their young hearts. The mighty nation, one and indivisible realizes Daniel Webster's dream at last and the peans of peace break through the rifts. Scenes of the wonderful institutions where the descendants of the former slaves are being educated and made worthy and useful citizens show the progress of this era in a most important branch. Misunderstandings cleared away the permanency of peace is established.

The successful manner in which Griffith has handled this comprehensive theme passes understanding until one has seen the production. It is complete in a thousand details. A great orchestra plays an accompanying theme which lends color and warmth to the telling. It is so big and fine in every department that the narrative establishes a new epoch in a form of art that revleals its unlimited possibilities. The great American play has been realized at last and as one able critic has said "you will be a better American" for seeing it.

MIRIAM COOPER, IN THE "BIRTH OF A NATION," AT THE NEW NIXON THEATER.

MONDAY July 19 PRESS



In The Union Trenches As Seen In "The Birth of a Nation" Summer Run at the New Nixon Now Playing

The NEW NIXON Theatre

BOARDWALK — DELAWARE AV. AND ST. CHARLES P.

Samuel F. Nixon, Managing Director — Harry Brown, Business Manager.

Now Playing
Twice Daily
Inc. Sundays
Nights 8.30; Mats. 2.30
PRICES:
Eves., 25c, 50c, $1.00, $1.50, $2.00
All Mats. 25c, 50c, $1.00

D. W. GRIFFITH'S MIGHTY SPECTACLE

18,000 People in Great Battles

History in the Making

Love and Romance

Cost $500,000

THE BIRTH OF A NATION

3,000 Horses

Thrills on Thrills

Wild Rides

Poetry in Action

Intense Drama

Took Eight Months to Produce

A SYMPHONY ORCHESTRA OF 40
THE MOST STUPENDOUS DRAMATIC ACHIEVEMENT EVER CONCEIVED BY ANY PRODUCER.
Watch These Daily Bulletins for Paens of Praise the Like of Which Were Never Heard Before

No. 5— "It is doubly interesting to one who was himself alive and moving at the time of which it speaks."
Tanner Cox, Crossey of the Brownies

STUPENDOUS FILM IS 'BIRTH OF NATION'

Griffith's Big Photoplay is an Epoch-Making Production. First Performance at the Nixon Last Night

D. W. Griffith has achieved something to talk about in "The Birth of a Nation," which pened for a summer engagement at the New Nixon last night.

So much had been said of this work that one was naturally expectant but all the preparatory superlatives about it faded into insignificance in the face of what it actually portrays. It makes the drama of former days look like a cheap mitation. You no longer look at immobile scenery or players confined within the narrow limits of the three walls which have constituted play land. Here you have the whole country before you and you jump from one century to another while you watch history being made. You see statesmen grappling in the very time of their development with the mightiest problems that were to be faced and the preservation of the Union accomplished. You see the machinations of politics and the outcome of things which are hidden behind the scenes of an ordinary play. In fact all of it is presented with such faithfulness and yet is brought forward at such a pace that the present writer admits an inability to cover the hundredth part of it.

One thing is sure, this man Griffith is the genius of the twentieth century theatre. It seems incredible that one mind could carry so many details and bring it before you in the similitude of a gripping drama which reaches out from a shadowed screen and makes you feel as if the pages of history were turning so fast you are learning things about your own country which had escaped your notice before. He has mastered two essentials of the new art. He knows the value of suspense and he is the master of rhythm. The astonishing part is that he employs thousands where other dramatists were content with a cast of twenty players or some of them have undertaken to utilize a hundred contributors to the mise-en-scene. He slowly begins to play upon your interest by establishing his central topic before carrying you into the important beginning of his narrative and then the pace quickens and for two hours you sit in breathless amazement watching the greatest drama that has ever been associated with American history. It is indescribable. In fact it is almost unbelieveable. You have seen drama upon a so-called scale of magnitude, but you have never seen real drama until you see the Griffith brand of it. He has lifted the once lowly "movie" to sublime heights. There are moments of such tender appeal that they fascinate you and the next second you thrill with the mad rush of thousands of warriors over nistoric scenes and filling every space as far as the eye of the camera can reach into the distance. Great shells are hurled through the air, bombs explode with terrific force in the midst of frenzied men and thousands of antagonists charge upon guarded trenches wiah an abandon that is war as it is actually played in the great drama of history.

When these thousands of men and scenes had been going along we thought the dramatist had reached his climax too soon. Then imagine the surprise of having this wonderful narrative carried to greater heights. Dich Lincoln's passing the South faces the stern problem of finding itself without the master hand to guide the people to this end. A horde of scheming mercenaries pile out of the victorious north to set up their rights in the torn and bleeding land. What follows is reflective of eight years of the darkest pages that have been written in American history. War gives way to the civilian struggle which is more terrible because it is more individually human.

The simple stories of the Northern

PRESS

GREAT AUDIENCE FILLS NEW NIXON

"Birth of a Nation" Opened Last Night—No Picture Has Commanded Half so Much Interest

D. W. Griffith has achieved something to talk about in "The Birth of a Nation," which pened for a summer engagement at the New Nixon last night.

So much had been said of this work that one was naturally expectant but all the preparatory superlatives about it faded into insignificance in the face of what it actually portrays. It makes the drama of former days look like a cheap mitation. You no longer look at immobile scenery or players confined within the narrow limits of the three walls which have constituted play land. Here you have the whole country before you and you jump from one century to another while you watch history being made. You see statesmen grappling in the very time of their development with the mightiest problems that were to be faced and the preservation of the Union accomplished. You see the machinations of politics and the outcome of things which are hidden behind the scenes of an ordinary play. In fact all of it is presented with such faithfulness and yet is brought forward at such a pace that the present writer admits an inability to cover the hundredth part of it.

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UNION

REVIEW

BIG SPECTACLE STARTS SEASON

"Birth of a Nation" at New Nixon Proves a Revelation

D. W. Griffith's much-talked of spectacle, "The Birth of a Nation," began an engagement at the Nixon Theater last night before a tremendous audience, the size of which was unprecedented in Atlantic City Theatres.

Much was expected of this famous motion picture, the first for which a two dollar scale of prices has prevailed, and which is now in its sixth month in New York its fifth month in Boston and a third in Chicago but let us say at the start that instead of fulfilling local expectation, it exceeded our most favorable anticipations. It bewildered and completely swept the audience off its feet. Such enthusiastic applause and cheering has not been heard here in many a day.

"The Birth of a Nation," is by far the most marvelous and gigantic production ever witnessed here. It is everything that goes to make up a powerul drama a stupendous spectacle, an astounding motion picture, and withal a stirring inspiring, hisorical pageant. All of the momentous incidents of American history are re-enacted before one's eyes with startling realism. The decisive battles of the Civil War are reproduced, showing 18,000, soldiers in fierce conflict, long lines of trenches extending three miles in the distance, shells exploding, artillery duels, terrific cavalry charges, all of which are without doubt the most wonderful war scenes ever conceived and revealed. The night battle scenes were amazing, with the red glare of bursting shells. The burning of Atlanta Sherman's march to the sea, the Battle of Petersburg, and the surrender of Lee to Grant at Appomatox are some of the remarkable scenes as is also the assassination of President of President Lincon at old Ford's Theater, Washington, D. C., The later one is one o fthe most impressive moments in the spectacle.

Then the terrible Reconstruction Days in the South following the War are depicted when that unfortunate country suffered the reign of the unscrupulous carpetbaggers from the North. The rescue of the South by the Klu Klux Klan and the realization finally of "Union Inseparable Now and Forever" among the United Staes of America form the climax of the great production.

The players who enact the thrilling drama give finished and powerful characterizations. There are so many in the cast and all so uniformily excellent that it is impossible to mention them all and it would be unfair to single out any special few. The large symphony orchestra which accompanies the presentation renders an exceptionally beautiful score most efficiently and impressively.

Finally "The Birth of a Nation" is invaluable as a historical study the difference between seeing it and reading history being that by the former it is much more forcibly impressed upon the mind by beholding it before the very eyes and moreover, one is besides treated to the most gorgeous spectacle the brain of man ever imagined.

IN THE TRENCHES, WAR SCENE FROM THE "BIRTH OF A NATION" AT THE NEW NIXON — NOW THE ALL THIS WEEK

TUESDAY July 20 REVIEW

GRANT AND LEE AT APPOMATTOX AS SHOWN IN "THE BIRTH OF A NATION" AT THE NEW NIXON THIS WEEK.

SPECTACLE IS TREMENDOUS HIT

Great Enthusiasm Over "Birth Of a Nation" At New Nixon

After the phenominal hit scored by D. W. Griffith's mighty spectacle "The Birth of a Nation," at the New Nixon Sunday evening when it was given here for the first time there was no longer any doubt of its success for the remainder of the run.

Such bigness of theme, such wonderful handling of the great production down to the smallest detail was quite a surprise despite all that had been said of it in advance. It is easy to understand why it has had such sensationally successful runs in New York, Boston and Chicago. It outdoes the mightiest things of the theater and then proceeds to set a new standard for accomplishment which one naturally wonders how on earth it can be duplicated. It also sets new records in the matter of enthusiasm.

Griffith's multiplicity of detail and the careful manner in which he has worked out every essential of the big production was the most astonishing thing. There had been some misgivings here as to the matter of the public acceptance of the $2 moving picture attraction on a par with the biggest things of the theater. This does not exist after seeing it. It establishes a new standard in this respect also for at both performances yesterday the long line of people before the box office attested that Atlantic City had capitulated to the stirring work the same as every other city where it has been presented, pos-

PRESS

BIG INTEREST IN 'BIRTH OF A NATION

Griffith Film Has Made a Wide Appeal to all Types of Film Lovers

"The Birth of a Nation" has started in at the New Nixon Theatre to duplicate its phenominal success as shown in the runs now current in New York, Boston and Chicago. It is a wonderful work, and after the enthusiasm shown at the opening it is easy to understand why it has made such an impression everywhere. There is more drama and history piled into the three hours of its duration than is usually covered in half a season of theatre-going. Despite the magnitude of his work, the astonishing thing about this Griffith creation is that the producer has kept it so closely related to the theme of the original narrative. Usually there is a slight thread of a story which carries a big production along, but here is an instance where the production is so much bigger than anything ever undertaken one would naturally expect to lose all continuity of plot. However, this story dominates the production at every angle. You never lose sight of the human interest of the protagonists and their little world of love and misunderstandings and mutual discoveries holds attention rivetted to the developments, even though the action is carried to the great battlefields or in the theatre where Lincoln met his death or on the outskirts where the Klansmen rush in solid numbers to the rescue of those in distress.

It is the human appeal which gives the vast material Griffith has assembled such unusual force. The long line of ticket buyers at both performances yesterday attested to the instantaneous hit the mighty spectacle had made with theatre-goers in Atlantic City. It is a wonderful production for the summer engagement, and the Nixon will be the mecca for 'play patrons for the remainder of the season on the Boardwalk.

BROWN HOUSING BIG AUDIENCES

"Birth of a Nation," the Mighty Picture Spectacle, Marks New Era for the New Nixon Theatre

UNION

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Wednesday July 21

REVIEW

"BIRTH OF A NATION" A MIGHTY PROSPECT

Griffith, In Planning Spectacle, Masters Tremendous Mass of Detail

When you see D. W. Griffith's mighty spectacle "The Birth of A Nation," which has taken Atlantic City by storm since it opened at the new Nixon Sunday night the first thing you do is to wonder how on earth one man ever kept track of so vast a subject and crowded so much into this powerful narrative.

This is an old story with Griffith. Like most men who make their mark in a chosen calling he has an infinite capacity for detail. Nothing is too large or small to escape his interest if it bears upon the subject he is handling. In the case of the big spectacle he was fully fortified before he began. It may be interesting to note how he went about it. When the financial sponsors of this big production first notified Mr. Griffith that they had chosen the theme of "The Clansman" for his next great picture he set about to familiarize himself with everything relating to the story and the facts of history which had prompted it originally. Four university professors looked after this end of the work for him and nightly reported the results of their research work in relation to the drama which Griffith was shaping up in his mind. At the same time military experts and West Point men were laying out the plans for the reproduction of some of the greatest battles that had ever been fought in the world. One by one each department was organized and instructed in exactly what Griffith wanted. Meanwhile the director and his expert camera men were roaming about the country selecting ideal spots in the various localities for the scenes of their action. This matter of topographical selection is something Griffith never entrusts to any of his subordinates. Out of the mass of detail he was ready when the time arrived to go ahead with his task of direction. He produced his picture in an incredibly short time when he started the actual work of photographing the different scenes and incidents.

It was the patient preparatory work that counted in the end. Cities had been laid out, towns built, roads reconstructed, great battlefields made over, thousands of soldiers drilled for the camera warfare other thousands of riders and horses trained for their part and costumes and everything all laid out in readiness. When he started it worked out smooth as clock work. All told, from the time he took up the book to make his production until the first completed copy of it came from the studios he had consumed exactly eight months.

REVIEW

PRESS

FACTS ABOUT THE GRIFFITH PICTURE

Titanic Production Over a Year in the Making. Based on Historical Facts. Now Showing at the New Nixon

Now that D. W. Griffith's great production, "The Birth of a Nation," has been presented in Atlantic City and is on every one's tongue as the main topic of interest as far as summer amusements go, those who know the inside details of the work are being flooded with inquiries regarding how it was done.

In reply to several of these, it has been stated that this wonderful producer selecter his story over a year ago. Once having mapped out the idea in his own mind, he went about to gather his data and complete arrangements for assembling the mightiest series of actions that had ever been shown in a theatre in the world. This was rather an ambitious undertaking, but Griffith is the sort that does things differently. This is why he has risen from a $50 a week actor in less than eight years to the foremost position in motion picture direction and earns a salary of over $100,000 a year.

"The Birth of a Nation" is his masterpiece to date, but he says he has only begun to do big and startling things. For this work he began by laying in a solid foundation. Four university professors gathered the historical facts for the big scenes and verified the incidents which Griffith had suggested he would utilize in his drama. They read over 5,000 volumes and war records to get the required data. For his military effects he had the co-operation of five graduates of West Point and he also consulted with veterans who actually fought on both sides in the great conflicts which are so faithfully reproduced. While these plans were being completed, Griffith, with his expert photographer, was traveling over many sections of the country to locate the ideal spots in which to get his finest photographic effects and still keep his story within its historic surroundings. Views were taken in South Carolina, Virginia, Louisiana, Mexico and California. Of course, the great studio effects were all made in California. This careful attention to a side of the picture which is unknown to the public is only an evidence of everything Griffith does. He planned carefully, and when he was ready to begin the actual work of direction he had everything so methodically laid out, and was so familiar with each detail, that he completed his mammoth work in record time. All told, however, he was exactly eight months making it from the time the story was selected until it was turned out a complete production.

GRANT AND LEE AT APPOMATTOX AS SHOWN IN "THE BIRTH OF [illegible]

UNION

REQUIRED YEAR FOR 'BIRTH OF A NATION'

Griffith the Producer, Began the Big Film Now at the Nixon Over Year Ago

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THUR Eve. July 22

UNION

REVIEW

PRESS

THE WORLD AWAITS 'BIRTH OF NATION'

The Picture Will go to the Veriest Corners of the Earth—Is Filling the New Nixon Theatre

Never in the history of the theatre has there been so widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle, "The Birth of a Nation," which has commenced a successful summer run at the New Nixon Theatre by playing to the largest audiences that have ever assembled in this city. Over two thousand offers have been received for playing rights of this spectacle. Although an American subject the demand is not less insistent from foreign countries than in the United States. Arrangements have been completed for its presentation in one of the principal theatres in London, where it is expected to remain for at least a year. Cables have come from Australia, Spain, Portugal, Switzerland, Sweden Norway, Denmark, South Africa, India, China and Japan, making bids for the production rights. Over twenty million people are today anxiously awaiting an opportunity to see this masterpiece.

In New York, Chicago, Boston, San Francisco, Los Angeles and Milwaukee the record made by this spectacle has been nothing short of phenomenal. Never in the history of the theatre have so many people flocked to see an entertainment. Twice every day the theatres have been filled while ordinarily high-priced theatrical offerings only give two matinees a week. No dramatic or musical attraction could make such a record even if the actors could stand the physical strain.

Few people realize that nearly one hundred people are required to properly present to the public this gigantic spectacle. Musicians, expert electricians and operators, men to handle mechanical effects and men in other departments make up this roster which is as large as that of a large musical comedy company.

It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay the high price to witness such a production. Not even Nero gazed upon so magnificent a spectacle. Nor did those who participated in the actual scenes shown see what can be witnessed today in the comfort of a theatre seat for those who liver then never had such a comprehensive outlook.

Performances are given twice daily at 2:30 and 8:30 P. M.

WAR SPECTACLE TREMENDOUS HIT

Birth of a Nation" Draw-in Capacity Houses At New Nixon

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," is playing to capacity houses twice daily at the New Nixon Theatre, in San Francisco, Las Angeles, Milwaukee record now being made daily at the Liberty Theatre, in New York, the Tremont Theatre, Boston, the Illinois Theatre in Chicago and the leading theatres in San Francisco, Lon Angeles, Milwaukee and Brighton Beach. In the abovenemed cities "The Birth of a Nation" has been attracting these record audiences for many months and in New York and Chicago it will be shown for a year to come.

Produced during the fiftieth anniversary of the closing events of the Civil War, the play offers an unusuallly vivid portrayal of those epoch-making scenes. It is half a century since Lee's surrender to Grant, and the collapse of the Confederacy and the terrible assassination of President Lincoln in Ford's Theatre, Washington. These events that stirred the nation to its depth are depicted by Mr. Griffith in so realistic manner as to startle with their realism every fast scattering few who were themselves a part of what was done in those momentous days.

The first part of the picture covers the entire period from 1861 to 1865 with massive battle scenes which by their horrors accentuate the blessings of peace. The second half Mr. Griffith devotes to the soul-stirring drama of Reconstruction. He shows the stricken South in the clutch of the Carpetbagger and how it was saved by the Scottish Clan of the Carolinas. Here the dramatic power reaches its zenith. The eyes of the spectators look backwards for fifty years and see history in its making.

This wonderful spectacle is made still more impressive by the art of music, interpreted by forty picked musicians. Extensive mechanical effects increase the illusion of reality.

"The Birth of a Nation" is the first film spectacle to play any first class theatre at the same prices that are obtained for the most elaborate dramatic productions. Its success promises to revolutionize the theatrical world. It has set a higher standard for all forms of entertainment. And first of all "The Birth of a Natioa" is great entertainment. In addition to that it is like reading history by flashes of lightning.

PRESS

1st. PRIZE LETTER.

PROTESTS AGAINST RACE HATRED

Editor of TE HREVIEW,

Dear Sir:—Please allow me space for the following: "The Birth of a Nation" is being shown in this city. As every one knows this picture appeals to race hatred.

In your morning issue of the 19th I read a letter that you published which was written and endorsed by several of Atlantic City's leading colored citizens. I would like to suggest to these gentlemen that they should make an appointment with Mayor Riddle and tell him personally of their grievance.

Letters which are written to the newspapers protesting against this trouble making moving pictures serve only to advertise it.

When this picture was shown in New York thousands of dollars were paid to advertise it to the public and we all know that a half page of advertising in a New York paper costs a good deal of money. It was quite amusing to read in one section of the paper a protest against the picture and in another a large ad and in still another section an article saying it was the best ever, and every white person ought to go to see it. Several weeks ago "The Nigger" was shown at the City Square" and the "Criterion." I think producer Griffith heard about it and thought the floating population, the citizens and Mayor Riddle would stand for his trouble maker.

"The Negger" only lasted four days in Philadelphia and cannot be shown in Wilmington. Why? Because the colored citizens, a better word, the VOTERS, went to the Mayor with their protest. That is what we want to do: Let a delegation of our leading citizens, tax payers and voters, go and tell their troubles to the Mayor.

I believe he will run the "Birth of Trouble" out of the city. Mr. Dixon knew what he was doing when he gave up the ministry to write against the Negro. He knew then if necessary, he could meet Tillman, Hedin and the others in the sweet beyond and say: "Brother trouble makers, I did what I could to keep the black man down."

JEROME DOUGLAS.
11 North Kentucky avenue.

WIDESPREAD DEMAND FOR 'BIRTH OF NATION'

Almost All Countries Want to See Film Now at the Nixon

Never in the history of the theatre has there been so widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle, "The Birth of a Nation," which has commenced a successful summer run at the New Nixon Theatre by playing to the largest audiences that have ever assembled in this city. Over two thousand offers have been received for playing rights of this spectacle. Although an American subject the demand is not less insistent from foreign countries than in the United States. Arrangements have been completed for its presentation in one of the principal theatres in London, where it is expected to remain for at least a year. Cables have come from Australia, Spain, Portugal, Switzerland, Sweden Norway, Denmark, South Africa, India, China and Japan, making bids for the production rights. Over twenty million people are today anxiously awaiting an opportunity to see this masterpiece.

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Performances are given twice daily at 2:30 and 8:30 P. M.

COLORED PEOPLE PROTEST PICTURE

Pastors Sign Petition Objecting to "Birth of a Nation"

Editor Press:

We earnestly protest against the play known as "The Birth of a Nation," being staged and played in Atlantic City, N. J., for the following reasons:

1. It tends to create friction between the races and to distroy the good work of our great government which has been brought about by the sacrificing of so many good and brave white and black men and women.

2. It serves to discourage the Negro race in the United States and to place them before the world as unfit for assimulation or to participate in any part of government under which we live.

3. Because we are trying hard to eliminate the objectionable condition under which we have lived far too long, such condition being chiefly brought about by the Negro being deprived of a fair chance and an equal opportunity in the race of life in America. Now if I read the signs of the times correctly I think it is high time that the people in the United States should pinch themselves and rub their eyes and wake up. And instead of wasting their energy and time in the way of encouraging and applauding the trouble maker it should be the desire of every American to work for a very closely united people as well as the United States for to be united in name and not in heart and hand woefully fails to form that bulwark which serves to defend, love and serve the home, preserve the state, protect and defend one's country at all hazard whatever the sacrifice may be: for Jesus prayed the Heavenly Father to make us believers on Him, as He the Father are one, and so I pray, be the will of God, that the nation of become one united in spirit and work the uplift of all in order that this might perform the work which God assigned to its hands to do, for a devided against itself cannot stand. The same thing is true of a nation.

Now, hoping the editor and the proper officials will take the necessary steps to prohibit this diabolical play, we remain,

Respectfully yours,
JOHN W. LAND,
S. LeROY MORRIS,
President;
L. V. DOUGLAS,
Secretary;
Rev. EUGENE CLARK,
Rev. J. P. GREGORY,
All members of the N. L. of Equal Rights;
Dr. CHAS. D. DOUGLAS,
Pastor Second Baptist Ch.

FRIDAY July 23

REVIEW

BIG SPECTACLE EARNS SUCCESS

"Birth of a Nation" at New Nixon a Marvelous Work

D. W. Griffith's marvelous masterpiece, "The Birth of a Nation," is the most impressive spectacle ever staged. At the New Nixon it has successfully started on a summer run which promises to eclipse all records.

Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest and drama in its fiercest garb are component parts of the most lavish production ever presented to the public. It is vital—throbbing with life and virility, of great historical and educational values—and withal a great love story that holds great audiences spellbound.

The stirring events of the Civil War and the period of Reconstruction are shown in striking detail. The fighting in the trenches of Petersburg, Sherman's march to the sea and the surrender of Lee at Appomattox and the saving of the South by the Scottish Clans are faithfully reproduced.

Months of research by historians preceded the actual work of production. Engineers from West Point and veterans of the North and South assisted in laying out the great battle grounds. The artillery and other ordinances were those of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used twenty batteries of cameras which he directed from a central tower by means of a system of underground telephone connections.

Such perfection of detail insured the success which this spectacle has achieved in New York, Chicago, Boston, San Francisco, Los Angeles, Milwaukee and now Atlantic City.

There are two performances every day at 2.30 and 8.30.

Lillie Gish, in "The Birth of a Nation," at New Nixon Theatre this week.

PRESS

TRIUMPH OF GRIFFITH PHOTOPLAY AT NIXON

"Birth of a Nation" is Creating Records for Attendance in This City

The biggest thrill on the Boardwalk is D. W. Griffith's monster spectacle, "The Birth of a Nation," which has achieved such a triumph at the New Nixon Theatre, where it has entered upon an all-summer run. Three hours of beauty and emotion; the most realistic battle scenes ever staged; the most poetic handling of man and nature.

After preliminary views developing the charming love interest in the South Carolina todnw of Piedmont, shown in the soft, leaf-flecked ? ? ? ? of the rosy days of romance before the war, the spectator suddenly finds himself in the midst of the most remarkable battle scenes ever staged. It is war itself! Sherman swings out on his march to the sea. Atlanta is captured and burned. Still more remarkable is the final battle showing the struggle in the opposing trenches, the vast sweep of infantry taking line after line of entrenchments, until the attacking forces are finally decimated as the "Little Colonel" rams the flag of his state in a still smoking cannon of the Federals.

The handling of these great masses of men is simply marvelous. The clock-like precision of the sweep of armies with the myriad detail of falling men, stricken horses and shrieking shells is the perfection of organized effort. It the last act, devoted mainly to the daring deeds of the Ku Klux Klan, the white array of the marshalled knights as they gather in the shadowy forests and then whirl to the rescue of their women and children is absolutely awe-inspiring. Never before has the theatre shown scenes of sweeping, stirring beauty.

There are two performances every day, at 2.30 and 8.30 P. M., and there are prices to please all.

MAE MARSH in "The Birth of a Nation," at the New Nixon Theatre

UNION

GRIFFITH MADE MASTER OF FILMS

His Production "Birth of Nation" at the New Nixon a Dream of the First Picture Men

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Tu. Thur Fri. July 22

themselves a part of what was done in those momentous days.
The first part of

Bginning DNIGHT **July 18**

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

The NEW N

Samuel F. Nixon, Managing Director

D. W. GRIFFITH'S
Mighty Spectacle

Has Claimed the Admiration of a Million Playgoers

18,000 People Used to Tell the Drama

Cost $500,000 To Assemble Its Mighty Forces

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atch these bulletins for pæans of praise, the like of which were never heard before.

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2—"For the First Time in Drama You See War As It Is Actua
3—"It Is Like Writing History With Vivid Flashes of Light

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SUNDAY GAZETTE

NIXON Theatre

BOARDWALK — DELAWARE AV. AND ST. CHARLES PL.

tor — Harry Brown, Business Manager

Twice Daily Hereafter

NIGHTS—8.30 Sharp MATINEES—2.30 Sharp

At These Rare Prices In Reach of All Patrons

Eves. 25c, 50c, $1, $1.50, $2 All Matinees 25c, 50c, $1

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

Comprising the 8th Wonder of the World

Stampeded the Newspapers and Magazines of America

3,000 Horses Mounted by Daring Riders

Took 8 Months of Super-Human Effort to Produce It

Unfolding the great American play at last in a new and startling form of expression.

ven Mu Have Seen, the Causes That Led to the Civil War." DOROTHY DIX in the Journal

Actually ought." RICHARD HARDING DAVIS, America's leading war correspondent.

Lightni" An enthusiastic observation of the Foremost Citizen of the World.

The Epoch P cing Corp., H. E. Aitken, Pres.

SEATS NOW SELLING FOR 1st WEEK

Saturday July 24 PRESS

ASKS MAYOR TO SUPPRESS SHOW

Riddle Gets Letter Declaring "Birth of Nation" Fosters Race Hatred

Atlantic City, N. J.
July 19, 1915.

Honorable William Riddle,
Mayor of Atlantic City,
Atlantic City, N. J.

Dear Sir:--

As mayor of Atlantic City you are no doubt acquainted with the chief or principal things that take place from time to time in Atlantic City and this, of course, leads me to understand that you know of the photoplay "The Birth of a Nation," which was shown at the New Nixon Theatre last night and which will be shown during this week.

Surely the people of Atlantic City placed great confidence in you when by a majority vote you were selected and elected as mayor of this city, and I trust that their confidence in you will be none the less during your administration. I wish, however, to call your attention to "The Birth of a Nation" for many reasons. In the first place you, as well as every fair-minded American, know of the evils wrought upon the American civilization by this and similar plays, and the continuance of such uncivilized and un-American methods of discriminating against the colored people of America will lead to serious consequences which will be worse than the Civil War of 1861.

The Negro was brought here by force and in spite of all the ill-treatments allotted him he has helped in many ways to make America what it is today. During the Civil War, when all was dark and dreary when the North had every cause to believe that they had lost their fight for the Union, who was it that came to the succor of the Union army—but 369,000 black soldiers, without whose aid we would be living in a divided country and with whose aid we are living under a single flag in a country of which you and I can be well proud of." The Negro has fought side by side with the white man, he has shed his blood for the preservation of the Union, and what are his rewards. His rewards for all that he has done are segregation, race hatred, injustice in the courts, disfranchisement and in whatever way he tries to gain a livilihood we find that barriers are thrown in his way. The Constitution of the United States gives him equal rights as an American citizen, yet, we find that he is denied his constitutional rights in the north, south, east and west. He is jimcrowed, lynched, murdered, burned at the stake, and in many cases after he has been lynched his body is mutilated and his fingers, ears and other parts of body are kept by the mob as souvenirs for their hellish and barbaric work. We shudder at the atrocities practiced by the Germans upon the Belgians, yet many of those are in no way to be compared with what is practiced upon the American Negro while he is supposed to be under protection of the Stars and Stripes, and living in the land of the free and the refuge of the oppressed. While in one part of the country the band is playing "Oh, say can you see by the dawn's early light," in another part the Negro is being lynched and his body riddled with bullets. This is what we call American civilization. Why send missionaries abroad when the barbaric south needs them to teach christianity to her white inhabitants

The play was written by one of the greatest of Negro-alters or Negro haters, that has ever treaded the civilized world. Pennsylvania, Illinois, Rhode Island, Massachusetts and several other states have barred "The Birth of a Nation" from their theatres. Surely New Jersey will not tolerate such filth within her borders

I for one, do not think it necessary for the people of Atlantic City to send you a petition in order that you may stop the play. You, I am sure, are aware of the evils wrought by this play and I think that you could use your executive power as mayor in no better way than to order this play barred from this city. In fact, no really decent christian ought to go to see such a play. If the writer of the play wanted to write the true history of the South, why didn't he include in the lay the immorality of the white man? Remember, the African slave was brought here—forced against his will. Was it the Negro who went to the white woman or was it the white man who had children with the Negro slave? The answer is well known for when we look about us we find colored persons who pass as whites, while of others we cannot tell whether they are white or colored. Look at the color of the average Negro boy or girl that you should meet on the street and you will notice that his color is nearer to that of the white man than itis to the Negro. Who brought abut this change? Is there, then, any reason why "The Birth of a Nation" should be shown? On the other hand if the play were written to give the truth of what actually happened, the white people would be the ones to be offended first.

I cannot but notice the ways of the Negro-hater of America. In their homes the white people employ colored cooks, maids and nurses who sometimes give such to the white child. There is no segregation in the household, yet, the moment these some white persons go out on the street they claim that they cannot stay near a Negro.

Race hatred is devastating Europe today. Will America not learn that wonderful lesson and preach universal brotherhood to all men irrespective of class, creed or color. Europe is having her day, remember that, and too, remember that America have her day. The time is fast approaching when God will call the white man of America to account for what he has done to the colored people. God help you and me that we may long be gone before that day.

When one sits and thinks of what the white people are doing to ten million loyal, law-abiding citizens he wonders that these ten million Negroes have not turned America into a Mexican or European battlefield.

Several years ago America protested against the ill-treatment of the Jews in Russia. Pray tell me if the Jews are worse off in Ruasia than the Negroes are in America. Are the jews lynched and burned in Rusia? Does not charity begin at home?

Why is it that wherever the American goes he takes with him the doctrine of segregation and race-hatred? Years ago the Cubans knew nothing of the "color line." Today Cuba hates the black man. The Republic of Panama knew nothing of the "color line" until the Americans went there. Americans in France, England and other countries are daily preaching race hatred abroad. The Americans want to see the "color line" drawn in every corner of the globe. What has the Negro done to the white man? Nothing. What has the white man done to the Negro? The world knows of America's barbaric deeds. The day of reckoning is close at hand and the white man will "pay the price."

The Negro asks for no special favors. He asks for fair play and equal justice in the courts of the land. Will equal justice ever be given him The white man says No. Will God's answer be no? Slavery solved itself into the Civil War but race-hatred, lynching, segregation, and injustice will be solved by God in terms not to be compared with the Civil War.

When "the price is paid" the writer of the "Birth of a Nation" will have a chance of making millions of dollars by writing—not "events leading up to the Civil War" but "events leading up to the paying of the price."

I know that you are too honest a gentleman and one too loyal to your trust to allow The Birth of a Nation" to be shown after you have read this letter or after having seen the play.

Why not join in with the good work of the Catholic Churches and preach peace, love and universal brotherhood. Oh, how I wish that we could follow the Catholics even in this one particular good deed. America would then be really "the land of the free" and the colored people of America could join their white brethren in singing:—

My country 'tis of thee,
Sween land of liberty, of thee I sing,
Land where my fathers died,
Land of my noble pride
From every mountain side
Let freedom ring."

You cannot realize what the Negroes are suffering except you yourself realize how great in their suffering. Put yourself in the place of the American Negro and five minutes later you would be able to understand what it means to be a Negro.

I pray God that you will stop this play from being shown here another night. I beseech you for the sake of ten million Negroes and in the name of God to use your executive power in stopping this play which is increasing racehatred.

I remain,
Yours for the uplife of humanity
CHAS. A. V. GIROD.

REVIEW

RUSH OF PHONE CALLS AT NIXON

Telephone Reservations for "Birth of Nation" Necessitates Extra Operator

So many telephone orders are being received at the New Nixon for D. W. Griffith's superlative spectacle, "The Birth of a Nation," that it has been found necessary to employ an additional telephone operator. In this way inquiries and orders for seats will receive the most prompt and careful attention. Because of the large attendance it is advisable for patrons to make their reservations in advance.

The first half of thi sgreat production remains the same stirring series of exciting events ranging from the picturesque days of the Old South to the inspiring period of the Civil War. Then comes the graphic reproduction of the assasination of President Lincoln and the second half is devoted to the baleful days of the reconstruction period.

At the close is shown the new era of the negro race giving scenes at Hampton, Virginia, which evidence the progress made by that people since the period of fifty years ago.

"The Birth of a Nation" is a complete pictorial story of the most momentous years in the history of the United States. No writer has ever been able to tell so vividly the story of the times that tried men's souls. It is not a revelation of the future, but a recrudescence of the past. Nothing so stupendous has ever before been shown to the public. It is educational but more than that it is interesting and entertaining. There are two performances every day, including Sunday, at 2.30 and 8.30.

PRESS

Ball at Piedmont, South Carolina, celebrating the battle of Bull Run as shown in "The Birth of a Nation" now showing at the New Nixon.

'BIRTH OF NATION' A WONDERFUL SPECTACLE

The Music is Not the Least of the Great Array of Feature in Film Play

The success of D. W. Griffith's wonder spectacle, "The Birth of a Nation," at the New Nixon Theatre, is the talk of the Boardwalk. So many telephone orders are being received at the box office that it has been found necessary to employ an extra telephone operator to answer inquiries and take orders for seats. The attendance is so large that it is advisable for patrons to make their reservations well in advance.

Theatre-goers who have wondered what historical basis there was for the Southern clans pictured in "The Birth of a Nation" may be interested to learn that they were an indirect outgrowth of the Highland clans of Scotland. David W. Griffith is a Southerner and has been a close student all his life of the Civil War and reconstruction periods. The facts given herewith are the results of his studies in that field.

Thousands of Scottish Highlanders, with their families broken by the Stuart wars, emigrated and settled in the Carolinas in the eighteenth century. The traveller to-

int villages nestling in foothills where nearly nts are of Scottish de- ly and to shoot straight g mark of the men. lannish union for de- gly as ever. The rite drew's Cross is vividly many localities pre-

into life during the les of 1869-71. Gen- Forrest, the dashing e organizer and first Morton, afterwards Tennessee, was Ad- incident in "The f the North Caro- to aid their South actual fact. Often ode fifty to sixty ch secret erranda, loers.

plays the role of er, is the son of a ed are taken from order, which was Tenn.' The

UNION

'BIRTH OF NATION' GREAT SPECTACLE

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The Atlantic City Field Club and the Prudential life insurance nine

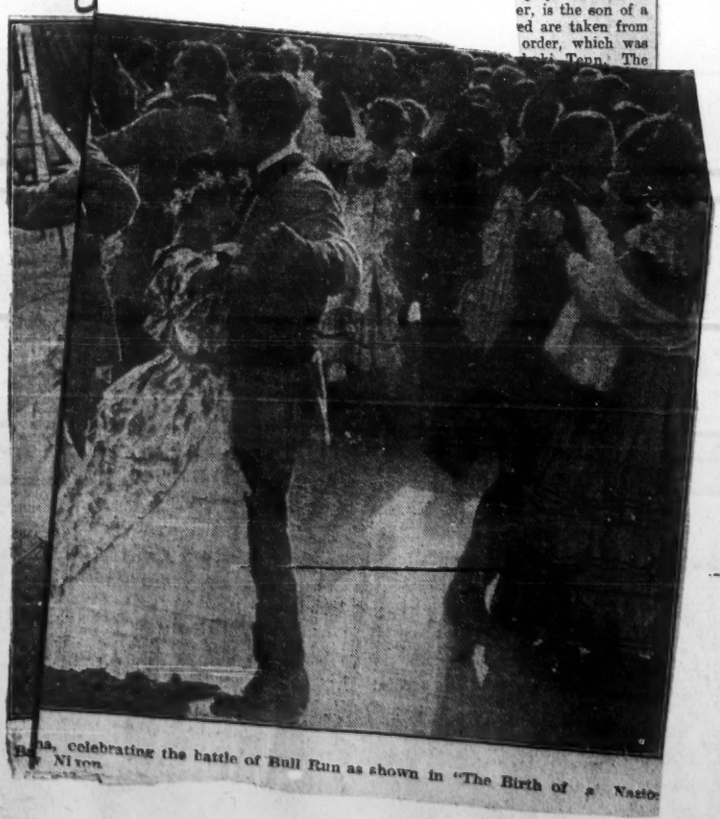
FIELD CLUB AND PRUES PLAY TODAY

Yesterday afternoon at the Inlet Play grounds the Inlet Senior team again defeated New Jersey Avenue team. Ginter started on the mound for New Jersey, but was knocked out of the box in the sixth inning. Hallister finished the game fairly well. The score was 13 to 12. Batter pitched for Inlet. The score by innings:

Inlet	0	0	1	3	1	6	2	0	0	13
New Jersey	1	1	3	2	0	5	1	1	1	12

N. JERSEY AGAIN

Photograph traced



Ball at Piedmont, South Carolina, celebrating the battle of Bull Run as shown in "The Birth of a Nation" now showing at the New Nixon.

Saturday, Feb 24

Now Playing

Second Big Week

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

The NEW NIX

BOA

Samuel F. Nixon, Managing Director

D. W. GRIFFITH'S
Mighty Spectacle

Has Claimed the Admiration of a Million Playgoers

18,000 People Used to Tell the Drama

Cost $500,000 To Assemble Its Mighty Forces

Watch these bulletins for pæans of praise, the like of which were never heard before

BIR
OF
NA

No. 11—"For the First Time in Drama You See War As It Is Actually
No. 12—"One of Those Overwhelming Melo-Dramatic Successes Tha
No. 13—"It Is Doubly Interesting to One Who Was Himself Alive and

AN ORCHESTRA OF 40

Direction The Epoch Produ

NIXON Theatre

BOARDWALK — DELAWARE AV. AND ST. CHARLES P.

Harry Brown, Business Manager

TWICE DAILY

NIGHTS—8.30 Sharp MATINEES—2.30 Sharp

At These Rare Prices In Reach of All Patrons

Eves. 25c, 50c, $1, $1.50, $2 All Matinees 25c, 50c, $1

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

THE 8th WONDER OF THE WORLD

Stampeded the Newspapers and Magazines of America

3,000 Horses Mounted by Daring Riders

Took 8 Months of Super-Human Effort to Produce It

Unfolding the great American play at last in a new and startling form of expression.

ly Fought." RICHARD HARDING DAVIS, America's leading war correspondent.

That Will Sweep the Country." BOOTH TARKINGTON

and Moving at the Time of Which It Treats." PALMER COX, Creator of the Brownies

oducing Corp., H. E. Aitken, Pres.

SEATS NOW SELLING FOR ADVANCE TWO WEEKS

Sunday July 25

SECOND SUCCESSFUL WEEK OF "THE BIRTH OF A NATION" AT NIXON

GAZETTE

The Most Talked of Picture Ever Produced to Start on Its Second Week of Success at This Popular Playhouse. Matinee and Evening Performances Today.

"The Birth of a Nation," D. W. Griffith's marvelous spectacle, starts today on its second successful week at the New Nixon. The historic features of this presentation have attracted wide attention and educators all over the world have now been convinced that there is no more effective way to tell the story of a nation. In picture form stirring events of American history, including the assassination of President Lincoln, the surrender of Robert E. Lee to U. S. Grant, the last gallant stand of the Confederates at Petersburg, Sherman's famous march to the sea and the saving of the South by the Ku Klux Klan.

Mere words can never give a realization of the dramatic scenes, the beautiful photography and the vivid reproduction of the past. Realism is the keynote of the sucess of "The Birth of a Nation." To attain that $500,000 was expended in building towns, a replica of Ford's Theatre in which Lincoln was killed, and in laying out the vast battlegrounds. Then there were 18,000 people to be paid. Three thousand horses were utilized and eight months were consumed.

There are over five thousand scenes. The very stupendousness of the spectacle defies description. The battle scenes are said by Richard Harding Davis and other war observers to be the most wonderful and realistic ever presented to the American public. Thousands of soldiers are seen in the trenches, battling at breastwords, charging over fields with cold steel, masked batteries in action, a panorama of marching and countermarching troops, shells exploding in the air and in the midst of the struggling masses, the carnage of battle as it really is. There could be no more potent argument for peace.

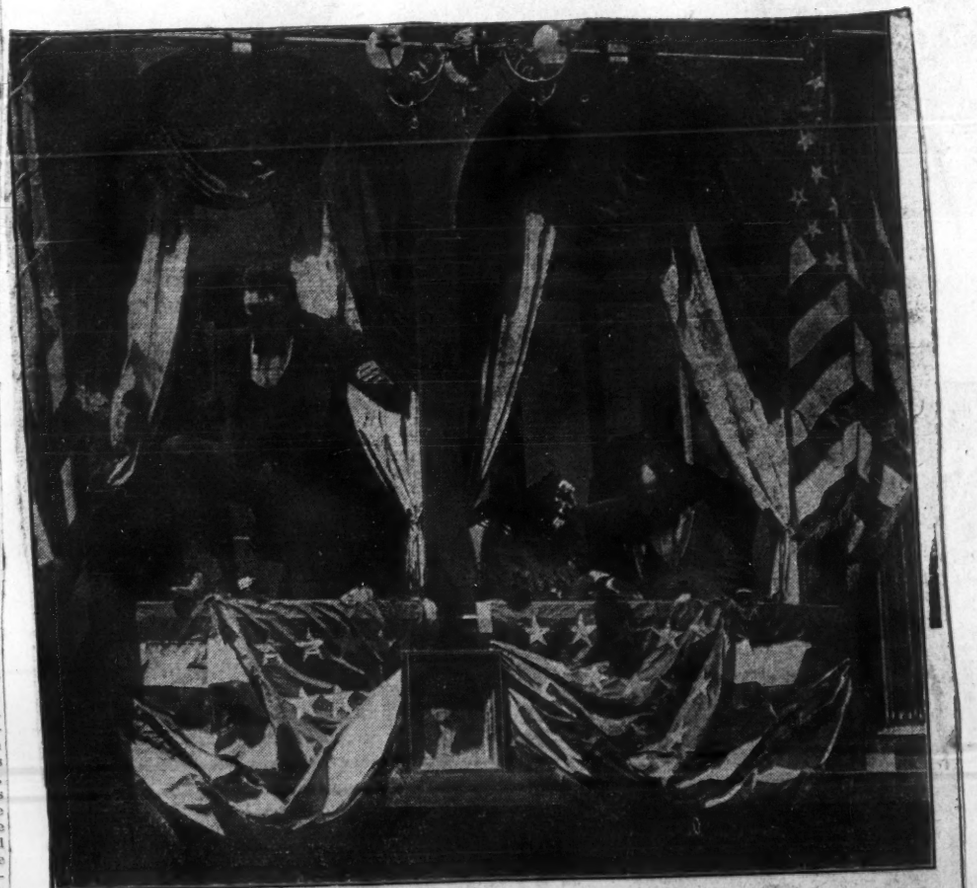
It is a picture of American history which will make an indelible impression on both children and adults. Running through the historical scenes are two romantic love episodes in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the colonel of the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern maid are shown in as thrilling and soul-gripping a story as was ever staged. Love turns to hate and then to love again as each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love themes are taken from Thomas Dixon's world-famous stories, "The Clansman" and "The Leopard's Spots."

The cast includes such favorites as Henry Walthall, Mae Marsh, Spottswoode Aiken, Lillian Gish, Miriam Cooper, Ralph Lewis, Robert Harron, Mary Elden, Donald Crisp and others.

The symphony orchestra of forty is a pronounced feature of every performance. The orchestration by Joseph Carl Briel is a masterpiece of illustrative music.

"The Birth of a Nation" is now in its sixth month at the Liberty Theatre in New York, and there and in Chicago it will be playing for a year to come. In Boston, San Francisco, Los Angeles and other large cities it is breaking all records and here it has started on what is evidently destined to be an all-summer run.

There are two performances daily at 2.30 and 8.30, and the prices run from 25 cents to $2.00 at night, and from 25c to $1.00 at the matinees.



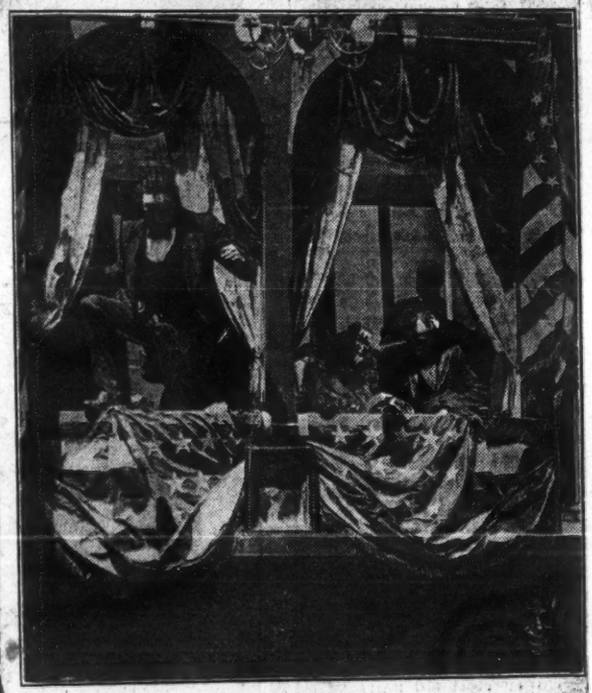
Booth Escaping After Shooting Lincoln—Scene from "The Birth of a Nation" at New Nixon

PHILADELPHIA RECORD July 25

Mr. Nixon a Crack Whip

Samuel F. Nixon is as usual passing his summer with a combination of business and pleasure at his beautiful residence at Atlantic City, which he occupies in the late spring, summer and autumn. Mr. Nixon is one of the few men of big affairs, who has not given up the love of driving for motoring. He is as ardent a whip as ever, and with his stable of 10 thoroughbreds is driving to his heart's content. Mr. Nixon is an expert at handling the reins, and with one or other of his prize teams that prance along Atlantic City's streets and adjacent country roads, the turnout looks as if it might just have come out of Hyde Park or Piccadilly, London. Mr. Nixon is the busiest of busy men (even in what to many would be entirely the recreation period), framing the schedules for the coming season at the three leading Philadelphia theatres of which he is managing director and his other theatres throughout the country. Just now he is watching with enthusiasm the stupendous spectacle, "The Birth of a Nation," at the New Nixon Theatre, Atlantic City.

Assassination of Lincoln



Scene in "The Birth of a Nation."

THE NEW NIXON Atlantic City
THEATRE BOARDWALK
SAMUEL F. NIXON, Managing Director
Evenings at 8.30—25c, 50c, $1.00, $1.50, $2.00.

NOW PLAYING
2nd Big Week
Twice Daily, Including Sundays
Matinees at 2.30—25c, 50c, $1.00

D. W. Griffith's Stupendous Spectacle

18,000 People

THE BIRTH OF A NATION

3000 Horses

Cost $500,000

8 Months To Produce

ORCHESTRA OF FORTY
DIRECTION EPOCH PRODUCING CORP., H. E. AITKEN, Prest.

"BIRTH OF A NATION"

American History Depicted on a Stupendous Field.

"The Birth of a Nation," D. W. Griffith's spectacle, starts today on its second week at The New Nixon Theatre, Atlantic City. In picture form are seen stirring events of American history, including the assassination of President Lincoln, the surrender of Robert Lee to U. S. Grant, the last gallant stand of the Confederates at Petersburg, Sherman's famous march to the sea and the saving of the South by the Ku Klux Klan. Realism is the keynote of the success of "The Birth of a Nation." To attain that, $500,000 was expended in building towns, a replica of Ford's Theatre in Washington, in which Lincoln was killed, and in laying out the vast battle grounds. Then there were 18,000 people to be paid. Three thousand horses were utilized. There are over 5000 scenes. The battle scenes are said by war observers, to be the most wonderful ever presented. Thousands of soldiers are seen in the trenches, battling in breastworks, charging over fields, masked batteries in action, a panorama of marching and countermarching troops. Love episodes in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the Colonel of the South. Love turns to hate and then to love again, as each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love themes are taken from Thomas Dixon's "The Clansman" and "The Leopard's Spots."

"The Birth of a Nation" is now in its sixth month at The Liberty Theatre, New York, and there and in Chicago it will be playing for a year to come. In Boston, San Francisco, Los Angeles and other large cities it is breaking all records and in Atlantic City it has started on what is evidently destined to be an all-summer run.

There are two performances daily, including Sundays, at 2.30 and 8.30 P. M.

'BIRTH OF NATION' AT SHORE

Photoplay Starts on What May Be Record Run

Special to The Inquirer.

ATLANTIC CITY, July 24.—D. W. Griffith's marvelous masterpiece, "The Birth of a Nation," is the most impressive spectacle ever staged. At the New Nixon Theatre, Atlantic City, it has successfully started on a summer run that promises to eclipse all records.

Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest, and nature in its fairest garb are component parts of the most lavish production ever presented to the public. It is vital—throbbing with life and virility, of great historical and educational values—and withal a great love story that holds great audiences spellbound.

The stirring events of the Civil War and the period of reconstruction are given striking detail. The fighting [illegible] at Petersburg, Sherman's [illegible] to the sea and the surrender of [illegible] Lee to General Grant at Appomattox and the saving of the South by the Scottish Clans are [illegible]

[illegible] two performances every day, [illegible] Sundays.

INQUIRER

THE NEW NIXON ATLANTIC CITY
THEATRE BOARDWALK
SAMUEL F. NIXON - - - Managing Director
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D. W. GRIFFITH'S STUPENDOUS SPECTACLE

18,000 People

THE BIRTH OF A NATION

3000 Horses

Cost $500,000

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ORCHESTRA OF FORTY
DIRECTION EPOCH PRODUCING CORP., H. E. AITKEN, Prest.

Sunday July 25

INQUIRER

CONSIDERABLE interest is attached to the first few showings here of the really great motion picture, "The Birth of a Nation," which opened on Sunday evening at the New Nixon, because the wiseacres were of the opinion that two dollars would not be paid by the residents or visitors. However the fame of the remarkable example of motion photography had preceded it and while the opening was not to capacity there was a satisfactory attendance, which has continued during the week. It will be continued indefinitely and while the two dollar seats may not all be taken there is good reason to believe that the engagement will be highly successful. No one who enjoys genuine thrills, excitement and beautiful picture efforts should miss this production. It impressed me as being the acme of dramatic achievement and a wonderfully accurate depiction of the stirring days of the Civil War and scenes in the stricken South immediately after the close of the conflict. Indeed, it sets such a high standard that it will be difficult for any producing manager to find a satisfying successor, no matter what the amount of money expended in the attempt. The war scenes and the incidents in which the Ku Klux Klan figure are so realistic that a thrill passes over the observer. I understand that negotiations have been progressing for the engagement in Philadelphia in the near future. It is quite probable that the picture will be shown at the Forrest Theatre, although that has not been finally settled.

Rex Beach's "The Spoilers" will be shown at the Cort during the coming week to fill in time, there being no available attraction. This film has been shown in nearly every part of the country and is therefore familiar to many of the visitors here.

* * *

Lillian Gish, New Nixon Atlantic City

NORTH AMERICAN

MIRIAM COOPER, NEW NIXON, ATLANTIC CITY

THE NEW NIXON THEATRE ATLANTIC CITY BOARDWALK
SAMUEL F. NIXON Managing Director

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Matinees at 2.30—25c, 50c, $1.00.

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ORCHESTRA OF FORTY
DIRECTION EPOCH PRODUCING CORP., H.E. AITKEN, Pres.

ATLANTIC CITY

New Nixon—"The Birth of a Nation," D. W. Griffith's great photoplay, is achieving a deserved success at daily and evening performances. This great spectacle, which took eight months to produce and cost many thousands of dollars, is based on Thomas Dixon's novel, "The Clansman."

PHILA. PRESS

THE NEW NIXON THEATRE ATLANTIC CITY BOARDWALK
SAMUEL F. NIXON Managing Director

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DIRECTION EPOCH PRODUCING CORP., H. E. AITKEN, Pres.

LILLIAN GISH, NEW NIXON, ATLANTIC CITY

Phila. PRESS

Judges 5

A.C. GAZETTE

"BIRTH OF A NATION" SUCCESS AT SEASHORE

"The Birth of a Nation," D. W. Griffith's big film spectacle, starts to-day in its second successful week at the New Nixon, Atlantic City. The historic features of this presentation have attracted wide attention. In picture form are seen stirring events of American history, including the assassination of President Lincoln, the surrender of Robert Lee to U. S. Grant, the last gallant stand of the Confederates at Petersburg, Sherman's famous march to the sea and the saving of the South by the Ku Klux Klan. Words fail to describe the dramatic scenes the beautiful photography and the vivid reproductions of the past.

Realism is the keynote of the success of "The Birth of a Nation." To attain that $500,000 was expended in building towns, a replica of Ford's Theater in Washington in which Lincoln was killed, and in laying out the vast battle grounds. Then there were 18,000 people to be paid. Three thousand horses were utilized and eight months were consumed. There are over five thousand scenes in this stupendous spectacle. The very magnitude of the undertaking defies description. Thousands of soldiers are seen in the trenches, battling in breastworks, charging over fields with cold steel, masked batteries in action, a panorama of marching and countermarching troops, shells exploding in the air and in the midst of struggling masses the carnage of battle as it really is. There could be no more potent argument for peace. It is a picture of American history that makes an indelible impression.

SAMUEL F. NIXON MAKES HIS HORSES HIS HOBBY

Samuel F. Nixon is an usual passing his Summer with a happy combination of business and pleasure at his beautiful residence at Atlantic City, which he occupies in the late Spring, Summer and Autumn. Mr. Nixon is one of the few men of big affairs who has not given up the love of driving for the more rapid locomotion of motoring. He is as ardent a whip as ever and with his stable of ten thoroughbreds is driving to his heart's content. Mr. Nixon is an expert at handling the reins and with one or other of his prize teams that prance and pirouette along Atlantic City's streets and adjacent country roads, with the nobby phaeton and trim footman up behind, the spick and span turnout looks as if it might just have come out of Hyde Park or Piccadilly, London. Mr. Nixon is one of the busiest of busy men (even in what to many would be entirely recreation period), framing the schedules for the coming season at the three leading Philadelphia theaters of which he is managing director and his other theaters throughout the country. Just now he is watching with particular enthusiasm the immense success of the spectacle "The Birth of a Nation," at the New Nixon, Atlantic City.

MORE DETAILS OF AITKEN'S $4,000,000 MOVIE COMPANY

Details which are coming to light, of the new $4,000,000 motion picture combination formed by H. C. Aitken, who has just resigned from the presidency of the Mutual Film Corporation, indicate that the scope of the new concern will be unusually comprehensive.

With D. W. Griffith, Thomas H. Ince and Mack Sennett, probably the three greatest directors in their particular fields, as the backbone of its producing staff, the new company intends turning out pictures which in scope and quality are promised to exceed "The Birth of a Nation" and "The Alien."

A number of the most famous actors in the country already are under engagement or soon will be. Weber and Fields have placed their names to contracts which will keep them acting for the screen for this combination six months out of every year.

Others equally well known will be in the playing end of the combination, a fact made possible because of the big number of $2 pictures of "The Birth of a Nation" class which are to be turned out.

A prominent part of the plan is to enlarge upon the idea carried out in "The Alien" at the Astor Theatre of having part of the entertainment "reel" and part of it "real."

As the concern will do its own exhibiting in the larger cities, this idea will be carried out over the entire circuit, although plays will be filmed in entirety for distribution in the remote quarters where the leading actors could not appear.

Among the companies which formerly released through the Mutual, which will follow Mr. Aitken into the new concern, are the Reliance, the Majestic, the Keystone, the Bison and the Broncho.

The three big producing companies will, of course, be under the direction of Mr. Griffith, Mr. Sennett, producing head of the Keystone Co., whose comedies are known the world over, and Mr. Ince, director-general of the New York Motion Picture Corporation.

The contracts which the New York Motion Picture Corporation, the Griffith-Reliance Corporation and the Keystone had with the Mutual Corporation will end on August 1.

PUBLIC LEDGER

"The Birth of a Nation"

"The Birth of a Nation," the $500,000 spectacle by D. W. Griffith, today starts on its second week at the New Nixon Theatre in Atlantic City. The noted film, dealing effectively with the history of the nation, has been an attraction for two large audiences daily during the initial week. Interest in it has spread among the visitors at the resort, and the managers of the spectacle are immensely pleased over the reception.

The historic features of the presentation are depicted graphically. In picture form are seen stirring events of American history, including the assassination of President Lincoln, the surrender of Robert E. Lee to General Grant, the last gallant stand of the Confederates at Petersburg, Sherman's march to the sea and the Ku Klux Klan in the South.

In filming "The Birth of a Nation" the services of appruximately 18,000 persons and 3000 horses were required to portray the scenes realistically. There are more than 5000 different scenes. Views of Southern battlefields, showing the struggles of Northern and Southern armies, are gripping in their realization.

A cast of favorites was assembled for the filming of the story, based on love themes in Thomas Dixon's "The Clansman" and "The Leopard's Spots." A symphony orchestra of 40 voices is under the direction of Joseph Carl Briel.

SCENE FROM "THE BIRTH OF A NATION" NEW NIXON ATLANTIC CITY

THE NEW NIXON THEATRE ATLANTIC CITY BOARDWALK

SAMUEL F. NIXON - Managing Director

NOW PLAYING 2d Big Week

Twice Daily, Including Sundays

Evenings at 8:30—25c, 50c, $1.00, $1.50, $2.00. Matinees at 2:30—25c, 50c, $1.00

D. W. GRIFFITH'S STUPENDOUS SPECTACLE

18,000 People

THE BIRTH OF A NATION

3000 Horses

Cost $500,000

8 Months To Produce

ORCHESTRA OF FORTY

DIRECTION EPOCH PRODUCING CORP., H. E. AITKEN, Prest.

Saturday July 24

TELEGRAPH

In Griffith Photoplay

MAE MARSH

Who has the part of Flora Cameron in David Griffith's massive photo-drama "The Birth of a Nation," which is enjoying a summer run at the New Nixon, Atlantic City. The picture, which is the first film for which an admission charge of two dollars has been received, is based on Thomas Dixon's "The Clansman," and has been produced with lavish staging and an exceptional cast. It has not yet been seen here, and its presence at the New Jersey resort will doubtless attract many local picture lovers.

THE NEW NIXON THEATRE ATLANTIC CITY BOARDWALK

SAMUEL F. NIXON ..... Managing Director

EVGS., AT 8.30—25c, 50c, $1.00, $1.50, $2.00.

NOW PLAYING

Next Week 2d BIG WEEK

Twice Daily, Including Sundays

MATINEES AT 2.30—25c, 50c, $1.00.

D. W. GRIFFITH'S STUPENDOUS SPECTACLE

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"The Birth of a Nation."

"The biggest thrill on the Boardwalk," an Atlantic City admirer has called D. W. Griffith's spectacle, "The Birth of a Nation, which has met with much success at the New Nixon, where it has entered upon a summer run. There are two performances every day, including Sunday.

EVENING LEDGER

THE NEW NIXON THEATRE ATLANTIC CITY BOARDWALK

SAMUEL F. NIXON - Managing Director

NOW PLAYING

Next Week 2d Big Week

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"Birth of a Nation" at Atlantic City

D. W. Griffith's big and impressive film, "The Birth of a Nation," continues on its way at the New Nixon Theatre in Atlantic City. It is probably the most unusual photoplay now showing in the United States by reason of the great battle scene of the Civil War which it discloses and the dramatic struggle of of the Ku Klux Klan with the Southern negro, which makes the second part of the film. Philadelphia will not see "The Birth of a Nation" until October.

Monday July 26.

PRESS

ANOTHER PROTEST AGAINST PICTURE

Editor Press:

The great picture play founded on Thomas Dickson's "Clansman," and entitled the "Birth of a Nation," is in point of scenic beauty all that could be disered, but in attempting to portray the colored man in the character of a brutish beast devoid of the higher and nobler attributes common to intelligent creatures it becomes a flagrant and contemptible exhibition of human depravity, reflecting discredit upon the common sense and decency of those responsible for its production. It is very evident that such pictures create a sentiment against the colored man and this sentiment inspires revenge which in turn becomes the fundamental reason—or rather excuse—for a continuation of the long-established policy of terrorism against the race in which neither the States nor the Federal Government have the moral courage to interfere.

It is hard to believe that in this age of culture and refinement a race of people who have struggled so hard to redeem themselves before the world should still be held up to ridicule because of past conditions which they had no part in creating except by virtue of their being. The committee of representative colored men who are protesting against this production are well within their constitutional rights to "peaceably assemble and petition for a redress of their grievances and I feel certain that the proper authorities will accord them a respectful hearing in keeping with the principle of equity and justice which, both in theory and practice Atlantic City has always nurtured and sustained.

Are we to stand forever devided on questions of vital interest to the welfare of the whole nation? The day may come when we shall need the colored man's help to defend the flag and there is no better time than now to remove the stumbling blocks so that in any emergency all may join to guard what each desires to gain—"An United Brotherhood and Peace With Honor."

ELIJAH HODGES.

Atlantic City, N. J., July 25, 1915.

The NEW NIXON Theatre

BOARDWALK— DELAWARE AV. AND ST. CHARLES P.

Samuel F. Nixon, Managing Director — Harry Brown, Business Manager.

Twice Daily--2.30 and 8.30 P. M.

D. W. Griffith's Mighty Spectacle

Second Big Week

Matinee Prices 25c, 50c & $1.00

18,000 People in Great Battles

History in the Making

Love and Romance

Cost $500,000

Now Playing

Eve. Prices 25c, 50c, $1 $1.50, $2

3,000 Horses

Throbs and Thrills

Wild Rides

Intense Drama

Took Eight Months to Produce

A SYMPHONY ORCHESTRA OF 40

The Most Stupendous Dramatic Achievement Ever Conceived by any Producer

Watch These Daily Bulletins for Paens of Praise the Like of Which Were Never Heard Before

"Everybody in America should see this marvelous work. It does justice to deeds of chivalry at last."

Mrs. Gen. George W. Gordon, widow of the man who wrote the creed of the Ku Klux Klan.

NO. 11

SEATS NOW SELLING Direction Epoch Producing Corp., H. E. AITKEN, Pres.

XON ONLY PLACE FOR 'BIRTH OF NATION'

wn Playhouse is Crowded with Those Witnessing the Film Spectacle

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Civil strife that grew out of misunder- dings; battles fought over wide- tching areas; the great, all-loving t of the President and the little men after his death thwarted his far- ng plans; the victory of the North the terrible aftermath of reconstruc- —these furnish a succession of themes working out of which impringes as ly upon 1915 as 1861-'71. Never be- has America's greatest war been comprehensively put on stage, film, rama or canvas.

s the biggest parriotic entertain- ment ever devised and it inculcates the lesson of national solidarity with sledge hammer strokes. The fascination of the beautiful love romance, the excellent act- ing and perfect photography, the emo- tional appeal of the music and the cun- ning art of the mechanical effects com- bine to make an offering satisfyingly de- lightful to all classes of theatregoers.

The blending of history, romance and emotional power proves irresistible. The titanic events sweep on with the force of a whirlwind. In its spectacular features, so prodigally detailed, "The Birth of a Nation" is positively superb.

Funeral services were held at Ruther- ford, N. J., July 24, for H. Clay Ford, who died Thursday morning in a hospital in Passaic, N. J., at the age of 7a.

Mr. Ford was the manager of Ford's Theatre in Washington when President Lincoln was assassinated and his collec- tion of pictures was of great help in building a replica of that historic theatre for "The Birth of a Nation."

Mr. Ford was a brother of the late John T. Ford, of Baltimore, and the uncle of the Ford Brothers, managers of Ford's Theatre in that city. A widow once known on the stage as Blanche Chapman, Harry, Heorge and Frank, his sons, al lof whom are in the theatrical professiou and a daughter, Ella, survive him.

PRESS

UNION

FILLED HOUSES PREVAIL AT NIXON

"Birth of the Nation" Has Intense Grip on Public. First Week Set up New Attendance Figures

"The Birth of a Nation," D. W. Griffith's masterpiece, is now in the second successful week of its summer run at the New Nixon Theatre. This will be the only engagement played in Atlantic City for the contract between the Epoch Producing Corporation and the Nixon management expressly provides that "The Birth of a Nation" will not be presented in any other theatre. In fact the magnitude of the production would preclude its being presented in any smaller theatre.

This wonderful spectacle of the American military era is eminently suited to the present with the great war in the minds of all.

Civil strife that grew out of misunderstandings; battles fought over wide-stretching areas; the great, all-loving heart of the President and the little men who after his death thwarted his far-seeing plans; the victory of the North and the terrible aftermath of reconstruction—these furnish a succession of themes the working out of which impringes as vividly upon 1915 as 1861-'71. Never before has America's greatest war been thus comprehensively put on stage, film, panorama or canvas.

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a four-part feature from the George Kleine Studios and features that very attractive and highly talented young woman, Marie Hesperia, in the dual role of herself and her sister.

"Bartered Lives" is the story of two sisters who resemble each other so closely in face and form that they cannot be told apart even by their most intimate friends. Hesperia is an artist's model, while her sister, Pierette, is a singer of some reputation. One day when Hesperia feels ill she sends her sister, Pierette, to pose for her. Pierette in this way becomes acquainted with a wealthy nobleman, who secures an opening for her in the opera. As a singer, Pierette makes a genuine sensation and is soon surrounded by many admirers, among whom is the banker, Darnell. One day in a fit of insane jealousy, Darnell wounds himself with a revolver and Pierette, fearing that she will be accused of the deed, goes into retirement, after writing her sister, Hesperia, to take her place. This complication results in many situations of great dramatic power in which the work of Marie Hesperia shows the genius of the true artist.

REVIEW

BIG SPECTACLE AT NIXON ONLY

D. W. Griffith's superb spectacle, "The Birth of a Nation," enters to-day upon the second week of its successful Summer run, at the New Nixon Theater. The only opportunity in see this wonderful production in Atlantic City will be during the present run because the contract between the Epoch Producing Corporation and the Nixon management expressly provides that "The Birth of a Nation" will not be presented in Atlantic City in any other theater than the New Nixon.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slaves to America. Its progress is closely related to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrible battles; Sherman's march to the sea, the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the Reconstruction period: the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historic scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and throbs enough for several plays and the appeal is gripping and vital. There are two performances daily.

OLD MANAGER IS BURIED

Mr. Ford Was Head of the Theatre in Which Lincoln Was Shot

Rutherford, N. J., July 25.—Funeral services were held here yesterday for H. Clay Ford, who died Thursday morning in a hospital in Passaic, N. J., at the age of 72.

Mr. Ford was manager of Ford's Theatre in Washington when President Lincoln was assassinated and his collection of pictures was of great help in building a replica of that historic structure for the "Birth of a Nation."

Mr. Ford was a brother of the late John T. Ford, of Baltimore, the uncle of the Ford Brothers, managers of Ford's theatre in that city. A widow, once known on the stage as Blanche Chapman, Harry, George and Frank, his sons, all of whom are in the theatrical profession, and a daughter, Ella survive him.

TUESDAY July 27 REVIEW

VAST RESOURCES OF GRIFFITHS

Producer of "Birth of a Nation Nation" Creates Villages to Burn Them

There is a new way of recording history. Carlyle, Motley, Macauley, Prescott, Parkman and all the historians of all time have placed the results of their research on paper. David Wark Griffith, actor, dramatist and director of motion pictures, places his interpretation of history on a film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to recreate the scenes of the Civil War and Reconstruction days for his father, Jacob Wark Griffith, commanded a Confederate brigade and all his kinfolk endured the terrible sufferings of the post-bellum days.

For years young Griffith dreamed of his plans to make that epoch of American history live anew. Finally at a cost of half a million dollars he realized his dream. The result was "The Birth of a Nation" which is now in its second triumphant week at the New Nixon.

In staging Sherman's march to the sea a village of frame houses was built to be burned; Ford's Theater in Washington was constructed in replica; the Assembly Chamber of the South Carolina legislature was reproduced in the same way in order to get a scene lasting only thirty seconds.

He staged an endless series of interior views of the Cabinet room in Washington, the Wilmer-McLean home at Appomattox where Lee surrendered to Grant; the military hospital in the Patent Office in Washington; the homes of the two families, one Northern and the other of the South, in which the love interest of the story centers, and he took a number of amazing scenes at night by the light of exploding incandescent bombs.

Lillian Gest in "The Birth of a Nation" at New Nixon Theater.

GRANT AND LEE AT APPOMATTOX AS SHOWN IN "THE BIRTH OF A NATION" AT THE NEW NIXON THIS WEEK.

GRIFFITH'S FILM CONTINUES HERE

Producer of "Birth of a Nation" Creates Villages to Destroy Them

There is a new way of recording history. Carlyle, Motley, Macauley, Prescott, Parkman and all the historians of all time have placed the results of their research on paper. David Wark Griffith, actor, dramatist and director of motion pictures, places his interpretation of history on a film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to recreate the scenes of the Civil War and Reconstruction days for his father, Jacob Wark Griffith, command a Confederate brigade and all his kinfolk endured the terrible sufferings of the post-bellum days.

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PRESS

Lincoln signing pardon in "The Birth of a Nation," at the New Nixon.

GERMAN GAZETTE

The Birth of a Nation.

Das grandiose Filmschauspiel im neuen Nixon Theater in Atlantic City.

Es bildet gegenwärtig die Hauptattraktion am Boardwalk.

„The Birth of the Nation", D. W. Griffith's Meisterwerk, steht in der zweit Woche seines Engagements in Atlantic City. Das großartige Filmschauspiel zieht bei jedesmaliger Aufführung ausverkaufte Häuser und nie zuvor ist die Geschichte Amerika's und der größte Krieg des Landes in umfassenderer Weise vor Augen geführt worden, wie in Nixon's und wird auch laut Kontrakt mit der Epoch Production Company in keinem anderen Theater in Atlantic City zur Aufführung gebracht werden.

Aus den friedlichen Tagen in South Carolina wo dem Kriege wird der Zuschauer plötzlich mitten in den Krieg versetzt. Sherman's berühmter Marsch an die See und eindrucksvolle Schlachtzenen bilden den Inhalt. Schließlich bietet die Entscheidungsschlacht ein großartiges Gemälde, daß zu einem Schluß als der „kleine Oberst die Fahne in eine noch rauchende Kanone der Südstaaten-Truppen stößt.

Die Handhabung dieser Menschenmassen auf dem Bilde ist verblüffend. Mit unglaublicher Präzision wird der Angriff durchgeführt. Höchst natürlich wirkt die allmähliche Dezimirung der Angreifer. Naturgetreu versinnbildlicht die ganze Aufnahme den Schrecken der Schlacht mit den Haufen der Gefallenen, stürzenden Pferden, sich dahin schleppenden Verwundeten. Wohl in keinem Film wurden bisher so treffliche Aufnahmen gezeigt.

„The Birth of a Nation" wird täglich zweimal, einschließlich Sonntag, um 2.30 Nachmittags und um 8.30 Abends gezeigt.

UNION

GRIFFITH'S FILM CONTINUED CARD

At the New Nixon Hundreds View the Picture Wonder of the Age—Two Daily Performances

There is a new way of recording history. Carlyle, Motley, Macauley, Prescott, Parkman and all the historians of all time have placed the results of their research on paper. David Wark Griffith, actor, dramatist and director of motion pictures, places his interpretation of history on a film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to recreate the scenes of the Civil War and Reconstruction days for his father, Jacob Wark Griffith, command a Confederate brigade and all his kinfolk endured the terrible sufferings of the post-bellum days.

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Lincoln signing pardon in "The Birth of a Nation," at the New Nixon.

Wednesday July 28

PRESS REVIEW

GREAT PROJECTOR FOR 'BIRTH OF A NATION'

In order to insure the most perfect projection possible, the management of "The Birth of a Nation" at the New Nixon Theatre has installed new motors and dynamos at a cost of over $1,000. This new apparatus is the latest improved type manufactured in Fort Wayne Electric Works of the General Electric Company. The factory worked day and night to have the machines ready for last Monday night and the express company held a special car for their transportation. The increase in the volume of light may be imagined when it is known that the new motors and dynamos develop 26,000 candle power and use electricity at a cost of $50.000 a day.

With a symphony orchestra of forty musicians and with the large force of electrical experts, operators, effect men and others, it is very plain that the expense of running this mammoth spectacle equals that of the largest dramatic companies.

The mimic war scenes of "The Birth of a Nation" transcend reality. Imagine a panorama miles long in which the Confederate soldiers leap from their trenches in long, serried lines and charge the Union breatworks, overrunning the first, smashing their way into the second and pounding at the third line until they are forced to recoil before the storm of grape, cannister and bullet. Nothing approaches it in vraisemblance. Such scenes of sheer beauty and strength have never before been seen on the stage.

On account of the big demand for the choice locations it is advisable that reservations be ade in advance by mail or telephone.

NEW APPARATUS FOR NIXON FILM

Over $1000 Expended In New Electrical Equipment

Although "The Birth of a Nation," at the New Nixon has been the most sensational success seen in Atlantic City in many seasons the management has at great cost installed new motors and dynamos to increase the volume of light.

The new apparatus is the latest improved type manufactured in the Fort Wayne Electric Works of the General Electric Company. The factory has been working day and night to have the machines ready for last Monday night and the express company held a special car in readiness to transport them.

The lighting expert of the Epoch Producing Company, Mr. Cecil B. Wood, came on from New York, and with an expert corps of trained men made the change of apparatus in the short time of three hours. In three minutes after they had finished the evening performance began.

To give an ideal projection to this wonderful work of education and art to the audiences in Atlantic City, making it fully on a par with that of New York, Chicago and Boston has entailed a cost of over $1000 to the management.

"The Birth of a Nation" is now the largest picture in Atlantic City and to realize what was necessary to obtain the dazzling whiteness and vivid detail it is only needful to state that the new apparatus develops and uses 26,000 candle power and uses electricity at the rate of $50.00 a day.

With a symphony orchestra of forty and with the large force of electrical experts, operators, effect men and others it can readily be seen that the cost of running this production equals that of large dramatic companies.

PRESS

NIXON DEFENDS 'BIRTH OF NATION'

Theatrical Magnate Answers Criticisms—Tells Why He Brought It Here

Atlantic City,
July 4, 1915.

Editor Press:

In your issue of this date appears a letter signer by Chas. A. A. V. Girod, addressed to Hon. William Riddle, Mayor of Atlantic City, demanding the suppression of "The Birth of a Nation". The only specific statement made which would warrant this unusual demand is as follows:

"Pennsylvania, Illinois, Rhode Island, Massachusett and several other states have barred "The Birth of a Nation" from their theatres."

This is a mis-statement of facts. "The Birth of a Nation" has not been barred from any theatre in any state in the United States of America. It is now playing at the Tremont Theatre, Boston, Mass., and the Illinois Theatre, Chicago, Ill. It is also playing at the Liberty Theatre, New York City, the Brighton Beach Music Hall, Brooklyn, New York, the Davidson Theatre Milwaukee, Wisconsin, and the Alcazar Theatre, San Fransisco, Cal.

Herewith is the story of the production of D. W. Griffith's great spectacle in so far as it relates to censorship:

It was passed by the National Board of Censors with this comment upon its merits: "Educationally, dramatically and artistically this should prove a great forward in motion picture production."

Also passed by Mayor Mitchell, of New York City, Commissioner of Li-

[illegible] McAdoo and the

[illegible]

KAISER CONSIDERING AMERICAN NOTE

Berlin, July 27.—Dr. von Bethmann [illegible] to Berlin today from general headquarters [illegible] where he discussed with Em[illegible]

ly sustained the picture and it has been running ever since at the Tremont Theatre.

Herewith I beg to hand you a copy of an official letter issued from the mayor's office of Boston, covering this case:

City of Boston,
Office of the Mayor

The officials designated by chapter 348, Acts of 1915, having received a petition from certain citizens requesting that performances of "The Birth of a Nation" be stopped by them under the authority given to them by the statute, having witnessed the performance, heard counsel representing the protestors and the license and having given full consideration to the entire subject, have decided that the license of the theatre should not be revoked or suspended.

The above statement was issued from the Mayor's office, Boston, Mass., on June 2nd, 1915, after Mayor Curley, as chairman, Chief Justice Bolster of the Municipal Court and Police Commissioner O'Meara had met in the Mayor's office as the official Censor Board of the City of Boston to pass on the play. The run of "The Birth of a Nation" opened at the Tremont Theatre, Boston, Mass., April 10, 1915, and is still in continuance at present writing, (July 1, 1915), having been uninterrputed since the opening.

(Signed) FRANCIS J. BRENNAN,
Chief Clerk, Mayor's Office.

In Chicago where censorship has been carried to a point which is too serious to be ridiculous, the management of "The Birth of a Nation," for the first time in the history of this picture, had to begin an action in equity to establish their rights. A sweeping injunction issued by Judge William Fenimore Cooper of the Superior Court restrains the Mayor or any other official of the city of Chicago from interfering with its presentations in that city. Over 200,000 of the best citizens of Chicago have seen this production and rousingly endorsed the action of the court. I beg to hand [illegible]

[illegible] have a grave significance for the west, as it will mean that Russia's power to [illegible] points out that the [illegible] [illegible] in this region. The newspaper [illegible] planning to envelop the entire Russian [illegible] now is apparent that the Germans are [illegible] which the city is the center, and that it [illegible] the whole system of railway communication [illegible]

given a clean bill of health. Censor boards have approved it. There is not a court on record in the country that has not sustained it upon the strictest constitutional grounds, publicans and men and women in every walk of life whose names are known throughout the country have given it their enthusiastic endorsement.

It would take a page of your valuable paper to list the people of prominence who have seen this picture and proclaimed it a wonderful achievement in the are of dramatic expression. Surely men and women of the broadest conceptions are not banded together in an effort to lay any burden upon the citizens of this country negro origin. The very showing of the good work that is being done by enlightened negroes of this country is Mr. Griffith's answer to those who have missed the purposes and the merits of the case. If his story was designed to attack the Afro-Americans he would be the last man to arrest the continuity of his drama to do justice where the exegencies of the case suggest this disinterested opportunity to pay tribute to the remarkable growth of the colored people. The truth is Mr. Griffith has been more than fair. "The Birth of a Nation," shows the mistakes that were made in the past and it points the way out. Any man, be he white or black, cannot miss this dominant note if he looks at it in the proper spirit. It is essentially a drama of given circumstances showing the power of good deeds over intrigue and hatred and its lesson is so indellibly planted that prejudice cannot longer exist. It demon strates beyond the question of doubt that crime cannot live in the open. It is a most powerful argument against the festering disease—known as suppression. Any man who can be prejudiced by this powerful story is not worth bothering over.

In bringing the picture to Atlantic City I was actuated by one consideration. Every business man here has been urging that we do things to call attention to our wonderful city. As a pioneer theatrical man here I deemed it my duty to get the biggest attraction extant from a summer engagement. Oout of town visitors are great theatregoers but they demand the best. I looked the field over and realized at once that "The Birth of a Nation" was the sensational hit of the year and just the attraction we needed for one of our Boardwalk Theatres. It cost me untring work and a great deal of money to secure this offering. Having succeeded in this I am content to let the merits of the work tell the remainder of the story.

SAMUEL P. NIXON

July 28
REVIEW

THURSDAY July 29

1st. PRIZE LETTER

CALLS RACE-SPLITTING PICTURES OUTRAGEOUS

The Editor of the Review:

Dear Sirs:

The pictures that are now being shown in this city "The Birth of a Nation," exhibited wonderful art and vision, but tend to create offense between two races.

The Negro is being shown as the most degenerate and demoralized specimen of humanity, but what shall we say of the men who are responsible for the two millions of mulattoes? The fathers of these illegitimate people pose as "The Southern gentlemen" after preying upon the virtues of the ignorant innocent mothers. Had these mothers resisted the demands of these "Southern Gentlemen" they would hav been subjected to severe corporal punishment.

In regard to the control of the South by the negro, he had it thrust upon him before he was ready, and like anything else that is governed by the aw of natural events, had to fail.

It is an indisputable fact that the American Negro has progressed as no other race in the world has or could have under his conditions.

The Russian peasants were given their freedom nearly one hundred years before the American negro was liberated and if the black man ceases to progress any more for the next twenty-five years, he will then surpass the Russians in the per cent of their accumulations.

While a great deal of this is due to the ability of the American white man to impart, it can not be disputed that the greater part of his thrift is due to the susceptibility of the minds of the negro to perceive.

To those who look upon the negro and his possession as a begrudging and diminishing aspect, I will ask. Is it because his skin is dark? It can not be anything else because they are produced and controlled by the same laws of nature; inertia, and gravity, and finally these chaotic delusions will give way to equal execution of Justice and all races will sing Hosannah under the same "Stars and Stripes."

WILLIAM L. BRIGGS.

REVIEW

nd athletic girls. No part frightens her hen Griffith is directing. Today her face s better known than any actress in the world and she is the pet of movie fans in every quarter of the globe.

The cleverness of the cast in the "Birth of a Nation" has had much to do with its phenomenal success for great acting is even more appealing than spectacular as es.

WONDERFUL RISE OF MAE MARSH

Little Actress in "Birth of a Nation" Photo-play's Favorite

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," now at the New Nixon, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped, but Mr. Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was about finishing and he selected her. Now she has the most likable role in all the thousands of caracters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the younger sister [illegible] story. This California [illegible] almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls

PRESS.

UNION

GRIFFITH FILM MASTER PRODUCT

"Birth of Nation" at New Nixon is Projected With the Finest Instruments Ever Made

In order to insure the most perfect projection possible, the management of "The Birth of a Nation" at the New Nixon Theatre has installed new motors and dynamos at a cost of over $1,000. This new apparatus is the latest improved type manufactured in Fort Wayne Electric Works of the General Electric Company. The factory worked day and night to have the machines ready for last Monday night and the express company held a special car for their transportation. The increase in the volume of light may be imagined when it is known that the new motors and dynamos develop 25,000 candle power and use electricity at a cost of $50.000 a day.

With a symphony orchestra of forty musicians and with the large force of electricians, operators, effect men and others employed, it is plain that the expense of producing this mammoth spectacle equals that of many dramatic companies. [illegible] of "The Birth of [illegible] Imagine a [illegible] Confed- [illegible] in

GREAT GENERALS IN HISTORIC SPECTACLE

Grant and Lee Picturizes in "Birth of a Nation" at the Nixon

Among the actors playing historical characters in "The Birth of a Nation" spectacle at the New Nixon Theatre, Howard Gaye and Donald Crisp have been particularly complimented on the faithfulness of their portrayals, the one as General Robert E. Lee and the other as General U. S. Grant.

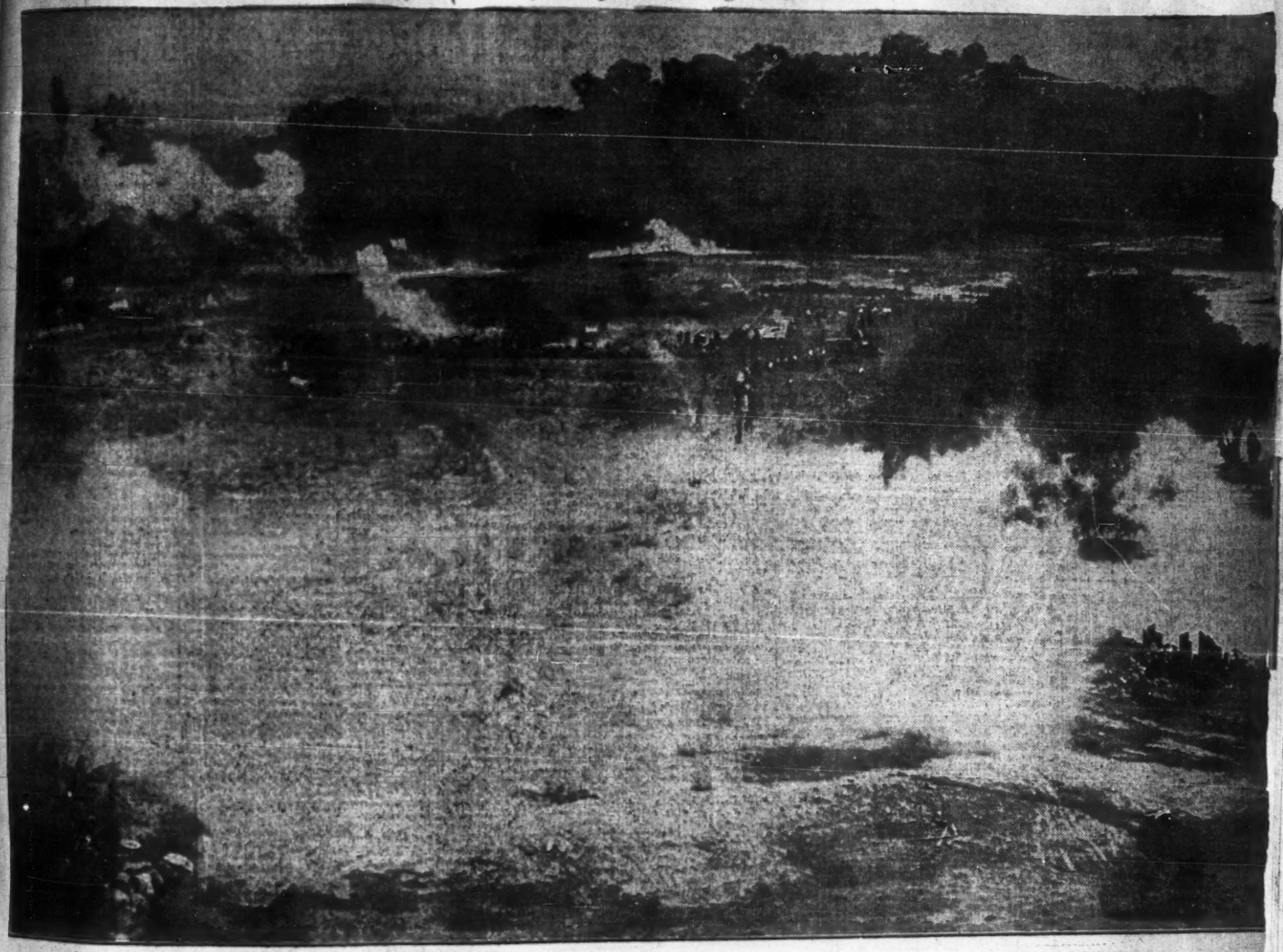
The picture shows Lee surrendering to Grant in the Wilmer-McLean mansion at Appomattox Court House, Virginia, April 9, 1865. It is a perfect reproduction of the personages in that historic scene, of the room and of the minute details of the happenings.

It is well known that many supporters of the Confederacy wished to prolong the struggle by means of a guerrila warfare. But Lee was of a different mind. He realized that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Grant and on the morning of that fateful April day under the budding apple trees were determined the terms of peace, which were formally signed in the mansion that afternoon.

Lee had dressed for the occasion with great care. Grant, on the contrary, appeared in his fatigue uniform and dusty jack boots. A pocket inkstand and pen belonging to an officer of the general staff was used for writing and signing the historic document of surrender.

This and every other historical scene in the spectacle are absolutely correct reproductions of what actually happened. Photographs of the scenes and descriptions by authentic historians were used to insure complete accuracy.

PRESS-and UNION



Scenes from "The Birth of a Nation at the New Nixon.

LEE AND GRANT VIVIDLY PORTRAYED

Gaye and Grisp, Who Have These Roles in "Birth of a Nation" Studied the Military and the Human Sides of the Great Generals

UNION

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Friday July 30

REVIEW

MIRIAM COOPER IN "THE BIRTH OF A NATION," THE WONDERFUL SPECTACLE AT THE NEW NIXON THEATRE.

LONG RUNS FOR BIG SPECTACLE

'Birth of a Nation' Has Record Runs in Best Theatres of Country

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialised spectacle with music, continues its successful summer run at the New Nixon. This is the great offering that opened the new era in the best theaters of New York, Boston, Chicago, Milwaukee, San Francisco and Los Angeles where it has been running simultaneously for many months.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient points of the war btew enehte States.

In the second half eht South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate colonel," Ben Cameron, with the Northern Elsie Stneman, and that of the Unionist captain, Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Klu Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3000 horses were employed in the making of the picture, which cost a half million dollars and took eight months to produce. On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronising of a complete symphonic scores with the appearance of the important characters and the enactment of the principal scenes. Joseph Carl Breil, who composed the score, has used the Wagner idea of motifs. This magnificent instrumental music is played by a large orchestra of the best musucians.

PRESS

LILLIAN GISH in "The Birth of a Nation," at the New Nixon.

A FILM THAT MAKES HISTORY LIVE

"Birth of Nation" Recalls to Mind the Bedrock Upon Which Nation Was Built

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It is now in the full swing of a successful all-summer run at the New Nixon Theatre, where it is playing to the most phenomenal business of the season.

Petersburg and Atlanta, Appomattox and Ford's Theatre, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1871—the period of the Civil War and Reconstruction.

Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grandly epical quality of its own which stamps it as a masterpiece of genius. It is a choral symphony of light. The battle scenes are shown on a scale and with an imaginative quality that vividly resembles actual warfare.

The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays Southern and old-time airs for the softer scenes, while the big battle views are given to the clash and blare of martial music and the emotion-arousing classical compositions. The synchronisation of the music and the scenes is perfect.

The enormous popularity achieved by "The Birth of a Nation" in New York, Boston, Chicago, Milwaukee, San Francisco and Los Angeles has been more than duplicated in Atlantic City.

AMUSEMENTS

AT THE NIXON

New Electrical Equipment for "The Birth of a Nation"

Although "The Birth of a Nation" at the New Nixon has been the most sensational success seen in Atlantic City in many seasons, the management has, at great cost, installed new motors and dynamos to increase the volume of light.

The new apparatus is the latest improved type manufactured in the Fort Wayne Electric Works of the General Electric Company. The factory has been working day and night to have the machines ready for last Monday night, and the express company held a special car in readiness to transport them.

To give an ideal projection to this wonderful work of education and art to the audiences in Atlantic City, making it fully on a par with that of New York, Chicago and Boston, has entailed a cost of over $1000 to the management.

"The Birth of a Nation" is now the largest picture in Atlantic City, and to realize what was necessary to obtain the dazzling whiteness and vivid detail, it is only needful to state that the new apparatus develops and uses 26,000 candle power and uses electricity at the rate of $50 a day.

With a symphony orchestra of forty and with the large force of electrical experts, operators, effect men and others, it can readily be seen that the cost of running this production equals that of large dramatic companies.

UNION

Saturday July 31

REVIEW

'BIRTH OF NATION' AT NEW NIXON

Orchestra of Forty Plays Accompaniment as Historical Tale Unfolds—Having Phenomenal Run at the Shore

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It is now in the full swing of a successful all-summer run at the New Nixon Theatre, where it is playing to the most phenomenal business of the season.

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LILLIAN GISH in "The Birth of a Nation," at the New Nixon.

SPECTACLE HAS STIRRING APPEAL

"Birth of a Nation" Has Strong Influence On Patriotism

Everybody interested in the possibilities of war finds in David W. Griffith's spectacle, "The Birth of a Nation," a thrilling association with the issues of to-day. The great crises of 1861-71 was pictureed in the play have their lesson for Americans of the present. The North and South of Sherman's march to the sea; Lee's surrender to Grant and the aftermath of war in the Reconstruction period—all these form a series of martial and political events that enchain the spectator's interests. Out of that terrible conflict a new nation, united by spiritual as well as geographical ties, was born. The fire of American patriotism never burned brighter than it burns to-day, and the play which shows the evolution from the past to the present has found a warm welcome at the New Nixon Theater.

Before the production of "The Birth of a Nation," such dull times had fallen upon the theater that long lines of "queues" of buyers have been noticeably absent. It took the Griffith production of pictures and music to bring back the big advance sale days. Now New York's Broadway, Chicago's Loop and Boston's Tremont Street look like old times again, with the box office forces doubled and the lines of patrons stretching to the curb and even to the next street. The same phenomenon has been repeated in every city visited. It means of course, that the high-class theater is not moribund. It only needed the touch of Griffith's master wizardry to again infuse it with life.

PRESS

SURGEONS BUSY WHEN BIRTH OF NATION FILMED

Many Accidents Occurred when Griffiths Was Making His Spectacle

The realism of war was carried to such an extent in the making of David W. Griffith's "The Birth of a Nation," now in the midst of a successful summer run at the New Nixon, that a regularly organized hospital corps of a chief surgeon, four assistant surgeons and a staff of orderlies accompanied the troops. This was not more decorative effect but the grim necessity of an ardous campaign.

Eighteen thousand men were engaged in a march over fifty miles of rough country representing the scene of the battle of Petersburg, the Appomattax campaign and (in reconstruction days) the North and South Carolina raids of the clansmen. Camps had to be pitched nightly, commisariat supplied and wells dug. Miles and miles of trenches were dug.

The cannon used in the battle scenes were leaded not with pyrotechnic powder, but with the real article. Each of the shells used cost $80, so a round of artillery fire was very expensive. In spite o the most careful precautions the casualty list was heavy and the hospital staff was kept busy.

The fighting was directed exactly like that of modern warfare by field telephones. "General" Griffiths headquarters was in a high tower overlooking the scene of action. A network of underground telephones connected him with his sub-directors in various parts of the field. It took three-quarters of a day "to set" each scene. The placing of the troops was complicated matter that had to be all worked out to suit the camera requirements.

The realism of the battle scenes has never been even approached before and yet with the vast number of troops engaged there were no really serious injuries although the surgeon and his staff was kept busy with minor hurts.

Review

THOUGHTS ON RACE HATRED

Editor of the REVIEW.

Dear Sir.—Although much criticism has entered the press concerning the immorality of a photo production, "The Birth of a Nation," no degree of racial friction has resulted from the same in the city. But in many cities feeling was such that pictures were not showed. The thoughts of conditions centering about our civil strife of sixty one and sixty five. I have always thought slavery a moral and a social evil that time has pronounced everlasting. It will forever be as a blunder among the creditable achievements of the white man. Truly, it fails to harmonize with "Lydian airs" of our Constitution. Why should anyone desire to popularize one of the greatest blunders in history? Such a production as "The Birth of a Nation" brings to the mind those terrible conditions of the past. We should follow Longfellow's advice:

"Let the dead past bury its dead."

Resulting from this civil strife men notable lives were lost—all of this was shown—should we not lament rather than glorify this struggle? Is it not sad to think that man should contend life for life over such racial disputes.

Alas, when we think of Lincoln sleeping together with the enemies caused by his lofty conception of the justice and rights of mankind, why should we not sigh over the thin delusions and racial grievences which divide heart from heart and make some white men so numerciful to the American Negro?

LAWRENCE [illegible]HOVE
250 North Virginia avenue.

July 31

Saturday July 31.

EVENING-LEDGER

MAE MARSH
In "The Birth of a Nation," at the New Nixon, Atlantic City.

BULLETIN

"The Birth of a Nation" has made such a success at the New Nixon, at Atlantic City, that it will continue there indefinitely.

TELEGRAPH

"The Birth of a Nation"

In order to insure the most perfect projection possible, the management of "The Birth of a Nation" at the New Nixon Theatre, Atlantic City, has installed motors and dynamos at a cost of over $5,000. The new apparatus is of the latest type. The increase in the volume of light may be imagined when it is known that the new motors and dynamos develop 26,000 candlepower, and use electricity at a cost of $50 a day. With an orchestra of forty musicians and the large force of electrical experts, operators, effect men and others it is plain that the expense of running this spectacle equals that of a large dramatic company. The mimic war scenes of "The Birth of a Nation" transcend reality. Imagine a panorama miles long in which the Confederate soldiers leap from their trenches in flawless serried lines and charge the Union fortifications, overcoming the first, smashing their way into the second and pounding at the third line until they are forced to recoil before the storm of grape, cannister and bullet.

LILLIAN GISH—NEW NIXON (ATLANTIC CITY)

North American

'BIRTH OF A NATION' SHOWN AT NIXON'S, ATLANTIC CITY

Hailed wherever it has been shown as one of the most spectacular motion pictures ever attempted, "The Birth of a Nation" is duplicating at the Nixon Theater, Atlantic City, the success it has achieved in recent months in New York, Chicago and San Francisco.

The piece is a graphic presentation of the stirring days which followed the peace at Appomattox. Its theme is the birth of a nation out of the social chaos, racial hatreds, political corruption and economic turbulence which despoiled the south at the close of the war. D. W. Griffith is the producer.

UNION

RED CROSS CORPS TRACKED GRIFFITH

Stirring Battle Scenes In the "Birth of Nation" Could Not Be Depicted Without Injuries. The Offering At the New Nixon.

The realism of war was carried to such an extent in the making of David W. Griffith's "The Birth of a Nation," now in the midst of a successful summer run at the New Nixon, that a regularly organized hospital corps of a chief surgeon, four assistant surgeons and a staff of orderlies accompanied the troops. This was not more decorative effect but the grim necessity of an ardous cam-

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to carry the load of the Car.
So there you are—Mr.
User!
Why put MORE in
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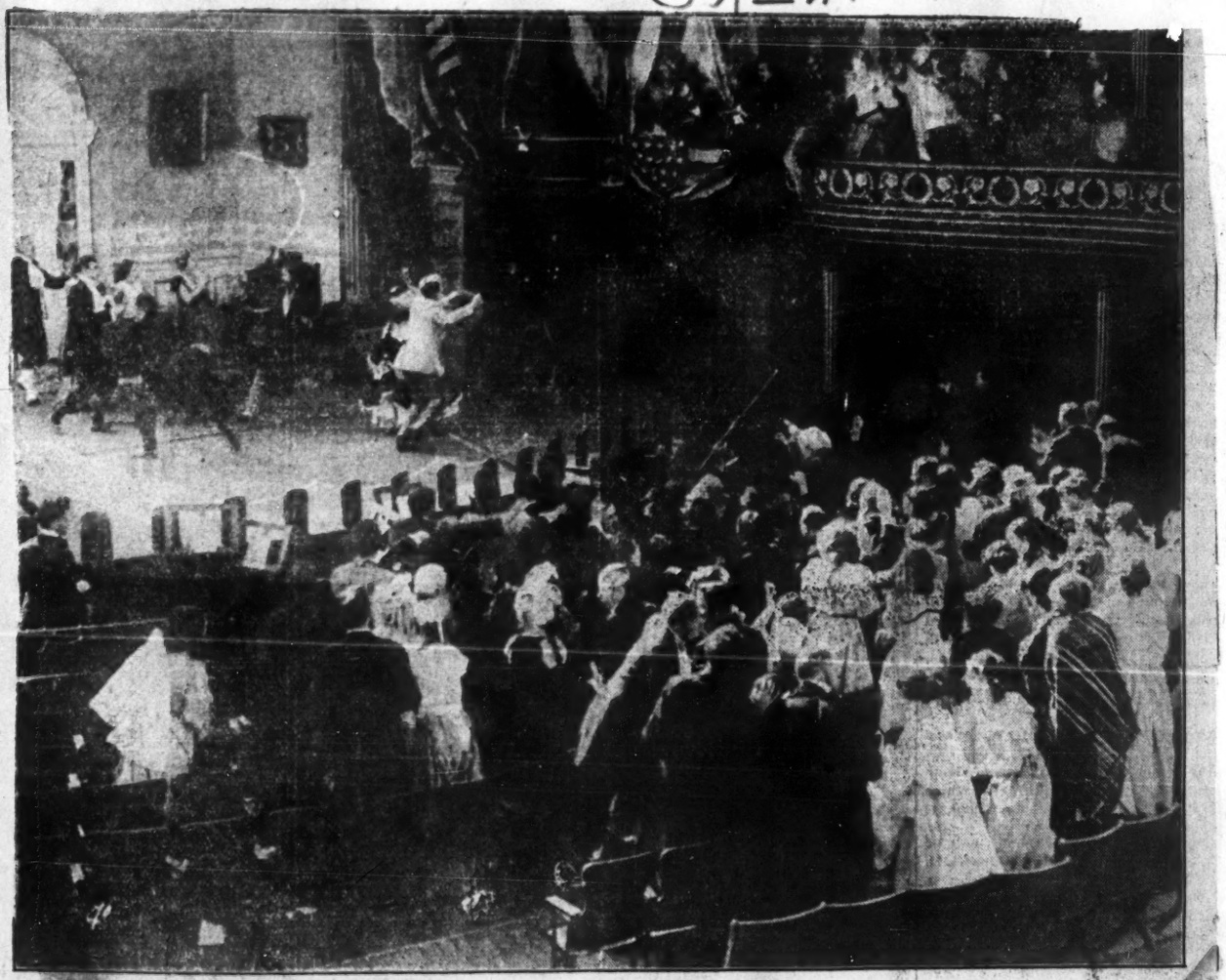
august 1 - Sunday GAZETTE



The Assassination of President Lincoln—Scene From "The Birth of a Nation," at the New Nixon Theatre All This Week

Grant and Lee at Appomattox in "The Birth of a Nation" at New Nixon.

GAZETTE

Aug 1

PHILA PRESS

"THE BIRTH OF A NATION" WINS PLAUDITS OF ALL AT NEW NIXON

Vividly Depicts the Primary Causes of the Civil War, Events During the War, and the Reconstruction of a Nation.

Matinee and Evening Performances Daily.

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," is duplicating at the New Nixon its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the New Nixon.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the Civil War; Lincoln's call for troops; the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wrought by Sherman's march to the sea, and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grand at Appomattox; the assasination of the Federal President; the harsh radical policy to the South; the uprising of the Ku Klux Klan and the overthrow of the carpetbagger-negro regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendship between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where Nature painted the backgrounds. The notable indoor scenes, like that of Ford's Theatre on the night of the Lincoln tragedy, the peace at Appomattox and the meeting of the South Carolina legislature of 1870, are exact facsimiles of the originals. It is the first time in art-production that American history has been presented in living pictures on so stupendous a scale. To do this many times the amount of time, energy and ex-

Continued on Page Three.

NEW NIXON

(Continued from Page One)

pense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grace, now gay; now sounding the loud diapason of war, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the erstwhile "servants in the Master's hall,"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitles the producer to his well earned laurel of having created a new art, a new kind of grand opera, so to speak, that had notbeen conceivedbefore.

Among the distinguished principals is Henry H. Walthall, the popular Alabama actor whose family is historically connected with the story, as the Clansman.

"BIRTH OF A NATION" IN THIRD WEEK AT SHORE

There is a new way of recording history. Carlyle, Motley, Macauley, Prescott, Parkham and all the historians of all time have placed the results of their research on paper. David Wark Griffith, actor, dramatist and director of motion pictures, places his interpretation of history on a film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to recreate the scenes of the Civil War and Reconstruction days for his father, Jacob Wark Griffith, commanded a Confederate brigade and all his kinfolk endured the terrible sufferings of the post-bellum days. For years young Griffith dreamed of his plans to make that epoch of American history live anew. Finally at a cost of half a million dollars he relaized his dreams. The result was "The Birth of a Nation," which is now in its third triumphant week at the New Nixon, Atlantic City.

In staging Sherman's march to the sea a village of frame houses was built to be burned; Ford's Theater in Washington was constructed in replica; the Assembly Chamber of the South Carolina Legislature was reproduced in the same way in order to get a scene lasting only thirty seconds. When he wanted to show the thrilling rides of the Ku Klux Klan he found that all the roads he could use were oiled macadam. He needed dirt roads, so he went to the County Supervisors and obtained the use of the roads in an area of ten square miles for one day, hired a force of laborers to lay ten inches of dirt on the roads and ran his rides. Then the workmen removed the dirt.

North American

ON CURRENT PLAY BILL

Burdala Patterson, a favorite favorite of the variety stage will be seen at the Nixon this week, and Miss Mae Marsh, who plays the role of Elsie Cameron in D. W. Griffith's spectacle, "The Birth of a Nation," which is playing its third successful week at the Nixon Theater, Atlantic City.

N. American

ATLANTIC CITY

Nixon—D. W. Griffith's spectacular photoplay, "The Birth of a Nation," begins the third week of a successful run tomorrow. The picture has been viewed by thousands of persons.

RECORD

In "The Birth of a Nation"
(Motion Pictures) Nixon (Atlantic City)

"BIRTH OF A NATION"

Continuation of Atlantic City Records of Griffith Film Presentations.

David Wark Griffith, actor, dramatist and director of motion pictures, places his interpretation of history on the film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to recreate the scenes of the civil war and reconstruction days for his father, Jacob Wark Griffith, commanded a Confederate brigade and all David's kinfolk endured the terrible sufferings of the post-bellum days.

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There is a matinee every day at 2.30, when the prices range from 25 cents to $1. At the night performances at 8.30 the best seats are $2 and $1, with numerous seats at 25 and 50 cents.

Aug 1

INQUIRER

Joseph Kenabery
as Abraham Lincoln
in "The Birth of A Nation,"
New Nixon, Atlantic City

With the Films

NEW NIXON, Atlantic City — "The Birth of a Nation," D. W. Griffith's masterpiece, is now in the third successful week of its summer run at this theatre. This will be the only engagement played in Atlantic City for the contract between the Epoch Producing Corporation and the Nixon management expressly provides that "The Birth of a Nation" will not be presented in any other theatre. This wonderful spectacle of the American military era is eminently suited to the present with the Great War in the minds of all. Civil strife that grew out of misunderstandings; battles fought over wide-stretching areas; the great, all-loving heart of President Lincoln and the little men who after his death thwarted his far-seeing plans; the victory of the North and the terrible aftermath of reconstruction—these furnish a succession of themes the working out of which impinges as vividly upon 1915 as 1861-71. The fascination of the beautiful love romance, the excellent acting and perfect photography, the emotional appeal of the music and the cunning part of the mechanical effects combine to make an offering satisfyingly delightful to all classes of theatregoers.

Monday Aug 2. all Papers

The New Nixon Theatre

BOARDWALK — DELAWARE AV. AND ST. CHARLES P.

Samuel F. Nixon, Managing Director — Harry Brown, Business Manager.

Twice Daily--2.30 and 8.30 P. M.
INCLUDING SUNDAY

D. W. Griffith's Mighty Spectacle

Third Big Week

Now Playing

Matinee Prices
500 Seats at 25c
1000 Seats at 50c
500 Seats at $1.00

18,000 People in Great Battles

Cost $500,000

Eve. Prices
500 Seats at 25c
1000 Seats at 50c
700 Seats at $1.00
500 Seats at $2.00

3,000 Horses

Took Eight Months to Produce

A SYMPHONY ORCHESTRA OF 40

The Most Stupendous Dramatic Achievement Ever Conceived by any Producer

Watch These Daily Bulletins for Paens of Praise the Like of Which Were Never Heard Before

No. 17 "A War Play, the like of which never has been presented on any stage before." —Dorothy

SEATS NOW SELLING Direction Epoch Producing Corp., H. E. AITKEN, Pres.

PARTINENT FACTS ABOUT D. W. GRIFFITH

Wark Griffith, the man who ... The Birth of a Nation," now showing at the New Nixon Theatre, is the son of Jacob Wark Griffith, who was a brevet brigadier general in the Confederate army and one of the closest friends of "Little Joe" Wheeler. His grandmother was a Shirley Carter, of Virginia, and his mother an Oglesby, of Georgia. As a matter of fact, the family name is not Griffith at all. One of his paternal ancestors in colonial times was of an English family of noble birth. Barrington was the family name. This ancestor got in a church and civil row in England and was exiled. He was resolved that the name should not ... him and he then took the ... of Griffith.

... sons of the Confederacy ... young Griffith was very poor. When he started out to make his fortune as ... as an actor. Then he wrote several plays. Finally, about eight years ago, James K. Hackett accepted one, "A Fool and a Girl." It opened in Washington and closed in Baltimore.

About this time motion picture plays began attracting serious attention and he turned his hand to writing scenarios. Then he went with the Biograph Company, at first in a very minor capacity, but he soon was a full-fledged director. Among the notable pictures that he directed were Browning's "Pippa Passes," "The Merchant of Venice," "The Boy on the Southern," "Enoch Arden," "Lines of White on a Sullen Sea," "Oil and Water" and many other masterpieces.

Then he went to the Mutual, where he produced "The Battle of the Sexes," "The Avenging Conscience" and many other great [illegible]. At last came "The ... of a Nation."

PRESS

PRESS

aug. 2

REVIEW

Meeting of the Ku Klux Klan "The Birth of a Nation," at the New Nixon

GRIFFITH IS EXPERT DANCER

Producer of Birth of a Nation Authority on Classic Dances

The modern master of the film, like D. W. Griffith, producer of "The Birth of a Nation," the marvelous spectacle at the New Nixon, must be a walking encyclopaedia of arts and sciences. And even then he must hire brains. When "Judith and Bethulia" was produced, Griffith put a professor of archaeology at work drawing all the dance positions of the figures in the final dance of the Syrian tablets. Thus the dance to the fish god, after slumbering thousands of years, was revived to please the patrons of the play.

When he began work on "The Birth of a Nation" he had four historians on his executive staff. They were set to work in the great libraries digging up data about Sherman's march, the battle of Petersburg, the surrender of Lee at Appomattox and the Lincoln tragedy at Ford's Theatre. In this war drama he had to be strategist, judge of costumes, building inspector, professor of dancing, artist and litterateur.

Next to the battle scenes and the marvelous replica of Ford's Theatre he took the keenest interest in the pictures of Southern life. The wizard of the film, who is himself an expert dancer, can stage and costume any kind of dance recorded in the history of that art.

Griffith was once rehearsing a performer in a ball room scene. He was capering up and down the room, illustrating what he wanted, when he struck into some funny little steps.

"There," he said to Kod—"put your name to this, take it around the country and make it and yourself famous. The player did so, and that it where the Fox Trot originated.

"Dancing is the best of all exercises" says Griffith. "Did you ever stop to think that every conquering people were dancing people?"

UNION

Meeting of the Ku Klux Klan "The Birth of a Nation," at the New Nixon

UNION

SOMETHING OF LIFE OF GRIFFITH

Man Who Staged the Great Film on Historical Facts Scion Well Known Southern Family

David Wark Griffith, the man who made "The Birth of a Nation," now showing at the New Nixon Theatre, is the son of Jacob Wark Griffith, who was a brevet brigadier general in the Confederate army and one of the closest friends of "Little Joe" Wheeler. His grandmother was a Shirley Carter, of Virginia, and his mother an Oglesby, of Georgia. As a matter of fact, the family name is not Griffith at all. One of his paternal ancestors in colonial times was of an English family of noble birth. Bayington was the family name. This ancestor got in a church and civil row in England and was exiled. He was resolved that the name should not cross with him and he then took the name of Griffith.

Like most sons of the Confederacy, young Griffith was very poor. When he started out to make his fortune [illegible]

ATLANTIC CITY

ITEMS *of* INTEREST

(Special Correspondence of The Jewish Exponent)

AT THE NIXON

The Birth of a Nation

"D. W. Griffith's production of "The Birth of a Nation," which opened last week at the New Nixon, is meeting with great success.

So much had been said of this work that one was naturally expectant, but all the preparatory superlatives about it faded into insignificance in the face of what it actually portrays. You no longer look at immobile scenery or players confined within the narrow limits of three walls which have constituted play land. Here you have the whole country before you and you jump from one century to another while you watch history being made. You see statesmen grapling in the very time of their development with the mightiest problems that were to be faced and the preservation of the Union accomplished. You see the machinations of politics and the outcome of things which are hidden behind the scenes of an ordinary play.

TUESDAY-Aug 3

PRESS

PEACE ALEEGORY "THE BIRTH OF A NATION" AT THE NEW NIXON THEATRE

FINE ACTING IN BIRTH OF A NATION'

Excellent Cast of Actors in Griffith Production at the New Nixon

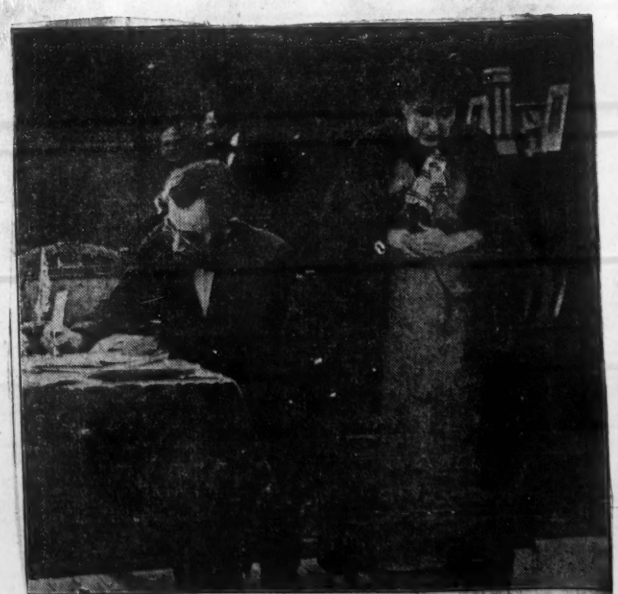
One of the many reasons for the great success of "The Birth of a Nation," now in the midst of a record-breaking summer run at the New Nixon Theatre, is the unusual quality of the actors under the direction of David W. Griffith. Their work is at the farthest remove from the rough-and-ready methods and horseplay of a great deal of picture production. Henry Walthall's Ben Cameron, "the little Confederate colonel," is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman of Lillian Gish, the Flora Cameron of Mae Marsh and the Margaret Cameron of Miriam Cooper are all delightful feminine portrayals. Very notable are the portrayals of the great historical figures: Joseph Henabery as Abraham Lincoln, Donald Crisp as U. S. Grant, Howard Gaye as Robert E. Lee, Raoul Walsh as John Wilkes Booth and Ralph Lewis as Austin Stoneman, a character partly modeled after Thaddeus Stevens.

Josephine Crowell, as Mrs. Cameron, and Spottiswood Aiken, as Dr. Cameron, are splendid types of the old Southern aristocracy.

The negro types are faithfully portrayed. The two mulattos, Lydia Brown and Silas Lynch, are played by Mary Alden and George Seigmann, while the faithful old servants are portrayed by Jennie Lee, William De Vaull and William Freeman.

All of these widely varying types are made real and without the aid of the spoken word. It is a triumph for the silent drama and for the master director, David W. Griffith.

REVIEW



"THE BIRTH OF A NATION" LINCOLN HEARS THE WIDOW'S PRAYER COMING TO THE NIXON SUNDAY NIGHT

BIRTH OF NATION OF FINE ACTING

The Stars of the Theatrical Firmanent Were Assembled To Produce the Greatest Story Ever Filmed

One of the many reasons for the great success of "The Birth of a Nation," now in the midst of a record-breaking summer run at the New Nixon Theatre, is the unusual quality of the actors under the direction of David W. Griffith. Their work is at the farthest remove from the rough-and-ready methods and horseplay of a great deal of picture production. Henry Walthall's Ben Cameron, "the little Confederate colonel," is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman of Lillian Gish, the Flora Cameron of Mae Marsh and the Margaret Cameron of Miriam Cooper are all delightful feminine portrayals. Very notable are the portrayals of the great historical figures: Joseph Henabery as Abraham Lincoln, Donald Crisp as U. S. Grant, Howard Gaye as Robert E. Lee, Raoul Walsh as John Wilkes Booth and Ralph Lewis as Austin Stoneman, a character partly modeled after Thaddeus Stevens.

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UNION aug-3

LILLIAN GISH in "THE BIRTH OF A NATION" AT THE NEW NIXON

REVIEW aug 3

MAGNITUDE OF NIXON FILM

Birth of Nation Is Almost Appalling In Its Scope

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," now in the third week of its run at the New Nixon, is almost apalling—at least to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called "legitimate" drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hairraising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new

...in the realm of the theatre—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has created a tremendous sensation because of its vastly more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of Reconstruction are made to live again and the nation re-born is apotheosized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago.

LILLION GISH

MAE MARSH

In "The Birth of a Nation" at the New Nixon Theatre

REVIEW

AUGUST 4

PRESS

AUGUST 5

REVIEW

MAGNITUDE OF BIRTH OF NATION

Spectacle At New Nixon Almost Inconceivable In Scope

"The Birth of a Nation," D. W. Griffith's massive spectacle, now at the New Nixon, is the largest and most important production of a decade, yet not a word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects add realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the Reconstruction of the Southland. Some idea of its magnitude may be had from the facts that 18,000 actors and 3000 horses took part and that the staging of this great "outdoor drama" cost half a million dollars.

Several of the actors are of Southern lineage. Henry Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith is the son of a Brigadier General of the Confederate army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfct characterization of the widely varying roles The result was not acting but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theater were swept away for Nature was Mr. Griffith's stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes of splendor.

'BIRTH OF A NATION' OUT TOPS 'BEN HUR'

Film Has Sounded a New Note in Photoplays

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," now in its third successful week at the New Nixon, has enabled him to surpass by far any stage pectacle. "Ben Hur" and "The Blue Beard" were supposed to be the high-water mark of such productions. They sink into insignificance beside this epoch of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

The war plays of the stage, such as "Shenandoah," "Held by the Enemy," and "Barbara Freitchie," seem tame after seeing the splendors of 'The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making of untold value to both old and young. Besides the historical worth of this great spectacle the constant emotional throb ofthe romantic story thrills the heart of all. It is the supreme achievement of modern histrionism in its new guise untrammelled by the limitations of the theatre.

TELEPHONE IN STAGING FILM

Important Factor In Battle Scenes of "Birth Of a Nations

The telephone was a most important factor in staging the great battle scenes in "The Birth of a Nation," D. W. Griffith's supreme spectacle now in the midst of a successful Summer run at the New Nixon.

"Camera two!" was the sharp command from "Gederal" Griffith, standing on the platform of a tower sixty feet high. The telephone operator of the small exchange at his side slipped a plug in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of troops deployed, the roar of cannon was heard and the attack on the enemy's trenches began.

"Camera four!" A battery of field artillery wheeled about and thundered down the field. Quickly the orders were given to sixteen division assistants and the Battle of Petersburg was in full swing. Eighteen thousand men were battling over twelve square miles of ground. If the battle had been real there could not have been more celerity of movement. Everything went like clockwork without a hitch. The old-fashioned method of using the megaphone would have been futile. It was the telephone that made possible the most wonderful war scenes ever shown on any stage. The wires had to be laid underground for the telephone did not come into use until ten years after the Civil War and telephone poles would have been an anachronism.

Mr. Griffith got the idea of this method of handling his battle scenes from the use made of the telephone in the great war. The result of this applying of the most modern methods enabled him to achieve results with the camera far ahead of anything that had ever been done before. That is the secret of the success of Griffith. He is always the pioneer, the creator. The result is that "The Birth of a Nation" is the most stupendous creation ever staged.

HISTORY'S CHARACTERS IN 'BIRTH OF A NATION'

Life-like Representations in the Big Griffith Photoplay at the Nixon

In preparing for the spectacle, "The Birth of a Nation," Director Wavid W. Griffith experienced great difficulty in finding the proper actors to portray the great historical personages who appear in the various scenes. Lincoln, Grant, Lee and John Wilkes Booth found stage embodiment only after the most thorough search. The features of these are so well known to the public that it was absolutely necessary that the make-up of the actor be perfect. Perhaps the most familiar face, and there fore the most difficult to find a counterpart, was that of Abraham Lincoln.

Over twenty applicants were thoroughly studied before Joseph Henabery was finally chosen. In the research prior to the making of the picture it was found that there were over fifty photographs of Lincoln extant and that all varied in expression. Several of the applicants looked ideal at first, but failed in the photographic tests. Others were satisfactory in that respect, but failed to catch the mannerisms of the Great Heart.

Finally Mr. Henabery was chosen. In make-up and personality he came up to Mr. Griffith's requirements. It was afterwards ascertained that for years this actor had made a careful and conscientious study of every available book printed about President Lincoln and this undoubtedly was of material help in his characterization.

It is this quiet but firm insistence on perfection in every detail that has made David W. Griffith the master mind of the films and "The Birth of the Nation," a spectacle that fairly staggers the imagination. History repeats itself in perfect realism.

REVIEW AUGUST 5

LILLIAN GISH IN "THE BIRTH OF A NATION" AT THE NEW NIXON

UNION AUG. 4

GRIFFITH PICTURE THE MASTER WORK

"Ben Hur" and "The Blue Beard" Formerly Classed As the Greatest Stage Spectacle. "Birth of Na- New Nixon.

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," now in its third successful week at the New Nixon, has enabled him to surpass by far any stage pectacle. "Ben Hur" and "The Blue Beard" were supposed to be the high-water mark of such productions. They sink into insignificance beside this epoch of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

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Gazette July 2-5

Night Gathering of the Ku Klux Clan a Scene from "The Birth of a Nation," at the New Nixon Today Matinee and Nigrt.

UNION AUG-5

PHILA GAZETTE AUG. 1

THE EXCELLENCE OF GRIFFITH CAST

"Birth of Nation" Has Finished Portrayals of Lincoln, Grant, Lee and John Wilkes Booth—Offering at the New Nixon Theatre

In preparing for the spectacle, "The Birth of a Nation," Director Wuvid W. Griffith experienced great difficulty in finding the proper actors to portray the great historical personages who appear in the various scenes. Lincoln, Grant, Lee and John Wilkes Booth found stage embodiment only after the most thorough search. The features of these are so well known to the public that it was absolutely necessary that the make-up of the actor be perfect. Perhaps the most familiar face, and there fore the most difficult to find a counterpart, was that of Abraham Lincoln.

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„Birth of Nation" wird nur in dem neuen Nixon gespielt werden.

D. W. Griffith's prächtiges Schauspiel „The Birth of a Nation", tritt heute in die dritte Woche seiner erfolgreichen Sommer-Aufführung in dem neuen Nixon-Theater in Atlantic City ein. Die einzige Gelegenheit, diese wunderbare Produktion in Atlantic City zu sehen, bietet sich während der gegenwärtigen Aufführung, denn der Kontrakt zwischen der Epoch Producing Corporation und dem Nixon Management bestimmt ausdrücklich, daß „The Birth of a Nation" in Atlantic City in keinem anderen Theater als dem Neuen Nixon dargeboten werden darf.

Die Geschichte dieser wunderbaren historischen und romantischen Darbietung beginnt in dem 17. Jahrhundert mit der Ankunft der afrikanischen Sklaven in Amerika. Ihr Fortschritt bezieht sich auf die Phasen der Sklaverei-Frage und ihren Einfluß auf die Geschichte der Ver. Staaten. Im Verlaufe der Abschaffungsbewegung kommt der Bürgerkrieg mit seinen furchtbaren Schlachten; Sherman's Marsch [illegible] dem Meere; der Brand von Atlanta; der Fall von Petersburg; Lee's Uebergabe an Grant; die Ermordung von Präsident Lincoln; das Ordeal der Rekonstruktions-Periode; die Ku Klux Klan's ösung des Problems und die endliche Etablirung eines beständigen Friedens. Diese historischen Szenen werden alle in einer Art und Weise gezeigt, die Geschichte mit Romantik verbindet. Es ist alles nach dem größten Plane dargestellt, der je von einem Künstler in der Welt ausgedacht und durchgeführt wurde.

Es giebt genug Aufregungen für mehrere Schauspiele und der Appell ist ergreifend und lebhaft. Es giebt zwei Vorstellungen täglich und die große Kapazität des Theaters bietet reichlich gute Sitze zu den verschiedenen Preisen, die jeder Börse entsprechen. Die Abendpreise rangiren von 25 Cents bis zu $2.00 und die besten Sitze in allen Matinees sind $1.00.

PHILA. LEDGER AUG. 1

"The Birth of a Nation"

D. W. Griffith's superb spectacle, "The Birth of a Nation," enters today upon the third week of its successful summer run at the New Nixon Theatre, Atlantic City. The only opportunity to see this wonderful production in Atlantic City will be during the present run, because the contract between the Epoch Producing Corporation and the Nixon management expressly provides that "The Birth of a Nation" will not be presented in Atlantic City in any other theatre than the New Nixon.

The story of this wonderful historical and romantic offering begins in the seventeenth century, with the coming of African slaves to America. Its progress is closely related to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historic scenes are all shown in a way that links history to romance.

JEWISH EXPONENT

AMUSEMENTS

AT THE NIXON

New Electrical Equipment for "The Birth of a Nation"

Although "The Birth of a Nation" at the New Nixon has been the most sensational success seen in Atlantic City in many seasons, the management has, at great cost, installed new motors and dynamos to increase the volume of light.

The new apparatus is the latest improved type manufactured in the Fort Wayne Electric Works of the General Electric Company. The factory has been working day and night to have the machines ready for last Monday night, and the express company held a special car in readiness to transport them.

To give an ideal projection to this wonderful work of education and art to the audiences in Atlantic City, making it fully on a par with that of New York, Chicago and Boston, has entailed a cost of over $1000 to the management.

"The Birth of a Nation" is now the largest picture in Atlantic City, and to realize what was necessary to obtain the dazzling whiteness and vivid detail, it is only needful to state that the new apparatus develops and uses 26,000 candle power and uses electricity at the rate of $50 a day.

With a symphony orchestra of forty and with the large force of electrical experts, operators, effect men and others, it can readily be seen that the cost of running this production equals that of large dramatic companies.

RECORD AUG. 1

VIVID SCENES IN BIRTH OF NATION

The scenes of reconstruction days in the South shown in D. W. Griffith's spectacle, "The Birth of a Nation" at the New Nixon, are of great historical value. Some of the most interesting are those showing the sessions of the South Carolina Legislature when that body was controlled by negroes. In the House there were 78 colored members with only 46 whites and of those 32 were Carpetbaggers and scalawags. It was as if society was turned upside down. In place of the control of the old aristocratic statesmen was the rule of the ignorant democracy that mankind ever witnessed. For a time barbarism had overcome civilization by the force of numbers.

The result was the organization of the Ku Klux Klan and the redemption of the South from the horrors of misrule. This picture of history is one of the most vivid in "The Birth of a Nation." The progress made by the negro since those days is shown in views taken at Hampton Institute, Virginia.

The New Nixon Theatre

BOARDWALK — DELAWARE AV AND ST. CHARLES P

SAMUEL F. NIXON, Managing Director. HARRY BROWN, Business Manager

TWICE DAILY INCLUDING SUNDAY — **2.30 and 8.30 P. M.**

D. W. Griffith's Mighty Spectacle

THIRD BIG WEEK

NOW PLAYING

THE BIRTH OF A NATION

Matinee Prices

500 Seats at 25c

1000 Seats at 50c

500 Seats at $1

18,000 People in Great Battles

Cost $500,000

Eve. Prices

500 Seats at 25c

1000 Seats at 50c

700 Seats at $1

500 Seats at $2

3,000 Horses

Took Eight Months to Produce

A SYMPHONY ORCHESTRA OF 40

The Most Stupendous Dramatic Achievement Ever Conceived by any Producer: Watch these Daily Bulletins for Paens of Praise the Like of Which Were Never Heard Before.

No. 19. "It is worth $5.00 a seat."—C. F. Zittel, the famous critics of the N. Y. Journal.

Seats Now Selling; Direction Epoch Producing Corp., H. E. AITKEN, Pres.

THE NEW **NIXON** THEATRE ATLANTIC CITY BOARDWALK

SAMUEL F. NIXON - Managing Director

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Twice Daily, Including Sundays

Evenings at 8:30—25c, 50c, $1.00, $1.50, $2.00. Matinees at 2:30—25c, 50c, $1.00.

D. W. GRIFFITH'S STUPENDOUS SPECTACLE

18,000 People

Cost $500,000 ORCHESTRA OF FORTY

THE BIRTH OF A NATION

3000 Horses

8 Months To Produce

Direction EPOCH PRODUCING CORP. H. E. AITKEN, Pres't.

FOR BENEFITS FOR BROAD, FORREST AND GARRICK THEATRES, Philadelphia, the Coming Season, apply to Business Office, Broad Street Theatre.

AUGUST 6
PRESS
REVIEW

HISTORY WRITING IN THE FILMPLAY

"Birth of a Nation" Has Set the Standard at the New Nixon Theatre

"The Birth of a Nation," which is now playing a successful summer engagement at the New Nixon Theatre, shows the new method of writing history on the film.

David W. Griffith, the brilliant producer of this marvelous masterpiece, recently said: "The modern historian must use the camera. It is the instrument with which history is beginning to be written. In time it will be used in place of the typewriter. We may not live to see it, but one of these days each house will have receptacles for films.

"When one wants to refresh one's mind about a historical incident, nobody will turn to an encyclopaedia to read what happened on such and such an occasion; instead, some one will project the picture on the screen, and a story that needs no words will be pictorially told. By then the operation of a motion picture machine will be as familiar as putting a record on a phonograph.

"In the schools history, geography, botany, geology and other sciences will be taught by means of motion pictures. Churches will have a complete picture equipment as will also the public libraries.

"In the theatres moving pictures will replace most of the plays. On the stage one can get only the great moments, the high lights. On the screen is seen the gradual development, the little things that crystallize into the big issues. The stage can never hope to equal the panoramic sweep of the motion picture."

HENRY WALTHALL, In "The Birth of a Nation," at the New Nixon Theatre.

MUSICAL SCORE FOR SPECTACLE

"Birth of a Nation" Has Specially Prepared Musical Setting

The one great theatrical sensation of New York, Boston and Chicago, "The Birth of a Nation" is now in the third week of its summer run at the New Nixon.

The first half of the D. W. Griffith spectacle unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the South, including the carpetbagger negro excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and the Gray, suggested by Thomas Dixon's "The Clansman."

In preparing the musical setting of this great production Mr. Griffith had hoped to find in folk-song collections the motifs for the symphonic score. His search was unsuccessful. Then he thought of the plantation melodies he used to hear as a boy down in Kentucky tunes that had never been made into crochets and quavers. As he worked, a different Southern air suggested itself for each character in the pictorial story. Joseph Carl Breil jotted down the hummed tunes. Mr. Briel next essayed the immense labor of scoring the 5000 scenes of the play, each with its appropriate music. The synchronization of the score to the scenes was indeed a task of magnitude.

There is an orchestra of forty and a large force of expert technicians.

UNION AUG 6

UNION AUG 6.

COLORED MEN TO DISCUSS PICTURE

Colored residents of the city have called a mass meeting to be held tonight at 8:30 o'clock at the Jethro Presbyterian Church, under the auspices of the Jethro Presbyterian Literary Society. It is understood that the purpose of the meeting is to discuss the photoplay, "The Birth of a Nation," now appearing at the New Nixon Theatre.

HENRY WALTHALL, In "The Birth of a Nation," at the New Nixon Theatre.

CAMERA WRITER FUTURE HISTORY

David W. Griffith, Producer of "Birth of Nation" at the New Nixon, Says Camera Will Replace Encycloped Idea With Next Generation

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PRESS AUG. 7

JEWISH EXPONENT

TELEGRAPH AUG. 7

ATLANTIC CITY

ITEMS *of* INTEREST

(Special Correspondence of The Jewish Exponent)

AT THE NIXON

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," now in its third successful week at the New Nixon, has enabled him to surpass by far any stage spectacle. "Ben Hur" and "The Blue Beard" were supposed to be the high-water mark of such productions. They sink into insignificance beside this epoch of American history, with its 5000 scenes, 18,000 characters, 3000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

RECORD AUG. 6

STORY OF THE KU KLUX KLAN

Probably the most thrilling scenes in David W. Griffith's spectacular production, "The Birth of a Nation," now at the New Nixon, are those of the ghostly garbed ghouls of the Ku Klux Klan.

Secret societies organized for political ends are no novelty in history. There were the Jacobins in France, the Carbonari in Italy and the Nihilists in Russia. In America there were the Know Nothings, who made their creed "America for Americans."

The Ku Klux Klan was organized as "an institution of Chivalry, Humanity and Patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning circle. This society was formed in Pulaski, Tennessee, in May, 1866. The president of the circle was known as the Grand Cyclops; his assistant was the Grand Magi; the marshall was the Grand Turk; the treasurer was the Grand Exchequer, and the guards were termed Lictors.

As the sorrows of the South under the baneful Reconstruction laws began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because most of the original members were descendants of Scotch Clansmen. The fiery cross of the Scotch Highlanders was again used as a call to arms. A great gathering of the Klan in Nashville, Tennessee, in 1867, passed the following resolutions which were then kept secret:

"We recognize our relations to the United States Government, the supremacy of the Constitution."

The aims of the organization were set forth as follows:

"1. To protect the weak, the innocent and the defenceless from the indignities, wrongs and outrages of the lawless, the violent and the brutal; to relieve the injured and oppressed; to succour the suffering and unfortunate and especially the widows and orphans of the Confederate soldiers.

"2. To protect and defend the Constitution of the United States and all laws passed in conformity thereto and to protect the States from all invasion from any source whatever.

"3. To aid and assist in the execution of all constitutional laws and from trial except by their peers in conformity to the laws of the land."

The Empire, as the Klan was known, was ruled by the Grand Wizard, General Nathan Bedford Forrest, the Confederate cavalry leader. Each state was known as a Realm and the ruler was the Grand Dragon. He was assisted by eight Hydras. A group of counties was called a Dominion, ruled by a Grand Titan and six Furies.

Each county was a Province under a Grand Giant and four Goblins. The unit of the organization was the Den and the members were known as Ghouls. The membership at one time numbered over 500,000. Their mysteries and situal were never written until after the Grand Wizard dissolved the order in March, 1869.

A similar order was started in Louisiana known as the Knights of the White Camelia.

THE GRIFFITH MASTERWORK

"Birth of a Nation" Continuing to Enthrall Seashore Visitors.

David W. Griffith's spectacle, "The Birth of a Nation," is duplicating at the New Nixon, Atlantic City, runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the New Nixon.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, the piece's technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the civil war; Lincoln's call for troops; the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wrought by Sherman's march to the sea and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh Radical policy to the South; the uprising of the Ku Klux Klan and the overthrow of the carpet-bagger—negro regime—these great factors and events pass in review before the spectator.

Of equal importance with the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters.

EVE. LEDGER AUG. 7

Lighting "The Birth of a Nation"

Although "The Birth of the Nation" at the New Nixon in Atlantic City has been "crowding 'em in," the management has at great cost installed new motors and dynamos to increase the volume of light.

The new apparatus is the latest improved type manufactured in the Fort Wayne Electric Works of the General Electric Company. The factory had been working day and night to have the machines ready for last Monday night, and the express company held a special car in readiness to transport them.

The lighting expert of the Epoch Producing Company, Cecil R. Wood, came on from New York, and with an expert corps of trained men made the change of apparatus in the short time of three hours. In three minutes after they had finished the evening performance began.

To give an ideal projection to this wonderful work of education and art to the audiences in Atlantic City, making it fully on a par with that of New York, Chicago and Boston, has entailed a cost of over $1000 to the management.

"The Birth of a Nation" is now the brightest picture in Atlantic City, and to realize what was necessary to obtain the dazzling whiteness and vivid detail it is only needful to state that the new apparatus develops and uses 25,000 candle power and uses electricity at the rate of $50 a day.

With a symphony orchestra of 40, and with the large force of electrical experts, operators, effect men and others, it can readily be seen that the cost of running this production equals that of large dramatic companies.

TWO NEW PLAYS

Theatrical business has been very good this week. Two new plays have seen the light of day here, and both have made such a hit that they are scheduled for long runs in New York city. "Common Clay" has struck the feminine fancy, and at the matines every seat was sold in advance, while at the night performances the houses were very large, with 70 per cent. of the audience made up of women. "The Girl Who Smiles," a light operetta, without the faintest tinge of vulgarity and with catchy, bright music, also scored heavily. "The Birth of a Nation," the massive photoplay production, is continuing to do an immense business, despite the fact that the price of best seats is $2. From here it goes to the Forrest Theatre, Philadelphia.

MIRYAM COOPER — NEW NIXON (ATLANTIC CITY)

Griffith Picture Continues.

"The Birth of a Nation," David W. Griffith's pictorial spectacle with music, continues its summer run at the New Nixon, Atlantic City. This is the offering that opened a new era in the best theatres of New York, Boston, Chicago, Milwaukee, San Francisco and Los Angeles, where it has been running simultaneously for months. Despite great opposition, the play has never been suppressed, but has met approval everywhere. The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient points of the war between the States, the formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the tragedy of Lincoln's assassination. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown a story of Reconstruction Days. On the musical side Mr. Griffith attempted the synchronizing of a complete symphonic score with the appearance of the important characters and the enactment of the principal scenes. Joseph Carl Breil, who composed the score, has used the Wagnerian idea of motifs. The music is played by a large orchestra.

BULLETIN AUG. 7

"The Birth of a Nation" will continue on its successful run at the New Nixon, Atlantic City, where this remarkable spectacle and gripping drama has repeated its popularity in New York.

NORTH AMERICAN AUG. 8

ATLANTIC CITY

Nixon—The stirring scenes of civil war and reconstruction days as depicted in "The Birth of a Nation," D. W. Griffith's photoplay, are gripping thousands of spectators at the coast resort. The play is founded on Thomas Dixon's "The Clansman."

RECORD AUG. 6

PRESS AUG. 8

BIG FILM SPECTACLE MAKES HISTORY REAL

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It is now in the full swing of a successful all-Summer run at the New Nixon, Atlantic City, where it is playing to the most phenomenal business of the season.

Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of South Carolina and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion picture, which took eight months to produce, cost $500,000, employed 18,000 people and 3000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole great period from 1861 to 1871—the period of the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grandly epical quality. The battle scenes are shown on a scale and with an imaginative quality that vividly resemble actual warfare.

The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays Southern and old-time airs for the softer scenes, while the big battle views are given to the clash and blare of martial music and the emotion-arousing classical compositions.

PRESS AUG. 9

RONALD CRISP NEW NIXON ATLANTIC CITY

Scene in "The Birth of a Nation" Nixon, Atlantic City (Motion Pictures)

INQUIRER AUG 8

LEDGER AUG. 8

UNION AUG. 7

Young Sentry a Hit in Film Play

David W. Griffith, in his great spectacle, "The Birth of a Nation," which is now in its second successful week at the New Nixon Theatre, Atlantic City, has proved that quiet, refined comedy is a bigger laugh-maker than the old horse-play methods. One of the best laughs in "The Birth of a Nation" is caused by the love-sick sentry gazing at Elsie Stoneman in the hospital scene. This particular bit is of the "sure-fire" order, for never does an audience fail to chuckle over the rapt devotion of the sentinel and the haughty expression of the young woman. Paul Le Blanc is the name of the young actor who made such an unexpected hit in the part. He is a New Orleans creole and he played comedy roles with Mme. Sarah Bernhardt before he went to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is an exact reproduction of the uniform worn in 1864. Some of the recent Civil War portraits in the magazines are almost doubles of this sentry, which shows the great care used by Mr. Griffith in his work.

E THEATRES

BATTLE SCENE IN "THE BIRTH OF A NATION."

COMPLETE STORY OF KU KLUX KLAN

"Birth of Nation" Gives Entire History of the Famous Band of the South on "the Morrow of the Rebellion"

Probably the most thrilling scenes in David W. Griffith's spectacular production, "The Birth of a Nation," now at the New Nixon, are those of the ghostly garbed ghouls of the Ku Klux Klan.

Secret societies organized for political ends are no novelty in history. There were the Jacobins in France, the Carbonari in Italy and the Nihilists in Russia. In America there were the Know Nothings, who made their creed "America for Americans."

The Ku Klux Klan was organized as "an institution of Chivalry, Humanity and Patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning circle. This society was formed in Pulaski, Tennessee, in May, 1866. The president of the circle was known as the Grand Cyclops; his assistant was the Grand Magi; the marshall was the Grand Turk; the treasurer was the Grand Exchequer, and the guards were termed Lictors.

As the sorrows of the South under the baneful Reconstruction laws began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because most of the original members were descendants of Scotch Clansmen. The fiery cross of the Scotch Highlanders was again used as a call to arms. A great gathering of the Klan in Nashville, Tennessee, in 1867, passed the following resolutions which were then kept secret:

"We recognize our relations to the United States Government, the supremacy of the Constitution."

The aims of the organization were set forth as follows:

"1. To protect the weak, the innocent and the defenceless from the indignities, wrongs and outrages of the lawless, the violent and the brutal; to relieve the injured and oppressed; to succour the suffering and unfortunate and especially the widows and orphans of the Confederate soldiers.

"2. To protect and defend the Constitution of the United States and all laws passed in conformity thereto and to protect the States from all invasion from any source whatever.

"3. To aid and assist in the execution of all constitutional laws and from trial except by their peers in conformity to the laws of the land."

The Empire, as the Klan was known, was ruled by the Grand Wizard, General Nathan Bedford Forrest, the Confederate cavalry leader. Each state was known as a Realm and the ruler was the Grand Dragon. He was assisted by eight Hydras. A group of counties was called a Dominion, ruled by a Grand Titan and six Furies.

Each county was a Province under a Grand Giant and four Goblins. The unit of the organization was the Den and the members were known as Ghouls. The membership at one time numbered over 500,000. Their mysteries and situal were never written until after the Grand Wizard dissolved the order in March, 1869.

A similar order was started in Louisiana known as the Knights of the White Camelia.

PRESS AUG 9

GRIFFITH MAKES HIS OWN STARS

Augustus Thomas recently related the story of how he once went to the late Charles Frohman on behalf of a prominent star who had just closed his season with a profit of $100,000, but who was dissatisfied with his management and who wanted to go under the Frohman management. The great manager's reply was characteristic: "Your friend is a finished star. I want to make my own stars. I want some one I can help." That sounds very much like David W. Griffith, whose great spectacle, "The Birth of a Nation," is now at the New Nixon Theatre. Griffith has always believed in young people. He has had wonderful success in training those who have had neither stage or picture experience. There is no other director who employs so many young people. Lillian Gish, who plays the role of Elsie Stoneman, is not quite nineteen. Mae Marsh and Miriam Cooper are also about the same age. Griffith is the master maker of film stars.

He is untiring in the search for a type when one is called for by the scenario. He will spend days coaching people of no experience, but he gets nature and not stage acting. Two years ago an awkward, timid, freckled girl appeared at the Biograph studios. Open-eyed with astonishment, she saw for the first time the making of a picture. Griffith saw her and at a flash realized her possibilities. The girl was Mae Marsh, often called the Maude Adams of the films. In a few months Griffith moulded her into one of the best actresses of the screen. As Flora Cameron in "The Birth of a Nation," she has won a triumph of which any star would well be proud.

"The Birth of a Nation"

That stupendous pictorial history of the Civil War and the period following it, "The Birth of a Nation," continues to draw enthusiastic crowds at the Nixon Theatre, in Atlantic City. This work reproduces in realistic detail the battles of the war, introducing Grant and Lee and other personages whoose careers are known to every schoolboy and girl; meetings of President Lincoln and his Cabinet, and other happenings of equal historical importance. Then, there are the stirring scenes in the South during the period of reconstruction; the Ku Klux Clan is shown at work, and the doings of the nefarious carpet-bagger exposed.

Thousands of men and horses were employed in the making of the great ensembled scenes for the drama. It is said to have cost $500,000 to produce it.

REVIEW AUG. 9

GRIFITH AN ANIMAL LOVER

All who have enjoyed the perfect art of the Griffith films have noted how often he uses domestic animals in his pictures. No one but a lover of animals would think of using them in such a delightful way. They figure prominently in some of the most charming scenes of "The Birth of a Nation," now playing at the New Nixon Theatre.

When Elsie Stoneman is first seen at her Lancaster home she is playing with the old family tabby cat. Soon the scene shifts to the Piedmont home of the Camerons. The kindly master is reading his paper while a kitten and a puppy play contentedly at his feet. Nothing else could so delightfully show the character of the home-loving Southern gentleman of the old school. It is such touches of nature that help to make the greatness of this masterpiece.

Never in the history of the stage has there been any play which presented such faithful pictures of the Southland before war cast its dread shadow over all. Equally true to life are the scenes during the great Civil conflict and afterwards of the blighting Reconstruction days. In vivid contrast are the panoramic views of the great battles which settled the destiny of the American people.

"The Birth of a Nation" is now in the fourth week of its phenomenally successful run in Atlantic City and the attendance is breaking all records at the New Nixon, which by the way is the coolest spot on the Boardwalk.

UNION AUG. 9

GRIFFITH STARS OF HIS OWN TUTELAGE

Players in "The Birth of a Nation" Are All Young and of the Producer's Own Making

Augustus Thomas recently related the story of how he once went to the late Charles Frohman on behalf of a prominent star who had just closed his season with a profit of $100,000, but who was dissatisfied with his management and who wanted to go under the Frohman management. The great manager's reply was characteristic: "Your friend is a finished star. I want to make my own stars. I want some one I can help." That sounds very much like David W. Griffith, whose great spectacle, "The Birth of a Nation," is now at the New Nixon Theatre. Griffith has always believed in young people. He has had wonderful success in training those who have had neither stage or picture experience. There is no other director who employs so many young people. Lillian Gish, who plays the role of Elsie Stoneman, is not quite nineteen. Mae Marsh and Miriam Cooper are also about the same age. Griffith is the master maker of film stars.

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UNION AUG. 9

DAVID W. GRIFFITH, producer of "The Birth of a Nation" at New Nixon

LILLIAN GISH, IN "THE BIRTH OF A NATION."

SUNDAY GAZETTE AUG 8

BATTLE SCENE IN "THE BIRTH OF A NATION," NOW PLAYING AT THE NEW NIXON THEATRE.

PEACE ALLEGORY—"The Birth of a Nation" at Nixon.

AN ERA OF NEW ART ARRIVES WITH THE "BIRTH OF A NATION"

GAZETTE AUG. 8

This Wonderful Spectacle, Now Playing at the New Nixon Afternoon and Evening, Overshadows in Its Greatness, All Dramas of the Older Stage Art.

David W. Griffith, foremost of directors, is conceded to have established a new art by his celebrated production, "The Birth of a Nation," now in the midst of its triumphant run at the New Nixon. As disclosed at the Liberty Theatre, New York, last March, and in Boston, Chicago and other big cities a little later, this realization of Civil War and Reconstruction days by means of motion picture, music and mechanical effects overshadowed in its greatness all of the dramas of the older stage art, and won the most extraordinary encomiums from the critics, the play was fiercely opposed by certain elements that did not like its true interpretations of American history but it was passed by all censor boards and civic authorities, and it has received the overwhelming endorsement of the 2,000,000 spectators that have witnessed it.

The battle scenes pictured in the Civil War part of "The Birth of a Nation," mark the supreme achievement of motion photography up to date. The intensely vivid skirmishes and hand-to-hand struggles are not only well planned but well acted. You actually see death in some faces as the men fall in close combat. But the most thrilling sights of all the battles conducted on

(Continued on Page Four.)

NEW NIXON

Continued from Page One.

a big scale in vast stretches of field and valley. The impression made upon the spectator is that of viewing gigantic military movements from some great mountain. The so-called war pictures sent over from Europe look tame in comparison.

Other great historic scenes in the play include skillful facsimiles of Lincoln's call for troops; General Lee and General Grant at Appomattox; Sherman's march to the sea and the burning of Atlanta and President Lincoln's assassination in the crowded Ford's Theatre, Washington, April 14, 1865.

The second part of the spectacle is devoted to the Reconstruction days when the South uprose a second time and threw off the carpetbagger negro tyranny. The Ku Klux Klan are the protagonists of this part of the story. Their wild rides, rescues of harried whites, and their snatching of victory from the jaws of defeat are represented on a vast scale with thousands of men and horses and with the infinte spirit, dash and eclat for which Mr. Griffith's spectacular work is so remarkable.

Intertwined with the mighty epical progress of the story are two beautiful romances of the Blue and the Gray.

"The Birth of a Nation" took eight months to produce, cost half a million dollars, employed 18,000 actors, 800 shells in the artillery duels, night photography for the first time in some of the battle scenes, and in all respects of magnitude, skill and artistry far surpassed anything remotely like it that had ever previously been attempted. The wonder was capped by having the thousands of scenes accurately synchronized to a sort of "Grand Opera" musical score played by a symphony orchestra of nearly forty musicians. Experts have declared that this magnificent score forms an artistic achievement fully as great as the picture itself.

The managers of this attraction, the Epoch Producing Company, have seen to it that the production viewed here is in every respect identical with those of New York, Boston and Chicago.

REVIEW AUG. 9

THE BIRTH OF A NATION

Truth and Indescretions About the Reconstruction Period

Well, I've gone and done it. I saved my dimes for two months, knowing it was coming, and when it came I marched bravely up to the box office and paid one dollar to see a movie. It required long consideration, because I do not like movies and seldom go to see them. But finally, curiosity, the spirit of courage and the spirit of recklessness possessed me last week at the same time and this combination brought me to a decision. I have seen "The Birth of a Nation."

A friend of mine who is something of an expert on this period of American history was there the same evening. He had studied the facts from contemporary documents and had written a book on the reconstruction period. I had heard such extravagant praise of this picture that naturally I was curious to hear the comment of a student of history when those films came before us depicting the dramatic incidents in the south when "the bottom rail was on the top."

"It is all true enough," he said, "although I doubt if so many "Kluckers" ever went scampering over the country in broad daylight. Old Thad Stevens was a theoretical philosopher, and while Lincoln wanted to bind up the nation's wounds, Stevens wished to rub salt in them."

And it certainly was rubbing it in hard where the proud beaten humiliated Southerner—as happened in so many cases—was subjected to the domination of his former slave. Dixon's novels are all cheapened by unnatural concentration and over-emphasis for the sake of stirring dramatic passion. "The Clansman," of which "The Birth of a Nation" is a film version, is especially open to this criticism. But when all is said, the fact remains, that when Stevens got control of Congress, he ground the South down under the black man's heel.

The love episodes of the story are in no way out of the common. The battle of the Crater at Petersburg, and the flight of the refugees from Atlanta are two of the most impressive spectacles that have ever been put on the films. The incident, too, of the assassination of Lincoln is something which no American should miss seeing. I don't think thedastardly horror of it can be brought home to any one's senses by the historian's descriptive words. It was done. Here one sees it in the doing.

The latter part of the exhibition, the riot of the blacks, and the restoration of white supremacy by the Klu Klux Klan, carried less conviction, for it never happened on such a stupendous scale. Dixon was straining hard to drive his point home. Nevertheless, the fact is a vital one, it is an appeal to the white men of the North from the white men of the South to stand together for Anglo-Saxon domination and to draw a dead line of social cleavage between the Caucasian and the African. One could feel the affirmative response from the audience throbbing passionately in harmony with the hoof beats of the rescuing Clansmen's horses.

I felt that there was passionate hate in that response of the audience and it brought the main question to an issue in my mind, whether it was wise at this late day, to stir up again that virulent storm of the past generation. I didn't have to answer the question. The films makers themselves answered it. The epilogue, so to speak, those detached pictures showing the industrial progress of the industrious negroes, suggested that the film makers had an uneasy conscience and that they were trying to atone for the preceding indiscretion.

"The Birth of a Nation" has undoubtedly an important educational value. But he who goes to see the pictures should safeguard himself against the surge of indammible hate by the full realization that though the past, under the rule of the vicious carpetbaggers and the ignorant ex-slave was terrible, things are different now.

Thousands of worthy negroes have demonstrated their right to life, liberty and the pursuit of happiness. The old regime denied them that, and the old regime has gone forever.

PEGGY PRATTLE.

UNION AUG. 10

A CLEAR, FIRM PICTURE AT NIXON

Audiences Sit for Nearly Three Hours With Eyes Riveted on Screen and Experience no Strain is Boast

Perfect projection has been the aim and accomplishment of the management of "The Birth of a Nation" at the New Nixon Theatre. The result is that there is no strain on the eyes of the spectators. Although the entertainment runs for two and three-quarters hours, it is a common comment of those who have seen this great spectacle that it hardly seemed an hour.

One of the most irritating features to the eyes is the exposure to the direct reflected rays, a condition which is found in so many picture houses where the projecting machines are placed in the gallery of the theatre. Dr. J. Norman Risley, of Philadelphia, has been waging vigorous warfare against this method of projection and he warmly urges projection to the screen on a horizontal plane. This perfect method, which he urges, is that used at the New Nixon. The booth is situated on the orchestra floor and there is absolutely no eye strain from screen reflection. No expense has been spared to give to "The Birth of a Nation" the most perfect presentation that modern science can accomplish. The greatest optical experts in the country were consulted so that every piece of mechanism should be the best that the ingenuity of man has devised.

Besides perfect projection, "The Birth of a Nation" is shown with every surrounding that can add to the pleasure and enjoyment of the spectator. A symphony orchestra of forty picked musicians plays a score of Wagnerian proportions which is perfectly synchronized to the scenes of this great spectacle.

The management particularly wishes to emphasize the announcement that "The Birth of a Nation" will positively not be seen in any other theatre in Atlantic City.

PRESS AUG. 10

DAVID W. GRIFFITH, producer of "The Birth of a Nation" at New Nixon

PRESS AUG. 10

PERFECT PROJECTION AT NIXON THEATRE

No Eye Strain is Felt After Witnessing "Birth of a Nation"

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REVIEW AUG. 10

BIRTH OF NATION AN INSTITUTION

Great Spectacle at New Nixon Surpasses Anything on Stage

"The Birth of a Nation," now on its fourth record-smashing week at the new Nixon, is as popular with the summer visitors as the Boardwalk and ocean. The theatre is the coolest indoor spot in Atlantic City and it is always comfortable even on the hottest days.

David W. Griffith's masterpiece has become much more than merely a popular attraction. It is not a firmly established entertainment that is seen over and over again by the most critical playgoers. In fact, with its five thousand swift changing scenes more than a view isrequired to grasp all of its interesting phases. At each seeing new beauties are revealed.

In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on a stage. In mere pictorial beauty it excells the masterpieces in the art galleries of Paris, Rome and Munich, for it is the beauty of nature itself.

Years ago great battles were shown in cycloramas but that was most unsatisfactory for there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in a theatre and see the Battle of Petersburg visualized in so life like a manner that it is as if one were looking at the real battle from an observation tower. Homer and Virgil have kept alive for centuries the "glory that was of Greece and the grandeur that was of Rome." With his new and wonderful art Griffith has perpetuated for all time the most stirring story of American history.

There are two performances daily, including Sunday at the New Nixon.

ELSIE STONEMAN

In "The Birth of a Nation" at the New Nixon Theatre

REVIEW AUG. 11

CRITICS LAUD BIRTH OF NATION

Spectacle Highly Praised By Boston Newspapers

"The Birth of a Nation," D. W. Griffith's thrilling historical spectacle, has for twenty weeks duplicated in Boston its triumphs in New York and Chicago. This is all the more remarkable because many doubted if Boston would accept so radical a presentment of the Southern angle of the history of the Reconstruction period. The result has been that the enthusiasm evoked by the picture is as great in Boston as in any section of the country. It is difficult to select from the universal chorus of newspaper praise, but a few extracts will show the trend.

The Boston Herald: "A triumph upon which Mr. Griffith and his associates may well plume themselves."

The Boston Transcript. "The surrender of Lee at Appomattox, the assassination of Lincoln, Sherman's march to the sea, the burning of Atlanta, move upon the screen as they never moved in print."

The Boston Globe: "So wonderful and so beautiful and so full of life that it robs one of the power of criticism."

The Boston American: "A wonderful historical drama and an enthralling human story."

The Boston Post: "'The Birth of a Nation' is most remarkable."

The Boston Journal: "The pictures make up the most extraordinary historical clorama so far brought forward."

The Boston Record: "A wonderful accomplishment; compels admiration for its authors."

PHILA. TELEGRAPH AUG. 10

Griffith Picture at New Nixon.

Capacity houses continue to be the rule at the New Nixon, Atlantic City, where David W. Griffith's pictorial spectacle, "The Birth of a Nation," is breaking all records for a summer run. Although meeting with determined opposition from those who fear the excitement of race prejudice, this presentation is running with unparalleled success in the best theatres of New York, Boston, Chicago, Milwaukee, San Francisco and Los Angeles. It tells in the highest class of moving photography the story of the Civil War and the dark days which followed it in the reconstruction period in the South—the days of the "carpet-baggers"—and is based on Thomas Dixon's "The Clansman." A large and excellent orchestra adds much to the pleasure of the spectacle.

REVIEW AUG. 11

ELSIE STONEMAN AND THE SENTRY, "THE BIRTH OF A NATION" AT THE NEW NIXON THEATER.

PRESS AUG. 11

THE BIRTH OF A NATION A MESSAGE OF PEACE

Film Spectacle Shows the Deterrent Effect of War on the Nation . At Nixon

D. W. Griffith's remarkable spectacle, "The Birth of a Nation," now in its fourth successful week at the New Nixon is the most popular entertainment on the Boardwalk. A member of the United States Senate recently said: "Any one contemplating war should see this picture. I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years.'"

Never before has war in all its horror been pictorialized so vividly. Sherman's devasting march to the sea, the capture and burning of Atlanta and the battle of Petersburg, are shown with the vividness of reality.

The whole period of the Civil War is luminously recreated. Then follows the baneful time of reconstruction when the ex-slaves, carpetbaggers and scalawags combined to bring sorrow and suffering to the oSuthland.

Running through this wondrous historical spectacle are tow romantic love stories of surpassing heart interest. In the cast are Henry B. Walthall, as the gallant little Colonel, Ben Cameron; Mae Marsh and Miria Coper as his sister; Lillian Gish as Elsie Stoneman and Elmer Clifton and Robert Harron as her brothers; Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, Hary Alden, George Seigmann and many others.

One of the most delightful features of the entertainment is the symphony orchestra of forty .

PRESS AUG. 11

A NEW PROTEST AGAINST PICTURE

"Birth of Nation" is Condemned at Mass Meeting. Appeal to Mayor

At a mass meeting held at the Jethro-Presbyterian Church on August 6, 1915, to protest against the continuation of the photoplay "The Birth of a Nation," the following resolutions were unanimously adopted.

WHEREAS, there is being shown at the New Nixon Theatre, in this city, a play entitled "The Birth of a Nation,"

WHEREAS, the said play shows a colored woman and a white man living an immoral life together:

WHEREAS, the picture represents the best women of the colored race leading a life of drunkeness and dissipation:

WHEREAS, the play shows a colored man chasing a little white girl for immoral purposes:

WHEREAS, the same little white girl is represented in the picture as dying to save the honor and virtue of the Southern white women:

WHEREAS, Silas Lynch, the negro Lieutenant-Governor is represented in the picture as chasing a white womar around in a room trying to force her to marry him:

WHEREAS, the play shows colored citizens preventing white citizens from voting:

WHEREAS, the play shows that Murderous band of outlaws, known as the Ku Klux Klan, is justified in killing innocent negroes:

WHEREAS, the manifest object in showing Hampton Institute in connection with the play is to divert the mind of the colored people from the racial hatred which the play engenders, and

WHEREAS, in our serious judgment the play represents an unjustifiable and indefensible stigma and reflection upon the negro race. Therefore, be it

RESOLVED, that we the citizens of Atlantic City protest against the continuation of the scenes of "The Birth of a Nation, as relate to the negro race, and be it also

RESOLVED, that the so-called race leaders of Atlantic City who had neglected their duty are hereby condemned for their sotish and cowardly actions in the defense of the colored race, and therefore, be it

RESOLVED, that their leadership is discredited and that they are repudiated before the civilized world: and be it further

RESOLVED, that President Frizell of Hampton Institute and all others who consented and recommended that pictuers of Hampton Institute be shown in connection with "The Birth of a Nation" are censored and condemned as traitors of the negro race, and be it also

RESOLVED, that Rev. Doctors Clark, Gregory, Langsford and Martin are highly commended for the brave, noble and outspoken manner in which they denounced "The Birth of a Nation," and be it further

RESOLVED, that we highly commend the Honorable William Riddle, Mayor of this city, for his noble stand on the question: and be it finally

RESOLVED, that a copy of these resolutions be sent to Mayor Riddle, to the City Commissioners, to the city Press, and to the following out of town newspapers: The Crisis, The New York News, The New York Age, The Amsterdam News, The Boston Guardian, The Colorado Statesman, The Philadelphia Press, The Washington Star, The Washington Eagle The Charlotte Observer and The Atlanta Constitution.

Respectfully yours,
James E. Johnson,
Chas. A. V. Girod,
E. C. Thompson
B. A. Webb,
Herman S. Whaley
F. R. Wimberley
(Signed) J. M. Jackson
Committee on Resolutions

A committee of seventeen, accompanied with fifty or more citizens, will appear before the Mayor and present a copy of these Resolutions to him.

UNION AUG. 11

David W. Griffith, Producer of "THE BIRTH OF A NATION" at the New Nixon Theatre

GRIFFITH PICTURE A STAY OF PEACE

A Senate Member Said: "Anyone Contemplating War Should See This Picture"—Showing at the New Nixon

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REVIEW AUG. 12

BIRTH OF NATION IS FASCINATING

Spectacle Has Combined Qualities Of Most Brilliant Masterpieces

"The Birth of a Nation" now at the New Nixon, is a bright beacon light which illuminates the most important period of American history. It is as fascinating as a Dumas romance; as impressive as Dante's Divine Comedy; as comprehensive as Balzac's Human Comedy and as soul-searching as the tragedies of Shakespeare. It is a brilliant, faithful and vivid historical romance which tells the story of the war between the States and of the reconstruction era of the South.

This amazing spectacle in 12,000 feet of superb motion pictures was made under the direction of David W. Griffith. Eight months were consumed in the making, 18,000 people and 3,000 horses were used in the 5,000 scenes and $500,000 were explained. Suggested by Thomas Dixon's "Clansman," the historical episodes are interspersed with a dual love story of absorbing interest.

This mighty masterpiece is now filling the following theatres to their utmost capacity: The Liberty and Brighton, in New York; the Tremont in Boston; the Illinois in Chicago and the Davidson in Milwaukee.

"The Birth of a Nation" will always be remembered as the first to merit and win success in the best theatres at a scale of prices the same as had been obtained by the most costly dramatic productions.

With the wane of the season the summer run of "The Birth of a Nation" will soon be reaching its close. It is therefore well to see this great production at the earliest possible time as there will be no other engagement played in Atlantic City.

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RESOLVED, that Rev. Doctors Clark, Gregory, Langsford and Martin are highly commended for the brave, noble and outspoken manner in which they denounced "The Birth of a Nation," and be it further

RESOLVED, that we highly commend the Honorable William Riddle, Mayor of this city, for his noble stand on the question: and be it finally

RESOLVED, that a copy of these resolutions be sent to Mayor Riddle, to the City Commissioners, to the city Press, and to the following out of town newspapers: The Crisis, The New York News, The New York Age, The Amsterdam News, The Boston Guardian, The Colorado Statesman, The Philadelphia Press, The Washington Star, The Washington Eagle The Charlotte Observer and The Atlanta Constitution.

Respectfully yours,
James E. Johnson,
Chas. A. V. Girod,
E. C. Thompson
B. A. Webb,
Herman S. Whaley
F. R. Wimberley
(Signed) J. M. Jackson
Committee on Resolutions.

A committee of seventeen, accompanied with fifty or more citizens, will appear before the Mayor and present a copy of these Resolutions to him.

PRESS AUG. 12

GRIFFITH SPECTACLE BIRTH OF A NEW ART

Big Film Has Upset Precedent In Photoplays—At the Nixon Theatre Now

Homer, with the spoken word; Herodotus, with the written word, and Phidias, with chiseled marble, told the story of Grecian glory; Michael Angelo and Titian reflected the grandeur of Rome with palette and brush and Richard Wagner, with his music dramas, breathed the flame of life into the ancient sagas of Germanic lore. With his new pictorial-musical art, David W. Griffith has illumined and immortalized the story of "The Birth of a Nation."

Griffith's epoch-making spectacle, which is now to be seen at the New Nixon Theatre, has revolutionized the theatre. In all of the large centers of population "The Birth of a Nation" is pleasing vast multitudes of observers. During the first six months of its presentation it has been seen by nearly two million people.

It would be difficult to determine what are the most pleasing points of this supreme artistic achievement. The infinite variety of the scenes is perhaps one of its chiefest charms. There are panoramic battle scenes of grandeur, thrilling night rides of the Ku Klux Klan, historical episodes like the surrender of Lee to Grant and the assassination of President Lincoln, the home-life of the South during and after the Civil War and a double love story of surpassing interest.

The magnitude of the spectacle is almost beyond belief. Such theatrical productions as "Ben Hur" and "The Blue Bird" seem infinetesimal in comparison. Griffith's new art has made possible the seemingly impossible. His combination of picture and music is irresistable.

PRESS AUG. 12

MAE MARSH in "The Birth of a Nation" at the Now Nixon.

UNION AUG. 12

REVIEW AUG 14

BIRTH OF A NATION A NEW PRODUCTION

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GRIFFITH MAKES HIS OWN STARS

Augustus Thomas recently related the story of how he once went to the late Charles Frohman on behalf of a prominent star who had just closed his season with a profit of $100,000 but was dissatisfied with his management and who wanted to go under the Frohman management. The great manager's reply was characteristic: "Your friend is a finished star. I want to make my own stars. I want some one I can help." That sounds very much like David E. Griffith, whose great spectacle, "The Birth of a Nation" is now at the New Nixon. Griffith has always believed in young people. He has had wonderful success in training those who have had neither stage or picture experience There is no other director who employs so many young people. Lilian Gish, who plays the role of Elsie Stoneman, is not quite nineteen. Mae Marsh and Miriam Cooper are also about the same age. Griffith is the master maker of film artists.

He is unwiring in the search for a type when one is called for by the scenario. He will spend days coaching people of no experience but he gets nature and not stage acting. Two years ago an awkward, timid, freckled girl appeared at the Biograph studios. Open-eyed with astonishment she saw for the first time the making of a picture. Griffith saw her and at a flash realized her possibilities. The girl was Mae Marsh often called the Maude Adams of the films. In a few months Griffith moulded her into one of the best actresses of the screen. As Flora Cameron in "The Birth of a Nation" she has won a triumph of which any star should well be proud.

UNION AUG 12

MAE MARSH in "The Birth of a Nation" at the New Nixon.

THE BIRTH OF A NATION APPEALS TO PATRIOTS

PRESS AUG. 13

Big Film Play Stirring In Every Foot of Its Entire Length—At Nixon

Everybody interested in the possibilities of war finds in David W. Griffith's spectacle, "The Birth of a Nation," a thrilling association with the issues of today. The great crisis of 1861-'71 was pictured in the play have their lesson for Americans of the present. The North and South in intersection struggle; the strategy of the Petersburg campaign and of Sherman's march to the sea; Lee's surrender to Grant and the aftermath of war in the reconstruction period—all these form a series of martial and political events that enchain the spectator's interests. Out of that terrible conflict a new nation, united by spiritual as well as geographical ties, was born. The fire of American patriotism never burned brighter than it burns today, and the play which shows the evolution from the past to the present has found a warm welcome at the New Nixon theatre.

Before the production of "The Birth of a Nation" such dull times had fallen upon the theatre that long lines or "queues" of buyers have been noticeably absent. It took the Griffith production of pictures and music to bring back the big advance sale days. Now New York's Broadway, Chicago's Loop and Boston's Tremont street looks like old times again when the box office forces doubled and the lines of patrons stretching to the curb and even to the next street. The same phenomenon has been repeated in every city visited. It means of course, that the high-class theatre is not moribund. It only needed the touch of Griffiths master wizardry to again infuse it with life.

PICTURE PROTEST TO COMMISSION

A small army of colored residents crowded the Commission Chamber yesterday to voice their protests against the continuance of the photo play, "The Birth of a Nation," now showing at a Boardwalk Theatre. Following the impassioned speeches of several ministers, Mayor Riddle introduced a resolution reading. "Because the picture causes hatred between the races, and because of its evil having been forbidden in many other cities, the Director of Public Safety is hereby requested to cause the distontinuances of this picture, "The Birth of a Nation."

Director Bartlett did not appreciate being made the "butt" of the resolution and wanted to visit the theatre, take in the picture and report back. Mr. Bacharach then moved that the Director of Safety be given full power to act and this was passed. "I would like to be enlightened on the subject." Mr. Bartlett stated. 'I h'ave heard it was a fine picture and conducive to the improvement of the colored race. I would also like to know the legal aspect with reference to my power of stopping the presentation of the picture."

REVIEW AUG, 13

CLEVER COMEDY IN SPECTACLE

Unsually Mirth Provoking Scenes in "Birth of a Nation"

David W. Griffith in a great spectacle "The Birth of a Nation" whic' is now in its fourth successful week at the New Nixon Theatre, has proved that quiet, refined comedy is a bigger laugh-maker than the old horse-play methods.

One of the best laughs in "The Birth of a Nation" is caused by the live-sick sentry gazing at Elsie Stoneman in the hospital scene. This particular bit is of the "sure-fire" order for never does an audience fail to chuckle over the rapt devotion of thfe sentinel and the haughty expression of the young woman.

Paul Le Blanc is the name of the young acter who made such an unexpected hit in the part. He is a New Orleans Creole and he played comedy roles with Mme. Sarah Bernhardt before he went to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is an exact reproduction of the uniform worn in 1864. Some of the recent Civil War portraits in the magazines are almost doubles of this sentry which shows the great care used by Mr. Griffith in his work. Miss Lillian Gish, who plays the role of Elsie Stoneman, wears several gowns that were actually worn by members of her family during the Civil War and Reconstruction days.

Another very clever comedy scene is furnished by Robert Harron and Maxfield Stanley as the young Stoneman and Cameron sons. The youthful Northerner wears a pickle-dish hat that much amuses Duke Cameron and the comedy of the scene is accentuated by the or-[illegible] plays "Where Did You Get That Hat!"

There are two performances every day at 2.30 and 8.30 P. M.

PRESS AUG 14

SYMPHONIC MUSIC AT THE NIXON

Large Orchestra Plays Incidental Music for "Birth of a Nation"

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," is duplicating at the New Nixon Theatre its record-breaking runs in New York, Chicago, Boston, San Francisco and Los Angeles. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years, and the extraordinary demand for seats indicates the size of the eager throngs which are coming to the New Nixon.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming literally thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the Civil War; Lincoln's call for troops; the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wrought by Serman's march to the sea and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Federal President; the harsh radical policy to the South; the uprising of the Ku Klux Klan and the overthrow of the carpetbagger-negro regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendship between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where Nature painted the backgrounds. The notable indoor scenes, like that of Ford's Theatre on the night of the Lincoln tragedy, the peace at Appomattox and the meeting of the South Carolina legislature of 1870 are exact facsimiles of the originals. It is the first time in art-production that American history has been presented in living pictures on so stupendous a scale. To do this many times the amount of time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately $500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters.

Among the distinguished principals are Henry B. Walthall, the popular Alabama actor, whose family is historically connected with the story, as the Clansman; Lillian Gish, as Elsie Stoneman; Mae Marsh and Miriam Cooper, as Flora and Margaret; Ralph Lewis, as Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp, as Lincoln, Lee and Grant, respectively; George Seigmann, as the mulatto Lieutenant-Governor of South Carolina; Walter Long, as the renegade negro, Gus; Raoul Falah, as John Wilkes Booth; Mary Alden, as the octoroon housekeeper, Lydia; William De Vaull and William Freeman, as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron, as the young soldiers; Spottiswoode Aiken and Josephine Crowell, as Dr. and Mrs. Cameron and many others.

REVIEW AUG. 14

The New Nixon Theatre

BOARDWALK — DELAWARE AV AND ST. CHARLES P

SAMUEL F. NIXON, Managing Director. HARRY BROWN, Business Manager

TWICE DAILY INCLUDING SUNDAY — **2.30 and 8.30 P. M.**

D. W. Griffith's Mighty Spectacle

THE COOLEST SPOT IN TOWN.

FOURTH BIG WEEK

NOW PLAYING

THE BIRTH OF A NATION

Matinee Prices

500 Seats at 25c

1000 Seats at 50c

500 Seats at $1

18,000 People in Great Battles

Cost $500,000

Eve. Prices

500 Seats at 25c

1000 Seats at 50c

700 Seats at $1

500 Seats at $2

3,000 Horses

Took Eight Months to Produce

A SYMPHONY ORCHESTRA OF 40

The Most Stupendous Dramatic Achievement Ever Conceived by any Producer.

Important!

"The Birth of a Nation will positively not be shown in any other theatre in Atlantic City

Seats Now Selling; Direction Epoch Producing Corp., H. E. AITKEN, Pres.

"BIRTH OF NATION" IS BANNED

Director Bartlett Hearkens To Protests Of Colored Citizens

On the heels of the protest of a large delegation of the colored race in this city to the City Commission against "The Birth of a Nation" on Thursday and indications that disorder might be precipitated if the photo play were continued longer at the New Nixon, Director of Public Safety Bartlett last night notified the management of the New Nixon theatre to withdraw the production after Monday next.

It has been running here for four or five weeks and has created strong feelings of resentment among the colored population in this city.

This feeling came to a head on Thursday afternoon when about 200 colored men and women appeared before the City Commission and told the "rulers" the play was an insult and a false travesty of their race and was certain to provoke race hostility. They urged the Commissioners to prohibit the further production of the much talked of moving picture drama of past times. Mayor Riddle thereupon moved a resolution requesting Director of Public Safety W. H. Bartlett to order its discontinuance.

Director Bartlett said he had not seen the show and asked that the matter be referred to him with power to act. Finally the Mayor withdrew his resolution and on Commissioner Bacharach's motion the matter was left with Mr. Bartlett.

Yesterday Director Bartlett attended a performance of the show himself. He decided, in view of the muttering of the storm brewing among the colored people, that the play was not a safe one to be continued.

PRESS AUG. 14

BARTLETT TO STOP "BIRTH OF NATION"

Director of Public Safety Served Notice on New Nixon Last Night, Effective After Monday

If an order issued yesterday by Director of Public Safety William H. Bartlett prevails, the photo-drama "Birth of a Nation," which is on its fourth week at the New Nixon Theatre and still drawing large patronage, will not be shown in Atlantic City after next Monday night.

Pursuant to a protest received by the City Commissioners at their meeting on Thursday, holding that the photoplay incited to race hatred, Director of Public Safety Bartlett last night served notice on Manager Harry Brown of the New Nixon as follows:

"Dear Sir:

"You are hereby notified that on and after Monday, August 16, you must be prohibited from exhibiting the picture entitled "Birth of a Nation."

When 'phoned by The Press last night, Manager Brown, who had just come frim a conference with Samuel F. Nixon, the theatrical magnate, stated that he would prefer to say nothing about the matter for the pres en. He admitted tha he had received the preemptory notice from the Director of Public Safety. Colored citizens have been making a demonstration against the showing of the picture for some time. It is regarded as the most remarkable moving picture in the world, but the colored citizens believe it engenders race hatred.

E. POST 17

PHILA. BULLETIN AUG. 14

AT NIXON THEATRE

Perfect projection has been the aim and accomplishment of the management of "The Birth of a Nation" at the New Nixon Theatre. The result is that there is no strain on the eyes of the spectators. Although the entertainment runs for two and three-quarters hours, it is a common comment of those who have seen this great spectacle that it seemed an hour.

Besides perfect projection, "The Birth of a Nation" is shown with every surrounding that can add to the pleasure and enjoyment of the spectator. A symphony orchestra of forty picked musicians plays a score of Wagnerian proportions, which is perfectly synchronized to the scenes of this great spectacle.

The management particularly wishes to emphasize the announcement that "The Birth of a Nation" will positively not be seen in any other theatre in Atlantic City.

Half a century is scarcely long enough to permit the rancors of Ku Kluxism to be forgotten. There are some incidents in the history of the South that, while interesting and legitimate for study in a text book or serious chronicle, are hardly the stuff to dish up as entertainment before mixed audiences. Anything which breeds race hatreds or revives the memories of them ought to be eliminated from the popular theatre.

LEDGER AUG. 14

NEGRO PROTEST STOPS FILM PLAY

Atlantic City Director of Public Safety Suppresses "Birth of Nation"

THREATS OF VIOLENCE LEAD HIM TO ACT

Detectives Report That Racial Trouble Was Likely to Result

Special Telegram to Public Ledger

ATLANTIC CITY, Apg. 13.—Fearing race violence on the Boardwalk, William H. Bartlett, Director of Public Safety, late today issued an order forbidding the presentation of the "Birth of a Nation," a film drama, in Atlantic City.

The production, which has been shown for several weeks at the New Nixon, a Boardwalk playhouse owned and conducted by Philadelphians, deals ith reconstruction times in the South and the Ku Klux Klan.

Acting under instructions from the City Commission, which yesterday heard burning protests from more than 100 negro churchmen, who declared the play incited race hatred, Director Bartlett sent to the Nixon Theatre management tonight notice of his intention to suppress the film drama after Sunday night next by police measures if necessary.

Director Bartlett's summary action, regardless of an informal opinion from City Solicitor Schimpf that he is without power to act, followed a conference with Chief of Police Woodruff. Woodruff early today sent plain-clothes men through the black belt of thec ity, where nearly 10,000 negroes have their homes, to sound sentiment and ascertain whether it is so bitter as colored pastors and laymen represented to the City Commission yesterday.

Detectives Hear Threats

Woodruff's men reported that they found sections of the back town in a ferment, with men, women and children congregating in the streets to talk about the film and the attack upon their race they claim it carries. Threats of violence were made freely in the saloons patronized by colored men. The detectives heard proposals to attack the Boardwalk playhouse.

Woodruff's reports reached Director Bartlett at 6 o'clock this evening and his order of suppression was drawn and signed 20 minutes later.

Earlier in the day Bartlett intimated the belief that agitators were seeking to make political capital out of the matter, and endeavoring to align the colored vote against him unless he took action without precedent in the city.

Reports of Woodruff's men changed the whole phase of the situation for him. "This matter is evidently serious," the Director said. "Whether police action is justified under a strict interpretation of law or not, we are going to do our utmost to suppress this cause of contention. We cannot afford to have violence in Atlantic City if it is possible to avert it, and that is the attitude we shall pursue."

There is much division of opinion among visitors here as to the film. Many believe that it teaches a lesson and should be shown as widely as possible. Other believe that as strongly that there is no reason for recalling the fearful conditions following the Rebellion in the Southland an darousing race prejudice.

One of the strongest scenes in the film drama shows a negro vagabond pursuing a small white girl through the woods. She finally leaps from a cliff and is killed. Then the Klu Klux Klan gathers by night and carry its death and destruction among the negroes.

Hotel men here indorsed Bartlett's action tonight. Nothing could be worse, many of them said, than to have any serious racial disturbance in Atlantic City with the midcummer season near its height. There are probably 20,000 Southern people in the city. Most of them have seen the Ku Klux pictures and declare them an educational achievement.

The fact that conditions in the negro sections should be sufficiently serious to call for the suppression order caused no little uneasiness. It wa declared tonight that threats to start a stampede in the Boardwalk theatre were made in front of City Hall yesterday while the protest committee was demanding that the City Commission take action to avert possible violence.

EVE. LEDGER AUG. 14

NIXON TO MAKE FIGHT FOR SUPPRESSED FILM

Charges Shore Officials With Truckling to Negro Vote. Goes to Court

ATLANTIC CITY, Aug. 14.—"Figh," is the answer of Samuel F. Nixon, of Philadelphia, lessee of the New Nixon Theatre on the Boardwalk, to the order issued last night by William H. Bartlett, Director of Public Safety, forbidding the presentation of the "Birth of a Nation" at the Boardwalk playhouse.

"We shall apply for an injunction in Camden," declared Nixon, proprietor of two theatres here. "We are not going to be made the victims of a political dodge to corral the colored vote in Atlantic City. Talk of violence in connection with a film drama which has been seen by thousands in all of the large cities of the counary is ridiculous."

Nixon had assembled a distinguished array of lawyers to give the City Commissioners battle. His fighting force includes former Judge Gordon, of Philadelphia; former Attorney General McCarter, of Newark; former Judge Robert Ingersoll, and former Assemblyman Emerson Richards, of Atlantic City. The application for an injunction will be made to Vice Chancellor Edmund Leaming. It is hoped a temporary injunction will be waiting at the box office of the Boardwalk playhouse when police raiders appear there on Monday.

"Talk about suppressing this production is absurd," Nixon, in a temper, said this morning. "Why, it has not only ben passed by J. Louis Breitinger, of the Pennsylvania Board of Censorship, but school authorities have been advised to make arrangements for as many children as possible to see it. Claims that it incites race hatred, and for that reason should be suppressed, are ridiculous. It deals with nothing but historical facts."

Director Bartlett's order for the suppression of the film was issued last night after detectives had reported to him that the Negro section of the city, where more than 12,000 Negroes live, was in a ferment. Threats have ben made to stampede the theatre, to smash its windows and commit violence in other forms. Pastors of Negro congregations have declared they will not be responsible for what occurs if the city fails to act.

"Politics! Politics!" Nixon exclaimed today.

Mayor Riddle and the City Commissioners are playing for the colored vote. We are not going to let them frighten us."

LEDGER ED. AUG. 14.

No Perversions of History

THE decision of the City Commissioners of Atlantic City to suppress the photoplay, "The Birth of a Nation," looks like common sense. However costly the production may have been, now being multiplied endlessly over the country, it is well known that it was planned by and based on the works of a man whose partisan and passionate descriptions of American life belong to the perversions of history rather than to that fair and candid treatment of a controversial period that all sections should strive for.

To use for partisan purposes the tremendously cumulative agency of the photoplay, which has its educational value heightened to an unparalleled degree by its all-pervading character and the peculiar vividness of its visual appeal, is a great wrong. The moving picture has all the world for its field; its recreative ministrations are ever welcome. It is, in its best estate, the greatest invention for the highest form of entertainment ever devised. Those who live by it and profit by it, as well as those who merely enjoy it, and the authorities who have to pass on it, have certain inescapable responsibilities. And these should be met with a spirit of fair play and accommodation on both sides. But this does not mean easy-going lenity as to plays and scenes which sin against public morals or menace public order.

So far as the suppressed play goes, it is admittedly an attempt to reverse certain facts of history, to exalt race hatred into a kind of social religion, to cover up with a picturesque glamour some of the most abhorrent phases of the resumption of white rule in the South, wherein one great wrong did not justify others; and, in general, to teach history from an entirely one-sided sectional and offensive point of view. Those who have the right love of their common country are opposed to all efforts to present an essentially false view of history with all the fervor of a zealot, whose emotions, rather than events, determine his pictures of the united nation we love and cherish.

UNION AUG. 14.

SYMPHONIC MUSIC AT NEW NIXON

Large Orchestra Plays Incidental Music for "Birth of a Nation"

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GAZETTE AUG. 15

PHOTO-PLAY AT NEW NIXON TO BE CONTINUED

Injunction Secured Restraining Director Bartlett From Enforcing His Order to Discontinue the Great Photo-Play, "The Birth of a Nation."

Following the receipt of a peremptory order from Director of Public Safety William H. Bartlett, that the photo-drama, "The Birth of a Nation," must be discontinued after next Monday at the New Nixon Theatre, because of a mighty protest lodged by negroes of the resort before the City Commissioners, counsel for Samuel F. Nixon, owner of the playhouse, hurried to Trenton, yesterday morning and applied to Chancellor Walker for an injunction restraining the police from enforcing the closing order.

Chancellor Walker granted the injunction prohibiting the City of Atlantic City, the Director of Public Safety and the Chief of Police from interfering in any way with the presentation of "The Birth of a Nation" at the New Nixon Theatre.

This action of the Chancellor puts a stop to the efforts made to close the New Nixon Theatre, and renders null and void the order sent by Director of Public Safety William H. Bartlett, to Manager Harry Brown, Manager of the New Nixon, which read:

"Dear Sir: You are hereby notified that on and after Monday, August 16, you must discontinue exhibiting the picture called 'The Birth of a Nation."'

The order sent by Director Bartlett gave no reasons for his action. "The Birth of a Nation" is now being shown in New York, Brighton Beach, Boston, Chicago, Milwaukee, San Francisco, Los Angeles, Seattle and Spokane, and it has never been barred from any theatre in any state of the United States. It was passed by the National Board of Censors, Mayor Mitchell of New York, and by the Board of Censors of Boston, of which Mayor Curley, Chief Justice Polster and Police Commissioner O'Meara were the members. "The Birth of a Nation" will continue at the New Nixon Theatre.

Fears of "race violence" expressed by Director Bartlett are ridiculed by local amusement interests. It is charged on the contrary that the sudden decision to wind up the performance which has now run four

Continued on Page Two.

(Continued from Page One)

weeks without the slightest semblance of disorder, is designed solely as a political vote catching move. The photo-drama is advertised for matinee and evening performnce today, and will enter upon its fifth week tomorrow at the New Nixon according to a statement issued by Manager Harry Brown last night.

Founded on "The Clansman," "The Birth of a Nation," the protesting negroes declare, incites to race hatred, and the delgation that visited the City Commissioners at Thursday's meeting was composed principally of colored clergymen and members of their congregation.

Mr. Nixon had assembled a distinguished array of lawyers to give the City Commissioners battle. His fighting force included former Judge Gordon of Philadelphia; former Attorney General McCarter, of Newark; former Judge Robert Ingersoll, and former Assemblyman Emerson Richards, of Atlantic City.

"Talk about suppressing this production is absured," Mr. Nixon said yesterday morning. "Why, it has not only been passed by J. Louis Breitinger, of the Pennsylvania Board of Censorship, but school authorities have been advised to make arrangements for as many children as possible to see it. Claims that it incites race hatred, and for that reason should be supressed, are ridiculous. It deals with nothing but historical facts."

Harry Brown, Manager of the New Nixon Theatre, says that certain newspaper statements to the effect that Chief of Police Woodruff sent plain clothes men through the back section of the city and found that threats of violence were being manufactured out of the whole cloth. "I had a talk with Chief Woodruff, and he said that he had not sent out detectives and that there had not been either any disorder or threats of disorder among the colored people of Atlantic City. He authorized me to make this statement in his behalf.

"I also had a talk with William F. Hainstein, President of the Atlantic City Hotel Men's Association, and he told me that neither he nor the association had indorsed Director Bartlett's attempt to stop 'The Birth of a Nation,' but that on the contrary they endorsed the picture and think that the management ought to be thanked for bringing so splendid a picture to this city. He said that every man, woman and child, white and colored, ought to see the wonderful spectacle.

"Rev. Robert A. Elwood and many other prominent citizens called on me to express their indignation at the attempts being made to stop the picture. I feel sure that there will be great satisfaction over the action of Chancellor Walker who has issued the injunction prohibiting the City of Atlantic City from interfering with the presentation of 'The Birth of a Nation'."

Miriam Cooper in "The Birth of a Nation at Nixon Today.

N.Y. TIMES AUG 15

Ban on Film Play Lifted.

Special to The New York Times.

TRENTON, N. J., Aug. 14.—By an order made tonight by Chancellor Walker, City Commissioner William H. Bartlett, Director of Public Safety of Atlantic City, N. J., and other officials of that resort are restrained from interfering with the motion picture drama "The Birth of a Nation," being exhibited at the New Nixon Theatre. A rule to show cause why an injunction should not issue prohibiting the Atlantic City authorities from interfering with the production has been allowed. It is returnable Aug. 24. Mr. Bartlett had given notice that on and after Aug. 16 the exhibition would be prohibited.

Scene in Piedmont, S. C., in "The Birth of a Nation," at New Nixon Today.

BEAUTIFUL STORY INTERWOVEN IN "BIRTH OF A NATION" AT NIXON

Crowned With Record Breaking Success, This Massive Production Will Enter Upon the Fifth Big Week of Its Success Today.

The story of "The Birth of a Nation," the massive D. W. Griffith spectacle at the New Nixon, is based on Thomas Dixon's "The Clansman," but it has been much amplified.

The Stoneman boys of Pennsylvania had been guests at Piedmont, S. C., of their boarding school chums, the Cameron boys. Phil Stoneman had fallen deeply in love with Margaret Cameron. Ben Cameron had never seen Elsie Stoneman, yet the daguerreotype of her that he had pilfered from Phil seemed to him the sweetest thing in the world. The younger lads — too young for romance—frolicked like two friendly colts.

When war cast its shadow over the lad Phil and Tod Stoneman went to fight for the Stars and Stripes; Ben Cameron and his younger brothers, for the Stars and Bars. Piedmont gayly entered the conflict but soon was raided by a posy of white and colored guerillas. Sherman marched to the sea and two of the Cameron boys were killed in battle, one of them face to face with his dying chum, Tod. Ben Cameron, the "little colonel" as he was affectionately called by his men, was in the thick of the fighting about Petersburg. Finally came the orders for the last charge. With cold steel they charged the enemy's trenches. His men were mowed down on every side. The "Little Colonel" reached the enemy's trenches and rammed his flag in the mouth of a smoking cannon. As he fell wounded he was rescued by his old friend Phil, who was then a captain in the Union army. In a Washington hospital he was saved back to life by Elsie

Continued on Page Two.

Stoneman. It was a case of love at first sight. She and Ben's mother went to Lincoln, "the Great Heart," and procured his pardon when he was condemned on an odious charge.

Austin Stoneman, leader of Congress and father of Elsie, thought that Lincoln's policy was too pacific towards the South, but Lincoln was firm. The war was over and then followed a terrible tragedy, the assassination of the President. Austin Stoneman, who was then supreme in Congressional councils, went South to carry out his plans to establish the complete political and social equality of the negroes. His chief aid was Silas Lynch, a mulatto. Elsie and Phil accompanied their father to Piedmont. Elsie accepted the gallant little Confederate colonel, but Margaret would not yet look kindly on Phil who had fought on the other side. The reign of the carpet-baggers and scalawags began. The "Union League" won the State election and Silas Lynch became Lieutenant-Governor. The legislature looted the State. Whites were elbowed off the streets, kept from the polls and despoiled of their property. Ben Cameron then organized the "invisible empire" of the Ku Klux Klan. Stoneman was mad with rage. Lynch's spies found that Cameron was a Ku Klux and Stoneman made Elsie disavow her lover.

Little Flora Cameron, the joy and pride of the Cameron household, was followed by a renegade negro, Gus. And to her terror she jumped over a cliff to her death. Gus was caught and condemned to death. Dr. Cameron was arrested on the charge of harboring the clansmen. He was rescued by Phil Stoneman and a few friends and the Doctor, his wife, Margaret, Phil and the faithful negro servants fled to the country where they found refuge in a log cabin with two Union veterans.

In the meantime Elsie Stoneman had gone to Lynch's house to appeal to him to save her brother and the Camerons. Instead of doing this, Lynch seized the opportunity to declare his "love" for his patron's beautiful daughter told her he would make her the queen of his empire, and sent for a negro chaplain to perform a forced marriage. Her father arrived at this crises but was helpless.

Word had reached Ben Cameron and he rushed to her rescue with the Ku Klux Klan. Elsie was saved, and then a word came of the beseiged ones in the cabin. Quickly the Klan rode to the rescue. The little party within the beiseiged walls were almost at the last gasp. Quick was the rush of the Ku Klux Klan and the raiders were routed. There is little left to tell. To Ben and Elsie, to Phil and Margaret, the sequel was a beautiful double honeymoon to the sea [illegible]

David W. Griffith, Producer of "The Birth of a Nation," at the New Nixon Today.

GAZETTE AUG. 15

LEDGER AUG. 15

COURT SUSTAINS FILM OWNERS

Production of "Birth of Nation" to Continue at Atlantic City

ORDER SHORE OFFICIALS NOT TO INTERFERE

Petition for Permanent Injunction to Be Argued on August 24

Special Telegram to Public Ledger

TRENTON, Aug. 14. — The Court of Chancery, through an injunction issued by Chancellor Walker at his home here tonight, temporarily restrained City Commissioner William H. Bartlett, Director of Public Safety of Atlantic City, and the Police Department of that city from interfering with the moving picture production, "The Birth of a Nation," now playing at the New Nixon Theatre.

Representing the Esplanade Amusement Company, owners of the theatre and the Epoch Producing Corporation, owners of the picture, ex-Assemblyman Emerson L. Richards and Ulysses G. Stryon appeared before the Chancellor and petitioned that the officials of Atlantic City be restrained from their contemplated action of stopping the exhibition of the picture.

Chancellor Walker allowed a rule to show cause, returnable Tuesday, August 24, why a permanent injunction should not be granted, and in the meantime the temporary restraint was allowed. The management of the theatre was notified yesterday by Commissioner Bartlett that on Monday the picture would be closed and no reason was assigned for the action.

The petition presented to the court called particular attention to the magnitude of the production; that it had cost a sum in excess of $100,000; that it had taken a year's time to produce it; that 18,000 persons and 3000 horses were used in the production; that there had been no attempt to engender racial or religious prejudices, but that, on the contrary, it is wholesome and elevating.

Another contention made by the complainants is that at present the picture is being exhibited in all parts of the country and that it was witnessed in February of this year by most distinguished persons in official life at the National Press Club in Washington, and the universal verdict was that it was a wonderful production.

N.Y. SUN AUG. 15

WRIT KEEPS FILM SHOW OPEN.

"Birth of a Nation" to Continue at Atlantic City.

TRENTON, N. J., Aug. 14.—A temporary injunction was issued by Chancellor Walker here to-night restraining William H. Bartlett and other Commissioners of Atlantic City from carrying out their contemplated action in closing the film production of "The Birth of a Nation" at the New Nixon Theatre in Atlantic City next Monday. The Chancellor also allowed a rule to show cause returnable Tuesday, August 24, why the injunction should not be made permanent.

Former Assemblyman Emerson Richards, representing the New Nixon Theatre and the Epoch Producing Corporation, owners of the picture, made the application to the Chancellor. He argued that if the Commissioners were permitted to carry out their purpose it would not only affect the profits of the theatre but also cause irreparable damage to the production.

The notice that the picture would be prohibited did not carry with it any reason for the action of the Commissioners.

NOR. AMERICAN AUG. 15

RECORD AUG. 15

ORDERS 'BIRTH OF NATION' STOPPED AT ATLANTIC CITY

Public Safety Director Expresses Fear of Violence Following Negroes' Protest

ATLANTIC CITY, Aug. 14.

Ordered peremptorily by Director of Public Safety Bartlett to discontinue the photo-drama, "The Birth of a Nation," at the New Nixon Theater after Monday night Samuel F. Nixon, owner of the playhouse, applied today through counsel to Chancellor Walker, of Trenton, for an order restraining the police from enforcing Director Bartlett's commands.

As a reason for issuing the order, Director Bartlett expresses the fear that "race violence" may result from the further presentation of the photoplay, which is founded on "The Clansman."

Boardwalk amusement purveyors ridicule this assertion, pointing out that the performance is in its fourth week, and that it has not been attended by the least semblance of disorder. They charge that the director's move is actuated by politics and is designed to catch the negro vote.

Told He Cannot Stop the Pictures.

Trenton, Aug. 14.—Director of Public Safety Bartlett, of Atlantic City, and all other authorities of that place were restrained from interfering with the moving picture drama, "The Birth of a Nation," now being exhibited there, by an order made tonight by Chancellor Walker. Commissioner Bartlett, it was said, had notified the management that the exhibition would be prohibited.

INQUIRER AUG 15

Will Fight Order to Stop Show

Special to The Inquirer.

ATLANTIC CITY, N. J., Aug. 14.—An injunction is being sought by the management of the New Nixon Theatre, to suspend the order of Director of Public Safety William Bartlett, who forbade the further production, after Monday, of the "Birth of a Nation." He based his ruling on the appeals from the colored people, who claimed that it developed race hatred. The pictures, which run for three weeks, follow somewhat the story of "The Clansman." The owners of the play declare that it does not provoke race hatred, but that it gives a historic review of the foundation of the republic, and its re-birth after the Civil War.

UNION AUG 16

Mere protest of a certain moving picture by some of the colored citizens was news and Philadelphia and newspapers in other large cities so preceived it. The protest was handled by the majority of correspondents in the usual news way.

A correspondent for one Philadelphia paper of the "blood and thunder" type was on the job as usual with his story of "drastic action found necessary to prevent rioting etc."

The hint of a riot was an insult to those colored citizens who have been arbitrating the question with all dignity.

NY TELEGRAPH AUG 15

FIGHT TO PRESENT 'BIRTH OF NATION'

Atlantic City Manager Employs Counsel and Appeals to New Jersey Courts.

INJUNCTION IS OBTAINED

(Special Dispatch to The Morning Telegraph.)

ATLANTIC CITY, Aug. 14.

"Fie," is the answer of Samuel Nixon of Philadelphia, lessee of the new Nixon Theatre on the Boardwalk, to the order issued last night by William Bartlett, Director of Public Safety, forbidding the presentation of "The Birth of a Nation" at the Boardwalk playhouse.

Mr. Nixon obtained an injunction from Chancellor Walker at Trenton today restraining the Atlantic City officials from interfering with the production.

"We are not going to be made the victims of a political dodge to corral the colored vote in Atlantic City," declared Mr. Nixon. "Talk of violence in connection with a film drama which has been seen by thousands in all of the large cities is ridiculous."

Nixon has assembled a distinguished array of lawyers to give the City Commissioners battle. His fighting force includes former Judge Gordon of Philadelphia, former Attorney General McCarter of Newark, former Judge Robert Ingersoll and former Assemblyman Emerson Richards of Atlantic City.

"Talk about suppressing the production is absurd," Nixon, in a temper, said this morning. "Why, it has not only been passed by J. Louis Breitinger of the Pennsylvania Board of Censorship, but school authorities have been advised to make arrangements for as many children as possible to see it. Claims that it incited race hatred, and for that reason should be suppressed, are ridiculous. It deals with nothing but historical facts."

Director Bartlett's order for the suppression of the film was issued last night after detectives had reported to him that the negro section of the city, where more than 12,000 negroes live, was in a ferment.

Threats have been made to stampede the theatre, to smash the windows and to commit violence in other forms.

NIXON THEATRE GETS INJUNCTION

Enjoins City from Prohibiting "The Birth of a Nation."

Chancellor Walker, of New Jersey, on Saturday afternoon, in Trenton, granted an injunction prohibiting the City of Atlantic City, the Director of Public Safety and the Chief of Police from interfering in any way with the presentation of "The Birth of a Nation" at the New Nixon Theatre. This action of the Chancellor nullifies the order sent by Director of Public Safety William H. Bartlett to Manager Harry Brown.

"The Birth of a Nation" is now being shown in New York, Brighton Beach, Boston, Chicago, Milwaukee, San Francisco, Los Angeles, Seattle and Spokane. Samuel F. Nixon states that it has never been barred from any theatre in any state of the United States. It was passed by the National Board of Censors, Mayor Mitchell, of New York, and by the Board of Censors of Boston, of which Mayor Curley, Chief Justice Bolster and Police Commissioner O'Meara were the members.

Mr. Harry Brown, Manager of the New Nixon Theatre, says that certain newspaper statements to the effect that Chief of Police Woodruff sent plain clothesmen through the north side of the city and found that threats of violence were being made are lies made out of whole cloth. "I had a talk with Chief Woodruff," said Mr. Brown, "and he said that he had not sent out detectives and that there had not been either any disorder or threats of disorder among the colored people of Atlantic City. He authorized me to make this statement on his behalf.

"I also had a talk with Mr. William F. Hanstein, President of the Atlantic City Hotel Men's Association, and he told me that neither he nor the association had endorsed Director Bartlett's attempt to stop 'The Birth of a Nation.'"

GRIFFITH HAS A MENAGERIE

Producer of the Wonder Film Collects Canines and Felines About Him

All who have enjoyed the perfect art of the Griffith films have noted how often he used domestic animals in his pictures. No one but a lover of animals would think of using them in such a delightful way. They figure prominently in some of the most charming scenes of "The Birth of a Nation" now playing at the New Nixon Theatre.

When Elsie Stoneman is first seen at her Lancaster home she is playing with the old family tabby cat. Soon the scene shifts to the Piedmont home of the Comerons. The kindly master is reading his paper while a kitetn and puppy play contentedly at his feet. Nothing else could so delightfully show the character of the home-loving Southern gentleman of the old school. It is such touches of nature that help to make the greatness of this masterpiece.

Never in the history of the stage has there been any play which presented such faithful pictures of the Southland before war cast its dread shadow over all. Equally true to life are the scenes during the greatest Civil conflict and afterwards of the blighting Reconstruction days. In vivid contrast are the panoramic views of the great battles which settled the destiny of the American people.

"The Birth of a Nation" is now in the fourth week of its phenomenally successful run in Atlantic City and the attendance is breaking all records at the New Nixon, which by the way is the coolest spot on the Boardwalk.

Press Aug 16 PRESS Aug 16 REVIEW Aug 16

D.W. GRIFFITH A LOVER OF ANIMALS

Producer of "Birth of a Nation" Selects Dumb Beasts for His ePts

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"The Birth of a Nation" is now being shown in New York, Brighton Beach, Boston, Chicago, Milwaukee, San Francisco, Los Angeles, Seattle and Spokane. Samuel F. Nixon states that it has never been barred from any theatre in any state of the United States. It was passed by the National Board of Censors, Mayor Mitchell, of New York, and by the Board of Censors of Boston, of which Mayor Curley, Chief Justice Bolster and Police Commissioner O'Meara were the members.

Mr. Harry Brown, Manager of the New Nixon Theatre, says that certain newspaper statements to the effect that Chief of Police Woodruff sent plain clothes men through the north side of the city and found that threats of violence were being made are lies made out of whole cloth. "I had a talk with Chief Woodruff," said Mr. Brown, "and he said that he had not sent out detectives and that there had not been either any disorder or threats of disorder among the colored people of Atlantic City. He authorized me to make this statement on his behalf.

"I also had a talk with Mr. William F. Hanstein, President of the Atlantic City Hotel Men's Association, and he told me that neither he nor the association had endorsed Director Bartlett's attempt to stop 'The Birth of a Nation.'"

BATTLE SCENES IN NIXON FILM

Battles in "Birth of a Nation" Tremendously Thrilling

David W. Griffith, foremost of direct-on, is conceded to have established a new art by his cleberated production, "The Birth of a Nation" now in the midst of its triumphant run at the New Nixon. As disclosed at the Liberty Theatre, New York, last March and in Boston, Chicago and other big cities a little later ,this realization and mechanical effects overshadowed in its greatness all of the dramas of the older stage art, and won the most extraordinary accomplishments from the critics.

The battle scenes pictured in the Civil War part of "The Birth of a Nation" mark the supreme achievement of motion photography up to date. The intensely vivid skirmishes and hand to hand struggles are not only well planned, but well ated. The most thrilling sights of all are the battles conducted on a big scale in vast stretches of field and valley.

The second part of the spectacle is devoted to the Reconstruction days, when the South uprose a second time and threw off the carpetbagger-negro tryanny. The Ku Klux Klan are the protagonof this part of the story. Their wild rides, rescues of harried whites, and their snatching of victory from the jaws of defeat, are represented on a vast scale with thousands of men and horses and with the infinite spirit and dash for which Mr. Griffith's spectacular work is so remarkable.

Intertwined with the mighty epical progress of the story are two beautiful romances of the Blue and the Gray: Ben Cameron, the Clansman and his Northern sweetheart, Elsie; Capt. Phil Stoneman, U. S. A. and swet Margaret Cameron, the South Carolina lassie.

REVIEW Aug 16th

FILM MEN SECURE INJUNCTION

"Birth of a Nation" to Continue Despite Bartlett's Order

Chancellor Walker of New Jersey on Saturday afternoon in Trenton granted an injunction prohibiting the city commissioners, the Director of Public Safety and the Chief of Police from interfering in any way with the presentation of "The Birth of a Nation" at the New Nixon Theater. This action of the Chancellor puts a stop to the efforts to close the New Nixon Theater, and renders null and void the order sent by Director of Public Safety William H. Bartlett to Manager Harry Brown, of the New Nixon, which read:—

"Dear Sir: You are hereby notified that on and after Monday, Aug. 16, you must discontinue exhibiting the picture called 'The Birth of a Nation.'"

The order sent by Director Bartlett gave no reasons for his action.

"The Birth of a Natin" is now beiug shown in New York, Brighton Beach, Boston, Chicago, Milwaukee, San Francisco, Los Angeles, Seattle and Spokane and it has never been barred from any theater in any State of the United States. It was passed by the National Board of Censors, Mayor Mitchel, of New York, and by the Board of Censors of Boston of which Mayor Curley, Chief Justice Bolster and Police Commissioner O'Meara were the members.

"The Birth of a Nation" will continue at the New Nixon Theater.

Harry Brown, manager of the New Nixon Theatre, says that certain newspaper statements to the effect that Chief of Police Woodruff sent plain clothes men through the colored portion of the city and found that threats of violence were being made are lies made out of whole cloth. "I had a talk with Chief Woodruff," said Mr. Brown, "and he said that he had not sent out detectives to the black belt and that there had not been either any disorder or threats of disorder among the colored portion of Atlantic City. He authorized me to make this statement on his behalf."

"I also had a talk with Mr. William F. Hanstein, president of the Atlantic City Hotelmen's Association and he told me that neither he nor the association had indorsed Director Bartlett's attempt to stop "The Birth of a Nation," but that on the contrary they indorse the picture and think tha the management ought to be thanked for bringing so splendid a picture to this city. He said that every man, woman and child, white and colored ought to see the wonderful spectacle."

"Rev. Robert A. Elwood and many other prominent citizens called on me to express their indignation at the attempts being made to stop the picture. I feel sure that there will be great satisfaction over the action of Chancellor Walker who has issued an injunction prohibiting the City of Atlantic City from interfering with the presentation of "The Birth of a Nation." This insures the continuance of the most successful run in the history of Atlantic City theatres."

5th BIG WEEK

COMMENCING TODAY

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

The NEW NIXON Theatre

BOARDWALK — DELAWARE AND ST. CHARLES

Samuel F. Nixon, Managing Director — Harry Brown, Business Manager

The Coolest Spot in Town

D. W. GRIFFITH'S Mighty Spectacle — The 8th

Wonderful Artillery Duels With Real Shells

18,000 People Used to Tell the Drama

Cost $500,000 To Assemble Its Mighty Forces

Most stupendous dramatic spectacle the brain of man has yet visioned and revealed

An Orchestra of 40

Direction The Epoch Producing Corp., H. E. Aitken, Pres.

IMPORTANT — "THE BIRTH OF A NATION" Will Positively NOT Be Shown in Any Other

atre
WARE AV.
ND
ARLES P.

ess Manager

n

TWICE DAILY

NIGHTS—8.30 Sharp MATINEES—2.30 Sharp

At These Rare Prices In Reach of All Patrons

Eves. 25c, 50c, $1, $1.50, $2 All Matinees 25c,,50c, $1

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

8th Wonder of the World

The Greatest Battles of the Civil War Re-enacted

3,000 Horses Mounted by Daring Riders

Took 8 Months of Super-Human Effort to Produce It

SEE THE WILD RIDES OF THE KU KLUX KLAN

Seats Now Selling Two Weeks Ahead

er Theatre in Atlantic City — IMPORTANT

NIXON Theatre
BOARDWALK— DELAWARE AV. AND ST. CHARLES P.

Harry Brown, Business Manager.

ily--2.30 and 8.30 P. M.
INCLUDING SUNDAY

th's Mighty Spectacle

he Coolest Spot in Town

Now Playing

Eve. Prices
500 Seats at 25c
1000 Seats at 50c
700 Seats at $1.00
500 Seats at $2.00

3,000 Horses

Took Eight Months to Produce

NY ORCHESTRA OF 40

tic Achievement Ever Conceived by any Producer

IMPORTANT!!
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THEATRICAL-

Attractions at Local Playhouses.

THE SUNDA

SUNDAY GAZETTE, ATLANT

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"THE ETERNAL CITY" TODAY AT CRITERION

Stupendouss and Intensely Dramatic Film Evokes Great Enthusiasm.

When the management of the Criterion Theatre anounced the presentation of the stupendous and wonderfully beautiful dramatic photoplay "The Eternal City," it was anticipated that unusual interest and enthusiasm would be shown for this production, but the success of this photo-drama at the Criterion has far exceeded all that was expected of it. "The Eternal City" has been presented at the Criterion Friday and Saturday, and the unprecedented enthusiasm it created has caused it to be continued again today. During the past two days the Criterion has witnessed the most remarkable aud-

(Continued on Page Five.)

CHARLEY GRAPEWIN HEADS AT KEITH'S THEATRE T

Marie Nordsstrom in "Bits of Acting," Victo Mullen and Coogan, Gardner Trio and on All Feature Bill.

CHARLEY

When this succ peared in the fa Awakening of M acres predicted t be able to find a s to replace it. N polished, rewrote finally he has p much skill as is gether the many a domestic com keepsie." This e ded with laughte ous laugh, and C pears to even be he did as the i He is capably a Anna Chance w to look upon, bu foil for Mr. Gra of individual co

MARIE N

Marie Nordstr life is Mrs. Hen her distinguishe for theatrical la ceedingly attrac able actress. was scored as and Paid For purposes Frances ter, has arrange ment called "Bit is the assemblin choice theatrica

(Continued

HOBART BOSWORTH IN 'THE SCARLET SIN' AT THE CITY SQUARE

Based on a Story That Will Impress All of Society. Other eFatures.

"Though your sins be as scarlet they shall be made whiter than snow." One of the real sensations of the motion picture world, entitled "The Scarlet Sin," featuring the celebrated actor and writer, Hobart Bosworth, heads the usual high class bill of feature films at the City Square Theatre on Atlantic avenue, today. "The Scarlet Sin" is a beautiful story that carries a strong moral, a picture that should be seen by every man and woman. It preaches a sermon that will impress all classes of society. It will improve every person who sees it for it is based on truth. A story of heart interest showing the weakness of human passion. The story of an

Continued on Page Two.

"BROTHER MASONS" THE L COMEDY TREAT OPENS

H. H. Frazee, Famous for Comedy Succes Latest Production With a Cast Nev Equalled in a Farce-Comedy

The big comedy treat of the early | in this compan

BIRTH OF NATION BIGGEST SUCCESS

Box Office Returns Show That It Has Gripped the American Public Like No Other Picture

The one great theatrical sensation of New York, Boston and Chicago, "The Birth of a Nation," is now in the fifth week of its summer run at the New Nixon Theatre.

The first half of the D. W. Griffith spectacle unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of Reconstruction days in the South, including the carpet-bagger-negro excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and the Gray, suggested by Thomas Dixon's "The Clansman."

In preparing the musical setting of this great production, Mr. Griffith had hoped to find in folk-song collections the motifs for the symphonic score. His search was unsuccessful. Then he thought of the plantation melodies he used to hear as a boy down in Kentucky—tunes that had never been made into crotchets and quavers. As he worked, a different Southern air suggested itself for each character in the pictorial story. Joseph Carl Breil jotted down the hummed tunes. Mr. Breil next essayed the immense labor of scoring the 5,000 scenes of the play, each with its appropriate music. The synchronization of the score to the scenes was indeed a task of magnitude.

There is an orchestra of forty and a large force of expert technicians.

The New Nixon Theatre

BOARDWALK— DELAWARE AV. AND ST. CHARLES P.

Samuel F. Nixon, Managing Director — Harry Brown, Business Manager.

Twice Daily--2.30 and 8.30 P. M.
INCLUDING SUNDAY

D. W. Griffith's Mighty Spectacle

The Coolest Spot in Town

Fifth Big Week

Matinee Prices
500 Seats at 25c
1000 Seats at 50c
500 Seats at $1.00

18,000 People in Great Battles

Cost $500,000

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3,000 Horses

Took Eight Months to Produce

A SYMPHONY ORCHESTRA OF 40

The Most Stupendous Dramatic Achievement Ever Conceived by any Producer

IMPORTANT!!
"The Birth of a Nation" will positively not be shown in any other theatre in Atlantic City.

SEATS NOW SELLING — Direction Epoch Producing Corp., H. E. AITKEN, Pres.

THE EVENING UNION,

TUESDAY, AUGUST 17, 1915

'BIRTH OF NATION' AT NEW NIXON

Picture Continues To Fill the Uptown Theatre—The Wonder Film of the Age

The scenes of reconstruction days in the South shown in D. W. Griffith's spectacle "The Birth of a Nation" at the New Nixon, are of great historical value. Some of the most interesting are those showing the sessions of the South Carolina Legislature when that body was controlled by negroes. In the House there were 78 colored members with only 46 whites and of those 32 were Carpetbaggirs and Scalawags. It was as if society was turned upside down. In place of the control of the old aristocratic statesmen was the rule of the most ignorant democracy that mankind ever witnessed. For a time barbarism had overcome civilization by the force of numbers. The slave was rioting in the halls of his former masters.

James S. Pike, a prominent abolitionist and therefore an unprejudiced witness wrote of those days:

"At some of the desks sit colored men whose types it would be hard to find outside of Congo; whose costumes, visages, attitudes and expressions only befit the forecastle of a buccaneer."

The result was the organization of the Ku Klux Klan and the redemption of the South from the horrors of misrule. This picture of history is one of the most vivid in "The Birth of a Nation." The progress made by the negro since those days is shown in views taken at Hampton Institute, Virginia.

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REVIEW, ATLANTIC CITY, TUESDAY, AUGUST 17, 1915

Social News

THEATRE PARTY

Miss Ruth Thompson Guest Of Honor

Harry Brown Jr., manager of "Nobody Home," entertained in honor of his fiancee, Miss Ruth Stanton. The members of the Virginia avenue beach set last night to see the "Birth of a Nation" at the New Nixon Theatre. Members of the party were Miss Ruth Stanton Miss Katherine Diamond, Miss Edith Reger Edith Clymer, Miss Edith Cobb, Thelma Jones, Mrs. Harry Johnson, Miss Helen Smalley, Miss Marie Johnson, Miss Regina Murphy, Miss Gertrude Powers, Stephen Keet, Charles Hitschler, James Dorham, Harry Brown, Jr.

PRESS

WEDNESDAY, AUGUST 18, 1915

THE BIRTH OF A NATION A WORLD WIDE SUCCESS

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In preparing the musical setting of this great production, Mr. Griffith had hoped to find in folk-song collections the motifs for the symphonic score. His search was unsuccessful. Then he thought of the plantation melodies he used to hear as a boy down in Kentucky—tunes that had never been made into crotchets and quavers. As he worked, a different Southern air suggested itself for each character in the pictorial story. Joseph Carl Breil jotted down the hummed tunes. Mr. Breil next essayed the immense labor of scoring the 5,000 scenes of the play, each with its appropriate music. The synchronization of the score to the scenes was indeed a task of magnitude.

There is an orchestra of forty and a large force of expert technicians.

MAY AGREE OVER "BIRTH OF NATION"

Colored Clergymen Hold a Satisfactory Conference with Samuel Nixon and Manager Brown

Protests sounded by the colored people of this city against the photo-play, "Birth of a Nation," now being shown at the New Nixon Theatre, may be satisfactorily adjusted as the result of an hour conference held yesterday between prominent colored clergymen of the city and Samuel F. Nixon, owner of the theatre, and Harry Brown, manager.

The clergymen at the conference included Rev. William M. Langford, of the M. E. Church; Rev. Charles V. Doughlas, Second Baptist Church; Rev. Jeremiah Gregory, Union Baptist Temple, and Rev. E. M. Clark, Jefro Presbyterian Church.

While the ministers agreed that the picture was most artistic and wonderful, they suggested the elimination of only two brief scenes in order to delete it of any tendency toward the fomenting of race hatred. Messrs. Nixon and Brown assured the delegation that they would meet them half-way and comply with any suggestion in reason. Another conference was arranged for and it is believed that all the differences will be satisfactorily adjusted before the beginning of next week.

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RECONSTRUCTION OF THE AMERICAN NATION

The scenes of reconstruction days in the South shown in D. W. Griffith's spectacle "The Birth of a Nation" at the New Nixon, are of great historical value. Some of the most interesting are those showing the sessions of the South Carolina Legislature when that body was controlled by negroes. In the House there were 78 colored members with only 46 whites and of those 32 were Carpetbaggirs and Scalawags. It was as if society was turned upside down. In place of the control of the old aristocratic statesmen was the rule of the most ignorant democracy that mankind ever witnessed. For a time barbarism had overcome civilization by the force of numbers. The slave was plotting in the halls of his former masters.

James S. Pike, a prominent abolitionist and therefore an unprejudiced witness wrote of those days:

"At some of the desks sit colored men whose types it would be hard to find outside of Congo; whose costumes, visages, attitudes and expressions only befit the forecastle of a buccaneer."

The result was the organization of the Ku Klux Klan and the redemption of the South from the horrors of misrule. This picture of history is one of the most vivid in "The Birth of a Nation." The progress made by the negro since those days is shown in views taken at Hampton Institute, Virginia.

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Following a conference with pastors of four colored churches in the city yesterday, Mr. Nixon sent word to John J. McCarthy, representative of D. W. Griffith, owner of the "Birth of a Nation" films, telling him of the situation and asking him to get consent to cut out certain scenes, and to arrange to come here by next Thursday for a conference on the matter. Mr. Nixon believes that he will be able to announce on Thursday that the scenes objected to, such as "Gus, the Renegade," who drives a white maiden to death, and "Lynch," the negro Lieutenant Governor, who tries forcibly to marry the daughter of his benefactor, will be eliminated from the picture during the remainder of their production here.

Both Mr. Nixon and Manager Harry Brown declared last night that the interview with the colored ministers was amicable and satisfactory. These ministers were, Rev. W. W. Langford, Rev. Charles S. Douglas, Dr. Gregory and Dr. E. M. Clark, who all appeared before the City Commission last Thursday. Mr. Nixon said the colored delegates were very reasonable in their arguments, and while praising the play as very fine, declared they were only opposed to the scenes which they thought would excite race hatred. They urged that these be eliminated.

The earnestness of the colored clergymen and their reasonable attitude impressed the theatre men.

City Solicitor Theodore W. Schimpf is preparing an answer to the injunction suit brought by the theatre people to restrain the city from taking action to stop the play from proceeding. Argument will be heard on August 24 by Chancellor Walker at Trenton.

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The whole period of the Civil War is luminously recreated. Then follows the baneful time of reconstruction when the ex-slaves, Carpetbaggers and Scalawags combined to bring sorrow and suffering to the Southland.

Running through this wondrous historical spectacle are two romantic love stories of surpassing heart interest. In the cast are Henry B. Walthall as the gallant little Colonel, Ben Cameron; Mae Marsh and Miriam Cooper as his sisters; Lillian Gish as Elsie Stoneman and Elmer Clifton and Robert Harron as her brother; Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, Mary Alden, Geo. Seigmann and many others.

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The whole period of the Civil War is luminously recreated. Then follows the baneful time of reconstruction when the ex-slaves, Carpetbaggers and Scalawags combined to bring sorrow and suffering to the Southland.

Running through this wondrous historical spectacle are two romantic love stories of surpassing heart interest. In the cast are Henry B. Walthall as the gallant little Colonel, Ben Cameron; Mae Marsh and Miriam Cooper as his sisters; Lillian Gish as Elsie Stoneman and Elmer Clifton and Robert Harron as her brother; Spottiswoode Aiken, Josephine Crowell, Ralph Lewis, Mary Alden, Geo. Seigmann and many others.

One of the most delightful features of the entertainment is the symphony orchestra of forty

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THE EVENING UNION,

THURSDAY, AUGUST 19, 19

GREAT CONFLICTS OF THE REBELLION

Reproduced Under Direction of Some of the Participants for "The Birth of A Nation" At the New Nixon This Week.

The telephone was a most important factor in staging the great battle scenes in "The Birth of a Nation," D. W. Griffith's supreme spectacle now in the midst of a successful summer run at the New Nixon Theatre.

"Camera two!" was the sharp command from "General" Griffith, standing on the platform of a tower sixty feet high. The telephone operator of the small exchange at his side slipped a plug in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of troops deployed, the roar of cannon was heard and the attack on the enemy's trenches began.

"Camera four!" A battery of field artillery wheeled about and thundered down the field. Quickly the orders were given to sixteen division assistants and the Battle of Petersburg was in full swing. Eighteen thousand men were battling over twelve square miles of ground. If the battle had been real there could not have been more celerity of movement. Everything went like clockwork without a hitch. The old-fashioned method of using the megaphone would have been futile. It was the telephone that made possible the most wonderful war scenes ever shown on any stage. The wires had to be laid underground for the telephone did not come into use until ten years after the Civil War and telephone poles would have been an anachronism.

Mr. Griffith got the idea of this method of handling his battle scenes from the use made of the telephone in the Great War. The result of this applying of the most modern methods enabled him to achieve results with the camera far ahead of anything that had ever been done before. That is the secret of the success of Griffith. He is always the pioneer, the creator. The result is that "The Birth of a Nation" is the most stupendous creation ever staged.

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DR. ABBEY PRAISES "BIRTH OF A NATION" AS A WORTHY LESSON

Asserts Photoplay Shows Negro's Actions After War Reflect on Unscrupulous Politicians

NOT UNFAIR TO BLACKS

By DR. CHARLOTTE ABBEY

As one who has formed a high estimate of the evolutionary possibilities of the Afro-American race through personal association with those interested in social work, I am sorry to find that an historical play such as "The Birth of a Nation" should be the cause of inciting race prejudice. The play teaches a mighty lesson to both white and colored, and it seems strange that lessons so plainly taught by the writer of the play should need to be pointed out.

Through bloodshed the United States arose, but at the very moment that the Stars and Stripes waved over the States there were those who for their own selfish ambition put into action forces that led to the racial prejudice that has since existed and which threatened to defeat the ideals of the man who freed the slave for the purpose of giving him opportunity to attain his humanitarian rights through right living.

An unscrupulous white politician does not understand the meaning of freedom any more than a colored politician of the same grade. To such the term "freedom" spells license. He has not yet attained to the mental and spiritual standard that enables a man of higher grade to see that only through obedience to the Divine law which Jesus upheld as the precedent of all laws, and which Lincoln obeyed, is the only means by which an individual or people can be worthy of freedom. In "The Birth of a Nation," the author clearly shows that the negroes' actions at the time they were freed were altogether the result of unscrupulous politicians, backed by one who, whilst he posed as a reformer, was really the slave of his own personal ambition; hence blinded to the true interest of all whom he was professing to help, and therefore the very antithesis of Lincoln. Most children, white or colored, can be bribed with candy or a nickel to do what is wrong, because so few have inherited that moral perception which enables them to do right for right's sake.

So it is with adults who have not had the education that would have developed their higher faculties; they can be persuaded when an appeal is made to inherited desires to do as the one who bribes them wishes.

It is said that "a little knowledge is a dangerous thing." This applies most assuredly to an education that fails to make the law of love to God and thought for others the basis of all progress. We have in consequence of this failure our low-grade criminals and our high-grade ones, those more highly educated making fools of the lower grades to accomplish their own ends.

A religion that fails to bring the emotional and intellectual faculties of man's nature into united action, through showing the relation of Divine law to a life of kindness and usefulness is, of all powers, the most criminal, for it professes to have the well-being of the human race at heart, and yet keeps it in ignorance of the evolutionary purpose of life—that purpose which Jesus emphatically taught in the Lord's Prayer and the Sermon on the Mount. Drama should be the history of life teaching vital truth.

This "The Birth of a Nation" does and without any wish to be unfair to the colored race. If there are some white people so narrow in their outlook that they cannot see the enormous difference between an ignorant slave on the plantation, whose whole heredity and environment had made him the slave of his sex instinct, and the upright living, and industrious colored man and woman who have learned to control their instincts, and are bringing up their children to become self-respecting citizens; such white people are forfeiting their birthright of justice as Esau did, for a mess of pottage (prejudice). The writer gained three important truths from witnessing the drama, "The Birth of a Nation."

First. That license, the following out of one's own selfish desires or tendencies, will be mistaken for freedom until the law of love for God (our ideal of all that is good and beautiful) and thought for others, and made the basis of all education, religious or secular.

Second. Universal suffrage is the ideal of political freedom, but neither white or colored man or woman should be allowed the privilege of suffrage unless each has a clean moral record of not less than seven years.

Third. A nation will only be truly birthed when children are taught to grow physically, mentally and morally great, through kind and useful lives, the result of obedience to the divine law of the ages.

Surely the results of Afro-American training, illustrated in the "Birth of a Nation" by views of students at Hampton and other institutions, and the thorough exposure of unscrupulous white politicians and false reformers should be enough to do away with any feeling of resentment by the Afro-American race against the play.

While stopping off en route, in Los Angeles the other day, with her husband, Jean Schwartz, Rosalka Dolly was gathered in by Mr. Griffith, the producer of "The Birth of a Nation," and placed under contract to be featured in a new film work. It is to be one of Griffith's own.

ATLANTIC CITY REVIEW.

FRIDAY, AUGUST 20, 1915

NO EYE STRAIN AT NEW NIXON

Perfect Projection for "Birth of Nation" Praised By Oculists

Perfect projection has been the aim and accomplishment of management of "The Birth of a Nation," at the New Nixon Theater. The result is that there is no strain on the eyes of the spectators. Although the entertainment runs for two and three-quarter hours it is a common comment of those who have seen this great spectacle that it hardly seemed an hour.

One of the most irritating features to the eyes is the exposure to the direct reflected rays, a condition which is found in so many picture houses where the projecting machines are placed in the gallery of the theater. Dr. J. Norman Risley, of Philadelphia, has been waging vigorous warfare against this method of projection and he warmly urges projection to the screen on a horizontal plane. This perfect method, which he urges, is that used at the New Nixon. The booth is situated on the orchestra floor and there is absolutely no eye strain from screen reflection. No expense has been spared to give to "The Birth of a Nation" the most perfect presentation that modern science can accomplish. The greatest optical experts in the country were consulted so that every piece of mechanism should be the best that the ingenuity of man has devised.

Besides perfect projection, "The Birth of a Nation" is shown with every sur-

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DAILY PRESS

FRIDAY, AUGUST 20, 1915

BIRTH OF A NATION IS AN INSTITUTION

Filmplay Succeeds in Presenting a Resume of the Events That Made This Country

"The Birth of a Nation," now in its fifth record-smashing week at the New Nixon, is as popular with the summer visitors as the Boardwalk and the ocean. The theatre is the coolest indoor spot in Atlantic City and it is always comfortable even on the hottest days.

David W. Griffith's masterpiece has become much more than merely a popular attraction. It is now a firmly established entertainment that is seen over and over again by the most critical playgoers. In fact with its five thousand swiftly changing scenes more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed. In its infinite variety "The Birth of a Nation" far surpasses anything that has ever been shown on a stage. In mere pictorial beauty it excells the masterpieces in the art galleries of Paris, Rome and Munich for it is the beauty of nature itself. Years ago great battles were shown in cycloramas but that was most unsatisfactory for there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in the theatre and see the Battle of Petersburg visualized in so life-like a manner that it is as if one were looking at the real battle from an observation tower. Homer and Virgil have kept alive for centuries "The glory that was of Greece and the grandeur that was of Rome." With his new and wonderful art Griffith has perpetuated for all time the most stirring story of American history.

There are two performances daily including Sunday, at the New Nixon and there are prices to suit every purse. There is not a seat in the house which does not afford a splendid view of the picture.

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EVENING UNION,

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ATLANTIC CITY REVIEW.

AUGUST 21, 1915

CLEVER ACTRESS IN NIXON FILM

Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," now at the New Nixon, is known all over the country as the girl with a thousand faces. Her remarkable rise to the position in the motion picture field that Maude Adams holds in the legitimate drama is due to the careful manner in which D. W. Griffith, the master producer, has studied her personality and brought out every latent gift.

Little Miss Marsh has only been in pictures two years, but she has already reached the top of the ladder. A few seasons ago she came to the Griffith studio to watch her older sister work. She was raw and undeveloped but Griffith's keen eye saw great possibilities beneath the surface of her anxious eyes and mobile countenance. He wanted a half-grown girl for a work he was about finishing and he selected her. Now she has the most likable role in all the thousands of characters that crowd the Griffith masterpiece. She is the joyous note of youth in the most remarkable drama the film has yet unfolded.

Experienced actors always have a word of praise, sincere and emphatic, for the little lass who plays the younger sister in this appealing story. This California girl can express almost any emotion the feminine mind can grasp. She has played tomboys and heroines, consumptive girls and athletic girls. No part frightens her when Griffith is directing. To-day her face is better known than any actress in the world and she is the pet of movie fans in every quarter of the globe.

The cleverness of the cast in "The Birth of the Nation" has had much to do with its phenomenal success for great acting is even more appealing than spectacular scenes.

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DAILY PRESS

SATURDAY, AUGUST 21, 1915

BOSTON FAVORED BIRTH OF A NATION

New England City Critics Sent Their Paens of Praise to Laud Picture

"The Birth of a Nation," D. W. Griffith's thrilling historical spectacle, has for twenty weeks duplicated in Boston its triumphs in New York and Chicago. This is all the more remarkable because many doubted if Boston would accept so radical a presentment of the Southern angle of the history of the Reconstruction period. The result has been that the enthusiasm evoked by the picture is as great in Boston as in any section of the country. It is difficult to select from the universal chorus of newspaper praise, but a few extracts will show the trend.

The Boston Herald: "A triumph upon which Mr. Griffith and his associates may well plume themselves."

The Boston Trascript: "The surrender of Lee at Appomatox, the assassination of Lincoln, Sherman's march to the sea, the burning of Atlanta, move upon the screen as they never moved in print."

The Boston Globe: "So wonderful and so beautiful and so full of life that it robs one of the power of criticism."

The Boston American: "A wonderful historical drama and an enthralling human story."

The Boston Post: "'The Birth of a Nation' is most remarkable."

The Boston Joural: "The pictures make up the most extraordinary historical cyclorama so far brought forward."

The Boston Record: 'A wonderful accomplishment. Compels admiration for its authors."

Mr. John Williamson has returned to his home in Chelsea after spending several weeks in Harrisburg, Pa.

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ENING UNION,

SATURDAY, AUGUST 21, 1915.

HUB CITY PRAISES GRIFFITH FILM

Run of 'Birth of A Nation,' At Boston Duplicating Sensational New York and Chicago Engagements.

"The Birth of a Nation," D. W. Griffith's thrilling historical spectacle, has for twenty weeks duplicated in Boston its triumphs in New York and Chicago. This is all the more remarkable because many doubted if Boston would accept so radical a presentment of the Southern angle of the history of the Reconstruction period. The result has been that the enthusiasm evoked by the picture is as great in Boston as in any section of the country. It is difficult to select from the universal chorus of newspaper praise, but a few extracts will show the trend.

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LAST 2 WEEKS OF "THE BIRTH OF A NATION" 8TH WONDER OF WORLD

Griffiith's Mighty Spectacle Nearing the End of a Most Spectacular Run at the New Nixon Theatre—Crowded Houses the Rule—Last Performance Sept. 6th.

D. W. Griffith's mighty spectacle "The Birth of a Nation" begins its last two weeks of its engagement at the New Nixon today. There will be two performances daily at 8.30 and 2.30 P. M.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The part that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in ts foundation its intent is the fundamental one of true drama. The forces which make for those results have been marshalled upon a larger scale than was ever dreamed of beforee. Where directors of vast spectacle have

Continued on Page Two.

BIRTH OF A NATION

(Continued from Page One)

dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background, 3,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battle field is shown stretching over an area of 10 square miles and upon these planes and trenches 10,000 soldiers clash in a mimic warfare that is as real as if you were an eyewitness of the actual occurence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent assunder by the demons of war ;home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved into the field of slaughter. Then comes the agreement for peace and Lincoln set about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and grafters. The poor negro is cajoled into a false understanding of liberty and in his ignorance is led into excesses by these scalawags of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's miserere sounds the chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wenderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder this work is epoch making. It has set up new standards which it will be difficult to equal for many year to come.

Elsie Stoneman and The Sentry in "The Birth of a Nation" at the New Nixon Theatre Today.

Generals Lee and Grant in "The Birth of a Nation" at Nixon.

6th BIG WEEK

COMMENCING TODAY

THE GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION!

SEATS NOW SELLING

The NEW NIXON The

BOARDWALK— DE ST

Samuel F. Nixon, Managing Director — Harry Brown, B

The Coolest Spot in To

D. W. GRIFFITH'S Mighty Spectacle — The

Niagara Falls Is Still Running

and So Is

The BIRTH OF A NATION

(IN EVERY DETAIL)

At THE NEW NIXON THEATRE

Last Two Weeks

N. B.—(ENGAGEMENT IN ATLANTIC CITY POSITIVELY TERMINATES MONDAY NIGHT, SEPTEMBER 6 1915.)

EVENING PRICES—500 Seats at 25c, 1000 Seats at 50c, 700 Seats at $1.00, 500 Seats at $2.00

Direction The Epoch Producing Corp., H. E. Aitke

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TWICE DAILY

Including Sunday

IGHTS—8.30 Sharp MATINEES—2.30 Sharp

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SEATS NOW SELLING

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WONDERFUL ARTILLERY DUELS WITH REAL SHELLS

18,000 PEOPLE USED TO TELL THE DRAMA

COST $500,000 TO ASSEMBLE ITS MIGHTY FORCES

OST STUPENDOUS DRAMATIC SPECTACLE THE BRAIN OF MAN HAS YET VISIONED AND REVEALED

AN ORCHESTRA OF 40

REATEST BATTLES OF THE CIVIL WAR RE-ENACTED

ORSES MOUNTED BY DARING RIDERS

ONTHS OF SUPER-HUMAN EFFORT TO PRODUCE IT

WILD RIDES OF THE KU KLUX KLAN

CES—500 Seats at 25c, 1000 Seats at 50c, 500 Seats at $1.00

CITY—IMPORTANT

ATLANTIC CITY REVIEW, A

MONDAY, AUGUST 23, 1915

LAST TWO WEEKS FOR NIXON FILM

"Birth of a Nation" On Last Lap of Remarkable Run

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, is now playing its last two weeks of its all summer engagement at the New Nixon. This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman", exhibits the salient events of the war between the States. In the second half the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lasse, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce.

On the musical side Mr. Griffith attempted what was previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of exjerts who are carried on tour in the travelling company of 50.

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Seats Now Selling; Direction Epoch Producing Corp. H. E. AITKEN, Pres.

DAILY PRESS

MONDAY, AUGUST 23, 1915

IS GREATEST PLAY THE BIRTH OF A NATION?

Critics Seem to Feel That Griffith Has Done What No One So Far Has Succeeded in Doing

Many of the critics who have been sternest in their exactions of American dramatists announce their belief that D. W. Griffith has "put over" the great American play at last. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," is referred to—the unique offering at the New Nixon Theatre now in the last two weeks of its all-summer run.

For many years American dramatists wrote able plays of particular States, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard's Spots" and "The Clansman" and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate, he replaced speech by music, and the old-fashioned stage action and scenery by the pictorialized action of thousands of players in the great Out-of-Doors. In brief, he staged the great battles, struggles and critical events of 1861-1870 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, romance, domestic drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and 45 minutes, it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right down through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigman, Walter Long, Elmer Clifton and Robert Harron. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

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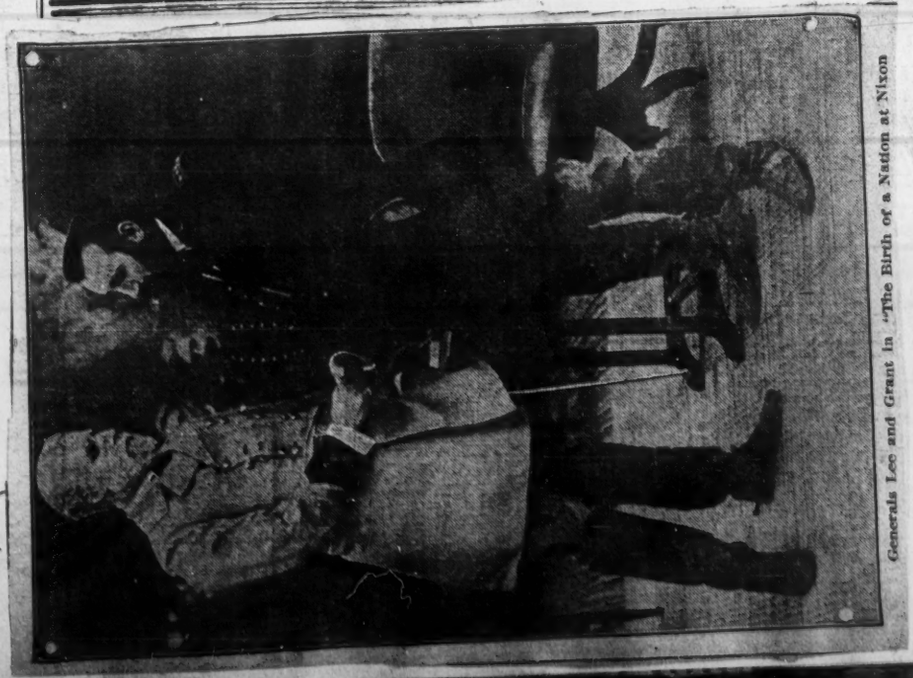

Generals Lee and Grant in "The Birth of a Nation at Nixon

EVENING UNION,
MONDAY, AUGUST 23, 1915

GRIFFITH MAKER OF GREATEST PLAY

Dramatic Critics Inclined To Favor Producer of "The Birth of a Nation" in Reviews of Season's Work

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Generals Lee and Grant in "The Birth of a Nation" at Nixon

ATLANTIC CITY REVIEW.

TUESDAY, AUGUST 24, 1915

FAITHFULLY ACT GENERAL'S PARTS

Among all the film actors playing historical characters in "The Birth of a Nation" which enters upon the last two weks of its engagement, after an all summer's run at the New Nixon Theatre, Howard Gaye and Donald Crisp have received the most compliments on the faithfulness of their work the one as General Robert E. Lee and the other as Genral U. S. Grant.

The picture shows General Lee surrendering to General Grant in the Wilmer McLean mansion at Appomattox Court House, Va., April 9, 1865. It is a most faithful reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerilla warfare similar to that used by the Boers towards the close of the Anglo-Boer war. In fact, John Wilkes Booth supposed that in killing President Lincoln he would have the support of the South in a new struggle. But Genral Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the horrors and miseries endured by his people. Therefore, after the Battle of Five Forks, he opened negotiations with Grant and on the morning of April 9th under the budding trees of an Appomattox orchard were determined the terms of peace which were formally written down at the Wilmer-McLean house in the afternoon.

Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and how he had fulfilled to the letter all the surrender obligations, prevented any such disgraceful sequel to the great event.

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ELSIE STONEHAM AND THE SENTRY IN "THE BIRTH OF A NATION" AT THE NEW NIXON THEATRE TODAY.

DAILY PRESS

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GRIFFITH IS PREMIER FILM PLAY DIRECTOR

A well known artist visiting D W. Griffith's Los Angeles studio recently remarked on the film director's almost uncanny gift of composition. "Griffith," he aid, "groups his figures like an artist in oils or water color rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation," which enters upon the last two weeks of its all-summer run at the New Nixon Theatre. The scene representing the future brotherhood of love and peace is a remarkable work. The affect of distance is obtained by constructing two stages with rising steps, one nearer the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and veilings of the characters at the fore. Costumes of many nations are used, but the effect is light and gossamar-like, the joy of a fiesta in the Land of Eutopia.

In striking contrast is Mr. Griffith's treatment in "The Birth of a aNtion" of the contrasting theme of the misery of war. Wane, skeleton like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordidness. Some of the kean, emaciated figures are bare to the waist. Men and women are strewed about the stage like the piled up victims of a battle field. Arms are raised in entreaty to Heaven. Bodies, legs and arms and, as it were, shreds of human beings are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiates from the other. Griffith's method of making it caused one clever artist to nickname it a "human salad." But that is not how it impresses the spectators, who sense the mighty thought, the deep, emotional appeal, in the wonderfully bizarre effects.

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EVENING UNION,

TUESDAY, AUGUST 24, 1915.

COURT SAYS NO LAW MAKES HIM PICTURE CENSOR

Chancellor Walker Today Allows Permanent Injunction Restraining Commissioner Bartlett From Stopping "Birth of a Nation" at the New Nixon

Says No Evidence to Support Allegation of Race Riots

TRENTON, Aug. 24.

Declaring that there was no law making him a censor of moving picture films, Chancellor Walker today allowed a permanent injunction restraining Commissioner William Bartlett, of Atlantic City, from stopping the exhibition of the "Birth of a Nation," a film that involves the negro race. The film was to be shown at the New Nixon Theatre on the Boardwalk and a delegation of negroes asked Commissioner Bartlett to prevent.

It was charged today that the agitation against the production was largely worked up by Mayor Riddle to win him the colored vote of Atlantic City .There was a denial of any prejudice against the negro race or attempts to stir up race hatred. Affidavits were read averring that some of the scenes showed the negroes in a very bad light and were calculated to cause riots. Chancellor Walker ruled that the plaintiffs had not made out a case and there was no evidence that any such direct results would follow the exhibition.

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ATLANTIC CITY REVIEW.

WEDNESDAY, AUGUST 25, 1915

CHANCELLOR NOT PICTURE CENSOR

Permanent Injunction Allowed And "Birth Of Nation" May Run

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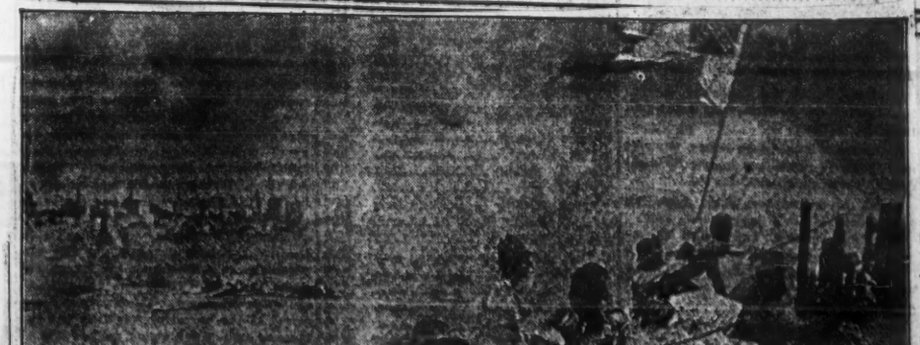

DAILY PRESS

WEDNESDAY, AUGUST 25, 1915

"BIRTH OF NATION" CANNOT BE STOPPED

Chancellor Walker Restrains City Commissioners from Stopping Picture Show

Trenton, August 24—The Commissioners of Atlantic City were permanently enjoined by Chancellor Walker today from further interfering with the production of the moving picture film, known as "The Birth of a Nation," which is being shown at the New Nixon Theatre in that city. A temporary injunction was granted by the court August 14 restraining the Commissioners from prohibiting the production.

In an affidavit of William F. Hanstein, president of the Hotel Men's Association, read before the Chancellor today it was stated that the picture was an object lesson, beneficial to the colored race as showing what might befall them in the hands of unscrupulous politicians.

Emerson L. Richards, who appeared for the managers of the theatre read several affidavits from business men and colored preachers of Atlantic City commending the production and disclaiming that it was likely to create riot and disorder on the part of colored persons. In these affidavits it was denied that the picture had been productive of racial prejudice.

After hearing the testimony Chancellor Walker said it seemed peculiar to seek to restrain the production because they anticipated it might create disorder or riot. He pointed out that the position of the commissioners was in effect asking the court to censure a play without showing that the sense of propriety of the community had been outraged and without establishing legal grounds for judicial action.

GRIFFITH'S GREAT FEAT IN THE BIRTH OF NATION

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation" is almost appalling—at least, to the devotees of the older forms of theatrical entertainment. Where now are the little groups of actors, the pinchback scenery and the petty properties of the so-called "legitimate drama"? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used Nature. For subject he has covered 150 years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theatre—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vester and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the Civil War and the horrors of Reconstruction are made to live again and the nation re-born is apotheosized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago. "The Birth of a Nation" will enter upon the last two weeks of its engagement at the New Nixon after an all summer run.

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PLOT COVERS 150 YEARS U.S. HISTORY

David W. Griffith Assembled His Great Story From Facts in History Covering Long Period and Culminating in the Klu Klux Klan

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DIRECTION THE EPOCH PRODUCING CORP., H. E. AITKEN, PRES.

IMPORTANT!!
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EVENING UNION,

THURSDAY, AUGUST 26, 1915.

COMEDY TURNS IN BIRTH OF NATION

The Love Sick Sentinel At Hospital Brings Laughter. —Picture Continues At the New Nixon.

A great deal of film comedy is horse-play, but David W. Griffith, in "The Birth of a Nation," which enters upon the last two weeks of its engagement at the New Nixon Theatre, after an all summer run, proves that quiet, refined comedy is a big laugh-maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the love-sick sentry in the Hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans Creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil War portraits in the magazines and newspapers are almost doubles of this sentry figure, showing what care Griffith has used in reproducing the Civil War type.

Miss Lillian Gish wears her costumes of Civil War and Reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.

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DAILY PRESS

THURSDAY, AUGUST 26, 1915..

HUMOR RELIEF IN BIRTH OF A NATION

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ATLANTIC CITY REVIEW.

THURSDAY, AUGUST 26, 1915

GRIFFITH GREAT STAGE DIRECTOR

Obtains Uncanny Effects in Producing "Birth of a Nation"

A well-known artist visiting D. W. Griffith's Los Angeles studio recently remarked on the film Director's almost uncanny gift of composition. "Griffith," he said, "groups his figures like an artist in oils or water colors rather than like a stage director. I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation," which enters upon the last two weeks of its engagement at the New Nixon after an all Summer's run. The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed on the near stage, then comes the intervening hollow, and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and yellings of the characters in the fore. Costumes of many nations are used, but the effect is light and gossamer-like, the joy of a fiesta in the Land of Utopia.

In striking contrast is Mr. Griffith's treatment, in the Birth of a Nation, of the contrasting theme of the misery of war. Wan, skeleton like figures are selected. Their dress is of many lands and nations, but all suggestive of grime and sordidness.

Utter woe stamps itself upon that picture as pure joy radiates from the other. The spectator is impressed by the mighty thought, the deep emotional appeal in the wonderfully bizarre effects.

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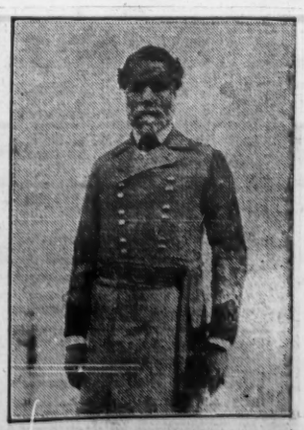

GEN. LEE AS PORTRAYED IN "THE BIRTH OF A NATION" AT THE NEW NIXON THEATER.

DAILY PRESS

FRIDAY, AUGUST 27, 1915

LILLIAN GISH IN THE BIRTH OF A NATION

"Golden Aureole" is One of the Leading Players in the Griffith Film

One of the most effective minor scenes in "The Birth of a Nation," which enters upon the last two weeks of its run at the New Nixon Theatre, after an all summer engagement, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years and years." He displays a half-faded daguerreotype of the girl, a picture she had given her brother and which had fallen into Ben's hands.

Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of the Northern womanhood throughout the whole troublous era is the task of Miss

TO DEMONSTRATE WAR SIGNALLING

Jaquith Plans to Show Tonight Foreign Aviator Corps in Action

Tonight at 8 o'clock Aviator Kenneth Jaquith in his Curtiss flying boat which is illuminated with electric lights will demonstrate war signalling methods now being used by the French and English Aviation Corps, in the war zones while the armies are being directed by night.

While there will not be any bombs dropped upon the Boardwalk throngs to make the scene realistic, Jaquith will provide at least an hour's entertainment. The message he will send to the visitors from the clouds or clear skies is "Atlantic City All the Time." The Morse code is to be used in the flashes.

Leipale Angerer, of San Remo, Italy, a Chelsea cottager, and one of the five richest Italians in America today enjoyed an aerial flight with Jaquith yesterday. He was accompanied by his wife and an interpreter. A pair of large field glasses were his constant companion and he held them to his eyes during the entire trip. Other passengers were James, Taylor, Australia, Hotel Strand; Alvin Seiler, 231 Metropolitan avenue, south, Frank Scott, with "The Birth of a Nation."

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ATLANTIC CITY REVIEW

The NEW NIXON Theatre

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EVENING UNION.

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BIRTH OF NATION TO STAY 2 WEEKS

New Nixon Picture Enters Upon Closing Weeks After Playing Through Summer to Capacity Houses.

One of the most effective minor scenes in "The Birth of a Nation," which enters upon the last two weeks of its run at the New Nixon Theatre, after an all summer engagement, shows Miss Elsie Stoneman, daughter of the "Great Commoner" who led Congress in Lincoln's time, playing a guitar to solace a wounded rebel officer in the Patents' Office hospital.

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Soothed by her kindness, Ben makes a rapid recovery. In the second half of the story, the scene of which shifts to South Carolina, they are sweethearts in the dread time of the second Southern uprising. To portray the fine flower of the Northern womanhood throughout the whole troublous era is the task of Miss Lillian Gish as Elsie Stoneman in this play.

Miss Gish is of the "golden aureole" blonde type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy in indoor or outdoor scenes. The eyes, before the camera, are most expressive. The acting conveys sincerity as well as true feminine charm—at least so the New York critics thought.

Both Lillian and Dorothy Gish (the two being sisters) are the favorite actresses of the studios where D. W. Griffith, director of "The Birth of a Nation," does most of his work. It took eight months to stage the Civil War and Reconstruction epic. As Elsie Stoneman figures in hundreds of scenes from the early War-time to the end of Reconstruction and her marriage to Ben, Lillian Gish had hardly an idle moment.

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ATLANTIC CITY REVIEW.

SATURDAY, AUGUST, 28, 1915.

A PRIVATE WAR MADE TO ORDER

When David W. Griffith started the outdoor staging of the Civil War and Reconstruction scenes in "The Birth of a Nation," which enters upon the last two weeks of its engagement at the New Nixon after an all summer run, he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalrymen had to be shown in an historic raid of the North Carolina clans. Their run was to be over many, many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord" with power to commandeer.

In this emergency, the county authorities of "The Birth of a Nation" producing locale were applied for. They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area, the county commissioners posted notices forbidding all traffic on "the day of days."

Pedestrians were also warned off. But the roads themselves did not look Southern. David Griffith handled this difficulty—with the authorities' permission—by remaking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, piney woods and deep gullies of old North State, the race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day without an accident or flaw.

After it was over, Mr. Griffith's men scraped the mand off the macadam roads, took down the signs, and life in the sleepy countryside resumed its normal course. It cost about $25,000 do do the trick and the producer thinks it was worth all it cost."

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DAILY PRESS

SATURDAY, AUGUST 28, 1915

MAE MARSH, PRODIGY IN BIRTH OF A NATION

Is Captivating in the Role of Flora in Griffith's Film Play at the Nixon

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," which enters upon the last two weeks of its engagement at the New Nixon after its all-summer run, is a prodigy of filmdom. In fact it would sound extravagant to quote the praises of her by the film experts who declare her to be the best "find" of the last thirty months in this wonderful advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job as spear-holding with the "merry, merry," was at last promised her. While waiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks made a wonderful difference.

This chameleon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall playing the hero—had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field the chances are ten to one that he will mention her name. The ugly duckling is at last a swan.

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Chelsea Hall — $6 to 12 North Georgia avenue. Capacity 250; excellent table; hot and cold water; baths. Florida avenue, near beach. Convenient to pier and amusements. Rooms single or ensuite $1.00 day up. Special weekly. Capacity 300. Booklets. MRS. P. COYLE.

Hotel La Fayette — American and attractive or two persons; $8 to $12 weekly; $1.50 up daily.

HOTEL FITNEY — Atlantic City's large baths.

EVENING UNION,

SATURDAY, AUGUST 28, 1915

MAE MARSH, FLORA IN BIRTH OF NATION

Little Miss Ascends to Perfection of Histronic Art in Great Griffith Play—Attraction at the New Nixon

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"BIRTH OF A NATION'S" LAST WEEK

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it should be added "The Birth of a Nation" has been passed by censor boards everywhere upheld when attacked by decisions of courts of records; endorsed by a greater number of prominent men in all walks of life, including ministers and priests, than any other entertainment ever offered to the public. In brief, it has rallied to its support all friends of free art and rebuked those whose bigotry would suppress the re-enactment of the Reconstruction story.

TWICE DAILY
Including Sunday

NIGHTS—8.30 Sharp MATINEES—2.30 Sharp

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SEATS NOW SELLING

Wonder of the World

WONDERFUL ARTILLERY DUELS WITH REAL SHELLS

18,000 PEOPLE USED TO TELL THE DRAMA

COST $500,000 TO ASSEMBLE ITS MIGHTY FORCES

MOST STUPENDOUS DRAMATIC SPECTACLE THE BRAIN OF MAN HAS YET VISIONED AND REVEALED

AN ORCHESTRA OF 40

THE GREATEST BATTLES OF THE CIVIL WAR RE-ENACTED

3,000 HORSES MOUNTED BY DARING RIDERS

TOOK 8 MONTHS OF SUPER-HUMAN EFFORT TO PRODUCE IT

SEE THE WILD RIDES OF THE KU KLUX KLAN

MATINEE PRICES—500 Seats at 25c, 1000 Seats at 50c, 500 Seats at $1.00

tre in Atlantic City — IMPORTANT

Joseph Hemabery as Abraham Lincoln in "The Birth of a Nation," at New Nixon Theatre Today.

Lillian Gish in "Birth of a Nation," at Nixon Today

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Attractions at Local Playhouses.

THEA
THE SUN
SUNDAY GAZETTE

"BIRTH OF A NATION'S" LAST WEEK PROMISES TO BE A RECORD-BREAKER

The New Nixon Engagement of This Marvelous Picture Production Terminates Monday Evening, September 6th.

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise D. W. Griffith's "The Birth of a Nation" will enter upon the last week of its engagement, closing its remarkable run of eight weeks in Atlantic City on Monday night, September 6th. Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and picturializes the greatest events of the war between the States as well as those of Reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of Gen. Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the President in Ford's Theatre, and the succeeding orgy of hate and oppression of the South—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South." A struggle caused by the attempt to impose

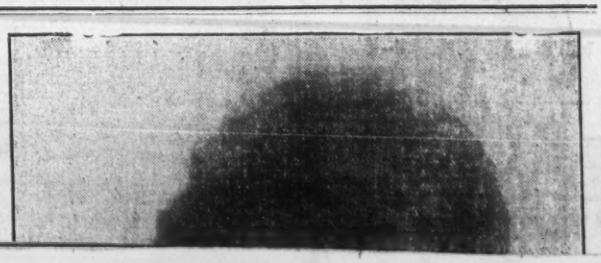
(Continued on Page Four.)

FAMOUS COMEDIAN IN PREMIER PHOTO-PLAY AT COLONIAL

Sam Bernard, World's Foremost Character Comedian in "Poor Schmaltz."

When the Famous Players Film Company recently announced that it had induced Sam Bernard, the world's foremost character comedian, to appear before the camera, the news aroused more enthusiasm on the part of photoplay fans throughout the country than has the recent announcement of any other prominent stage star's decision to transfer his talent to the screen. If Mr. Bernard's bare consent to appear on the screen created this amount of interest imagine the effect of the news that the celebrated comedian has actually completed his first film impersonation for the Famous Players, as 'Poor

(Continued on Page Five.)



SOPHYE BARNARI STAR BILL

Assisted by Lou Anger, Mo of Twenty Show Girl Playlet, "Abe

JAMES J. CORBETT IN "BROTHER BIL

Former Champion in N Comedy-Drama at Cort All Week.

It is not generally known James J. Corbett, who is the feat number of "Brother Bill," which be the attraction at the Cort The all of this week, has enjoyed a ied dramatic and vaudeville caree

Immediately following the l event in the South where a new champion was raised over the l of one of the former gladiators the sport, Corbett went under management of William A. Brady that astute manager immediately ranged to present his champion the dramatic stage. He chos melodrama called "Gentleman J for the purpose, and Corbett enj a long season as the star of this p He then appeared in 'A Naval Cad which was carried to success on wave of his personal popularity. showed aptitude, however, Henry Guy Carleton, the same contributed much to the Empire T atre staff, wrote for him "The venturer."

The next time he appeared associates was in vaudeville. sketch was "A Thief in the Nig

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SCHUBERT MUSIC

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(Continued on Page Four.)

NEW NIXON

(Continued from Page One)

carpetbagger rule upon the conquered States. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of Southern and Northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3000 horses instead of the tiny "armies" of the theatric boards. He shows 5000 scenes in place of four or five; far-flung battle lines of many, many miles, and Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular rising to heights of genius. Other marvels of the work are the 200,000 faithfully accurate historical details, the musical score synchronized to the several thousand distinct and individual scenes; the wonderful eproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 20,000 yards of cloth for Ku Klux costumes and 12,000 yards of women's dresses; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of out-door nature; his marvelous quiet yet effective playing the entire gamut of Romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art form of drama-spectable-with-music.

"The Birth of a Nation" has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first class scale of "two-dollar top" prices. No advance will be made on these prices on tour. The fact that one and a half million people have already witnessed it and that it has already run to capacity attendance for half a year in the simultaneous productions of New Yok, Chicago and Boston, prove that the biggest claims in its behalf are justified by the popular verdict. Despite opposition at various times, it should be added "The Birth of a Nation" has been passed by censor boards everywhere upheld when attacked by decisions of courts of records; endorsed by a greater number of prominent men in all walks of life, including ministers and priests, than any other entetainment ever offered to the public. In brief, it has rallied to its support all friends of free art and rebuked those whose bigotry would suppress the re-enactment of the Reconstruction story.

Joseph Henabery as Abraham Lincoln in "The Birth of a Nation," at New Nixon Theatre Today.

Lillian Gish in "Birth of a Nation," at Nixon Today

ght Gathering of the Ku Klux Clan a Scene from "The Birth of a Nation," at the New Nixon Today Matinee and Nigr